A Descriptive Analysis of Non-obligatory Shifts in Three Disney Animated Films Dubbed into Modern Standard Arabic

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Abstract:

This qualitative quantitative descriptive-analytical study aimed to describe the non-obligatory shifts employed in three English Disney animated films dubbed into MSA by applying Toury's (1995/2012) normative model and shifts introduced in the course of his applied case studies. The researcher described and analyzed preliminary, initial and operational norms (non-obligatory shifts) employed on the level of three textual segments: the lexical-semantic, the stylistic, and the prosodic. The researcher compared those shifts with the original choices in the English versions of three selected Disney animated films. In the light of Toury's theory (1995/2012), the current study investigated the hypothesis that the accepted socio-cultural, ideological, and linguistic norms of the Arabic culture directed the choices of the non-obligatory shifts chosen by the Arabic dubbers of English Disney animations dubbed into MSA. This investigation was conducted in application to three case studies, namely, *Tangled* (2010), *Frozen* (2013) and *Big Hero 6* (2014). In order to decide the most frequently used shifts in the process of dubbing, the frequency rate of each non-obligatory shift was calculated to determine the highest frequently used shift. The study came to the conclusion that there is a direct relationship between the non-obligatory shifts (operational norms) applied during dubbing on the one hand and the socio-cultural, ideological, and linguistic norms imposed by the target culture on the other hand. Those target culture norms governed not only the operational choices but also the preliminary choices of the three selected Disney animated films dubbed into MSA. Affected by the preliminary and operational norms, Arab dubbers' tendency towards producing acceptable rather than adequate translations decided the initial norms.

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Imam Muhammad Ibn Saud Islamic University

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Postgraduate Studies-PhD (Translation)

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into Modern Standard Arabic**

تحليل وصفي لتحويلات الترجمة الاختيارية المستخدمة في ثلاثة من رسوم ديزني المتحركة المدبلجة إلى اللغة العربية

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fulfillment of the requirements for the degree of
Doctor of Philosophy in Translation

Submitted by

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Abstract

This qualitative quantitative descriptive-analytical study aimed to describe the non-obligatory shifts employed in three English Disney animated films dubbed into MSA by applying Toury's (1995/2012) normative model and shifts introduced in the course of his applied case studies. The researcher described and analyzed preliminary, initial and operational norms (non-obligatory shifts) employed on the level of three textual segments: the lexical-semantic, the stylistic, and the prosodic. The researcher compared those shifts with the original choices in the English versions of three selected Disney animated films. In the light of Toury's theory (1995/2012), the current study investigated the hypothesis that the accepted socio-cultural, ideological, and linguistic norms of the Arabic culture directed the choices of the non-obligatory shifts chosen by the Arabic dubbers of English Disney animations dubbed into MSA. This investigation was conducted in application to three case studies, namely, *Tangled* (2010), *Frozen* (2013) and *Big Hero 6* (2014). In order to decide the most frequently used shifts in the process of dubbing, the frequency rate of each non-obligatory shift was calculated to determine the highest frequently used shift. The study came to the conclusion that there is a direct relationship between the non-obligatory shifts (operational norms) applied during dubbing on the one hand and the socio-cultural, ideological, and linguistic norms imposed by the target culture on the other hand. Those target culture norms governed not only the operational choices but also the preliminary choices of the three selected Disney animated films dubbed into MSA. Affected by the preliminary and operational norms, Arab dubbers' tendency towards producing acceptable rather than adequate translations decided the initial norms.

Keywords: Audiovisual Translation, dubbing, Disney animated films, norms, Descriptive translation studies, obligatory and non-obligatory shifts, adequacy, acceptability

مستخلص البحث

هدفت الدراسة النوعية الحالية إلى وصف وتحليل تحولات الترجمة الاختيارية المستخدمة في دبلجة ثلاث أفلام من رسوم ديزني المتحركة إلى اللغة العربية الفصحى بتطبيق نظرية توري المعيارية فيما يخص تأثير الأعراف والقيود الثقافية الاجتماعية على اختيارات المترجم. وقد هدفت الباحثة إلى وصف المعايير المبدئية والتمهيدية والعملية التي يطبقها المترجمون في الوحدات النصية للأفلام المدبلجة بمختلف مستوياتها الدلالية والأسلوبية والإيقاعية، وذلك لتقصي مدى تأثير الأعراف اللغوية والاجتماعية والثقافية على اختيارات المترجم في الدبلجة العربية. وتندرج هذه الدراسة تحت البحوث الوصفية التحليلية التي يتم فيها توظيف الوصف في تحليل الوحدات النصية، وتشمل عينة الدراسة ثلاثة أفلام من رسوم ديزني المتحركة، ألا وهي *رايونزل* (2010) و*ملكة الثلج* (2013) و*الأبطال الستة* (2014). وقد أثبتت الدراسة أن لتلك الأعراف اللغوية والاجتماعية والثقافية أثر كبير على اختيارات المترجم في الدبلجة على المستويات الدلالية والأسلوبية والإيقاعية. وقد قارنت الباحثة هذه التحولات المستخدمة في الدبلجة مع اختيارات النصوص الأصلية ضمن أفلام رسوم ديزني الثلاثة تحت الدراسة. وقد تحققت الدراسة الحالية مما إذا كانت الأعراف الثقافية والاجتماعية واللغوية الخاصة بالمترجم تتحكم باختياراته لتحولات الترجمة الاختيارية المستخدمة عند دبلجة أفلام رسوم ديزني إلى اللغة العربية الفصحى المختارة للدراسة. وقد تحققت الدراسة من وجود علاقة مباشرة بين تحولات الترجمة الاختيارية المستخدمة في الدبلجة والأعراف الثقافية والاجتماعية واللغوية الخاصة بالثقافة الهدف. إضافة إلى ذلك، فقد أحصت الباحثة معدل تكرار استخدام تحولات الترجمة الاختيارية هذه وأكثرها استخداماً من قبل مدبلجي أفلام رسوم ديزني. كما أثبتت الدراسة مدى تحكم معايير الثقافة الهدف بالمعايير التمهيدية والتي تعكس الأسباب وراء اختيار أفلام رسوم ديزني هذه ليتم دبلجتها إلى اللغة العربية الفصحى. وقد ساعد دراسة ووصف هذه المعايير العملية والمعايير التمهيدية على تحديد توجه المعايير المبدئية والتي عمد فيها المدبلجين إلى إخراج ترجمة مقبولة في المجتمع العربي.

الكلمات المفتاحية: الترجمة السمعية البصرية، الدبلجة، رسوم ديزني المتحركة، المعايير، دراسات الترجمة الوصفية، تحولات الترجمة الإلزامية والاختيارية، الكفاية، القبول

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List of Abbreviations

AVT	Audiovisual Translation
CA	Colloquial Arabic
DTS	Descriptive Translation Studies
MSA	Modern Standard Arabic
NOS	Non-obligatory shifts
SA	Standard Arabic
SC	Source Culture
ST	Source Text
TA	Target Audience
TC	Target Culture
TS	Translation Studies
TT	Target Text

Definitions of Key Terms

This study included the following definitions:

Translation shifts: Toury (2012) defined shifts as the “translator’s ‘laboratory’ where solutions are devised, rejected and replaced by others” (p. 229). Accordingly, they constitute regular patterns or “recurring phenomena” in the target text (Toury, 2012, p. 207).

Norms: Toury (2012) defined norms as “the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations”. Those ‘instructions’ identify what is approved or permitted and what is prohibited in behavior (p. 63).

Culture: Toury (2003) defined culture as “a structured repertoire of options which (a) organizes social interaction and (b) lends each move within a social group whatever significance it is regarded to have” (p. 402)

Textual segments: they are the “smaller-scale, rather low-level linguistic items” (Toury, 2012, p. 103)

Syntax: Yule (2016) defined syntax as the study of the relationship between the linguistic forms and how these forms are arranged (p. 86). Chomsky (1955) stated that syntax is the study of the linguistic principles and process by which sentences are constructed in a particular language.

Prosody: Mannel (2007) “Prosody is the study of those aspects of speech that typically apply to a level above that of the individual phoneme and very often to sequences of words (in prosodic phrases)” (para. 1). Mannell (2007) added that “Features above the level of the phoneme (or “segment”) are referred to as suprasegmentals. A phonetic study of prosody is a study of the suprasegmental features of speech” (para. 2).

Modern Standard Arabic: according to Yacoub (2009), MSA emerged in the 20th century as the modern form of Classical Arabic which acquired more modern simplified lexical items while maintaining the Classical Arabic grammatical rules (p. 105). Muhanna (2014) added that MSA is “very similar to Classical Arabic, the centuries-old lingua franca of the medieval Islamic world” (para. 8). At present, it is used as the official language in books, news, and political preaching.

Egyptian Colloquial Arabic: ECA is defined as an informal variety of Arabic language used among Egyptians for daily communication and interaction (Bassel, 2018).

Transliteration Key Scheme

Based on the system of Romanization for Arabic used by the International Phonetic Association, this is the transliteration key scheme that was employed in the study.¹

Consonants

Arabic	Name	Symbol	Arabic	Name	Symbol
ء	/hamzah/	ʔ	ص	/ṣād/	ṣ
ب	/bāʔ/	b	ض	/ḍād/	ḍ
ت	/tāʔ/	t	ط	/ṭāʔ/	ṭ
ث	/Ṯāʔ/	Ṯ	ظ	/ḏāʔ/	ḏ
ج	/gīm/	g	ع	/ʕayn/	ʕ
ح	/Hāʔ/	H	غ	/ʕayn/	ʕ
خ	/xāʔ/	x	ف	/fāʔ/	f
د	/dāl/	d	ق	/Gāf/	G
ذ	/ḏāl/	ḏ	ك	/kāf/	k
ر	/rāʔ/	r	ل	/lām/	l
ز	/zay/	z	م	/mīm/	m
س	/sīn/	s	ن	/nūn/	n
ش	/šīn/	š	ه	/hāʔ/	h

¹ Based on *The Journal of Arabic Linguistics Tradition, International Electronic Journal*, retrieved from <http://www.jalt.net/jipa.aspx>

Vowels

اَ	Short front/back low	a	ا	Long front/back low	ā
اُ	Short high back rounded	u	و	Long high back rounded	ū
اِ	Short high front rounded	i	ي	Long high front rounded	ī
و	Semi vowel	w	ي	Semi vowel	y
وَوَ	Doubled	uww	يَّيَّ	doubled	iyy
اَوَ	diphthong	aw	اَوَ	diphthong	āw
اَيَّ	diphthong	ay	اَيَّ	diphthong	āy

CHAPTER ONE

Introduction

AVT has undergone many developments which are reflected in the variety of terminology used to refer to the field ever since its appearance. According to Díaz-Cintas (2003), the first studies in the field, which covered the span from 1950-60, referred to it as *film translation*, but due to its failure to cover types of media other than films, the term was extended later on (p. 194). Gambier (2014) indicated that in the 1980s-90s AVT was labeled *language transfer*. This term was also insufficient to cover the complexity of the field. Then, the term AVT became “the most commonly used term in the field” (p. 46). As indicated by Chaume (1998), AVT is a term used to refer to the linguistic transfer of visual or acoustic narrations (p. 16). This linguistic transfer requires examining a multimodal text visually and acoustically (Gamal, 2014, p. 7).

AVT is divided into two main types: subtitling and revoicing. Subtitling can be defined as a translation practice that consists of a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off). (Díaz-Cintas and Remael, 2014, p. 8).

The other type of AVT is revoicing, which, in turn, consists of four methods. According to O’Connell (2000), these four methods are Voice-over, narration, free commentary, and lip-syn dubbing (pp. 57–59). The first method is voice-over, which is a source language oriented translation technique used for translating interviews. This method is considered the least expensive among revoicing methods. Narration is another method for revoicing which is “basically an extended voice-over” (Luyken, 1991, cited in O’Connell, 2000, p. 58). The text in the narration

method is read, translated, and summarized by a journalist or a professional reader (Bagheri & Nemati, 2014, p. 87). As for the free commentary, it is a completely target culture oriented translation, the goal of which is not to translate faithfully, but to reproduce a text that is acceptable to the TA unconditioned by lip synchrony. The last is the method of lip-syn dubbing. O'Connell (2000) stated that lip-syn dubbing "is generally understood within screen translation to refer specifically to the preparation and recording of the target language soundtrack." (p. 59). Luyken (1991) provided another definition for lip-sync dubbing as "the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip movement of the original dialogue" (cited in Baker and Hochel, 1998, pp. 74–75).

The present study focused on the oral dimension of AVT, which is dubbing. Luyken (1991) explained that dubbing, which developed in 1929, is known till now to be the oldest and most predominant form of AVT in Europe due to economic interests of viewers (cited in Agost, 2004, p. 65). Díaz-Cintas (2003) provided another brief definition for dubbing as a mode that "involves replacing the original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized." (p. 195). To dub an original sound track is a long and complex expensive process; to be completed, the task needs an integrated team of writers, translators, actors, director, and technicians (O'Connell, 2000, p. 61). The development of satellite and digital technology paved the way for the dominance of dubbing as a very rich source of movie production and exchanging information (Gamal, 2007, p. 78).

AVT, including dubbing, has only lately become a branch of translation studies (TS). Although AVT has become as important as the film itself, for long, it was not considered a discipline of TS. It was only with the "booming of the so-called new technology" that AVT has

become familiar, discussed, and recognized as a field of TS (Gambier, 2014, p. 45). Translation scholars, for a very long time, debated that AVT problems were nothing but synchronization problems not translational ones (Zabalbeascoa, 1997, p. 329). In this connection, Díaz-Cintas (1999) argued that, unlike any other literary work, AVT was considered an inferior work due to its limitation in time and space (p. 31). Due to this postulate, translators who adopted a linguistic approach translated the verbal dimension of this new form of screen text solely. They neglected all the non-verbal suprasegmental features, and, as a result, “the combination of verbal and nonverbal elements were either eliminated by definition or swept under the carpet” (Zabalbeascoa, 1997, p. 328). In this manner, the linguistic approach proved to be insufficient for studying the new complex process involved in AVT.

Later, translation scholars broadened the scope of their approach to AVT to include the functional level, hence, focusing on the transfer of both verbal and non-verbal dimensions of the screen text into the target culture. However, the range of AVT problems expanded beyond verbal and non-verbal aspects as more factors affecting the efficiency of the translation process came into play; among those factors are text genre, professional context, audience, and non-verbal information including kinesics, cultural, communication and paralinguistic signs that “can be found especially in cartoons” (Chaume, 1997, p. 319). As a result, a call for a more systematic approach to AVT was raised among TS scholars.

Descriptive Translation Studies (DTS) in particular viewed AVT from a different perspective, combining both the linguistic dimension and the cultural conventions; hence, “shift the focus of attention away from the function of the translation to the conventions of the target culture” (Chaume, 2004c, p. 39). Within this new framework, the translated text [TT] was analyzed as a product of the TC. The theoretical corner stone of this approach is the role of norms in

translation as propagated by Toury (1995/2012) who explained why certain levels of equivalence are chosen instead of others in translation to meet the ideological norms of the TC. Toury's (1995/2012) view was in consistency with Khoshasaligheh & Ameri's (2016) statement that AVT was historically used as an ideological tool by governments (p. 232). Those governments tended to control the content of the audiovisual product to be subtitled or dubbed by adding, deleting, and manipulating (Ranzato, 2011, p. 122). The process of dubbing in particular allowed for manipulating the linguistic material of the audiovisual product to meet the expectations, preferences, ideology, and norms of the target audience (TA) (Gambier, 2014, p. 52).

This being the case, the descriptive approach to TS constituted an ideal platform for AVT studies (Díaz-Cintas, 2004, p. 27). Díaz-Cintas (2003) emphasized that no one can deny that AVT studies has become one of the most promising branches of TS, the contributions of which started to evolve from the 1950-60s up to the present (p. 192). In other words, AVT has "come of age" (Díaz-Cintaz, 2008, p. 1). Research on the field started in 1932, but AVT was not considered part of the discipline of DTS until the 1980s with the rise of interest in cinema and the proliferation of movie making (Orero, 2009, p. 130). In recent years, AVT has become a widespread area of DTS. According to Gambier (2014), "In the last 20 years AVT has come into its own as a recognized form of translation and also as an academic field of research." (p. 45). It is not anymore a new field; in fact, many research studies (AlKadi, 2010; Díaz-Cintas, 2012; Di Giovani, 2016; Yahiaoui, 2014; Yaqoub, 2016) were conducted on AVT, relating it to the influence of culture and society (Gamal, 2007, p.84).

Although AVT was announced an area of TS in the 1980s, it is still a relatively new area of research in translation in the Arab world. AVT in the Arab context and culture is relatively modest, limited, and distant from the scope of translation. The discipline of AVT in the Arab

world is continuously and desperately in need for more efforts to localize it for the desired target to be a local activity (Gamal, 2014a, p. 1). In this relation, Gamal (2007) also indicated that “no formal survey or study of viewer perception of the quality on Arab television is known” (p. 78). Presenting the perspective to the field in the Arabic context and culture, Gamal (2014a) provided a comprehensive definition of AVT as follows:

As a specialization it covers subtitling, dubbing, audio description, subtitling for the hard of hearing and visually impaired, and live subtitling. Unlike traditional translation, which is consumed via paper and closely associated with the printing industry, AVT is closely related to digital technology and presupposes a professional technical knowledge of software and smart technology applications.
(p. 2)

In spite of the fact that Cinema appeared in the Arab world as early as 1907, dubbing was widely used only lately since the preference in AVT was to subtitling over dubbing (Gamal, 2007, p. 79). By 1990, Arabic channels, such as MBC, started to broadcast foreign programs and soapies – American and Mexican at that time – which gave dubbing a boost in the domain of AVT (Gamal, 2007, p. 80). The situation in the last ten years has changed to include dubbing of Turkish and Korean dramas that “invaded the Arab world” in Classical Arabic, Egyptian colloquial Arabic, and Syrian dialect (Bilbassy-Charter, 2010, as cited in Gamal, 2014a, p. 4). Imported cartoons also represented a field where dubbing was highly practiced in the Arab world; since cartoons are directed to children in the first place, dubbing was always preferred over subtitling in this field (O’Connell, 2003, p. 223). As a new discipline in the Arab world, the dubbing processes were in their simplest forms focusing on transferring the linguistic material from a source language perspective only from foreign languages into Arabic. (Gamal, 2014, p.

5). Sayfo (2017) indicated that throughout the history of dubbing to children in the Arab world, which has started since 1970, imported western and Asian cartoons dominated Arab TV channels (p. 74). However, until recently, the effect of dubbing on children has not been examined (El-nabawi 2014 as cited in Gamal, 2014a, p. 4).

Dubbing for children, however, remained a field of challenge for the Arab translator. The reason for this might be attributed to the idea that dubbing for children, whose profile as a target audience is highly sensitive and tact, is a very complicated mission that is affected by both “textual and non-textual factors” (O’Connell, 2000, p. 100). Dubbing children’s cartoons no doubt constitutes a controversial issue since it allows them to interact with new and totally different cultural patterns, the matter that might jeopardize the manners and sociocultural norms according to which children were raised. Therefore, the dubber of children’s productions needs, more than any other translator, to be alert to the appropriateness of the imported content. In this light, we might consider Yahiaoui’s (2014) argument that translators (and by extension here dubbers) must bear in mind that they are dealing with vast cultures and systems throughout the process of linguistic transfer. Moreover, the translators must be aware of the cultural and ideological pressures by which their translation process will be deeply affected (p. 77).

Accordingly, some cartoon productions provided, more than others, a rich soil for Arab translators, dubbers, and scholars interested in AVT. Amongst those were the productions of Walt Disney, one of the most famous movie production companies in the world. Disney produces animated films for the international market, which has always made it a rich ground for AVT studies. However, according to Milad (2016), Disney did not start providing dubbing into Arabic as an official language until the 70s when *Snowwhite and the Seven Dwarfs* was dubbed

into the Egyptian dialect. By 1994, Disney launched its first branch office in the Middle East, UAE.

Since Disney targets children and families in the wide international market, studying translation problems and norms followed in dubbing its productions constitutes an important issue, especially in the Arab world where families are usually very conservative about what their children watch. It is a world-wide phenomenon that dubbing, in comparison with subtitles, is more popular and effective among children; for “young children ... who are non-proficient readers, benefit more from dubbing than subtitling” (Perego et al., 2015, p. 2). As such, there is pressing need to understand how dubbers manipulate the language and concepts of the original movies in such ways that make them suitable for children in the target culture (TC).

The animations the researcher explored are based on the Arabic-dubbed versions of three Disney animated films; namely, *Tangled* (2010), *Frozen* (2013) and *Big Hero 6* (2014). Those animations were released in Modern Standard Arabic (MSA) in 2013, 2013, and 2014 respectively. MSA is an Arabic variety that emerged in the 20th century. Yacoub (2009) stated that it

represents the modern form of Classical Arabic. MSA acquired more modern terms, words, and lexical items and simplified the style of Classical Arabic, while maintaining its grammatical rules. Consequently, it became understandable and usable by a wider range of scholars. (p. 105)

The chosen animated films vary in their stories, setting and characterization. *Tangled* (2010) is a Disney animated film based on the story of Rapunzel; the story revolves around a lost baby princess who was kidnapped by an old lady to benefit from the Princess’ magical hair which grants healing and eternal youth. The Princess is hidden and locked in a tower deep in the

forest to avoid contact with people who may find her and give her back to her king and queen parents. Rapunzel, through her life in the tower, dreams of leaving and experiencing the world out there. At the age of 18, she leaves with Flynn Rider who could find her an escape. Finally, after a long adventurous experience, Rapunzel finds her way back to her family. As for *Frozen* (2013), it tells the story of Snow Queen Elsa who possesses magical power. Due to her inability to control her magical power, Queen Elsa accidentally puts her people into a trap of perpetual winter in the middle of summer, a blunder which leads Elsa to run away. Her sister, Princess Anna, decides to chase her sister and get her back. Throughout her journey, Anna meets new people with whom she goes through many adventures. She, eventually, succeeds in convincing her sister to get back to her people after realizing that her emotions have a direct impact on her sister's powers. The third animated film, *Big Hero 6* (2014), is a story about a young robotic genius, Hero Hamada, who spends most of his time participating in illegal robot fights. His elder brother, Tadashi, worries about his brother losing his potentials. So, he decides to take Hero Hamada to experience his world in the Lab. Sadly, Tadashi dies in an explosion. Weeks after the accident, depressed Hamada accidentally activates, Bymax, a robot that Tadashi created and to whom he assigned the job of protecting people. Bymax becomes Hamada's best friend with whom he discovers an illegal mass production of microbots. With the help of Bymax and Tadashi's friends, Hamada solves the mystery.

These three animated Disney films, which were dubbed into MSA, are specifically chosen for many reasons. One is that the MSA versions were released from two different production studios; *Big Hero 6* (2014) was dubbed by Image production House Studios and released in (2014). Established in 1998, Image Production House (IPH) is a Lebanese studio, which provided globalization and localization services such as subtitling, dubbing, translation

through an experienced team who have extensive knowledge and cultural understanding. IPH started dubbing and subtitling *Disney* animated films in 2012. The studio started with redubbing Disney's Colloquial Egyptian-dubbed movies into MSA, and later on dubbing Disney's new releases directly from English into MSA (Image Production House, 2018). On the other hand, *Frozen* (2013) and *Tangled* (2010) were dubbed by Mesereya Media Production City and released in (2013). Established in 1999, MMPC is an Egyptian studio offered subtitling and dubbing services among others. The studio's motto is that translation is an art of transmitting identities and cultures to a wider audience. Mesereya Media was the first studio to come up with hybrid language for dubbing children's programs; by hybrid language, the studio meant a mixture of colloquial and classical Arabic (Masereya Media, 2015). The fact that the movies were dubbed by two production houses is expected to help the researcher in determining the linguistic and sociocultural norms adopted by each studio in the dubbing process.

A second reason for choosing the above-mentioned Disney animations is that these three animated films represent some of the most successful Disney cartoons, hitting highest rates on Cinema releases, and winning Oscar and other awards. A third and important reason for the choice is that the selected cartoons include opulent cultural specific content, which is expected to offer the researcher a rich chance for describing the process of transferring this content in the TC, and investigating the question regarding how translators tend to adjust the dubbed versions to suit the beliefs, ideologies, and values of Arabs in general, and Arab children in particular. In this light, it will be possible to describe some translation shifts performed, not only on the linguistic or grammatical levels, but also on the ideological and sociocultural levels.

In the manner of other translation studies, research on Arabic dubbing of children's animated films (AlKadi, 2010; Athamneh & Zitawi, 1999; Chaume, 2012; Díaz-Cintas, 2012; Di

Giovani, 2016; De los Reyes Lozano, 2017; Gamal, 2007; Sayfo, 2017; Yahiaoui, 2014; Yaqoub, 2016) has wavered for the last two decades between the dichotomy of source-oriented and target-oriented approaches to translation. The researcher, however, is inclined to agree with Díaz-Cintas (1999) that dubbing is mainly “an ideological tool ... a covert way of manipulating and censoring the contents of the original script.” (p. 36). In other words, the language used on different levels of the target (dubbed) film tends always to be generally affected by the large social, cultural, and ideological systems, which correlate and interact with each other (Díaz-Cintas, 1999, p. 36). It is due to this interrelated process that Díaz-Cintas (1999) refers to dubbing by using the coined term “constrained translation” (p. 31). On one level, dubbing has to comply with the phonetic and spoken language synchronies (Díaz-Cintas, 1999, p. 33). On another level, in dubbing “there are various sets of determinants that favour the choice of one method or the other, depending on heterogeneous factors of a socio-economic, cultural and political nature” (Díaz-Cintas, 1999, pp. 35–36). Danan (1991) also provided an account of the use of “dubbing as an expression of nationalism” in different European countries (cited in Díaz-Cintas, 1999, pp. 35–36). Furthermore, Díaz-Cintas (2003) emphasized the idea that audiovisual products have “Manipulative power” (p. 194).

Disney animation is known to have a great impact on Arab children worldwide. Since Arabic societies, especially in the Gulf Area, are generally conservative, dubbing films into Arabic, especially if done for children viewers, is expectedly a critical and sensitive process which goes through a process of “selection, modification, and appropriation” (Belkhyr, 2012, p. 712). Therefore, the researcher assumes that this process could best be described within the framework of the DTS theory (Hermans, 1999; Even-Zohar, 1971; Toury, 1995/2012), which propagated for the role of the TC co-systems and norms in manipulating the decisions or shifts,

which appear in the final translated product. Toury's model of normative shifts (1995/2012), with its focus on sociocultural effects on the TT, particularly proved valuable as a framework for the present study. The researcher investigated Toury's non-obligatory shifts in relation to the changes made by the dubbers in the process of manipulating the three selected Disney animated films dubbed into MSA. In other words, the researcher investigated the process through which optional translation shifts, suggested within the framework of Toury's DTS approach, were chosen in the selected English animated versions to fit the Arabic culture and audience, especially children viewers.

Statement of Problem

Aside from a few studies (AlKadi, 2010; Díaz-Cintas, 2012; Di Giovanni, 2016; Yahiaoui, 2014; Yaqoub, 2016), there is a shortage of research conducted on dubbing in the Arab world although dubbing films and programs from different cultures has become a wide-spread phenomenon which is attracting a wide base of Arab viewers from all ages. In relation to dubbed films, there is a growing need to investigate what Toury (1995/2012) described as the reasons why particular options are "promoted" as translation solutions, and why others are "rejected" (p. 218). This need becomes more pressing when films dubbed for children are concerned, since this is a very complex and sensitive area of study. More descriptive and applied studies need to be conducted on the kind of shifts employed in dubbing animations for children. A model for establishing a descriptive map of norm-oriented shifts actually used in dubbed films, especially children's, is necessary at the present time when visual media is controlling our concepts and ideologies.

Problems involved in dubbing children's films to Arabic could result in cases of deviation from the accepted manners and norms offered to a child by his parents. Such deviations

may result in educational and behavioral problems, the matter which most parents try to avoid by monitoring the material their children watch. In the same way “a translation’s readability is influenced by the strategies adopted by the translator” (Toury, 2012, p. 96), a dubbed animation’s receptivity among Arab audience may well be decided by the norms followed in the process of dubbing.

Purpose Statement

The current study aimed to describe the non-obligatory shifts employed in English-Arabic dubbed children’s animated films by applying Toury’s normative model (1995/2012) and shifts introduced in the course of his applied case studies. Using Toury’s model (1995/2012), the researcher described and analyzed the non-obligatory shifts (operational norms) employed in various “textual segments” (p. 103) of the selected dubbed Disney animations, and compared these shifts with the original choices in the English versions of the films. In the light of Toury’s (1995/2012) theory, the current study investigated the issue whether the accepted norms and sanctions of the Arab society not only account for, but also direct the choices of the ‘non-obligatory’ or ‘optional’ shifts (Toury, 1995/2012) chosen by dubbers of English children’s animations. In addition, the researcher aimed to describe the non-obligatory shifts in the dubbed films in relation to the preliminary norms and the initial norms of the Arabic culture. This investigation was conducted in application to three case studies, namely, *Tangled* (2010), *Frozen* (2013) and *Big Hero 6* (2014). Toury (1995/2012) calls for such case studies, which should be performed within a “target-oriented framework” (p. 143). In the process, the researcher aimed to uncover the process through which the acceptability norms govern the reconstruction of shifts in the Arabic-dubbed products (TTs). The researcher departed from the assumption that using Toury’s (1995/2012) model would help in investigating the relationship between the non-

obligatory shifts (operational norms) carried out during dubbing on the one hand and the sociocultural norms and/or constraints imposed by the TC on the other hand. Such constraints were shown to govern not only the process of reconstructing the source version, but also the preliminary choice of particular animated stories.

Research Questions

According to Creswell (2014), “Qualitative researchers ask at least one central question and several subquestions” (p. 197). The researcher in the current study conducted the qualitative quantitative descriptive-analysis to reach an answer to the following research questions:

1. How do Toury’s preliminary and initial norms govern the orientation of operational norms in the three selected English-MSA dubbed animations?
2. Which of Toury’s non-obligatory shifts are opted for by Arab translators on the lexical-semantic, stylistic and prosodic levels of the selected dubbed animated films?
3. To what extent do the socio-cultural norms of the dubbers affect the choices of the non-obligatory shifts applied on the three textual levels in the selected dubbed animations?
4. Which non-obligatory shifts are more frequently used on the lexical-semantic, stylistic and prosodic levels of the selected dubbed animated films?
5. How effective is Toury’s normative model in describing the relation between non-obligatory shifts and target culture norms in Arabic dubbed animations?

The answers to these questions relied on the analysis of the corpus. Three MSA-dubbed Disney animated films were used to examine the translation norms adopted by translators of

those animated films and to investigate their subsequent non-obligatory shifts being a norm-governed activity.

Significance of the Study

The current study is a contribution to the field of DTS in general and DTS on Arabic dubbing in particular. To the researcher's best knowledge, the current study is among few implementing Toury's model for describing English-Arabic dubbed Disney animations. The importance of the study stemmed from the issue that children are easily affected by the imported cartoon content, which reflects an entirely different culture, and, in turn, affects the children's educational and behavioral attitude. The researcher investigated the influence of the sociocultural norms imposed by the TC on the translator's choices. Investigating basic non-obligatory shifts employed in English-Arabic dubbed Disney animated films added to the significance of the current study. Furthermore, the study paves the way for implementing Toury's model on a wider scale in describing decisions made in the fields of dubbing.

Study Limitations

The current study is limited to the analysis of three selected dubbed *Disney* animations into MSA, namely, *Tangled* (2010), *Frozen* (2013) and *Big Hero 6* (2014). These three animated films are classified, according to MPAA (Motion Picture Association of America), as suitable for general audience (G) with recommendation for parental guidance (PG) over 5-8 year-old children. These animated films fall under kids and family, fantasy, adventure, and comedy genres. Children animated films were specifically chosen for the study since they provided a rich source for revealing the influence of source cultures on the target audience; as such, they also provided strong ground for testing Toury's theory of applying target-oriented shifts to achieve acceptability in the TC. Since Disney animated films are very popular and famous among Arab

children audience of all ages, they expose children to different cultures with different norms, hence, possibly jeopardizing the social values and norms to which Arab children are brought up. Accordingly, the choice of Disney's animated films matches the study's main purpose to test whether the process of dubbing for children in the Arab world is basically affected by the target sociocultural norms.

Although Toury's shifts provide description specifically of non-obligatory shifts performed on small-scale linguistic and paralinguistic textual segments (units of comparison), i.e., lexical, syntactic, stylistic, and prosodic segments, the current study excluded the syntactic shifts from the analysis. This can be attributed to two main reasons; first, when observing the shifts on the syntactic level, the researcher found out that those shifts were mainly employed to ensure fulfillment of lip-sync, a significant criterion to be employed throughout the dubbing process. Second, syntactic shifts were basically obligatory rather than non-obligatory. Accordingly, only non-obligatory shifts applied on the lexical-semantic, the stylistic, and the prosodic units of the films were selected on the basis of their relevance to purpose of studying the Arabic dubbed animations under study. In the process of investigating the impact of socio-cultural norms on the selected non-obligatory shifts or 'translational replacements' in the dubbed animations, the researcher adhered to Toury's norms in particular. In addition, the researcher faced difficulties in communicating with dubbers of the three selected animated films. Direct communication would have been helpful in giving more detailed explanation to choices made in the decision making process and the norms governing the dubbing process.

Theoretical Framework

The theoretical framework of the study is based on Toury's (1995/2012) DTS and his descriptive normative model. Falling back on sociology, Toury (2012) defined norms as

“translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations. These ‘instructions’ specify what is prescribed and forbidden, as well as what is tolerated and permitted in a certain behavioral dimension” (p. 63). Toury (2012) related his concept of translational norms to the shifts chosen during the process of translation, identifying the translation decisions or shifts themselves as “operational norms” (p. 82). Accordingly, the descriptive analysis of non-obligatory translation shifts in the dubbed cartoons selected in the study is conducted on the basis of Toury’s model of norms introduced within the framework of his theory.

Building on Even-Zohar (1971), Toury (1995/2012) expressed his belief that the translation activity is driven by a set of the target system’s general values and ideas (norms) to which a translator must adhere. A translator is constrained linguistically, textually, and socially by these norms in his/her translation choices. Toury (1995/2012) argued that since translation is a decision-making process, a translator has more than one option at hand. However, these options are governed by the constraints imposed on him/her by the target sociocultural framework. According to O’Connell (2000), the target text culture has a deep impact on the translator’s choices constraining the translation process (p. 14). A translator who decides to go against those sociocultural constraints or deviate from the ‘normative’ modes of behavior offered by the target literary-cultural patterns will be negatively sanctioned, “if only by detracting from the product’s acceptability, as a translation, or even a target-language text” (Toury, 2012, p. 195). Since most translators are reluctant to pay such a price, they tend to “adhere” rather than deviate from the prevalent acceptable norms when choosing their shifts (Toury, 2012, p. 195). Although translators demonstrate more tendency to adhering to the TC norms, Toury (2012)

hypothesized that “a translation will never be either adequate or acceptable. Rather it will present a blend of *both*.” (p. 70); it is the role of the translator to reach a proximity between the two cultures reflecting the “overall influence of the norms” (Toury, 2012, p. 70). A translator must be able to play a social role, acquiring a set of norms that are particular to the target community. These norms can be dictated by the frequency of the shifts from adequacy to acceptability, which are found in the language pair examined, i.e. the more frequent a shift occurs, the more it represents a specific prevailing norm (Toury, 2012, p. 91).

Toury basically divided the norms into the following categories: initial norms, preliminary norms, and operational norms. Initial norms are used as an “explanatory tool” to refer to the basic choice made by the translator regarding whether to conform to the norms of the source text (ST) which will result in what is characterized as adequate translation, or comply to the norms of the target text leading to acceptability of translation (Toury, 2012, p. 80). In translation, norms are expected to be found at every stage in the translation process and reflected on every level of the product; these norms can be analyzed through the preliminary norms and operational norms. Preliminary norms refer to considerations related to the translation policy and the directness of translation. Translation policy refers to the factors determining what text to be translated and why. A publishing house that determines translating a text to different groups is said to be the result of a translation policy. As for considerations related to directness of translation, these question the tolerance for translating directly from the source language or through a mediating language. Concerning the operational norms, they direct the decision-making process during translation. They tend to govern the relationship between the source and target texts regarding translational shifts. Operational norms are regarded as a model which permits the process to become a product. They can be divided into two subgroups: matricial

norms and textual-linguistic norms. Matricial norms indicate shifts made in the TT, which substitute ST elements through strategies such as omission, addition, changes of segmentation, manipulation of segmentation, etc. Textual-linguistic norms serve as linguistic tools, which formulate the target text or replace the original text. These norms can be generally applied to all kinds of translation, or particularly applied to a specific genre or text type (Toury, 2012, pp. 79-85). The following figure sums up Toury's types of norms.

Figure 1

Toury's Types of Norms

Toury's translational norms of adequacy, as opposed to acceptability, relatively correspond to Venuti's (1995) strategies of foreignization and domestication. Domestication, which is equivalent to Toury's propagated acceptability norm, is the strategy through which the translator becomes invisible. A translated text is considered acceptable by publishers, reviewers, and readers when it reads fluently, and shows no signs of linguistic or stylistic peculiarities (Venuti, 1995, p. 1). This acceptability is not, however, favoured by Venuti as it is by Toury; for,

to Venuti (1995), “this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign cultures for domestic agendas, cultural, economic, political” (p. 18). Areas where Venuti (1986) agreed with Toury relate to the basic principles of Translation Studies School; for Venuti also tended to describe rather than prescribe the translation process. Venuti expressed his view that the translation process is a decision-making process that is affected by cultural determinations influencing the translator’s choices. However, Venuti claimed that the translator’s invisibility, of which Toury is an advocate, was the main reason behind the deterioration of the translator’s socioeconomic status. ‘Invisibility’, which is the basic strategy of domestication, leads to producing a fluent TT that read as if it was written originally in the TL. As an opposite procedure, Venuti called for the visibility of the translator, an approach through which the translator must be active in the production of the text in a way that preserves the blueprint of the original text while integrating it to the TC’s social network (p. 182). To Venuti (1986), translation is “the process by which one message is decoded from a chain of signifiers provided by the foreign author, and another corresponding message is encoded in another chain which the translator provides” (p. 182). According to Venuti, these key steps in the translation process reflect that the translation process is a decision-making process, which requires the translator to be active and visible. Venuti (1986) opposed fluency assuming that “translation must be seen as *a tertium datrum*, which ‘sounds foreign’ to the reader but has an opaque quality that prevents it from seeming a transparent window on the author or original text.” (p. 190). Opaque, here, indicates resistance to easy fluent reading which will make the translator’s intervention visible. Venuti (1992) called for resisting “fluency” which controls contemporary approaches to

translation studies, hence, establishing “resistanacy” as a contrastive strategy to that of ‘fluency’ (p. 12).

Unlike Venuti, Toury (2012) defended the norm of acceptability, which corresponds to domestication of TT and ‘invisibility’ of the translator. Departing from a target-oriented stance, assumed that the translator’s choices at different stages of producing the TT are related to a hierarchy of target sociocultural and translational norms. In Toury’s (2012) *normative model*, the basic choice of the translator, which is made between different STs, constitutes the initial norm, whereas the operational norms represent the level on which translation decisions or shifts take place. Toury distinguished between obligatory and non-obligatory shifts. The distinction between obligatory and non-obligatory modulations was already introduced by Vinay and Darbelnet (1958/1995). Toury expanded the concept and introduced a rich reservoir of non-obligatory shifts, defining them as true universals in any translation; therefore, “shifts are to be expected even in the most extreme adequacy-oriented translation” (Toury, 2012, p. 80). *Obligatory shifts* are norm-governed by nature since they are non-random and not idiosyncratic. However, this is not necessarily the case with *non-obligatory shifts* or optional translation decisions since such shifts or deviations from the source-text choices can be conducted in many ways (Toury, 2012, p. 80). Toury (2012) speculated that “the inevitability of shifts is still one of the best candidates to serve as translation universals” (p. 80). Toury (2012) even referred to those choices as the “linguistic selections, and shifts from adequate reconstruction of the source text” (p. 182).

Toury (1995/2012) proposed a descriptive model, which is based on comparing the shifts made in the TT with the choices in the ST to determine the specific target norms that might have influenced the choices of those non-obligatory shifts. Toury (2012) believed that the “apparatus for describing all types of relationship which may obtain between target and source items,

segments, even whole texts, is one of the tools DTS should be supplied with” (p. 111). To achieve this purpose, Toury (1995/2012) advocated a comparative unit of analysis in order to be able to establish the relation between the shifts occurring on various textual levels and the accepted target norms. Toury (2012) was convinced that the whole text cannot be regarded as an ultimate unit of comparison, and that the “mapping of an assumed translation onto its assumed source” is unrealizable (p. 115). The solution was to break down the text into “smaller-scale, rather low-level linguistic items” (Toury, 2012, p. 103), or what he called textual segments, i.e., lexical-semantic, syntactic-grammatical, stylistic, prosodic. This way a translation scholar could form valid corpus for comparison and description of the non-obligatory shifts conducted within the framework of those textual units; TT segments could be mapped onto ST segments but they have to be “functionally parallel” even if not formally equivalent (Toury, 2012, p. 118).

Toury referred to the shifts occurring under those units of comparison or segments once as small-scaled textual segments (p. 103), and another as “coupled pairs of replacing+ replaced segments” (p. 103). Toury (2012) pointed out the relevance of these units of comparative analysis to the translation researcher interested in comparing the coupled pairs of target and source text segments (p. 117). The ‘replacing’ textual segment was identified as “any source-text entity at any level and of any scope” (Toury, 2012, p. 104). In order to reconstruct translation shifts and discover the constraints under which they were conducted, the translation researcher should choose to work on units of comparison relevant to “the operation(s) which would then be performed on them” (Toury, 2012, p. 116).

Referring particularly to subtitles used in films and TV programs, Toury (1995/2012) was convinced they have much to do with “cultural *conventions*”; those printed lines are “cultural-bound,” he said (p. 101). It is then possible to conduct an investigation of the relationship

between the choice of shifts and the socio-cultural norms in dubbed Disney cartoons in the Arab world in the light of Toury's theory of adequacy versus acceptability, which could help determine the general orientation of dubbed films in the Arab world. According to Toury (2012), if translators (and by extension, dubbers, for the current research) choose strategies (or operational norms) promoting or enhancing acceptability, "the entire act of translation would be executed under the sigil of acceptability" (p. 204). Dubbed films could even fall under Toury's (2012) category of "*speakable*" texts. (p. 231). By speakable text, Toury was referring to texts that include prosodic units, such as verse, monologue, and theatrical performances. Their translations would be governed by 'prosodic constraints'. Toury (2012) includes this expression under the section called, "Prosodic constraints and the units of consideration" (p. 230).

The current study uses Toury's theoretical framework and his *normative model* to describe non-obligatory shifts occurring on the level of various textual segments in three selected dubbed animations. Although Toury did not introduce an organized taxonomy classifying his shifts in the manner of other scholars (Catford, 1965; Levý, 1967; Leuven-zwart, 1989-90), he provided a rich inventory of non-obligatory shifts in the process of conducting his case studies, which could be classified under lexical-semantic, syntactic-grammatical, stylistic, and prosodic units. Advocating a descriptive product-oriented, rather than a prescriptive, method of analyzing translations, Toury did not come up with a fixed taxonomy of strategies or shifts, but used his case studies as points of departure to describe the shifts used by different translators. Toury was consistent to his advocated theory and approach in the sense that he did not impose a list of shifts on translators, but instead used the translators' products to describe obligatory and non-obligatory shifts applied by those translators. In this way, Toury left it open to translation

scholars to choose the textual segments (units of analysis) and related shifts relevant to the descriptive analysis of his/her selected product.

Toury's shifts are described under the bigger umbrella of textual units of analysis which include both linguistic segments, i.e., semantic, syntactic, stylistic, and paralinguistic segments, i.e. prosodic elements. Toury's most common *semantic* shifts include replacing a lexeme with a more habitual one in the TT, replacing a ST religious term, i.e., biblical, with a TL religious term, replacing a general lexicon that has a wide range of functions with more specific ones or providing their context, and replacing a bound morpheme, i.e. suffix by free morpheme, i.e., noun. *Syntactic-grammatical* shifts include extension (additions), reduction (omissions), change of location, change or 'reshuffling' of word-order, shifting syntactic-status, replacing an entity with another that is not "identical either in rank or scope to the replaced one" (Toury, 2012, p. 104), organization of (ST linguistic choices) into higher-level segments, re-distribution of information, change of verbal formulation of a sentence, enjambments or run-on lines, cutting (verse) lines (or by extension sentences) in two parts, change or omission of gender expressions, singular-plural replacements, shifts of personal pronouns, change of connectors, replacement of dependent with independent clauses (and vice-versa) and replacing SL conjoint phrases (or fixed expressions) by TL conjoint phrases. *Stylistic* shifts include compensation, stylistic elevation, mainly referring to neutral (unmarked)-marked replacements or vice-versa, and metaphor translation shifts, i.e., metaphor into the 'same' metaphor; metaphor into 'different' metaphor; metaphor into non-metaphor; metaphor into 0 metaphor (complete omission). In relation to aspect of metaphor shifts, Toury (2012) argued that a target-oriented approach would help extend rather than reduce its range since we can include a strategy as compensation through which an omitted metaphor would be compensated for by introducing another in a different place of the

target text (pp. 108–109). It is worth mentioning here that the correlation between norms and the strategy to be used in the translation process are “hardly 1:1. In other words, one strategy can handle a handful of norms, or vice versa where multiple strategies can solve a single norm (Toury, 2012, p. 65).

The prosodic segment is an essential one in dubbing that distinguishes it from written translation and other audio-visual translation fields such as subtitling. In this connection, Muhanna (2014) provided a definition of a perfect dub, with particular reference to prosodic elements, as follows:

The perfect dub must convey meaning within an allotted timeframe. It is often set to music and accompanied by context-specific body language, and must aim to the shape of characters’ mouths as they are speaking. Of course, songs also have to rhyme, jokes have to be funny, and cultural references have to be legible to an audience of foreign children. Dubbing is translation in four dimensions (para. 5).

O’Connell (2000) shed light on the prosodic synchrony, stating that, “synchrony in relation to prosodic elements can be very difficult to achieve, not least because prosodic patterns are linked to individual speakers and languages in ways that are not necessarily interlingually transferable.” (p. 87). Munday (2001) indicated that “vowel length and articulation must not vary in dubbing” (p. 62). Gibbon (2017) contended that rhythms and melodies constitute the main domain of the *paralinguistic* feature called prosody (p. 1). Both are “related phonetic properties of voice quality which mark emotional or physical states and individual speaker characteristics”, but while rhythm refers to the intensity, duration or melody of syllables, words and phrases, melodies refer to the contours of the pitch, that is, the properties of rising, falling or level pitch of

the syllables, words and phrases (Gibbon, 2017, p. 1). He added that prosodic terminology includes ‘tone’, ‘pitch accent’, ‘stress’, ‘intonation’ (p. 3).

Toury’s *prosodic* shifts include change of metrical stress, replacing rhyme patterns in the ST with “potential rhyme-patterns” in the TT (2012, p. 182), re-formulating a verse segment, adding rhymes, especially internal rhymes, rhyming an unrhymed text, and using more or less heavy alliteration as in “BaRe BaRRen Branch” (p. 208). By extension, the researcher can include shifts as raising or lowering the pitch in characters’ speech. Toury (2012) also referred to “subjugation” or suppression of some of the source text’s features, a shift which fits under all linguistic and paralinguistic (prosodic) segments, and is generally caused by subjugation to target text norms in order that it would be well received in the target culture (p. 203). It is worth mentioning that Leuven-Zwart (1989), who was influenced by Toury’s norms and shifts, also included stylistic and prosodic units in her descriptive comparative model, under a kind of shift, which she called stylistic modulation. Leuven-Zwart referred to prosodic aspects like repetition, alliteration, rhyme, assonance, anaphora, and parallelism as *syntagmatic elements* and stylistic categories such as metaphor, metonymy, paradox, litotes, hyperbole, and synecdoche as *paradigmatic elements* (p. 163).

The researcher focused on using Toury’s non-obligatory shifts in describing shifts employed in the Arabic dubbed animations. Relevant shifts listed under both the linguistic and paralinguistic units were selected for the purpose of descriptive analysis of the Arabic dubbed animations under study.

CHAPTER TWO

Literature Review

This chapter investigated AVT within the theoretical framework of DTS. First, it reviewed the development of DTS and some related concept such as Polysystem Theory and the relevant concept of norms. Related to the review of norms is the concept of shifts and its development. The review of norms and shifts according to Polysystem School as represented by Toury was followed by a review of AVT and its development with special reference to dubbing. Then, the chapter looked into dubbing from the perspective of the Arab world focusing on dubbing Disney animated films into Arabic within the framework of Toury's normative approach.

The process of AVT in general, and dubbing in particular, could be described within the framework of DTS. Adopting DTS in analyzing the process of dubbing would shed the light on the role of TC co-systems and norms in determining and manipulating the translator's decision-making process in translation. For this purpose, the researcher provided a review of DTS as follows.

Descriptive Translation Studies

Since 1972, Holmes set a map which prepared the path for a new trend within the Translation Studies field. Although Holmes (1972) distinguished between the theoretical and descriptive approaches of TS, Toury was the scholar who tested the hypothesis of DTS and developed it since the 80s. Toury (1980) challenged the dominant theories of translation at that time, which were mostly source text oriented and showed little consideration for the TC. Unlike the theoretical source-oriented approaches to TS, DTS is a target text oriented approach which aimed at describing the process of translating, not prescribing what it should be like (Pym, 2014,

p. 62). According to Pym (2014), the term ‘equivalence’ adapted by classical translation scholars was no longer the ultimate goal, but one of the many other goals translators must achieve (p. 63). However, Pym (2014) argued that DTS is not a matter of describing; rather, it is a constant debate and theorizing about concepts such as norms, shifts, and systems (p. 63).

In the same line of thought, Toury published his book *Descriptive Translation Studies- and beyond* (1995/2012) to set the framework of the descriptive method and its limitations as an analytical tool. Toury (1995/2012), throughout the book, discussed some methodological and theoretical issues illustrated through a number of case studies. According to Toury (2012), the main goal of DTS, in addition to describing translations, is to define and predict the phenomenon of translation (p. xi). Toury (2012) affirmed that the subjects which constitute Translation Studies are facts of real life rather than speculative theoretical hypotheses (p. xi).

To this end, DTS brought under the spot light the importance of a descriptive analysis of translation and translating affected by TC’s different factors being a part of co-system; henceforth, DTS introduced two significant complementary notions to the discipline which are Polysystem and Norms which play a tremendous role in manipulating translator’s decisions and shifts (Hermans, 1999; Even-Zohar, 1971; Toury, 1995/2012). Accordingly, the focus of DTS shifted from studying translation as a process to studying it as a product; as the former refers to the steps taken by the translator until he/she reproduces the translation, whilst the latter points to the reproduction of the original text to be translated. An explanation is provided for these two frameworks below.

Polysystem Theory

Even-Zohar (1990) introduced the Polysystem theory in DTS. Even-Zohar set the basis of the Polysystem Theory in 1969-70, but then reformulated and developed it in 1990. Even-Zohar

emphasized the difference between classical approaches and DTS approach as “the theory of static systems” and “theory of dynamic systems” respectively.

Based on the descriptive analysis of relations, Even-Zohar (1990) defined Polysystem as “a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent.” (p. 11). Consequently, Polysystem Theory can be viewed as a dynamic heterogeneous open system of laws governing the diversity and complexity of interrelated systems which are part of other bigger systems. In addition, Even-Zohar argued that there are relationships detected among translated works which correlate in two ways: the way a source text is selected to be translated in accordance with the TC co-system, and the norms and policies defined by TC co-system (p. 46). Even-Zohar asserted that translation is “an activity dependent on the relations within a certain cultural system.” (p. 51). Therefore, the concept of norms plays a significant role in DTS on which Toury (2012) elaborated.

Norms in Polysystem Theory

One key notion in Polysystem Theory on which Toury (2012) elaborated was the concept of norms. Toury (2012) viewed the activity of translation as “facts of the culture that would host them” (p. 18). Toury (2012) defined norms as “the translation of general values or ideas shared by a community- as to what would count as right or wrong, adequate or inadequate- into performance ‘instructions’ appropriate for and applicable to concrete situations.” (p. 63). Following Even-Zohar (1971), Toury (1995/2012) argued that the translation activity is a TC norm governed activity. Norms, to Toury, impose some constraints on the translation event; therefore, translators should adhere to these norms and accept the premise that translation is a TC norm-governed activity which assist them to produce an acceptable translation in the host

culture. Based on norms, Toury strongly believed that a translator is an active agent in the decision-making process; a translator is actively engaged in the operational norms where strategies are to be chosen and applied and in the preliminary norms where the policy of the translation to be decided influenced by the TC values and ideas.

Some relevant studies on norms

There had been numerous studies conducted to investigate the effect of norms on the translation of process and product. For example, Toury (1998) published an article to answer a number of questions regarding the relation between translation and norms in the form of paragraphs. Toury tackled a number of issues in regards to the relationship between norms and translation, social conventions, events, and values. Moreover, Toury compared between the norms of translated texts and non-translated texts. Toury, using an explanatory descriptive approach, analyzed the three different Hebrew translations of the short story *The Killers* by Hemingway. Based on the descriptive analysis, Toury strongly affirmed that translation is a variable act that is largely influenced and determined by historical, social, and cultural fact; accordingly, translation is a norm-governed activity.

Supporting Toury's concept of norms, Hermans (1996) adopted the theoretical framework of Toury's norms and its applicability to translation. Hermans (1996) affirmed that the translation process being a decision making process is governed by norms. Hermans believed that since translation results in an interaction between people, it is governed by norms directing those people's interaction. Hence, norms are considered important psychological and social factors in the translation process, which generally takes place in a complex, communicative, sociocultural context. The concept of norms, introduced by Toury (1980), carries a main function

which is to “facilitate and guide the process of decision-making” (Hermans, 1996, p. 27).

Regarding the analysis of norms, Hermans stated that norms can be detected from examining the conventions of the TC. Hermans also differentiated between norms and conventions; conventions represent those behavior regularities that arouse from mutual social expectancies, whereas norms exceed the level of expectancy to representing the power of controlling and changing behavior. In other words, conventions are a matter of shared social expectancies, and norms are a matter of perspective social, political, historical, and ideological constraints. Those norms could vary from weak norms which may have minor effect on the translational shifts to strong norms which govern the translation process, and identifying their regularities in the translation process gives analytics some insights on the translational strategies adopted. Additionally, Hermans pinpointed the changing nature of norms throughout history; what used to be strong could weaken and vice versa. Hermans shed the light on the vital importance on further theoretical and methodological developments of the implications of norms on Translation Studies. Moreover, the concept of translational norms is also confused with the concept of translation universals.

Malmkjær (2008) discriminated between the two concepts stating that the term translational universals constitute the fixed innate linguistic principles and parameters of a long tradition that are off our power to regulate them. On the other hand, translational norms are determined by sociocultural and historical factors, which might change throughout the course of history by social force. In other words, universals are cognitively determined and cognitively constrained whereas norms are socially constrained.

In accordance with the nature of norms and translation, Hermans (1998) affirmed that the most suitable approach for analyzing translation is the normative approach. Hermans applied norms as an analytical tool to analyze shifts and strategies used by the translator in translating a

historical text from 1653. Accordingly, Hermans affirmed the relationship between translation, being norm-governed, and the value system of the translator. Hermans discussed that the process of translation is governed by the interplay of ideological, social, cultural, and historical factors. In other words, norms are of recurring effect which is reflected during the translation process.

To elaborate, dubbing norms in a bilingual community could result in major difficulties and problems if it was not dealt with correctly. A good example of a bilingual community is Spain where two languages, Spanish and Catalan, are combined. Adopting the perspective of Polysystem Theory, Agost (2004) examined external factors which determine the general dubbing practices in Spain and France providing a selection of studies which adopted strategies of adequacy or acceptability. Then, Agost offered some reviewed studies conducted on dubbing bilingual contexts in Spain. Agost declared that the existence of two cultures entails existence of two different sets of linguistic and translational norms. A descriptive analysis of each culture would reveal a complex network of interrelated systems. In addition to the linguistic variable, a translator should take into account the textual and extra-textual variables related to fixed criteria for producing, consuming, and analyzing a translated text. The study concluded that due to cultural diversity, translation problems and their solutions differed from one translator to another. According to Agost, the image of a perfect translation is not applicable in the field of AVT since it goes through many shifts and changes to reach acceptability in the TC. In other words, from the perspective of an adequate translation, AVT would be considered imperfect going through vast amount of shifts and modifications. Agost reached the conclusion that Spain gave priority to TC focusing on the linguistic and cultural adaptation considering the adopted approach as the righteous method for dubbing an audiovisual text. Agost (2004) certified that “the knowledge and analysis of culture appears to be the key to finding the most adequate strategy” (p. 78).

Moreover, Wai-Ping (2007) assessed the relationship between translation and ideology proposed by Even-Zohar and Toury. The researcher demonstrated, through a case study, the methods for analyzing shifts taking place on the micro and macro levels of translation to decide whether the translation is “adequate” or “acceptable”. The study concluded that a normative model is strong and flexible to deal with difficulties aroused from the influence of ideology over the translation process. However, translational norms would be trivial without the translator’s knowledge of the linguistic norms. Gruszczyńska (2014) investigated the importance of the translator’s knowledge of the linguistic norms of both source and target languages. Gruszczyńska asserted the significance of such a knowledge in making the righteous decisions throughout the process enabling the translator to produce a correct translation.

Some Controversial Issues on the Concept of Norms

There had been considerable debate on the concept of norms and its relation to translation from different perspectives. On the contrary, Pym (1998) questioned the validity of both Toury’s and Herman’s concept of norms. Pym stated clearly that the concept of norms exists in different aspect of life. Pym also affirmed his belief that norms not only exist, but also change influenced by different factors such as technology, reason, and creativity. However, Pym alleged that the papers and approach proposed by Toury and Hermans discussing norms and translation just initiated the process; there are still much to propose in this regard. Pym proposed a question to Toury and Herman on the way norms as a concept can be negotiated. Pym (1998) “would like to know how this is done, where it is done, and by whom.” (p. 107). Pym debated that translation norms are not confined to rules, procedures, principles and strategies; there is a level beyond the aspects of source and target culture to be considered (p. 113).

To this debate, Chesterman (1998) appraised the introduction of the concept of norms to Translation Studies which marked a shift from the prescriptive to the descriptive approach. Moreover, Chesterman emphasized the role of norms in enlarging the spectrum of research in the field of TS. Chesterman, too, valued the nature of norms as an analytical tool explaining the translator's choices in a translated text. Nevertheless, Chesterman argued that although the introduction of norms helped translator escape from the prescriptive approach to translation, norms themselves are of prescriptive nature; in other words, whenever translators break the norm and conventions of the TC, translators' choices and work are jeopardized of being criticized. Another point Chesterman stressed was that although freeing scholars and translators from the prescriptive approach has been useful, some limitations and constraints must be imposed on translators in order for them not to move away from the original text; a blend between prescriptive and descriptive approaches would balance translator's choices.

To crystallize the concept of norms and ideology in relation to translation, Munday (2007) questioned the essential meaning of ideology and its relation to linguistic transfer. In his article, Munday investigated the impact of the ideology of individual translators which is constructed based on the individual's knowledge, beliefs, and value system. Based on the analysis of speeches, interviews, and political writers of revolutionary leaders, Munday argued that ideology is not always the main reason for translators' choices of shifts and strategies used in the process of translation.

In addition, Liu (2014) questioned the legitimacy of Toury's theory. Liu questioned the descriptive nature of the theory. Liu asserted that Toury's theory is supposed to be descriptive, but the theory tends to introduce laws and prescribe rather than describe when closely examined. The researcher's view, however, is that Toury's theory is descriptive not prescriptive since Toury

did not suggest a taxonomy or model for translators to abide by; instead, Toury applied his theory on different case studies which he described and analyzed to point out the shifts used.

In order for the translator to choose the righteous strategy, he/she must be able to detect the norms which govern the translation; a norm can be detected by examining shifts and recurrent pattern in the language pair (Toury, 2012, p. 91). Since, the concept of translational shifts is considered essential in examining the prevailing norm of a translated text, the researcher provided below an overview of the development of the concept of shifts in translation studies.

Development of the Concept of Translation Shifts

Since 1950, classical approaches of translation proposed a number of taxonomies to describe most common shifts adopted by translators during the translation process. Within the framework of Catford's theory (1965), translation shift was defined as a "departure from formal correspondence in the process of going from SL (source language) to TL (target Language)" (p. 73). Munday (2016) later provided another definition for translation shifts as "small linguistic changes ('shifts') in translation of ST-TT pairs." (p. 109). Munday listed some well-known models of translation shifts: Vinay and Darblnet's model (1958/1995), Catford's shifts (1965), Jiri Levy (1969), Anton Popovic (1970) and Leuven-Zwart's comparative-descriptive model of translation shifts (1989-1990).

Similarly, Cyrus (2009) traced the history and development of translation shifts which has changed from prescriptiveness to descriptiveness. Cyrus (2009) debated that shifts are usually used to overcome systematic differences during the process of translation due to incompatibility of source and target linguistic systems. Cyrus provided a comparison between the classical and new concepts towards translation shifts. Moreover, Cyrus overviewed the traditional approaches presented by Catford (1965), Vinay and Darbelnet (1958/1995), Nida

(1964), and Leuven-Zwart (1989-90). The comparison conducted in the article revealed a change in the attitude towards shifts from a prescriptive approach to a descriptive one. Below is a summary of some of the well-known models in this regard.

Vinay and Darblnet's model (1958/1995)

To start with, the classical translation shift taxonomy presented by Vinay and Darblnet's model (1958/1995) distinguished between two general methods: direct translation and oblique translation; the two strategies mirror literal translation and free translation respectively. Vinay and Darblnet's classical model outlines seven procedures. Borrowing, literal translation and calque are three procedures, which go under direct translation, whereas transposition, equivalence, adaptation, and modulation are procedures that help in making shifts or changes regarding oblique translation. Vinay and Darblnet gave rise to two central features regarding shifts; Vinay and Darblnet differentiated between two types of shifts: **servitude** which refers to compulsory changes that have to be made when translating from ST to TT as a result of asymmetric lingual system, and **option** which is parallel to Toury's non-obligatory shifts reflecting personal choices made by the translator in the process of translation.

Catford's shifts (1965)

By 1965, Catford introduced the term "translation shifts" to describe and analyze the linguistic changes made to distinguish between formal correspondence and textual equivalence; in other words, literal translation and free translation. According to Catford (1965), those translation shifts, which are used as a tool to achieve textual equivalence, are divided into two major shifts: level shifts and category shifts. Level shifts refer to an "SL item at one linguistic level has a TL translation equivalent at a different level." (Catford, 1965, p. 73). On the other hand, category shifts are considered to be changes marking the departure from formal

correspondence, and are subdivided into four subtypes: structure shifts, class shifts, unit shifts, and intra-system shifts. The frequency of these shifts results in a norm. To determine when a shift becomes a norm, Catford stated that a shift becomes a norm when its frequency reaches more than 30% of the overall strategies (p. 90).

Samples of studies applying Catford's shifts. A myriad of studies were conducted on Catford's shifts. Karimnia and Kalantari (2011) assessed the value and importance of each of Catford's shifts (1965) in translation and criticized some of its shortcomings. Karimnia and Kalantari investigated Catford's shifts (1965) applied on translating drama; specifically, the translation of Woody Allen's play *Death Knocks* by Hoshang Hessami. The researcher collected and compared twenty sentences with their Persian translations. The author found out that, in the process of translation, different types of Catford's shifts (1965) have different effects on the translation process; some shifts are found to have a valuable effect on the translation process while other types did not make a difference.

In addition, Hijjo and Kadhim, (2017) employed Catford's notion of translation shifts to examine the grammatical shifts in media translation, specifically the translation of BBC news from English into Arabic. The study attempted to identify the grammatical shifts and the quality of the ST message after applying those shifts. The researcher came to the conclusion that obligatory and non-obligatory shifts were applied to preserve the meaning and the quality of the ST message. One conclusion regarding structural shifts was that BBC news translator failed to maintain the meaning when applying structural shifts from passive into active voice.

Not only do shifts affect the process of translation, but also shifts affect the readability of the translated literary works. For instance, the following studies were conducted to measure the effectiveness of Catford's shifts. Through a comparative descriptive approach, Mobarakeh and

Sardareh (2016) examined the effectiveness of using Catford's shifts through two Persian translated texts of the novel *1984*. The measure of effectiveness and level of readability were observed by two tools: by calculating the frequency and occurrences of different types of Catford's shifts (1965) and by cloze tests distributed to junior students. The researchers reached the conclusion that the texts which tend to lean heavily in the use of shifts effectively proved to have higher level of readability than the other.

Jiri Levý (1969)

Later on in the 1960-1970, Czech writers publishing papers on translation shifts applied on literary text translation made a closer step to Toury's shifts through which "shift analysis can be seen as a way of influencing the system of norms which govern the translation process" (Munday, 2001, p. 63). Munday (2007) indicated that among those Czech scholars was Jiri Levý (1969) who related "the gradual semantic shifting" with the translator's decision making process in the translation from SL to TL in his article 'Translation as a decision making' (p. 62).

Anton Popovič (1970)

Another Czech scholar who contributed to the development of the concept of translation shifts was Anton Popovič (1970), who argued that translation shifts are distinctive features since

each individual method of translation is determined by the presence or absence of shifts in the various layers of translation. All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift. (p. 78)

Moreover, Popovič (1970) stressed the importance of analyzing shifts between expressions semantically and syntactically stating that analyzing shifts affects the system of

norms and “will bring to light the general system of the translation, with its dominant and subordinate elements” (Popovič, 1970, p. 85).

Leuven-Zwart (1989-90)

Another prominent scholar who contributed to the concept of translation shifts is Leuven-Zwart (1989-90) who provided a detailed comparative-descriptive taxonomy of micro and macro structural shifts that goes beyond the sentence level. Leuven-Zwart (1989-90) adopted two complementary models: first, a comparative model where the text is analyzed at the microstructural level; second, a descriptive model where the analysis focuses on the macrostructural level. Throughout the process, whenever an asymmetric relation occurs between the comparable units, a shift takes place. Leuven-Zwart (1989-90) divided shifts into three categories: mutation, modification, and modulation. In conclusion, the history of translation shifts is full of development that contributed to the field of Translation Studies. These developments are still enlarging in an era of technology and computer sciences.

To conclude, the above-mentioned theoretical framework of DTS, Polysystem, norms and shifts can be used as analytical tools to examine the field of AVT. To be more specific, the normative approach could be applied in AVT in general, and dubbing in particular to understand and describe the relation between TC norms and obligatory and non-obligatory shifts examined in the dubbed text. Therefore, a review of AVT literature, its definition, developments, forms, and relevant studies, were included in the following section.

Audiovisual Translation

With the explosion of satellite and the growing urge for AVT, myriad of articles and studies had been conducted to shed light on the concept of AVT, its history and development,

modes, and process. The researcher reviewed the concept of AVT, its definition, and classifications. Then, a review of dubbing in particular, its mechanism, its history in the Arab world was included. In addition, translation models applied in dubbing Disney animated films were revised.

Definition

The development AVT has undergone is reflected by the variety of terminology used to refer to the field ever since its appearance. The first terminology used to refer to AVT was *film translation*. Díaz-Cintas (2003) stated that the terminology of *film translation* was found in early studies conducted between 1950 and 1960. However, the term *film translation* failed to cover other types of media; so, *film translation* was abandoned for another wider term (Díaz-Cintas, 2013, p.194). According to Gambier (2014), in 1980s, the terminology was extended and replaced with *language transfer* to cover more varieties of media. Once again, the term proved to be unable to cover the complexity of the field of AVT. Afterwards, the term was extended to become AVT as the most widely used term (Gambier, 2014 p. 46). Being the most commonly used term indicated that there were other terms that were being used interchangeably. As an example, Chaume (2006) elaborated on AVT referring to it as a generic term “equivalent to Screen Translation or Media Translation” (p. 6). Chaume (1998) referred to AVT as a process of linguistic transfer of visual or acoustic narrations (p. 16). According to Gamal (2014), such linguistic transfer entails examining a text through two mediums: visual and acoustic (p. 7).

Forms of AVT

Chaume (2013) provided a detailed list of the audiovisual translation modes and their stages of development. Chaume (2013) classified AVT into two major modes: modes based on recording, and modes based on writing. The modes that are based on voiceover, recording

soundtrack, and synchronization are dubbing, voice-overs, simultaneous interpreting of films, free commentary, fansdubbing, and audiodescription. On the other hand, there are the modes which are based on written translated texts inserted on the screen (captioning), such as subtitling, surtitling, respeaking, subtitling for the deaf and hard of hearing, and fansdubbing. However, the two most well-known forms of AVT are subtitling and dubbing. According to Díaz-Cintas (2014), subtitling can be defined as a text written generally at the lower part of the screen which translates the original dialogue of a screen product constrained by the image and the nonverbal information that appear on the screen. As for dubbing, O'Connell (2000) referred to lip-syn dubbing to be "generally understood within screen translation to refer specifically to the preparation and recording of the target language soundtrack" (p. 59).

Chaume (2013) affirmed that the field of AVT, in its rapid continuous development, moves parallel to the changing technological advancement and audience's preferences. Although AVT modes are clearly classified, Chaume stressed the idea that it is the responsibility of the audiovisual translator to translate any mode of AVT.

Dubbing vs. subtitling

The two most frequently used forms of AVT worldwide are subtitling and dubbing. Although both are considered AVT activities, subtitling and dubbing follow different approaches in the translation process. Various studies have been conducted to compare and contrast between the two modes.

For a very long time, subtitling and dubbing triggered a controversy regarding which of the two methods is more suitable for AVT. Díaz -Cintas (1999) contrasted between the two major forms of AVT, dubbing and subtitling. Due to the long debate between which is more

suitable to convey different cultural, social, and ideological elements, Díaz-Cintas (1999) described the situation as an “eternal dilemma” (p. 31). Díaz-Cintas clarified the pros and cons of each mode by analyzing the cultural and sociolinguistic consequences of each mode. Díaz-Cintas started his contrast with categorizing both mode under constrained translation. Díaz-Cintas classified these constraints as physical and psychological. Moreover, dubbing and subtitling have the distinctive feature of synchrony, yet of different degrees; in other words, subtitling has to comply with special synchrony whereas dubbing has to conform with phonetic synchrony. On the other hand, dubbing and subtitling differ in providing the original text for the TA. Being able to compare between the original text and the translated product is a privilege enjoyed by target audience who prefer subtitling. On the contrary, dubbing does not provide an access to the original text since the original sound track is entirely replaced by TL sound track. However, the balance of the scale tilts in favor of dubbing which proved to produce similar effect and full enjoyment of watching more than subtitling since the viewer of the subtitled movie is constantly distracted between the image and the subtitling. At the end, Díaz-Cintas (1999) concluded that the decision of whether subtitling or dubbing is more effective depends entirely on cultural, social, economic, and political factors; therefore, the dilemma must turn from eternal dilemma to an “end dilemma” (p. 38).

Likewise, Tveit (2009) tackled the eternal dilemma between dubbing and subtitling by comparing dubbing and subtitling to figure out which of them is the best solution for audiovisual texts. Tveit listed the constraining factors of each mode to determine whether subtitling or dubbing must be the configured choice for AVT. Some of subtitling constraining factors are linguistic constraints such as potential loss of information, difficulty of subtitling dialectal features, and visual and decoding constraints. As for the factors constraining dubbing, lip

synchronization, process complexity, time consuming, and cost excess are the most distinctive features. Tveit concluded that subtitling is considered a better choice compared with dubbing. Tveit suggested that although both approaches have constraining factors, subtitling constraining factors are far easier to compensate or handle.

Methodological Approaches to Dubbing and Subtitling

Dubbing and subtitling adopt different methods in transferring the screen product. A myriad of studies demonstrated that subtitling and dubbing generally differ in the processes, approaches, and strategies used. From this frame of reference, Mera (1999) re-evaluated the current trends of AVT methods. Mera compared points of weaknesses and strength between subtitling and dubbing. Mera believed that the transfer method chosen has a significant effect on the way audience perceive and understand the meaning of the foreign text; therefore, Mera conducted an analysis on a number of translated movies from English into Spanish to measure how points of weakness would have an effect on altering the meaning of the original text. Through the analysis of texts from English to Spanish, Mera found some weaknesses on both modes. Some of the weakness points found regarding the subtitling is that subtitling tends to change the audiovisual text into a literally-translated text; this leads the viewer to be distracted splitting the focus between the translation and the image in order to grab the whole meaning. Consequently, a great deal of the visual information will be lost. Another weak point is that due to the loss of visual entertainment, the level of the enjoyment is decreased to a great deal when watching a subtitled product.

However, compared with dubbing, subtitling is more authentic. Since dubbing is about replacing the original soundtrack with another, much of the features related to the actor's sounds

and voices of the original would be wiped out. However, Mera (1999) believed that this is valid as long as the dubbed version remains faithful to the original message or function. Another weakness is the issue of lip-synchronization. According to Mera, no perfect dub can be applied. Many of the movie features related to the dialect, accent, and rhetoric which reflect much of the movie's historical and geographical setting would be lost in favor of lip-synchrony. The author gave an example of the difficulty of dubbing Mel Gibson's *Braveheart* (1995) as it is distinguished by its Scottish accent which has no alternative in the Spanish language. Conducting the comparison, Mera clarified that there is no successful method over the other. Mera believed that the choice between subtitling and dubbing depends upon the needs of the film to be translated. In addition, the relative value of the chosen method differs from a genre to another. The author suggested that subtitling is suitable for some media genres, while other genres are more suitable for dubbing. For instance, news, documentary programs, and Art films are better subtitled whereas action movies, animated films, and entertainment programs are more suitable to be dubbed.

Although dubbing and subtitling are both modes of AVT, each follows a different methodological approach than the other. Pettit (2004) examined the different approaches between subtitling and dubbing with regard to the interaction between the verbal and non-verbal elements. Pettit applied his examination over a range of audiovisual genres such as films, documentaries, news programs, and television series. Both AVT types reflect the translation of language and image. The difficulty in translating both elements lies in the fact that some non-verbal elements tend to change the denotative meaning; accordingly, subtitlers and dubbers tend to change their translation to reflect the meaning explicitly. However, when those non-verbal elements such as intonation and gestures change the meaning dramatically, subtitlers and

dubbers follow different approaches; subtitlers tend to transfer the meaning explicitly whereas dubbers must find equivalent intonation and gestures in the TL which suit the soundtrack of the original as much as possible. Departing from the analyzed examples, the author illustrated the different strategies used by the dubbers and subtitlers; Pettit found that dubbers preferred to simplify dialogue whereas subtitlers tended to change the original text in order to go along with the gestures and body movements.

Moreover, Zabalbeascoa (1997) attested that dubbing, unlike other types of AVT, needs a more systematic approach. Although Zabalbeascoa believed that translation is generally of a semiotic nature, the approaches and strategies employed in overcoming difficulties faced in the dubbing process are far more complex than those of other type of translation. To mention few, strategies introduced by the linguistic approach are not applicable at all as they are purely verbal. Even when linguistics broadened its horizon to include the function of the language and nature of communication allowing for manipulation as a strategy, the approach was still insufficient to overcome the complexity of dubbing.

Moreover, Bucaria (2005) investigated the different effect the two modes might have as perceived by viewers compared with the effect of the original text. Bucarina analyzed the Italian subtitled and dubbed version of an episode of the American Series *Six Feet Under*. To measure the effect on the viewers, Bucaria tested two Italian sample groups; the first group were shown excerpts of the dubbed version while the other group watched the subtitled version. Then, a questionnaire was distributed to be filled with the sample perception towards the effect of the excerpts they watched. Results indicated that the dubbed version was modified to suit the target audience where the translator tended to reduce the use of swearwords reframing the product to be more enjoyable to the TA. As for the subtitled version, the translator tended to retain most of the

elements as they are. In other words, this conclusion is an indication that dubbing is a more target oriented approach whereas subtitling is a source oriented approach. However, such an indication is directed by the translators' choices in the first place.

In addition, Abu Yaqoub (2016) conducted a descriptive analytical comparative study to investigate the effect of culture and ideology on the translation of Disney animated films in both AVT forms: subtitling and dubbing. The study highlighted cases of mistranslation as a result of cultural and ideological gaps between English and Arabic. The researcher also investigated the strategies used in the translation process to deal with these difficulties. Results showed that subtitles tended to be translated literally, while dubbed film tended to bridge the gap between the two cultures by using different strategies as omission, addition, and so on.

Not only do subtitling and dubbing differ in methodological approaches adopted, but also in the translational norms followed. Throughout the process of translation, Ferriol (2007) hypothesized that subtitling and dubbing followed different translational norm. Ferriol classified the AVT norms into linguistic standardization, naturalization, explicitation, linguistic fidelity, euphemization, and disphemization. To test the hypothesis, Ferriol conducted an empirical and descriptive study by examining five American films compared to their Spanish subtitled and dubbed version. The study consisted of two phases: a qualitative preliminary phase where the researcher interviewed the translators, and a quantitative translation phase where the researcher analyzed the micro textual sample. The study revealed that there are similarities and differences in the methodological approach between dubbing and subtitling when it comes to four types of constraints: formal and void constraints where dubbing becomes more communicative whereas subtitling becomes more literal, linguistic constraints through which dubbing and subtitling adopt

similar methods, iconic constraints where subtitling becomes more communicative than dubbing, and sociocultural constraints where both methods apply similar methods.

Effect on Audience

Not only do subtitling and dubbing follow different paths or approaches, but they also posit different evaluative and cognitive effects on audiences. For instance, Perego, Del Missier, and Bottiroli (2015) investigated the differences between subtitling and dubbing relating them to age differences. Perego, Del Missier, and Bottiroli conducted two studies to examine the cognitive and evaluative implications of subtitling and dubbing on young and older adults. The first study applied the experiment on two groups of undergraduates and postgraduates who watched dubbed and subtitled version of the same movie. The second study repeated the first study but on a different sample to measure young and older adult's level of comprehension and memory. Using cognitive and evaluative measurements, results illustrated that subtitling proved to be more effective and satisfactory than dubbing for young and older adults.

Once more, Perego, Del Missier, and Stragà (2018) tested the difference between the dubbing and subtitling appraising the complexity of audiovisual translation (dubbing and subtitling) and its different consequences on the audience's evaluative and cognitive reception. Perego, Del Missier, and Stragà, through conducting two studies, evaluated the processing and comprehension of audiences regarding the two films, dubbed vs. subtitled, for each film. The films investigated in the studies are of different level of linguistic complexity; the translated film in the first study is of moderate complexity, whereas the second study is more complex. The results revealed that in the first study, the comprehension of the moderately complex translation of the first film is cognitively more effective and enjoyable in both translation methods,

subtitling and dubbing. In the second study, subtitling, compared with dubbing, proved to be more effective regarding the cognitive perception of the audience due to higher level of complexity of ST. The authors recommended that scholars and practitioners should benefit from this study reconsidering the degree of complexity of ST and the individual differences between the target audiences when deciding the righteous approach for AVT.

Finally, this circle of differences expanded to cover differences between dubbing and subtitling in the general approach followed by the AV translators in a certain community. For instance, Chaume (2007) investigated the general trendy approach, globalization or localization, followed by AV translators in Spain, France, Germany, and Italy analyzing the micro and macro structural levels. Chaume stated that with the advent of translation software, which made translation process much easier through translation memories, subtitlers showed preferences towards globalizations. This led subtitlers to follow homogeneous strategies and processes on the microstructural level such as segmentation of lines and subtitles, synthesis of information, and usages of typography. On the other hand, dubbers showed resistance to such globalization practices and change. Chaume examined the different dubbing practices which are layout, dialogue writing, dubbing symbol and text segmentation through examples from the above-mentioned four countries. Chaume clarified that dubbers were more conservative resistant to homogeneity compared with subtitlers. According to Chaume, dubbing, unlike subtitling, still shows major differences on the micro and macro structural levels in Europe. Chaume (2007) wondered whether this conservative attitude of dubbing is planned as a set agenda to be followed to “prevent academic intrusion” (p. 216).

The Rise of Dubbing

Chaume (2006) indicated that the 1960s and 1970s represented the starting point of publishing articles and research in the field of dubbing in Europe. Scholars and researchers focused on the analysis of the dubbing process, the constraints that affect the process of dubbing, the adaptation of the translation to the screen image (synchronization), and the analysis of the translated product from a linguistic, cultural, ideological and social perspective. The field kept on developing and flourishing till it reached its prosperous era at 1990s with the explosion of satellite where numerous of pioneering studies on dubbing in Europe (Luyken 1991; Chaume 2004a, 2004b; Delabastita, 1989; Zabalbeascoa, 1994; among many others) were published. Furthermore, Chaume pinpointed the quality standards that must exist in any dubbed product; the three quality standards are observance of synchrony, avoidance of overreacting, and elaboration of dialogues, sentences, intonation and gestures in a natural credible way.

Similar to Díaz-Cintas and Remael (2014) who published a reference book for subtitling, Chaume (2012) published his book *Audiovisual Translation: Dubbing* which has been considered a cornerstone for the subfield of dubbing. Through his book and out of his experience as a researcher, teacher, and translator, Chaume (2012) shared every single nuance in the subfield of dubbing. The book is divided into eight chapters; each chapter addresses a significant aspect in dubbing such as the nature of translating for dubbing, the status of dubbing in academic circles, process of dubbing including text segmentation, dubbing symbols, and lip-synchronization, the linguistic nature of dubbing, the verbal and visual dimensions of dubbing, and some related dubbing research issues. The book, also, provides useful dubbing glossary and exercises that help readers ultimately benefit from the book. In conclusion, Martínez-Sierra (2013), who reviewed Chaume's book, indicated that the book is a comprehensive one which

covered in depth all dimensions of the subfield of dubbing. Martínez-Sierra affirmed that the book is “a must-read book” (2013, p. 234). Martínez-Sierra also added that the debate between subtitling and dubbing must come to an end. According to Martínez-Sierra, the value of each mode must be related to its merit instead of placing it as a competition of which is more successful.

In addition, Chaume (2013a) traced the development of AVT in the academic circles which dates back to 1967. However, Chaume (2013a) stated that dubbing did not come of age until the 1990 with the explosion of satellite. According to Chaume (2006), 1967 represented Fodor’s pioneering work and research published on AVT, which opened the gates for research in AVT. In 1990 and afterwards, many scholars in Europe such as Agost, (1995, 2004, 2011); Delabastita, (1989); Luyken, (1991); Zabalbeascoa, (1996) contributed effectively to the field through studies and articles. It is worth mentioning that most of the studies and articles generally focused on dubbing constraints and products. According to Chaume (2013a), it was only then that scholars and researchers established links between AVT and translation studies.

Mechanism of Dubbing

Chaume (2006) shed light on dubbing stressing on the complexity of its process. Chaume stated that with the flourish of English Cinema and TV shows in the global market, AVT found its way in non-English speaking countries and continents. According to Chaume, dubbing properly, partial dubbing, narration, voice-over are all types of dubbing. Chaume added that revoicing and dubbing refer to the same process. Chaume explained in detail the process of dubbing. The process of dubbing a movie starts with the phase of a TV channel or a movie house buying the rights of a movie which represents the first step of the dubbing process. Then, this TV channel or movie house puts a dubbing studio in charge for the translation of the movie. In the

dubbing studio, there are two main integrated complementary authorities, professional translators and the director; the studio grants the translation of the movie to professional translators while the director is given the responsibility of setting the plan for the dubbing process by deciding on the voices and actors to produce a dubbed movie that is as natural as the original movie adequately and accurately.

According to Ulrych (2000), although dubbing is the result of a teamwork, the key task of fitting the dubbed work into the TC is the responsibility of the director who is primarily responsible for coordinating all variables, convictions, and operations in the dubbing process in order to fit the TC and be accepted by the TA. As for the translation, the translators' job is to provide a rough literal translation. Then, this translation is given to a dialogue writer whose task is to rewrite and manipulate the text to sound as natural and compatible with the image in the screen as possible; it is the dialogue writer's job to synchronize the new sound with the image.

Chaume (2007) elaborated on the linguistic ability of the dialogue writers, expressing the idea that a dialogue writer does not necessarily master the SL, yet they have excellent command of the TL. Moreover, unlike translators who have official training through courses and universities, dialogue writers do not have such courses and official training; dialogue writers train themselves to translate AV texts by watching other professionals in the field. However, according to Chaume, dialogue writers have the freedom to change the meaning of the original text in order to retain a natural and fresh lip synchrony of the original text. Finally, the rewritten synchronized dialogue is given to a sound technician who records the target dialogue on a blank sound to be mixed with the original sound track of the movie.

Martínez (2004) specified the importance of a translator's task throughout the entire process of dubbing, describing it as the first step in a complex linked process; Martínez (2004)

stressed the importance of the AV translator's task as he/she works usually from two mediums: verbal and visual. After the text is translated, it will be sent to a proofreader just before the synchronization phase. According to Martínez, the translated text will go through different phases which make it vulnerable to modification and manipulation and might be changed dramatically or slightly from the original draft conditioned by factors such as function, purpose, and TA. Moreover, Martínez commented on the different phases of the process indicating that these phases are closely linked together departing from one stage to another systematically to the point that when one phase is delayed for some reason, the entire process will be affected. On the main phases of the dubbing process, Martínez added that different countries mainly follow the same systematic order of the dubbing process, yet there might be countries which make some changes. Martínez, in his article, highlighted the different stages of the dubbing process followed by Spanish dubbing and Catalan. Martínez (2004) reached the conclusion that despite the importance of a translator's job throughout the process of dubbing, his/her work is considered basically a draft, instead of being an end product. The translator's work is considered a version that needs to be "polished and adjusted to the needs and demands of the medium." (p. 7).

Distinctive Features of Dubbing

Dubbing, as a form of AVT, differs from other forms of AVT. Cordéus (2009) stated that the process of dubbing is much more complicated than just constraining the translation to time and space (p. 5). Rather, it is a process where translators have to be able to deal with and interpret distinctive features such as synchrony and prosody.

Synchronization. One distinctive feature of dubbing is synchronization. A handful of studies have been conducted to illustrate the importance of the process of synchronization in the dubbing process. To fulfil quality standards, AV translators should be highly attentive to verbal

and non-verbal elements during the synchronization process. Unlike translators who are free to manipulate any part of the text to deliver the meaning accurately, dubbing texts “can only be manipulated or ‘translated’ in their verbal components” (Poyatos, 1997, p. 341). Zabalbeascoa (1997) demonstrated that the non-verbal elements, the suprasegmental features, and synchronization of texts with image are distinctive features of dubbing. Zabalbeascoa recommended making more attempts to come up with strategies that are sufficient to overcome dubbing problems such as nonverbal compensatory.

In addition, Matamala (2010) gave a closer look on the synchronization process. Matamala examined the process of translating Catalan and Spanish translations of three films released in 2006. Matamala identified dubbing as a dynamic process; a process which goes through many changes until it is delivered to the final audience. Matamala (2010) analyzed the changes and the shifts employed during the dubbing process with special attention to the synchronization stage. Furthermore, comparison between the two Spanish and Catalan versions demonstrated that Spanish version tended to use shifts and strategies more than the Catalan version.

As an illustration of shifts and changes on the linguistic level, Chaume (2004) conducted a study on one of the most important coherent devices which are discourse markers. Discourse markers carry the function of clarifying the speaker’s intended meaning. Chaume aimed at figuring out the strategies used to translate these discourse markers in a film. Chaume analyzed three different Spanish translations of the American film *Pulp Fiction*; a written translation, a dubbed version, and a subtitled version. Chaume examined the translation of the following discourse particles: now, you see, see, oh, look, and I mean. The analysis revealed that since there is no one to one equivalent, translators chose to omit the discourse particles in sake of other

more important elements such as synchrony and pragmatic meaning. Although the translator's choice of omitting those discourse markers led to a loss of linguistic meaning, there are some factors that help TA in compensating that deficiency in the linguistic meaning such as the image, linguistic competence, and contextual competence. To overcome such deficiency, an audiovisual translator must be creative enough to manipulate and rewrite the original text without changing the original function of the ST. In this regard, Chaume (2006) stated that synchrony is a distinctive feature of dubbing which differentiates dubbing from other modes of AVT. Chaume (2006) indicated that audiovisual translators must focus on translating the function of the text to be translated in a creative way that allows them to synchronize the audiovisual text on three different levels: "phonetic or lip synchrony, kinetic synchrony or body movement synchrony, and isochrony or synchrony between utterances and pauses" (p. 7).

Prosody. The aspect of prosody plays a dynamic role in the dubbing process since dubbing is concerned with transferring the text from two mediums: visual and vocal; the interaction between these two channels reflect a prosodic aspect affecting the meaning that differs from one language to another. In other word, audiovisual translation is more than a matter of a linguistic transfer; AVT is a matter of translating the interaction between verbal, non-verbal, and prosodic elements of the audiovisual text which complement each other. Chaume (1997) emphasized the importance of translating non-verbal information, which includes paralinguistic, kinesthetic, cultural and semiotic signs such as movement, colors, gestures and sounds. Translating this interaction to a different culture, according to Chaume, constitutes one of the most difficult challenges an audiovisual translator might face; the difficulty of translating non-verbal information stems from the fact that the non-verbal sign might not exist in the TC. To overcome the difficulty of translating non-verbal information, Chaume recommended the

strategies of explicitness and substitution for audiovisual translator to apply in translating non-verbal information.

Besides non-verbal signs, the prosodic features of an audiovisual text represent another fundamental aspect to which AV translators must pay attention. Pettorino and Vitagliano (2003) observed and analyzed a speech of a film dubbed from Italian to English. Pettorino and Vitagliano confirmed that the dubbed speech is artificial representing unnatural prosodic features. Pettorino and Vitagliano detected that when the translator is source-oriented, a great amount of silence is observed. Pettorino and Vitagliano (2003) affirmed that dubbed speech is a speech of a specific genre that requires specific articulation rate. To fulfil this requirement, it is the role of the translator (dubber) to “better adapt the film to a culturally different audience” (p. 2866). In other words, the dubber is required to employ strategies that maintain lip synchrony adapting the TL speech to the features of the SL speech.

Gibbon (2017) pointed out the importance of prosody in the language system. Based on a course of prosody at the Summer School on Contemporary Phonetics and Phonology at Tongji University, Gibbon published his tutorial on relevant aspects of prosody, such as tone, accent prosody, word prosody, parasail prosody, discourse prosody, their frequency and time patterning with the aid of computational visualization in a semiotic framework. Gibbon stressed the importance and position of prosody in the language system by discussing different topics concerned with prosody in different levels: phonetic tone, accent prosody, word prosody, phrasal prosody and discourse prosody. Examples are taken from different languages, such as Anyi, English, Kuki Thadou, Mandarine Chinese, Tem and Farsi.

Thawabteh (2011) investigated the translation of prosodic elements from Arabic into English and the difficulties a translator faces throughout the process. Thawabteh illustrated these

difficulties in analyzing length, rhythm, stress, pitch, intonation, and loudness of the subtitled version of two Egyptian movies *Ramadan fawqa il-Burkān* and *Amn Dawlah* translated and subtitled by Arab Radio and Television. The study concluded that it is difficult to maintain these prosodic features without sacrificing some of the semantic and lexical features when translation from Arabic to English due to the systematic linguistic differences between the two languages. In addition, the reason for this difficulty is the mode of translation itself; Audiovisual translation, subtitling in this case, naturally requires loss of prosodic features. When subtitling analyzed, the researcher found out that Audiovisual translators tend to employ three strategies to overcome difficulties of translation prosodic features which are, avoidance, replacement by a lexical item, replacement by punctuation marks.

Another significant element in which prosody plays an important role is the translation of emotions. Dubbing emotions cross culturally is considered one of the most difficult tasks a dubber might go through. Braun and Oba (2007) conducted a comparative study on dubbing the emotions from one language to another. Researchers studied the translation of basic emotions such as anger, happiness, sadness, and fear presented in the American Series *Ally McBeal* and its German and Japanese dubbed versions. The study explored the differences between the three versions concerning speech rate, pauses, and dysfluencies. The study revealed that there were major differences in translating emotions. Gender differences and cultural differences had a significant influence in the dubbing process. However, no generalization can be inferred due to the small sample they analyzed, as admitted by the researchers.

Therefore, in order to be able to translate prosody accurately, translators should be able to identify the prosodic features of the dubbed speech. Pettorino and Vitagliano (2003) explored the prosodic characteristics in the analysis of an Italian movie *La vita e bella* dubbed into English.

The study focused on analyzing and calculating certain prosodic cues such as articulation rate, syllable duration, ratio of articulated time, and number and duration of silences. The analysis of these cues illustrated that translators tended to modify the original text to achieve ultimate lip synchrony. This confirmed Pettorino and Vitagliano's statement that dubbing process forces the translator to adapt the text to the target culture constrained by the speech rhythm of the source language; that's what might sometimes lead translators to produce unnatural prosodic features. This unnaturalness can also be detected in the translation of songs.

Dubbing Songs

The case of dubbing songs represents a good illustration of the importance of prosody and synchrony in the dubbing process. Dubbing songs successfully is strongly related to the ability to dub prosody. Translating songs is a difficult challenge that faces AV translators. Low (2008) tackled the issue of translating songs. Low falsified the assumption that translated song must rhyme as the original. Low also stated that translating songs is essentially a complex task of four integrated and complementary tasks: rhythm, sense, naturalness, and singability. Consequently, focusing on one sole element will cause the whole process to deteriorate. To prove his hypothesis, Low conducted a comparative evaluation of part of *Schubert* song with three translated versions into English. Low proposed a score sheet that he suggested to be used as a tool box for every song translator to evaluate different types of rhymes. As a result of his paper, Low called for more flexibility in the process of translating songs.

Throughout the dubbing process of a song, translators of songs tend to preserve the singability of the original songs. This is what Ameri and Khoshsaligeh (2016) explored when they investigated the translation of songs in the Iranian dubbed version of *A monster in Paris*. The paper presented a theoretical part on the translation of songs and their latest development

based on merging Low's pentathlon principle and Franzon's three layers of singability, and a practical part where the songs in the dubbed movie are analyzed. In their analysis, Ameri and Khoshsaligeh set seven parameters to be tested: prosodic match, semantic reflexive match, pre-existing music, poetic match, sense, naturalness and lip synchrony. The paper demonstrated that the translator of the songs in the movie preferred to preserve, very frequently, the components of the singability with a small ratio of deviations. From a descriptive approach, Aminoroaya and Amirian conducted a study on the translation of songs, comparing between twenty-nine songs found in six animated films dubbed into Persian. The study illustrated a number of constraints which hurdle the task of the translator; these constraints are: rhyme constraints, rhythm constraint, image constraint, time constraints and lip synchronization constraint. The study concluded that translators used microstrategies which helped them overcome these constraints. The most frequent microstrategies detected throughout the analysis were adaptation and direct translation. The study revealed that translators were generally TL oriented trying to produce acceptable translations.

Criteria for dubbing songs. There are certain criteria translators must take into account when dubbing songs other than the verbal aspect. In other words, there are other criteria translators must consider in translating songs such as music and stress patterns. These criteria would help the translator produce acceptable songs that fit within the target culture frame. In addition, another approach was proposed by Franzon (2008) who suggested five options for translating songs; these options are: leaving the song untranslated, translating lyrics without music, adding new lyrics to the original, adapting the music to the translated lyrics, and adapting the translation to the original music.

On translating songs for AVT, Mateo (2012) stated that translators are not the sole responsible for translating songs; professionals such as singers, songwriters, and playwrights can undertake the task of song translation. From a functional point of view, Mateo clarified that song translators have two different extreme theoretical choices; song translators either have to adapt the song or leave it untranslated paying attention to transferring the overall effect of the original song. Academically speaking, Mateo stressed that song translation offered numerous topics to be researched such as musical genres and translation approaches, comparative analysis of micro textual level between source and target song, descriptive analysis of macro structural level, cultural and social issues in translating songs, and creativity in song translation. In conclusion, song translation must be tackled from a multidisciplinary approach taking into consideration translation norms and process (Mateo, 2012, p. 119).

Approaches adopted in dubbing songs. AV translators tended to adopt certain approaches when translating songs. For instance, Tekin and Işisag (2017) conducted, applying Skopos Theory, a qualitative descriptive research to investigate the strategies used in translating songs from English into Turkish. The Study applied the model of Low (2013) which comprises of translation, replacement, and replacement text to analyze the translation of songs in two Disney movies, which are *Hercules* and *Frozen*. The study revealed that the most frequent strategy used in translation songs in *Hercules* was replacement whereas translation was the most frequently used strategy when translation songs in *Frozen*.

Moreover, Low (2005) proposed a functional approach termed the pentathlon model for translation of songs. The model called for a balance between five parameters; namely, sense, naturalness, rhyme, rhythm, and singability. Low asserted that emphasizing on the sense and

naturalness solely are not enough for translating songs; instead the five criteria must be integrated in the analysis in order to produce a successful translation of songs.

To elaborate more on the approaches and models for translating songs used in the study above, Low (2013) distinguished between translation, adaptation, or a replacement text which are three approaches, Low (2013) suggested, employed for translating songs. In the translation approach, a translator makes minute changes to fit the new translated text into the rhyme, rhythm, and melody of the original text; some of the strategies used in this approach are omission and addition of minor details. As for adaptation, the translator is allowed to deviate from the original text. Replacement text is the way translators produce a completely new text without any semantic or lexical transfer from the original.

Dubbing in the Arab World

Audiovisual translation is considered a relatively new field of study in the Arabic scene. Gamal is one of the scholars who showed considerable interest in the field of AVT in the Arab world. Gamal dedicated a considerable time to provide a more comprehensive description of the scene of AVT in the Arab world in general and Egypt in particular. Gamal (2007) provided a detailed description of the history of AVT in the Arab world. Gamal believed that AVT started to flourish in the Arab world by 1990 when the digital revolution opened new roots for entertainment to the Arab people. Gamal (2007) referred to the new age of information technology which provides entertainment as “infotainment” (p. 92). Gamal stated that the new field of AVT, since its appearance, was continuously and rapidly growing. Gamal stressed that this growth in such a complex conservative culture as the Arab’s needs to be guided linguistically and culturally in order to meet the local needs. However, Gamal stated that the

Arab culture is known to be rich in the youth force whom he believed would have positive influence on the position of AVT field.

From this point of view, Gamal (2008) shed the light on the status of AVT in Egypt from the perspective of translators and scholars. Gamal tackled the issues faced by translators when subtitling and dubbing from and into Arabic. Gamal reported that AVT did not rise in Egypt until the 90s which explains the technical and academic poverty of the field then. Besides the literature poverty, there was a shortage in the academic and institutional training for translators of AVT; this was noticeably reflected by the overall dissatisfaction of the quality of screen translation.

Gamal (2013) stressed the importance of AVT in Egypt where it is considered a culture point where all cultures around the world can meet. Gamal pinpointed that the field of AVT, in spite of its significance, had been largely abandoned and overlooked. As a field where technology plays a fundamental role, Gamal strongly believed that AVT should be integrated with sectors as tourism, industries, cinema, trade, and broadcasting. Unfortunately, all these sectors, including translation schools and translation authorities too, remain ignorant of the field of AVT. Gamal, through his paper, called for paving the way for the field of AVT to be integrated in other fields and sectors.

Building upon his paper published back in 2007 concerning the status of AVT in the Arab world, Gamal (2014) believed that efforts with AVT in the Arab world are still modest. To meet the desired target, more efforts and support are needed to understand the difficulties of localizing AVT and overcome the challenges that might face audiovisual translators. Collective efforts are urgent to face limitations of translation policy and pedagogy in the Arab world to

meet the demands of new generations of young consumers who are well aware of the digital technology.

Dubbing Disney in the Arab World

Being globally recognized, Disney had taken its place in the Arab World as an invaluable children media product. Since 1970, Disney had started to dub its products into Egyptian Colloquial Arabic (Zitawi, 2008). Disney started dubbing its productions into Arabic officially by 1970 when *Snowwhite and the Seven Dwarfs* was dubbed into the Egyptian dialect (Milad, 2016). Ever since then, Disney had listed the Arabic language as one of the official languages for its products to be translated and dubbed. Consequently, the need for dubbing became urgent. As a result, a number of Arab production and dubbing studios came into the surface. Masereya Media Production House, established in 1999, and Image production House, established in 1998, are some of the leading dubbing studios which provide Arabic dubbing and subtitling services to Disney productions. Both studios, which are divisions of Disney Company, are responsible for providing dubbing and subtitling services for its Disney's films, animated films, and other productions (Masereya Media, 2015; Image Production House, 2018).

Shift on dubbing Disney animated films from ECA to MSA. By 2012, heated debates aroused concerning dubbed Disney movie. A controversy across social media platforms battled over the shift of Disney dubbed movies from Egyptian Colloquial Arabic into Modern Standard Arabic. MSA and ECA are both considered varieties of the Arabic language. However, according to Yacoub (2009), MSA emerged in the 20th century as the modern form of Classical Arabic which acquired more modern simplified lexical items while maintaining the Classical Arabic grammatical rules (p. 105). Muhanna (2014) added that MSA is “very similar to Classical Arabic, the centuries-old lingua franca of the medieval Islamic world. Today, it is the language

of officialdom, high culture, books, newscasts, and political sermonizing.”. On the other hand, ECA was defined as an informal variety of Arabic language used among Egyptians for daily communication and interaction (Bassel, 2018).

As mentioned earlier, Disney started dubbing its products into Egyptian Colloquial Arabic in the Arab world since 1970; i.e., for around four decades. Here arises the question on why ECA in particular had been chosen among all other Arabic varieties. According to Maluf (2005), American and foreign movies, since the development of dubbing, were dubbed into ECA in particular for many factors. One factor is that Egyptian dialect is known to be widely spread in the Arab world due to its pioneering contributions in cinema, movie productions, theatre and music. Maluf (2005) affirmed that the majority of the Arab world were able to absorb the ECA and the Egyptian culture as well.

However, in 2012, a massive production company bought the rights to dub Disney products announcing that all Disney product will no longer be dubbed into ECA; the company declared that all its products will be dubbed into MSA. Consequently, in 2013 and 2014, two of Disney feature films were dubbed into MSA. According to Di Giovanni (2016), this shift had led to a heated controversy in the Arab world. Children and families who were raised watching Disney movies refused to accept the shift and led a fierce online battle demanding for a return to dubbing Disney animated films into ECA. Ahram online (2017) reported that Disney company bowed to the audiences’ pressure after observing a lower response towards these MSA dubbed animation; Disney announced that the company was willing to return to dubbing Disney animated films into ECA.

Research paths in dubbing

Dubbing is known to be the oldest mode of AVT. With the advance of technological development, many theoretical and methodological issues appeared, which needed much scholarly and research attention. In relation to the current study, Chesterman and Williams (2002) indicated that translation, with the advent of technology, gained the power to impact whole languages and cultures. Thus, Multimedia Translation constitutes a rich area for research work in translation. Chesterman and William listed some theories that are applicable in studying and assessing effect of language on culture; Polysystem Theory and norm theory are effective apparatus in the field of translation, culture, and Multimedia technology (2002, p. 16). Chesterman and Williams specified some areas of research in studying the relationship between translation, cultures and technology; in the field of research, questions of who, what, and why cover a wide range of research topics in the AVT field. Questions of ‘who’ focused on information and specifications about translators: their background, motivations, their relation with publishers and editors, and their translation practices. As for inquiries about ‘what’ questions, Chesterman and Williams investigated political, social, and ideological reasons behind translating a certain text in a certain time. Finally, questions of ‘how’ in AVT field of research analyzed the strategies used by translators, which vary in accordance with the social, historical, and ideological demands and preferences of TA. As shown, questions of ‘why’ and ‘how’ reflect the normative approach (preliminary and operational norms) applied in the current study. According to Chesterman and William (2002), answering these questions would prove the strength of translation as a powerful ideological, sociocultural, and political tool.

In addition, Delabastita (1989) asserted that although the field of AVT became highly significant, the studies conducted and papers and article published were insufficient compared to

its importance at that time. Delabastita criticized the nature of those publications as being perspective and technical in nature and expressed the urgent need for more research. Therefore, Delabastita searched for the reasons which caused the huge gap between the importance of AVT and the few related publications. As a conclusion, Delabastita suggested some research types for scholars to conduct that will yield some significant results; some of these research types are inventories, quantitative studies, and comparative and contrastive studies.

Bartrina (2004), as well, addressed the topic of research in AVT and its challenges. Bartrina affirmed that film studies had opened a new dimension of research in the field of AVT. Bartrina suggested five areas for research which are audience design, film adaptation, pragmatics and Polysystem Theory, and the study of screen play. Bartrina demonstrated that Polysystem Theory could be the solution to overcome the challenges found in AVT research. Through Polysystem Theory, a researcher could map the ideological, sociocultural, and political geography of AVT field.

Different Translation Theories Applied to AVT

When AVT became a field of TS, different translation theoretical frameworks were applied to the field of DTS. These theories enriched the path of AVT and enlightened its theoretical developments. Some of the translation theories applied are mentioned below.

Venuti's Domestication and Foreignization

One of the theories that was used in the analysis of AVT is Venuti's distinction between Foreignization and Domestication strategies in translation. For instance, Song (2012) examined the ideological cultural issues found in translating cartoons from English into Mandarin Chinese. Song stated that the most suitable AVT approach for translating for children is dubbing; which is

why Song believed that dubbers should achieve a natural, educational, entertaining effect on the children viewer through using the righteous strategies. To achieve creativity and cultural adaptation successfully, the author suggested Venuti's "domestication" approach (1995) as the most suitable approach for application to the translation of cartoons. Song went further in his discussion encouraging Lefevere's (1992) "re-writing" method to a certain degree.

Likewise, Ulrych (2000) discussed the concept of domestication and foreignization in film translation. Ulrych stated that the translators' choice between domestication and foreignization strategies depends upon various variables such as discourse genre, intended function of text, besides the different semiotic codes and paralinguistic features. One of the most effective variables is the ideological and normative power which has a significant influence on the translation process and the strategies adopted by the translator.

Skopos Theory

Skopos theory has also been used as a framework for analyzing dubbing. For instance, Alkadi (2010) carried out a qualitative quantitative case study to investigate issues and problems AV translator faces when dubbing or subtitling English movies into Arabic. Alkadi used interviews, questionnaires, and experiments as tools for gathering evidence concerning the problems and barriers which challenge AV translators. Alkadi analyzed the Arabic subtitled versions of the American Movies *Educating Rita*, *London to Brighton*, the American Sitcom *Friends*, and the Arabic dubbed versions of *the Simpsons* and *Con Air*. Alkadi categorized the challenges AV translators face throughout the process of dubbing and subtitling into technical issues regarding space and time constraints along with lip-synchrony, linguistic issues represented by the difficulty of transferring English dialects into MSA, and cultural issues

reflected by cultural conventions such as the translation of taboo words. Due to cultural and textual constraints, Alkadi stated that the most applicable approach to dubbing and subtitling is the functional approach. AlKadi concluded that through adopting a functional approach, the translator can successfully overcome linguistic and cultural barriers.

Jakobson's Classification

Zabalbeascoa (1996) examined the Spanish and Catalan dubbed versions of English TV comedy series. The author focused on the problems of translating comedy, specifically word play. Zabalbeascoa argued that applying only two of Jakobson's (1959) classification of translation, intralingual and interlingual, would be insufficient. Referring to the third classification, Zabalbeascoa asserted that intersemiotic, would integrate the translation process focusing on verbal and non-verbal dimensions. Marzà et al. (2006) also investigated a thirty-episode cartoon dubbed from English into Catalan using the linguistic approach. The thirty episodes were dubbed by different translators at different studios.

Marzà et al. (2006) focused more on describing the dubbing genre than describing norms and patterns of translation. The model proposed by Chaume (2004) was applied throughout the analysis; the model classifies the analysis of the audiovisual texts into four levels: prosodic, morphological, syntactic, and lexical-semantic. Marzà et al. indicated that recurrences and patterns on different linguistic levels, which conformed to the TC, were observed.

Different Models Applied to AVT: Traditional vs. Recent Models

The scope of the current thesis is applying Toury's normative approach on the analysis of the selected Disney cartoon samples. However, there was a plenty of other TS models and theories that were used and applied as an analytical tool in AVT studies. Models applied to AVT can be

classified into classical models and recent models. Traditional models were discussed compared to recent model applied to AVT as follows.

Traditional Models Applied to AVT

Since the field of AVT appeared as a branch of TS, three traditional approaches had been used to conduct research in the field of AVT from the viewpoint of TS (Yacoub, 2009, p. 150). Traditional models are called so because these models focused on analyzing AVT from an SL perspective focusing on the linguistic and textual levels. These three approaches can be summed up as follows: an approach focusing on the constraints, an approach focusing on textual analysis, and an approach focusing on general translation aspects analysis. Each of these approaches is discussed below.

AVT models based on constraints analysis. When AVT was introduced as a field of TS, the first aspect that attracted the attention of scholars was the type of text used which differs from any other type of text. Therefore, scholars focused on analyzing constraints translators faced when transferring the AV linguistic code from one language to another. Within the framework of this approach, the constraints were analyzed with reference to the translation process of translating AV materials. Many models adopted this approach in analyzing AVT; major pioneers of which were, to mention but few, Fodor (1976), Titford (1982), Mayoral, Kelly, and Gallardo (1988), and Zabalbeascoa (1994).

AVT models based on textual analysis. The second traditional approach focused on the analysis of AV texts types and genres. To analyze AV texts thoroughly, models adopting this approach made use of both Translation Theory and Discourse Analysis. The main focus of this approach was analyzing the genre of ST defining its characteristics. According to Chaume

(2004), once the genre's characteristics are defined, problems of translating this genre to a TT and solutions are tackled (p. 14). Some of the AVT models adopting this approach are represented by the works of Agost (1995), and Franco (2000).

It is worth mentioning that models based on textual analysis constitute a significant platform of pedagogical purposes. Chaume (2004a) indicated that the work of Bartrina and Espasa (2001) represents an analysis-based model which can be adopted for didactic purposes. Bartrina and Espasa's model concentrated on the analysis of AV texts types from professional, technical, ideological and cultural perspectives.

AVT models based on general translation aspects analysis. Models adopting the approach of general translation analysis focused on analyzing the aspects of general translation when transferring an AV text from one language to another. Delabastita (1989) stated that this kind of approaches tend to apply the analysis of general translation to a particular corpus of AVT. One of the models adopting this approach are Herbst's model (1987) which tackles the aspect of synchronization by analyzing the aspect of equivalence on the level of genre, text quality, content, cultural context, and language variation (Chaume, 2004, p. 16). Another model is Delabastita's (1989) which analyzed the translated AV text from two perspectives; namely, the classical rhetoric perspective, and that of the interaction between verbal and non-verbal codes transmitted through the visual and verbal mediums of the AV material. Finally, Whitman's model (1992) analysed translation depending on the techniques adopted in transferring different linguistic, syntactic, semantic and pragmatic codes.

AVT Models Based on DTS Approach

On the other hand, the most recent approach to the analysis of AVT is DTS. The approach influenced the analysis of AVT positively allowing scholars and researchers to analyze the target text view point. The analysis employed in this approach is not confined to linguistic and textual analysis; rather, it adds up a new level of analysis focusing on describing both macro-textual and micro-textual level of the target text from a historical, ideological, and sociocultural framework (Chaume, 2004, p. 15). Models adopting DTS approach are Díaz-Cintas's (1989), Izard's (1999), and Karamitroglou's model (2000).

Building on Even-Zohar (1971, 1978, 1982), Toury (1995) expressed his belief that the translation activity is driven by a set of the target system's general values and ideas (norms) to which a translator must adhere. Supporting Toury's concept of norms, Chesterman (1993) argued that norms govern the decision-making process in translation and related the analysis of translational strategies to particular kinds of norms (p. 9). Medadian (2015) claimed that "when a translator opts for an NOS (non-obligatory shift), he is under the influence of the translational norms of the society" (p. 675). In the light of these theorizations, the current study identified and analyzed non-obligatory shifts in the selected Arabic dubbed cartoons as being a direct reflection of the TC norms. The section below discussed DTS as the theoretical framework of AVT studies.

DTS as Theoretical Framework for AVT

With the ever-growing development of AVT field, different issues and the various given entries for the field, such as Multimedia translation and screen translation, made it difficult to place the field of AVT with other independent fields within Translation Studies. This problematic issue had encouraged Orero to introduce a contribution to settle some matters in the

field; Orero (2004) published a book of collective essays and articles based on the contributions of AVT scholars and the technological developments on issues regarding AVT theories, the effect of ideology on AVT, and practices of teaching and researching AVT. Orero stated that the first step for a well-established field is to agree upon a unified generic term that defines different modes of AVT including audio, audiovisual, and written STs. Besides the theoretical framework, Orero's book tackled five different topics in the field of AVT presenting the field from a professional, pedagogical, ideological and research perspectives.

Moreover, Pardo (2013) presented an overview of Translation Studies with special reference to Polysystem Theory and the concept of Norms. The study presented some theoretical models which can be applied for studying translation. The author perceived the communicative sociocultural approach and Skopos Theory as the most relevant to the field of AVT. Moreover, Pardo, in his paper, focused on the field of AVT and its approaches. Pardo indicated that the first scholar who applied the Polysystem Theory on the AVT field was Catrysse (1992). Pardo elaborated on the theoretical background of AVT field based on Chaume's (2004) line.

Pardo (2013) stressed that AVT is a difficult task that has no rules to be implemented; it is not a matter of correct translation or incorrect translation. Essentially, the AV translator in the translation process must fulfill a balance between two extremes: "being faithful to the original text and being faithful to the target text, which implies not only respecting the culture, but also the target language's society and rules" (Prado, 2013, p. 24). In other words, the audiovisual translator should take into consideration the different norms of source and target cultures that have a significant influence on the linguistic transfer and perception. Since the task of the translator is to transfer information between two cultures, the audiovisual translator must focus on the function of communicating.

Chaume (2002) contributed heavily to the field of AVT in tracing the development of the theoretical framework of AVT. To begin with, Chaume (2002) tried to analyze the theoretical framework of AVT field in the last two decades. As a result, Chaume established a categorization of the theoretical approaches applied on AVT, which divided the models in the fields into studies and research made on dubbing as a process, and others conducted on AVT as a product. According to Chaume, studies concerned with AVT as a process focused tentatively on two main aspects: studies attempting to set a firm well-grounded base for AVT as a distinct independent genre in the field of translation, and studies intended to analyze the relation between text, image, and discourse in AVT. On the other hand, Chaume outlined the other group of studies which paid more attention to AVT as a product. In this regard, scholars and researchers took into consideration deeper analysis of the cultural, social, and ideological impact on the interplay between the visual and linguistic codes and on the target audience. In order to analyze this cultural influence on the translated audiovisual text, Chaume confirmed that Polysystem Theory or the normative approach would be the appropriate model to be applied.

In regards to the efficiency of Translation Studies theories, Chaume (2004) asserted that Translation Studies theories are not sufficient for analyzing audiovisual texts. According Chaume (2004), since the audiovisual text consists of an interplay between the linguistic and non-linguistic codes, translation theories must be complemented by theories of film studies and communicative studies; a need for a more systematic interdisciplinary approach became crucial. Chaume stressed that the new model should be useful to audiovisual translators, analysts, and researchers equipping them with the needed tools, strategies, and techniques which help translators overcome problems enabling them to rewrite and manipulate the original scripts without losing the meaning. Chaume reviewed approaches and models applied in analyzing

audiovisual texts. Chaume also elaborated on the different models applied in analyzing audiovisual texts from Translation Studies point of view. Moreover, Chaume pointed out that the first articles, which were published on AVT from Translation Studies perspective that proposed a methodological approach, focused on the constraints that face the audiovisual translator when transferring the audiovisual text from a language to another language. Chaume listed some pioneering scholars in this regard such as Titford (1982) and Zabalbeascoa (1993). In addition, Chaume acknowledged that Descriptive Studies approach had its influence on the analysis of AVT focusing on the analysis of TT's macro structural level from a social, cultural, ideological, political, and economic standpoint. It is worth mentioning that polysystematic model proved to be productive in the analysis of the audiovisual target text.

According to Chaume (2004), among the key scholars interested in Descriptive Studies and AVT are Diaz Cintas (1998) and Karamitroglou (2000). To mention few, Chaume (2004) explained in details Karamitroglou's model (2000) whose model is based on Even-Zohar adaptation of Jacobson's scheme of communication. Karamitroglou's model consisted of an interaction between two axes: x representing factors and y representing subsystems; factors included human agent in AVT, recipients, product, market, AV mode, and institution whereas subsystems or levels are the target translation system, the target AVT system, and the particular translated audiovisual text. After analyzing this network of relations between the factors and levels, the translator should analyze the functions of the model. Throughout the application of the model, Chaume (2004) pinpointed that many ideological choices would appear on the surface affected by political, economic, social, and historical elements. Last but not least, Chaume asserted that the above-mentioned models were not established purely for the analysis of AVT; thus, Chaume introduced a new model specific to AVT analysis based on the signifying

linguistic and non-linguistic codes. By applying this model, Chaume indicated that the translator should be able to recognize and observe the interaction between each signifying linguistic, paralinguistic, musical, sound arrangement, iconographic, photographic, planning, mobility, graphic, and syntactic codes in the translation process.

Besides, Díaz-Cintas (2012) tackled the issue of manipulation and translation critically and methodologically in AVT. In his paper, Díaz-Cintas discussed the effect of cultural turn in the translation process providing an overview of the obstacles and issues a translator faces when translating values from a culture to another. The study concluded that the subtitling and dubbing are not solely a linguistic medium, but a sociocultural empowerment tool.

AVT within a Normative Context

The previous section investigated the applicability of DTS on AVT studies. This section sheds light on dubbing as a form of AVT within the context of Toury's model of norms. The section highlights the role norms play in the dubbing process and in affecting the choices made by translators. Delabastita (1989) recommended Toury's model as a useful and suitable model for application on analyzing the AV text. Delabastita affirmed that a descriptive, rather than prescriptive, approach would give fruitful results regarding the translator's decisions in the field of AVT. Delabastita clarified that an audiovisual translator who is applying Toury's normative model would build his/her translation shifts and choices upon the social, cultural and ideological factors that govern the target text. However, Delabastita emphasized that the audiovisual translator should be aware of the different levels of norms and the ways to deal with it. The three levels of norms are: a weak norm which would allow the translator to manipulate and change it, an even norm which might allow the translator to choose a cultural alternative for it, and a strong norm which does not tolerate manipulation imposing the translator to conform with it. In order to

be able to understand norms, Delabastita provided a check list of questions which helps audiovisual translators understand the nature of the audiovisual text and the norms that govern it; some of these questions regard the position of AVT in the international arena, the cultural relationship between ST and TT, cultural constraints imposed by TC on the translator, the linguistics policy of the TL, intention of the clients of the translated work, and TC's types of texts.

Relating the concept of norms to the field of AVT, Díaz-Cintas (2004) analyzed some main concepts within the theoretical framework of DTS in the field of AVT. Díaz-Cintas stated that one of the most significant concepts of DTS is coined with two main concepts: describing and explaining. Díaz-Cintas proclaimed that studying dubbing from a purely linguistic approach would be insufficient; thus, the concept of norms would be helpful and regulate translator's decisions depending on sociocultural variables. Díaz-Cintas declared that translators should pay special attention to the changing nature of norms; this changing nature is a double sided weapon: although it frees translators from the prescriptive approach, it is difficult to isolate them for analysis in present days.

Being a norm-governed activity, audiovisual translation is known to be a type of constrained translation. These constraints would limit the translator's creativity. Hereof, Chaume (1998) tackled the issue of textual constraints a translator faces throughout the process of translating an audiovisual text. Chaume enhanced the idea that since an audiovisual translator is obliged to adhere to the norms of the TC, a translator must develop certain strategies for creativity accordingly. Chaume attempted to benefit from register analysis conclusions applying them on the analysis of AVT. Therefore, Chaume (1998) in his article, covered the following topics: register analysis and AVT visual channel, verbal channel, the cohesive marks used to link

between them, and translation constraints and translator's creativity. From the register analysis perspective, Chaume stressed the mode of discourse, being visual and acoustic at the same time, as a distinguish feature of AV text which distinguishes AVT from other genres. Chaume concluded that there are four types of constraints: formal, content, texture, and semiotic constraints. Firstly, formal constraints are those related to the visual mode including synchrony. Then, the content constraints include examples related to cultural differences and how to manipulate the idea on the screen to fit the TC norms and conventions. Third, there are texture constraints which result from the interaction between the verbal and visual narrations. Finally, semiotic constraints are those cultural nuances reflected through micro and macro signs shown on the screen. This summarized the challenges audiovisual translators must take into consideration while dealing with an audiovisual text.

Dubbing within a Normative Context

As mentioned above, dubbing is a process of translation that is deeply influenced by co-system of the TC. Translation processes and translators' choices are constrained by different kinds of norms such as translational norms, sociocultural norms and ideological norms. These norms have significant influence on translation methods and strategies adopted by AV translators.

Effect of translational norms on the dubbing process. The concept of norms has, to a large extent, influenced the process of translation including dubbing. Myriad of studies had been conducted to measure and analyze the effect of translational norms on the dubbing process. For instance, Brownlie (1999) examined, through a methodological approach, methods for investigating norms in translation research. Brownlie stressed the idea that the researcher's

method depends on his/her perspective to the concept of norms. The researcher emphasized that since the concept of norms indicates regular and approved behavior, the research method should include the regular and approved approaches, i.e. observation of behavior and verbal statements. The researcher concluded that the best method corresponding to norms is Toury's normative model, which combines between normative statements and translating data.

Moreover, Jardim (1998) assumed that there are norms and constraints that determine the dubbing process that are different from regular translation. To prove this, Jardim analyzed the dubbed versions of program series from German into English by the ZDF dubbing company. Through the analysis, the researcher explored different types of shifts that are employed to conform to the lip synchrony of the ST while influenced by the norms of the TC. Jardim detected many type of shifts such as semantic shifts, syntactic shifts and stylistic shifts. The study revealed that there are many features, such as lip synchrony, body gestures, dubbing voices, and strict time constraints which distinguish dubbing from regular translation. However, the task of a dubber is considered much more difficult than the task of the regular translator. A dubber's task is to meet the above-mentioned requirement constrained by the ST while conforming to the norms of the TA.

In addition, Zabalbeascoa (1994) focused on the factors and norms that influence the dubbing process of comedy based on the descriptive approach. Zabalbeascoa confirmed that audiovisual translators must be aware of specific and general factors that govern dubbing comedies. Based on the nature of TV comedies, which differ greatly from culture to another, Zabalbeascoa asserted that AV translator must avoid conventional interference of the original text. AV translator must, as well, know how to rearrange translational priorities between the text type and function when dealing with TV comedy to be dubbed. Zabalbeascoa outlined factors,

priorities and restrictions involved in dubbing TV comedies; these factors are political, economic, and sociocultural in nature that are specific to the norms and constraints of a specific culture. These factors are the norms governing the dubbing process. Zabalbeascoa affirmed that being aware of these norms help the AV translator choose the righteous techniques and strategies to transfer similar effect to the TA.

In support of the significance of translational norms in the AVT process, Zanotti (2014) also observed the translational norms applied on translated vague language expressions such as general extender markers in a dubbed audiovisual text. Zanotti clarified that the translation of these markers can posit some challenges for the translator due to cross-cultural differences. Zanotti investigated the use and translation of general extending marker, such as *and everything*, *and all*, and *stuff* in two mainstream English sitcoms which are *Friends* and *Gilmore Girls* dubbed into Italian. The study detected some recurring pattern of the following strategies in dealing with translation of the sitcom: direct translation, omission, substitution, explicitation, addition, specification, generalization, and complete reformulation. Zanotti (2014) illustrated that the most preferred strategy was omission by an overall percentage of 42% compared to other strategies; this was determined by factors such as TC linguistic and communicative normative constraints, medium constraints, and technical constraints. In addition to translational norms, there are the linguistic norms which are as important as the translational norms. Linguistic norms reflect the correctness of all types of texts in the translation process.

Furthermore, Pavesi (2008) proposed that the language and process used for dubbing films are different from any other type of translation. Pavesi explored American and British films dubbed into Italian in order to analyze the norms governing choices made by dubbers. Pavesi stated that dubbing is featured by two main requirements: oral representation (synchrony) and

time constrain. These two requirements are met with by the interaction of different norms.

Results indicated that the interaction between TC norms, the interference of the source language and formulaic language have a significant role in the production of a dubbed TT.

Additionally, Sarrión (2009) explored the translation of a Spanish film into German throughout three transfer processes, which are film adaptation, literary translation, and AVT applying the Polysystem Theory. The study examined the influence of the translated text on the audience by employing a model known as ‘systematization’, which takes into consideration some selection of factors. The study revealed that there were some recurrent factors which were affected by transfer norms. Transfer norms are the norms that were followed during the process of translation. The study illustrated the existence of combinatory norms, which reflect a detailed process of transfer from one culture to another. However, these type of norms do not fit under Toury’s preliminary norms as they operate in the ST before the translation process takes place; unlike Toury’s norms which operate in the TT before matching it with its assumed translation.

Effects of sociocultural and ideological norms on the dubbing process. There are different factors which affect AV translators’ choices of non-obligatory shifts in translating AV texts; these factors range between sociocultural and ideological factors. Toury (2012) provided an explanation of the sociocultural factors governing translation norms as being behavioral routines and constraints which “result from negotiations held in the group’ whether language is used in the process or not. These negotiations breed conventions, according to which members of the group then feel obliged to behave in particular situations” (p. 62).

In addition to the sociocultural factors, ideological factors affect the choices made by AV translators when dubbing children’s programs and cartoons. Ideology is defined as “a special form of social cognition shared by social groups. Ideologies thus form the basis of the social

representations and practices of group members” (Van Dijk, 2001, p. 12). According to Yacoub (2009), ideology factors refer to aspects of religion, nationalism, politics and economy among others, which govern the non-obligatory shifts made by AV translators (p. 109).

Dubbing is the type of AVT where ideological and sociocultural norms of the translator of the TT play a significantly important role in the dubbing process. A lot of research had been conducted to examine the strategies used by dubbers to in order to overcome the hurdle of cultural-specific elements; more specifically, taboo expressions. For instance, Ameri and Khoshsaligheh (2016) shed light on the role of norms in the translation process. Their study investigated the initial and the operational norms when analyzing the dubbing of western English movies into Persian. Due to the conservative nature of the Iranian society, many cultural appropriation strategies were employed. The study found, based on textual analysis and interview data, that the content of dubbing is controlled before, during, and after the process of dubbing by the sociocultural and ideological norms of the TC.

Similarly, Sedighi and Najian (2012) believed that each society has its own norms and ideologies which a translator should put into consideration when translating cultural specific elements. Therefore, Sedighi and Najian, applying Toury’s normative approach, explored the strategies translators used when translating English romantic films into Persian in the third decade post Iranian Islamic revolution. The study concluded that Iranian dubbers tended to lay heavily on the strategy of deletion to appropriate the translated text to the norms of the TC.

Likewise, Vossoughi and Hosseini (2013) expressed that cultural items are one of the most difficult elements translators might encounter in the field of AVT. Applying Toury’s model, Vossoughi and Hosseini investigated the norms of translating taboo terms after the

Islamic revolution. Vossoughi and Hosseini's corpus of study consisted of the novels of Coelho between 1990-2005 and their Persian translation. Vossoughi and Hosseini revealed that the translators followed the dominant TL ideology in the decision making process.

Hashemian, Merzaei, Hosseini (2014) also declared that one of the main concerns of AV translators is the translation of cultural specific items, specifically taboo terms. Hashemian, Merzaei, Hosseini investigated the strategies applied in translating Taboo terms in five Hollywood movies and their Persian dubbed versions. The results were interpreted based on Venuti's (1995) strategies. Results indicated that the most frequently used strategy in translating taboo expressions was deletion.

Similarly, Miandoab (2017) conducted a descriptive comparative corpus based study to explore the strategies used in dubbing taboo terms. Miandoab examined five dubbed Hollywood movies from English into Persian. The author compared the original movies with their Persian dubbed versions to analyze the strategies used for dubbing taboo terms. The study revealed that there were four main strategies employed. These shifts were deletion which was used with the highest frequency, followed by the strategy of 'taboo to taboo', "Euphemism", and the least frequently used strategy was shifting 'taboo to non-taboo'. Illustrated results supported Hashemian, Merzaei, Hosseini's (2014) findings. The study indicated that Iranian dubbers tended to produce acceptable target-oriented translations in order to meet the social and ideological norms of the TA.

Furthermore, Ameri and Ghazizadeh (2014) conducted a comparative normative approach to investigate the differences between dubbing and non-professional subtitling regarding the strategies employed in the translation of swear words in an American movie from English into Persian. Although findings showed that both versions were target-oriented with

deletion of swear word as the most frequent strategy, dubbers tended to tone down the remaining swearwords in order to meet the requirements of the TT cultural norms. On the other hand, non-professional subtitlers tended to keep some of the swearwords conforming to the norms of the ST.

Due to the influence of norms on the translation process, AV translators are urged to use some manipulative strategies in order to produce an acceptable translated text. In this regard, Zanotti (2016) analyzed the Italian dubbed versions of three American teen movies: *Rebel without a Cause*, *Splendor in the Grass*, and *The Summer of 42* which are dated 1950, 1960 and 1970 respectively. Zanotti focused on analyzing the strategies used by the translator to manipulate the original, and whether these strategies were imposed due to censorship policies of cultural conventions. The study proved that translators throughout the 50s, 60s, and 70s showed consistency in following the tradition acting as “agents of preventive censorship” to avoid rejecting their work, and hence being viewed on screen (Zanotti, 2016, p. 162).

Relevant Studies on English-Arabic Dubbed Disney Animated Films

Enormous studies had been conducted on cartoons in general and translated Disney animated films in particular. For instance, Athamneh and Zitawi (1999) conducted a source-oriented research on English-Arabic translations of dubbed animated films. Comparing between the original version and English-Arabic children’s dubbed films, Athamneh and Zitawi based their evaluation of the dubbed children’s animated films shown on Jordan Television as well as other Arab televisions on the basis of their accuracy and faithfulness to the original versions. Athamneh and Zitawi reached the conclusion that most of the translations distorted the message conveyed in the target language text because they were not faithful to the source text. The study concluded with recommendations to enhance the process of dubbing children’s animated films in

general and improving the performance of Arab translators in the field of English-Arabic dubbing in particular.

To pinpoint aspects of strength and weakness in the performance of Arab translators dubbing children animated films, Zitawi (2003) had a closer look on the strategies employed by the Arab translator in the translation of idiomatic expressions found in Disney cartoons from English into Arabic. Zitawi analyzed the dubbed Disney cartoon viewed on E junior channels in Dubai and Abu Dhabi television. Zitawi affirmed that the translation of idiomatic expressions is considered a challenging area a translator might face during the translation process. The study revealed the frequency of certain shifts and strategies Arab translators employed in the translation of the idiomatic expressions found in the dubbed Disney animated cartoon. The frequency of the strategy used indicated a prevailing norm shared by Arab translators; these strategies were: localization, dynamic translation, addition, deletion, and word for word translation.

Moreover, on the conditions that determine the strategies adopted by the translators, Zitawi (2008) examined the translation of Arab translators working under three different publishing houses which are Dar Alhilal in Egypt, AlFuttaim Printers and Publishers in Dubai, and Al Qabaz newspaper in Kuwait. The researcher, through the analysis of 108 Disney cartoons translated into Arabic, observed that translators tended to adopt certain strategies in order to contextualize the cartoon to fit in the Arabic culture. Not only were the translations contextualized, but also the characters within the cartoon were contextualized, too. The study reported that there were seven translation strategies generally adopted by Arab translators; these strategies are: reordering, addition, omission, repetition, visual manipulation, deidiomatizing, and explicitation.

Studies on Disney Animated Films Shifting from Dubbing to ECA to MSA

As mentioned previously, ever since Disney started distributing its product to the Arab world, Animated cartoons were translated into CEA. However, a shift took place by 2012 to dub newly released Disney animated films and redub old ones into Modern Standard Arabic. As a consequence, heated debates aroused on the acceptability of such shift among Arab audiences (Muhanna, 2014). These debates were the results of the new ideological, social and political differences that appeared between English language, CEA, and MSA. Recent studies were conducted to examine the effect of ideological norms on the translation process. On dubbing animated Disney films, Muhanna (2014) indicated his objection to the new trend of dubbing Disney's animated films into MSA instead of CEA. Muhanna based his opinions on the analysis of dubbing Disney's *Frozen* (2013) into MSA; Muhanna's article is beneficial since *Frozen* was used as a sample for the current study. Muhanna stated that *Frozen* is one of the most successful Disney's musical movies worldwide; in fact, *Frozen* was translated into 25 languages. Muhanna claimed that dubbing such a successful musical animated film made the movie lost most of its most important linguistic and rhetorical elements. Muhanna elaborated his discussion on the claim that the movie included many dialectal differences that could not be reflected through MSA. Moreover, Muhanna confirmed his observation that since *Frozen* was dubbed into different dialectal translations in the Spanish language, the same case could be applied to the Arabic language with its different dialects as an alternative of confiding it to MSA. Muhanna supported his claim by the fact that MSA is a lingua franca used only for officialdom and books. As a consequence, MSA is difficult for children to understand especially when it comes to dubbing children literature. According to Muhanna (2014), localizing *Frozen* in particular and animated films in general into MSA was a false choice.

Furthermore, Di Giovanni (2016) conducted a comparative analysis between translation shifts and strategies used in the Egyptian dialect dubbed version of *Aladdin Saga* series and its redubbed version into Modern Standard Arabic. Di Giovanni analyzed shifts used in the dubbing process of both versions in order to contextualize the ideological shifts that took place in the redubbed MSA version, which reshaped the translation process of media products in the Arab world. However, the study did not apply a specific model or theory of translation throughout the analysis. The study concluded that dubbing is considered a manipulative activity through which AV translators rewrite the AV text in accordance with cultural, religious and political agenda.

Moreover, Di Giovanni (2017) investigated the new imperialism in retranslating and dubbing Disney animated movies. Di Giovanni examined the textual manipulation that took place in the redubbing process from CA into MSA. The study concluded that the analyzed shifts were a reflection of a cultural, ideological, and social implications on the translation strategies used. The analysis of the data spotted a rewriting and manipulative activity throughout the translation process in order to conform to the ideologies and norms of the MSA language. Di Giovanni observed that those textual manipulations resulted from the impact of cultural, social, political and linguistic factors. The study reached the conclusion that cultural values found in the ECA dubbed animated films were altered to fit target readership expectancies. Di Giovanni's study would have been very beneficial to the study at hand since it tackles the effect of cultural values on manipulating the original text. However, the study lacked thorough analysis of the determined strategies or shifts employed; the study depended solely on the instrument of back translating the dubbed text to examine changes made.

Similarly, Yacoub (2009) unfolded, through a descriptive method, the ideological aspects observed in dubbing Disney animated films into different Arabic varieties, CA and MSA,

especially in children's programs. Throughout her thesis, Yacoub applied the Polysystem Theory and the concept of norms to determine the ideological and non-ideological factors through which the choice between CA and MSA in children's programs was to be decided. Moreover, the thesis investigated the choice between MSA and CA in dubbing children's programs from the perspective of producers, children and their parents reflected through interviews. In addition to that, empirical evidence was given to prove that ideological, political, commercial, and religious factors have an effect on the preference of a specific variety of Arabic over the other in dubbing children's programs.

Yahiaoui (2014), too, addressed the effect of ideological norms as an issue that faces dubbers of translated children cartoons from English into Arabic. Yahiaoui collected his corpus from episodes of the children cartoon *The Simpsons*. The author specifically chose *The Simpson* as the cartoon includes sensitive issues and constrains which Arabic culture would not tolerate such as drugs, religion, and political and racial stereotype. Through a contrastive analysis, Yahiaoui revealed that the translation process is affected by ideological and sociocultural factors which are exercised either by the translator him/herself or imposed on him/her by external factors. Likewise, Martínez-Sierra (2006) conducted a descriptive study on the dubbing of *The Simpsons* from English to Spanish. Throughout the translation process, dubbers faced some linguistic and intercultural obstacles. The study also showed that translating the humor found in *The Simpsons* was determined by linguistic and cultural norms.

Contribution of the Current Study to the field

The core of the current study is to investigate the non-obligatory shifts in dubbed Disney films into MSA to examine translator's choices in transferring culture, which is still controversial and blurred. Disney animated films dubbed into MSA were specifically chosen as the corpus of the study to highlight the sociocultural and ideological implications of the non-obligatory shift applied by AV translators when dubbing Disney animated films into MSA. Moreover, the current study conducted the analysis of these non-obligatory shifts within the framework of Toury's normative model to reflect the effect of the TL norms on the choice of shifts. Therefore, the current study is regarded as one of the few studies which implemented Toury's normative model on the analysis of English Arabic dubbed Disney animated films. Through the normative approach, entirely different socio-cultural norms would have a significant influence on the AV translators' choices over non-obligatory shifts. Finally, the study is a contribution to the field of DTS describing choices made by translators through the decision-making process implementing Toury's normative model.

Chapter Summary

This chapter reviewed the literature of two main aspects related to this study, namely, DTS and AVT. The chapter started with a theoretical review of DTS and some related concepts such as the Polysystem Theory and the concept of norms. The concept of norms was supported by some relevant studies and related controversial issues. Being essential to the analysis of norms, the concept of shifts and its development was reviewed along with some studies conducted on the concept of shifts within TS. Then, the chapter reviewed the theoretical framework of DTS applied on AVT, with special emphasis on dubbing. The researcher

emphasized the role of norms on the dubbing process supported by studies conducted on this regard. In addition, the author focused on the form of dubbing, its definition, and its process. The chapter also reviewed the history of dubbing in general and in the Arab world in particular. Moreover, the chapter provided studies conducted on dubbing Disney movies in the Arab world.

CHAPTER THREE

Research Methodology

Introduction

This chapter is set to clarify the research design, research methodology and translation model adopted in the current study. The chapter also presents the samples of the study and the methodological approaches used to collect and analyze data. A review of the procedure is also set to answer the research question.

Research Design

The current study applied a mixed descriptive-analytical method to compare the non-obligatory shifts used in the MSA-dubbed animated films: *Tangled* (2010), *Frozen* (2013) and *Big Hero 6* (2015) with their original choices in the English versions. According to Creswell (2014), a mixed method involves the integration, collection and analysis of both qualitative and quantitative data (p. 266). The current study employs an exploratory sequential mixed method design. Creswell (2014) elaborated on the exploratory sequential mixed approach, stating that such an approach starts with “a qualitative phase ... followed by a quantitative phase” (p. 276). The purpose of applying the exploratory sequential mixed method in the current study is to serve and expand understanding of the researcher’s theoretical perspective. The researcher collected and analyzed the data qualitatively to reach answers related to the basic assumption of the study. Based on the findings of the qualitative data analysis, the researcher analyzed the data quantitatively to reach findings about the most frequently used shifts in the samples selected from the the three animated films.

As mentioned above, the researcher started with qualitative data collection. Creswell (2014) explained that in qualitative research, the researcher describes a research problem that

would best be comprehended “by exploring a concept or phenomenon”; hence, qualitative research is exploratory in the sense that “researchers use it to probe a topic when the variables and theory base are unknown” (p. 152). According to Strauss and Corbin (1990), a qualitative descriptive research method is a method that describes the use of “a systematic set of procedures to develop an inductively derived theory about a phenomenon” (as cited in Neumen, 2014, p. 71). The second phase of the study included quantitative data analysis. Quantitative research is framed in terms of using numbers not words. Accordingly, the researcher measured and calculated frequency rates of non-obligatory shifts in the selected parts of the films. Measuring frequency rates depended on the findings of the qualitative data employed in the first phase of the study. Creswell (2014) indicated the significance of a statistical significance testing through which “an assessment as to whether the observed scores reflect a pattern other than a chance” (211).

The the qualitative-quantitative analysis in the current study helped to describe the operational norms (NOS) in the MSA dubbed productions of Disney animated films to explore the assumption (or concept) that these NOSs are plausibly reconstructed in accordance with the preliminary norms and the initial norms of the Arabic culture. In other words, the study explored the question or to use Creswell’s words, ‘probed the topic’ whether the preliminary norms and initial norms control AV translators’ decisions over the operational norms, and so the process of dubbing as a whole. While preliminary norms include extra-textual aspects as reasons for choosing the source versions in the TC, initial norms refer to the general tendency of the target community and the translator to lean towards adequacy to source text values or compliance with both linguistic and behavioral acceptability norms of the TC. This hypothesis was particularly investigated through a set of procedures in three Arabic dubbed Disney animations for children to explore the effect of socio-cultural norms on dubbed animations in the Arab world.

Accordingly, the framework of the current study is descriptive-normative since, to use Toury's (2012) words, any study that describes shifts in relation to the norms of the TC is considered to be a study conducted in a "normative framework" (p. 210). In this light, the researcher described non-obligatory shifts, to which Toury also refers as the 'coupled pair' of replacing and replaced segments (p. 103), from the point of view of their adherence or violation of TL norms. Using Toury's (2012) words, non-obligatory shifts can be defined as the "enumeration and grouping of instances where a translator has deviated from the source text, with no concern for the underlying reasons" (p. 204). It could be concluded that the current study adopted a qualitative content analysis method framed within Toury's descriptive normative approach.

Earlier, the researcher indicated that DTS provides an appropriate theoretical framework of sample analysis in the current dissertation. Setting Toury's normative model as the dissertation frame of reference, the investigation of the impact of ideological and sociocultural factors on the dubbers' non-obligatory shifts was carried out through a descriptive analysis of the selected examples from dubbed animated films. The analysis included the macro-textual level of translation where preliminary norms direct the translation process, and the micro-textual level where operational norms govern the strategies and shifts employed by dubbers. In other words, Toury's normative model presented a suitable ground for the study to investigate translators' choices made on the macro-structural level, which revealed the effect of some sociocultural and ideological norms. These norms, subsequently, governed choices made on the micro-structural level. The research design was based on a primary data retrieved from a corpus study where three Disney animated films were selected and analyzed.

Procedures of Data Collection

The research design of this dissertation relied on analyzing data collected from three selected Disney animated films. The selected cartoons were analyzed applying models and theories set as the theoretical background of the study. The corpus study aimed at illustrating insights given in the dissertation regarding translation norms in employing the non-obligatory shifts in dubbing Disney animated films into MSA. The dissertation also reflected on the factors governing choices made by AV dubbers regarding the non-obligatory shifts. Three different Disney cartoons were chosen as the corpus of this study in order to fulfil the aim of the study in gathering the required data to illustrate findings. As mentioned before, the three basic samples of study are *Frozen* (2013), *Tangled* (2010), and *Big Hero 6* (2014). The three animated films were released in MSA in 2013, 2014, 2015 respectively.

The first film, *Frozen* (2013), was released in MSA in 2013 through Mesereya Media Production City. *Frozen* (2013) is a musical Disney animated film which tells the story of a queen, Elsa, with snowy magical powers, and her sister Anna, a teenage princess who is full of life and joy. The queen has possessed her magical powers since she was young, but could never have the ability to control them. Due to her inability to control her powers, Elsa feels angry and scared putting her people and sister in danger of eternal snowy winter. Elsa decides to run away. Anna starts to search for her sister to get her back home. Anna finds Elsa who, accidentally, hurt her with her magic in the heart. After a journey full of adventures, hope, and love, Anna found that her sister's true love is the solution to warm her cold heart. After a journey full of mixed experiences of hope, love, fear, and treason, Elsa finds out that her powers are a mere reflection of her emotions. Elsa gets back home to be the queen again.

As for the second case study, *Tangled* (2010) was released in MSA by Mesereya Media Production City in 2014. The story of the film revolves around a Kidnapped baby princess. An old lady, mother Gothel, kidnapped and raised Rapunzel hid in a tower deep in the forest. The main reason behind kidnapping Rapunzel is to benefit from the princess's magical hair which grants healing and eternal youth. The king, queen, and people never lost hope in finding and bringing the princess back to her king and queen parents. Rapunzel, through her life in the tower, dreams of leaving and experiencing the world out there. At the age of 18, she leaves with Flynn Rider who could find her an escape. Finally, after a long adventurous experience, Rapunzel finds her way back to her family.

The third case study chosen is the animated film *Big Hero 6* (2014). The film was released in MSA by Image Production House in 2015. *Big Hero 6* (2014) is about a genius young boy, Hero Hamada, who spends most of his time in illegal robot fight. His elder brother, Tadashi, recognizes his brother's potentials and wants to support it. Tadashi drags Hero to experience the Lab world. Unexpectedly, Tadashi dies in an explosion. After his brother's death, Hero activates a robot, Bymax; Bymax was designed by Hero's brother Tadashi to protect people. Hero discovered a mystery of micorobots, which could be related to Tadashi's death. With the help of Bymax, Hero succeed in solving the mystery.

As indicated above, the stories of the chosen animated films, settings, and characterization vary greatly. However, these three animated films were chosen for certain reasons. The first reason is that the chosen Disney animated films dubbed into MSA were, as indicated earlier, released from different dubbing studios; *Big Hero 6* (2014) was dubbed by Image production House Studios whereas *Tangled* (2010) and *Frozen* (2013) were dubbed by Mesereya Media Production City. Image Production House is a Lebanese studio established in 1998. The studio started subtitling

and dubbing for Disney officially in 2012 by dubbing new Disney releases into MSA and redubbing older Disney production from ECA to MSA. As for Mesereya Media Production City, the studio was established in 1999 in Egypt. MMPC started dubbing for Disney in 2007. Analyzing Disney animated films released from two different studios allowed the researcher to investigate the linguistic and sociocultural norms adopted by each studio.

The second reason for choosing those specific Disney animated films is that the three chosen Disney animated films are among the most successful Disney releases which won different awards; *Tangled* (2010), *Frozen* (2013), and *Big Hero 6* (2014) hit the highest rates in Cinemas winning the Oscar and other awards. The third reason regarded the content of the three animated films which represents some rich cultural aspects. Cultural differences between English and Arabic required dubbers to reconsider the sociocultural and ideological norms to affect their choices; hence, affecting the non-obligatory shifts employed. Transferring this cultural content allowed the researcher to test the assumption that AV dubbers tend to employ some non-obligatory shifts in order to make the cultural content suitable for Arab children and families.

Procedures of Data Analysis

The researcher employed Toury's model to identify the relation between the non-obligatory shifts (or operational norms) occurring in the target dubbed animations on the one hand, and the norms of the TC as well as the preliminary and initial translational norms on the other hand. The researcher attempted to reach a general picture of the initial translation norms and the preliminary norms that controlled the process of dubbing children's animated films in the Arab world through studies (AlKadi, 2010; Athamneh & Zitawi, 1999; Chaume, 2012; Díaz-Cintas, 2012; Gamal, 2007; Di Giovanni, 2016; De Los Reyes Lozano, 2017; Sayfo, 2017; Yahiaoui, 2014; Yaqoub, 2016) conducted on the accepted norms found throughout the making of this process. Decisions

regarding Initial norms were determined by the operational norms employed by the dubber throughout the analysis of the three animated films. In investigating the preliminary norms, the researcher relied on statements of dubbers translating Disney animated films and a survey with a sample of 15 parents in this regard.

The researcher departed from the assumption that using Toury's model (1995/2012) would help in investigating the relationship between the non-obligatory shifts (operational norms) carried out during dubbing on the one hand and the sociocultural norms and/or constraints imposed by the TC on the other hand. Such constraints were shown to govern not only the process of reconstructing the source version, but also the preliminary choice of particular animated stories. Norms are expected to be found at every stage in the translation process, and is reflected on every level of the product; these norms can be analyzed through the preliminary norms and operational norms. Preliminary norms refer to consideration related to the translation policy and the directness of translation. Translation policy refers to the factors determining what text to be translated and why. A publishing house that determines translating a text to different groups is said to be the result of a translation policy. As for considerations related to directness of translation, these question the tolerance for translating directly from the source language or through a mediating language. Concerning the operational norms, these operational norms direct the decision-making process during the translation process. Operational norms tend to govern the relationship between the source and target texts regarding translational shifts. Operational norms are regarded as a model which permits the process to become a product. Moreover, operational norms can be divided into two subgroups: matricial norms and textual-linguistic norms. Matricial norms indicate shifts made in the TT, which substitute ST elements through strategies as omission, addition, changes of segmentation, manipulation of segmentation, etc. On the other hand, textual-linguistic norms serve

as linguistic tools, which formulate the target text or replace the original text. These norms can be generally applied to all kinds of translation, or particularly applied to a specific genre or text type (Toury, 2012, pp. 79–85).

The researcher then used Toury's descriptive normative model to examine the impact of socio-cultural, initial, and preliminary norms on the non-obligatory shifts (coupled pairs of replacing-replaced items) detected on various levels of 'small-scale textual segments' as they appear in the final dubbed products. Unlike scholars as Catford (1965), Levý (1967) and Leuvenzwart (1989-90), Toury's normative model is not presented in an organized taxonomy which lists or classifies the kinds of shifts in a specific manner. Instead, Toury left it open to translators and scholars to choose to describe the units of analysis of an assumed translated text and their related shifts. In other words, Toury did not impose certain kinds of shifts to be followed by scholars and translators. However, Toury (2012) provided a rich inventory of non-obligatory shifts in the process of analyzing a number of case studies describing shifts used by different translators. Toury (2012) classified the non-obligatory shifts under different textual segments classified into lexical-semantic, syntactic-grammatical, stylistic, and prosodic units. Under each textual unit, the researcher collected a number of non-obligatory shifts scattered over the case studies Toury analyzed. The researcher listed a number of non-obligatory shifts observed in Toury's case studies below.

Lexical-Semantic Shifts

The most common semantic shifts are: replacing a bound morpheme with a free morpheme (p. 121), a lexeme with a more habitual one in the TT (p. 243), a ST religious term, i.e., biblical, with a TL religious term (p. 244), a general lexicon that has a wide range of functions with more specific ones or providing their context, and a bound morpheme, i.e. suffix by free morpheme, i.e.,

noun, neutral-marked replacement (p. 244), a marked with unmarked phrase (p. 249), a conjoint phrases by fixed or newly conjoined phrases (p. 136), a single lexeme by a conjoint phrase (p. 137), the source word with another appropriate one (to avoid the negative transference) (p. 222), a general lexicon with a more specific one, compensation (p. 136), appropriating lexical neologism (p. 204), reconstructing the semantic content and its verbal formulation (p. 235), semantic equivalent (p. 236), obliteration of semantic feature (p. 209), compensation (p. 136), recourse to fixed expression (p. 192), obliteration of features (p. 209) and amplification by using adjective with other explicit modifiers (p. 183)

Syntactic-Grammatical Shifts

These are usually performed based on the readers' expectation to read a native-like text. Syntactic-grammatical shifts include reshuffling of certain features (p. 203), syntactic deviation (p. 204), obliterating some textual patterns introducing new TT patterns (p. 309), interference (p. 315), brevity of formulation (p. 151), extension (addition) (p. 193), reduction (p. 109), modification (p. 180), reformulate whole verse segment (p. 182), equivalent in rank (p. 185), change of order (p. 180), change of linguistic formulation of a sentence (p. 188), redistribution of information by semantic repetitiveness in addition to combinatorial structure (p. 137), the use of a conjoint phrase to replace a lexeme, the use of a higher lower number of conjoint phrases (p. 134), shifts of personal pronouns (p. 223), singular-plural replacement (p. 222), shift of syntactic status replacing dependent with independent clause (p. 224), the use of pragmatic connectors (p. 233), and change or omission of gender expression (p. 233).

Stylistic Shifts

Stylistic shifts include literary shifts which aim at "literary reception" (Toury, 2012, p. 203). Stylistic shifts include stylistic elevation (p. 137), stylistic 'archaism' (p. 141), stylistic

deviation (p. 237), reshuffling of certain literary features (p. 203), addition of new literary features (p. 192), and compensation (p. 136), and brevity of formulation (p. 151).

Prosodic Shifts

They are essential in the dubbing process. Toury (2012) referred to prosodic shifts as prosodic constraints (p. 232). Toury's prosodic shifts include changing metrical stress (p. 232), replacing rhyme patterns in the ST with "potential rhyme-patterns" in the TT (p. 183), re-formulating a verse segment (p. 182), added rhymes (p. 181), especially internal rhymes and rhyming an unrhymed text, using more or less heavy alliteration (p. 208), and suppression of ST literary feature (p. 203).

In order to provide answers to the research questions, the above-mentioned textual segments formed the basic units of comparison. Excluding syntactic shifts, which were basically obligatory changes complying with TL norms, the researcher focused on analyzing non-obligatory shifts applied on the semantic-lexical, stylistic, and prosodic levels of the films. In addition to investigating replaced-replacing coupled pairs under the above-mentioned textual units, the researcher examined the impact of the sociocultural and ideological norms, which formed the ground for the preliminary norms, on AV translators to explain the choices made of non-obligatory shifts. Furthermore, the researcher examined responses of parents to survey questions, adapted from Yacoub (2009), in order to reflect insights concerning preliminary norms of dubbing Disney animated films into MSA. In addition, the researcher explored the strategies and shifts which Arab dubbers dubbing the three selected animated films opt for in the dubbing process. Moreover, the researcher calculated the frequency rate of each shift used in the analysis of the three selected Disney animated films dubbed into MSA in order to determine the most frequently used shifts Arab dubbers are opt for in the process of dubbing.

Sampling

The researcher used the non-random sampling method. The qualitative quantitative descriptive method adopted in the current study required the use of purposive non-random selection of units which were used as a representative simple sample that is “easy-to-reach, convenient, or readily available” (Neuman, 2014, p. 248). According to Neuman (2014), a purposive sampling is “a nonrandom sample in which the researcher uses a wide range of methods to locate all possible cases of a highly specific and difficult-to-reach population” (p. 273). In addition, Creswell (2009) defines purposive sampling as samples selected to best help researchers understand the problem and questions of the qualitative research (p. 213).

In this case, the purposive non-random sampling served the problem, purpose, and questions of the current study, which were to examine the validity of the hypothesis that there is a relationship between the preliminary norms, operational norms, and initial norms at one hand and the shifts Arab dubbers employ during the dubbing process of Disney animated films. The purposive non-random sampling selection of data in the current study depended on non-random selection of a small group of units limited to 40% of each animated film. In sample selection for qualitative studies, the amount of data collected can reach adequacy rather than be specific in numbers in order to attain saturation where no new insights can be added anymore (Neumen, 2014, p. 478). Therefore, a sample representing 40% is sufficient to reach adequacy in this qualitative quantitative research.

Based on this purposive non-random sampling method, the researcher collected samples of words, clauses, phrases, expressions, sentences, metaphors, song lines, metrical items, etc. These collected samples included non-obligatory shifts performed on the level of semantic-lexical, stylistic, and prosodic segments from the original animations. The samples collected constituted

40% of the 90 minute-animated film; that is to say, 36 minutes from each animated film were analyzed. The researcher distributed those 36 minutes evenly among different parts of the films; hence, 12 minutes from the beginning, 12 from the middle, and 12 others from the end of each animated film were selected. The purpose was to achieve the required variety in sample selection, avoid subjective choice of samples, and reach valid and objective results concerning the non-obligatory shifts performed by the dubbers. Accordingly, the number of samples under each segment was governed by the number of non-obligatory shifts detected in the selected minutes, which accounts for the non-equal number of examples chosen under each textual segment from each of the three films. Units of samples were represented in separate tables; each of which included samples under the textual lexical-semantic segments, stylistic segments, and prosodic segments collected from each animated film respectively. Each table included four columns representing samples from the ST, running time, TT, and NOS respectively. To avoid repetition of the titles, the source versions of *Frozen* (2013), *Tangled* (2010) and *Big Hero 6* (2015) were referred to as ST¹, ST², and ST³ respectively whereas the three Arabic dubbed animations were referred to as TT¹, TT² and TT³ respectively.

The researcher confined her selection of samples to three main textual segments: lexical-semantic segments, stylistic segments, and prosodic segments. Syntactic segments were eliminated from the sampling selection since obligatory syntactic shifts were mainly employed to ensure fulfillment of lip-sync. Accordingly, the lexical-semantic, the stylistic, and the prosodic units were selected due to their relevance to purpose of studying the Arabic dubbed animations under study.

Instruments and tools

Selected samples were collected in tables which were used to display the replaced-replacing coupled pairs or shifts compared in the Arabic dubbed and original English animations.

The researcher presented each type of shift within the context of the textual segment to which it belongs; i.e., lexical-semantic, stylistic, and prosodic. Samples illustrating each textual segment were displayed in separate tables, which included all relevant shifts that fall under the selected segment in the three Arabic-dubbed films. Accordingly, the process of descriptive analysis was divided into three sections; each of which represented an animated film; each animated film was analyzed independently in 3 separate tables; each presenting examples that fall under the lexical-semantic shifts, the stylistic shifts; and the prosodic shifts. That is to say, the examples, collected from the selected minutes in the films, were arranged under each textual segment per animated film to illustrate the shifts occurring in the semantic, stylistic and prosodic units. The selected examples of shifts from the three animated films were ordered chronologically depending on the date of releasing the dubbed film and the running time of the selected example in each film simultaneously. The division of tables in the chapter followed the order of the animated films referred to as ST¹, ST², and ST³.

Italics was another tool used to highlight the particular shifts under analysis since the researcher cited whole clauses or units to place them in their context. Since some sentences containing different kinds of shifts occurring in different segments were reused, italics helped pointing out the particular unit described.

Each table, assigned to one textual segment or unit of analysis and including examples numbered illustrating shifts made on the level of that textual segment, *was divided into four columns*. The *first* and the *third* column were given to examples from the STs and TTs representing the replaced and replacing couple pairs. The *second* column provided the running time of the ST examples extracted from the animated film; due to lip-syn condition, running time of replaced ST segments represents the exact running time of replacing TT segments. The *fourth* column included

operational norms, which refer to the kind of non-obligatory shift used. Comparing the textual segments of coupled pairs in the three animated films demonstrated the validity of the researcher's hypothesis that most of the non-obligatory shifts are oriented towards acceptability in the TC rather than adequacy to the ST.

Each table was followed by analysis of the examples according to their numerical order in the table to clarify the impact of norms on the choice of the shift or the "manipulation of segments" (Toury, 2012, p. 83). These norms varied between the linguistic, the religious, and the soci-cultural norms, in consistency with the terms used by Toury. In Addition, the researcher illustrated the frequency rate of lexical-semantic, stylistic, and prosodic non-obligatory shift analyzed in the three selected animated films in two separate tables. The tables are divided into three columns; the *first column* represented the NOS, the *second column* reflected the frequency of the NOS used, and the *third column* illustrated the rate of the frequency mentioned in the second column.

As for the sources and tools that were used to support and develop the linguistic, soci-cultural and ideological features directing the choice of non-obligatory shifts in the MSA dubbed Disney animated films, the researcher collected information supporting the explanation of the non-obligatory shifts from a variety of authentic resources; among these sources and tools are advanced Arabic dictionaries, advanced English dictionaries, Arabic and English grammar books, semantic dictionaries, dictionaries of idioms and slang expressions, newspaper reviews, religious texts, canonized literary texts, popular children stories and tales, Disney translators' statements and opinions reported from media interviews, and a survey conducted on parents.

Survey questions directed to parents were adapted from Yacoub's study (2009) to decide upon the preliminary norms which governed the selection of Disney animated films to be dubbed into MSA. In addition to instruments such as analysis of corpus study and interviews with

producers and children, Yacoub (2009) used the parents' survey in her comparative research to provide parents' points of view regarding their preferences for dubbing animated films into MSA or CA. Yacoub's samples included 28 parents; most of the samples were from Jordan while the rest were from Egypt, Libya, Syria, and Lebanon. Adapting Yacoub's (2009) survey form, the researcher of the current study directed the survey questions to parents in Arabic. However, the selected sample in the current study was limited to Saudi parents. The samples selected to answer the survey questions were 15 highly educated Saudi female parents; four of whom were MA holders and 11 BA holders. Although the parents who participated in the survey are all Saudis, they come from two different regions in Saudi Arabia; eight of the parents are from Jeddah whereas seven are from Riyadh. The interview with parents helped the researcher gain insights into issues related to the topic regarding the preliminary norms which contributed to the producers' decisions to dub the selected Disney animated film into MSA.

Validity

According to Neuman (2014), "validity means truthfulness" (p. 218). The researcher in qualitative quantitative studies is "more interested in achieving authenticity than realizing a single version of truth" (Neuman, 2014, p. 218). To reduce ambiguity of results, the researcher followed some procedures to establish internal and external validity (De vaus, 2001, p. 27) for the current study. One of the procedures the researcher followed to establish internal validity was providing definitions of the variables investigated in the current study through previous studies published in dubbing children animated films and the descriptive normative approach. The researcher also provided a comprehensive theoretical framework for Toury's normative approach (1995/2012) applied in this study. Moreover, the researcher employed a survey with parents of

children watching dubbed Disney animated films to measure the effect of the preliminary norms on dubbing Disney animated films.

To establish external validity, the researcher collected the samples from three different MSA Disney animated films and their MSA dubbed versions. The researcher analyzed 40 percent of each of the ninety-minute animated films; which amounted to 36 minutes of each animated film. To reach valid results, those 36 minutes were distributed evenly so that 12 minutes were chosen from the beginning, 12 minutes from the middle, and 12 minutes from the end of each animated film. The researcher depended on collecting samples relying on timing rather than number of examples collected to assure objectivity in the selection of data.

The researcher also provided a description of the samples collected from each segment of time supported by evidence from authentic resources such as advanced Arabic dictionaries, advanced English dictionaries, Arabic and English grammar books, semantic dictionaries, dictionaries of idioms and slang expressions, newspaper reviews, religious texts, canonized literary texts to decide the norm governing the non-obligatory shift employed.

To ensure the validity of generalizing results to dubbed Disney animations in the Arab World, the chosen dubbed versions in the study were produced by different dubbig studios in the Arab world; *Big Hero 6* (2014) was dubbed into MSA by Image Production House located in Lebanon, whereas *Tangled* (2010) and *Frozen* (2014) were dubbed into MSA by Mesreya Media Production City located in Egypt.

Reliability

Reliability means “dependability or consistency” (Neumen, 2014, p. 218). Since the current study is a descriptive qualitative quantitative study, statistical measures were applied on a

relatively narrow scale concerning the frequency of NOS implemented by Arab dubbers when dubbing Disney animated films into MSA. However, reliability in qualitative quantitative research was measured by the consistency, stability, and similarity of measurements; hence, the ability to generalize results to a larger scale (Golafshani, 2003, p. 598). To test authenticity of results, the researcher used the triangulation method. According to Patton (2001), “this can mean using several kinds of methods or data” (as cited in Golafshani, 2003, p. 603). Taking this as a ground for the study’s reliability, three different sets of data collected from three Disney animated films compared with their MSA dubbed version were investigated examining the same variables throughout the analysis. Analyzing different data sets, analyzing frequency of NOSs, and interpreting parents’ responses survey enhanced the reliability of the current study.

Chapter Summary

This chapter aimed at identifying the research model, methodology, and design explaining the procedures for carrying out the research, sample collection, and data analysis. Throughout the chapter, the researcher focused on the model employed in this study which is the normative model. Moreover, the chapter provided a presentation of the procedures of collecting and analyzing data selected from the three previously mentioned Disney animated films.

CHAPTER FOUR

Data Analysis and Discussion of Results

Introduction

This chapter comprised of a descriptive analysis of three dubbed Disney animated films, which were presented in tables, based on Toury's norms. After providing a general descriptive analysis of the English animated films and their MSA dubbed versions, the corpora were analyzed based on Toury's translational norms in order to search for evidence of the influence of TC norms over the translators' decision making process. The prevailing sociocultural, linguistic, and ideological norms, which constrained translation choices, were traced and discussed in relation to the shifts made by the animated films' dubbers. The descriptive analysis was followed by a discussion of the most frequently used strategies in dubbing the selected animated films into MSA. Finally, questions of the study concerning prevailing initial, preliminary, and operational norms were answered via descriptive analysis.

Analysis Design Based on Toury's Norms

Based on Toury's normative model, the analysis is divided into three sections; each of which applied one type of Toury's norms on Disney animated films chosen for analysis.

Preliminary Norms

As mentioned earlier, preliminary norms are crucial aspects to the analysis since they direct the translator's decisions and reconstruct the sociocultural and ideological norms of the ST in compliance with the TC constraints.

Directness of Translation

As for the directness of translation, Yacoub (2009) inquired from the producers about the choice of the language from which they translate Disney animated films; their answers agreed

upon English as a first language (p. 201). Disney animated films were produced mainly in the English language. Later on, Disney Character Voice International, Inc., a subdivision of Disney that is responsible for providing translation, dubbing, and subtitling services, distributes the animated films internationally to be dubbed or subtitled at different dubbing and subtitling studios around the world. According to Disney Character Voice International, Inc., productions of Disney appear in a number of languages after the original English animated film is produced; one of these languages is Arabic. In the Middle East, Disney Character Voice International, Inc. dealt with Mesereyah Media and IPH among other companies, to provide them with translation services. To this end, *Frozen*, *Tangled*, and *Big Hero 6* were directly dubbed from the ultimate SL; no intermediate language was used.

Translation Policy

Translation policy refers to the factors which govern the choice of the text to be translated into a certain language. In relation to Disney movies, three factors controlled their selection for dubbing into the MSA by Arab countries; these are commercial, educational, and ideological factors as discussed below.

Dubbing into MSA for commercial reasons. The commercial factors are considered among the most important factors which play a vital role in determining the choice of a text to be dubbed. As mentioned earlier, Disney has become one of the massive companies producing animated films and series not only in America, but also in the global market. Disney targets children and families alike for entertainment purposes. Targeting a wider range of audiences, Disney provides a maximized profit for producers and broadcasters in the Arab world (Belkhyr, 2012, p. 705). According to Yacoub (2009), a significantly important commercial factor in dubbing Disney animated films into MSA is “the spread of satellite television broadcasting in the Arab

world during the last two decades” (p. 187). Yacoub (2009) asserted that in order for Disney products to be successfully distributed in the Arab world, producers and dubbing companies chose to dub those Disney animated films into MSA to guarantee successful commercial distribution in the whole Arab world. Zainab Mubarak, an Egyptian dubber, asserted that dubbing Disney animated films into MSA is clearly driven by marketing purposes.

Dubbing into MSA for educational reasons. Disney movies help children acquire world knowledge and develop linguistic and social skills through entertainment. Much research revealed that watching Disney animated films has a positive impact on children since they promote a great deal of positive persona and social traits and behavior (Yacoub, 2009). In other words, Disney animated films are used both as educational and entertainment tools. Disney aims at entertaining children through providing information reflected by the cartoons, characters’ actions, and lexical choices which have the power to impose certain ideologies on children.

According to Alrasheed (n.d), cartoons in general, and dubbed Disney animated films into MSA in specific, impose some positive educational impacts on the children. Among those educational benefits is the maintenance of language and Arabic structure. Alrasheed (n.d) stressed that the reason of the maintenance of the MSA is mainly attributed to the dubbed animated films into MSA. In addition, Alrasheed believed that dubbing Disney animated films and others into MSA not only maintains the Arabic language and structure but also has a significant role in boosting Arab children’s Standard Arabic language and spreading a sound linguistic knowledge among Arab children.

The case of the significance of dubbing Disney animated films into MSA reflected myriad of responses through establishing campaigns in the social media platforms such as Twitter and Facebook. In 2016, Ahmad bin Alsheikh established, with others, a Facebook group called “Disney

should stay in MSA”. This Facebook group was supported by many followers. This Facebook team had interviewed Tariq Tarqan, a dubber of animated films, about the educational importance of dubbing Disney animated films into MSA. Tarqan responses and opinions can be summed up into three main ideas. Tarqan (2019) pinpointed that learning MSA will help all children learn the different Arabic dialects since MSA is their origin. Tarqan believed that watching animated films dubbed into MSA is considered a highly significant source for learning the Arabic language the same way as music that is memorized and pronounced correctly without the urge to learn its grammatical rules. Tarqan also added that whenever an Arabic child masters his/her native MSA language, he/she will acquire richer vocabulary, which would eventually lead to higher awareness in all aspects of life. In another interview with BBC, Tarqan (2018) expressed his belief that animated films dubbed into MSA train children to use their Arabic language before joining school. Tarqan stressed the importance of dubbing into MSA indicating that there was a whole generation of Arab children who grew up watching animated films dubbed into MSA (Jamal-Addein, 2018). Tarqan added that watching animated films dubbed into MSA helps in enhancing Arabic grammar and pronunciation of a whole generation.

Besides Facebook, Twitter mirrored controversial yet responsive attitudes. For instance, Najwa (n.d.) tweeted that being raised on watching Disney cartoons in CEA does not eliminate the fact that MSA is preferable for dubbing over CEA specially that the cartoon is directed to the Arab world as a whole and not only to a specific country. Another tweet was posted by Haya Alsuwailm (2019) who stressed the idea that MSA is a comprehensible language and that it is important that Disney animated films must be dubbed into MSA in order to raise a generation that cares for their mother tongue.

Dubbing into MSA for ideological reasons. In general, Disney animated films reflect American ideas, beliefs, language, thoughts, lifestyle, and sociocultural norms; in this sense, Disney propagate certain ideologies through entertainment and education (Belkhyr, 2012). In other words, “Disney’s powerful hegemonic hold over children’s literature, family entertainment, mainstream taste, and Western popular culture remains intact and indeed continues to grow.” (Byrne & McQuillan, 1999, p. 2). Hence, Disney has a clear agenda to globalize the American culture by spreading its cultural and social norms internationally via its Media production. Behind the screen, a team of multicultural individuals contribute to producing a cartoon; each individual of the team would add to the product his/her ideological norms which, in turn, reflect those of the American culture in general. According to Belkhyr (2012), viewers watching Disney animated films are believed to be involved in the process of decoding some cultural influences (p. 704). Hence, Disney Company is claimed to be a globalized company with a message that reflects “glorification of America’s past, power, way of life, and it’s future” (Robbins, 2014, p. 19).

Therefore, dubbing studios and companies should be alert to the effect of the norms and values propagated by Disney movies. Since the Disney product carries American cultural values and norms, the product should be analyzed thoroughly in order to understand the effects of American values on consumers that trespass the American borders to reach the Arab World. Producers should analyze the influence of a Disney movie on the consumer (Belkhyr, 2012, p. 705). In this regard, Alrasheed (n.d.) summarized the negative effects of Disney films, among other companies producing animated films. Alrasheed believed that those animated films could jeopardize the Arab children’s manners, identity, and faith. Alrasheed attributed this negative effect to the fact that these animated films were created and produced in a country, a culture, and a society that contradict, by all means, values and beliefs of the Arabic culture. Alrasheed added

that these animated films are representatives of their producers in a different part of the world. In addition, Mohammad (2019) stressed that these Disney animated films and other cartoons impose great danger on the identity, belief, and values of the Arabic child such as the scenes contradicting the values of the Islamic religion as love, romance, magic, and multigods. For instance, *Frozen* and *Tangled*, analyzed in the current study, are two of Disney animated films in which love is considered a crucial part of the plot; the matter which contradicts Islamic values and traditions. Grey (2019) expressed his concerns regarding Disney animated films; Grey believed that these animated films could seem harmless, but researchers found that there are some hidden messages underlying the content of the films produced by Disney.

Therefore, in dubbing American animated films in the Arab world, a translation policy was urgently needed to preserve Arab children's cultural, social, religious, and national identity to regulate the influence of the American culture imposed by Disney animated films. The exploration of the operational norms that directed the choice and process of dubbing the selected Disney cartoons in the Arab world – as will be shown in this chapter – revealed that dubbers tend to make some optional shifts and changes, intentionally, taking into consideration the linguistic, religious, political, and ideological norms that govern the TC, especially that they are dubbing basically for children. The film selected to be dubbed is assessed and filtered through different stages, starting with editors, publishers, and broadcasters and ending up with parents, to test its suitability for being viewed by Arab children. For instance, Amr and Jehan, who are Egyptian dubbers at MMPC, are responsible for translating and filtering the selected Disney animated films. Zainab Mubarak (2019), an Egyptian dubber of Disney animated film *Moana*, translates Disney dialogues and songs. Mubarak stressed that she prefers to describe her work as rewriting rather than translating;

in other words, Mubarak tends to compare between the source and the target words in order to rewrite dialogues and songs in a way that is appropriate to the TC.

It is important to mention here that the choice of dubbing itself as a tool of rendering those selected animated films into MSA reflects an ideological factor. From an Islamic stand, dubbing Disney animated films into MSA would protect children's religious identity since watching Disney animated films in MSA would help Arab children learn and maintain correct Arabic grammar and pronunciation (Yacoub, 2009, p. 192). According to Yacoub (2009), exposing children to MSA would help Arab children read and comprehend Quran that make up their religious identity.

Within this frame of reference, the researcher surveyed the opinion of 15 parents who were asked about how important dubbing cartoons into MSA is. Parent A believed that Arab children now live in an age where they are exposed to English language more than Arabic in everyday life; as a result, MSA language became very difficult for them to understand. Therefore, dubbing cartoons to MSA help children understand their language. Parent B emphasized that dubbing cartoons to MSA would help maintain their language which represents their national identity. Parent C expressed that dubbing cartoons into MSA would be comprehensible to most of Arab children exposing them to other culture through their national language. Parent D expressed her strong support of the new trend of dubbing Disney cartoons to MSA as it is the language that unifies the twenty-two Arab countries. Parent E stated clearly that SA is a comprehensive language which is understood by all Arabs. As for Parent F, she asserted that dubbing Disney animated films into MSA might be due to ideological purposes which targeted creating a new generation of children who value Arabic language. Such a generation would be able to achieve unity of Arab countries through that unity of Arabic language. Parent G believed that watching cartoons dubbed into MSA would create a stronger bond between Arab children and their identity. Parent H expressed her

opinion that she comes from a generation that was raised watching animated films in MSA which helped in preserving the generation's language and identity.

From an educational perspective, parent I emphasized the role of watching dubbed animated films into MSA as a gateway to read MSA in books and publications. Similarly, parent J thought of watching animated films dubbed into MSA as an educational value reinforcing children's language enriching children's vocabulary and style. Moreover, parent K believed that watching animated films dubbed into MSA assists children acquire MSA getting used to hearing and reading it since it is a language that is not used in every day life. "it is prettier in MSA" was the response of parent L describing the MSA language used in dubbed cartoons. Parent M and Parent L agreed upon the idea that using MSA in dubbing cartoons is considered a winning card commercially and educationally for any dubbing company. Parent N stressed that not all Arab can understand the Egyptian dialect, so out of respect to all Arab countries, the MSA is the best choice. Parent O explained that MSA includes richer vocabulary that can describe any given situation. The survey questions are found in appendix A. More detailed responses of parents to the survey are attached in Appendix B.

Besides, Yacoub (2009) interviewed producers who supported the indirect relationship between animated films dubbed into MSA and religion. One producer indicated that exposing children to MSA helps to remind them of some religious norms reflected by religious phrases used on a daily basis. Another producer claimed that exposing children to MSA allows children to get used to its structure and vocabulary (p. 192).

Another ideological impact of dubbing Disney animated films into MSA is that it encourages Arab unity; since by using the unified language of all Arabs, the boundaries of regional differences would diminish. The use of MSA in dubbing cartoons would make it understandable

to all Arab children (HtLero_e, 2019). From the educational and commercial perspectives, the use of MSA in dubbing animated films widened the target audience range, making it distributable to a larger sector. MSA represents a platform for Arab children and families in all Arab countries to “be understood by any two Arabic speakers regardless of their country of origin”, hence, melting down all dialectal differences (Bassel, 2018).

Initial Norms

Since translation is an art of transmitting identities and cultures to a wider audience, initial norms need to be analyzed. As mentioned previously, the initial norms determine whether the shifts employed by the dubber tends to be primarily “adequate”, that is, source oriented or “acceptable”, that is, target oriented.² Based on the hypothesis made in this research, Arab dubbers, in their decision making process, tended to employ non-obligatory shifts that are acceptability-oriented being governed by target sociocultural, ideological, and linguistic norms. In other words, the dubbed versions of the three Disney animated films show adherence towards TC sociocultural, ideological, and linguistic norms. Henceforth, the MSA dubbed versions could be described as domesticated acceptable translations. The illustrative examples below support the hypothesis that Arab dubbers are directed in their decisions by TC norms.

Operational Norms

In the process of the analysis of the operational norms, the researcher employed Toury’s technique of coupled pair analysis where a description is given to the replaced and replacing couple

² In order to analyze initial norms, the researcher tried to contact translators of the three dubbed animated films. However, translators did not respond to the researcher questions in this regards. Since translators of the three selected Disney animated films were out of the researcher’s reach, the researcher had to depend on the analysis of the products for supporting the current hypothesis.

in order to decide the prevailing norm affecting the translation/dubbing process. The three Disney animated films were analyzed; each of which was analyzed in a separate section.

Application of Toury's Operational Norms on the Analysis of the MSA-Dubbed TT¹

Frozen (2014) (ST¹) represents a turning point in the history of Disney in both English and Arabic versions. This musical Disney animated film, released in 2014, hit highest rates in Cinemas, winning a number of Oscar awards, among others. As for its dubbing into Arabic, it represented a turning point through which Disney in the Arab world changed its tendency to dub into MSA instead of ECA. This move gave rise to heated debates between Arab people; some of whom were supportive, while others were critical of the shift into MSA. After the release of *Frozen*, all Disney releases that followed were dubbed into MSA. Even the animated Disney films, which were already dubbed into ECA, were redubbed into MSA. *Frozen* was dubbed into MSA through Mesereya Media Studio whose policy, as previously mentioned, is that translation is an art of transmitting identities and cultures to a wider audience.

*Non-obligatory Shifts Used on the Level of Lexical-semantic Segments in TT¹***Table 1***Non-obligatory Shifts Used on the Level of Lexical-semantic Segments in TT¹*

ST ¹ replaced segment	Running Time	TT ¹ replacing segment	Operational Norm (NOS) ³
Ex. 1. I know <i>where we have to go</i>	00:05:48	أعرف من سيفقنا /ʔaʕrifu man sayunGiðunā/	Replacing a general lexicon with a more specific context-related one
Ex. 2. Please help. <i>My daughter</i>	00:06:21	ساعدوني رجاء، أنقذوا ابنتي /saʕidūnī ragaʔan, ʔnGiðū ibnatī/	Amplification
Ex. 3. We'll reduce the <i>staff</i> .	00:07:59	سنقلل الخدم /sanuGallilu ʔlxadam/	Replacing the lexeme with a more habitual one in the TT
Ex. 4. What is the <i>magic word</i> ?	00:12:15	قل لي ما كلمة السر؟ Gul lī mā kalimatu assir/	Reconstructing the semantic content along with its verbal formulation
Ex. 5. <i>Good boy</i>	00:12:20	أحسن /ʔHsant/	Recourse to a fixed expression

³ NOS stands for non-obligatory shifts

Ex. 6. HANS: It's what <i>brothers</i> do. Anna: And <i>sisters</i> .	00:23:28	هانز: سلوك نكوري أنا: وأنثوي /sulūkun ðukūri/ /wa ʔunθawi/	Replacing a specific lexicon with a more general one.
Ex. 7. <i>Heaven knows</i> I tried	00:31:47	حاولت جامدة /Hāwaltu jahida/	Omission
Ex. 8. What was happening on the north mountain? Did it seem <i>magical</i> ?	00:37:56	ماذا حدث لجبل الشمال، هل حدث أمرٌ خارق؟ /māðā Hadaθa lijabali ʔsamāli, hal Hadaθa ʔmrun xāriG/	Replacing the source lexeme with more appropriate one
Ex. 9. The castle is open. There is soup and <i>hot</i> <i>glogg</i> in the great hall.	00:49:48	إن القصرَ مفتوح، هناك حساءٌ وعصيدة في القاعة الأخرى ʔinna ʔlGaʃra maftūH, hunāka Hisāʔun wa ʃsīda fi ʔlGaʃa ʔluxrā/	Replacing a lexeme with a more habitual one
Ex. 10. watch out for <i>the</i> <i>Butt</i>	00:58:43	ونصفي الثاني /wa niʃfia aθānī/	Replacing a specific term with a more general one
Ex. 11. I charge queen Elsa of Arendelle with	01:18:00	أتهمُ الملكة بالخيانة، ستعاقبُ بالشنق حتى الموت	Amplification

treason and <i>sentence her</i>		<i>ʔtahimu ʔlmalikata</i>	
<i>to death.</i>		<i>belxyanah, satuʕāGabu</i>	
		<i>biʕanGi Hatta ʔlmawt/</i>	
Ex. 12. You have to <i>kiss</i>	01:15:15	هانز! اصدقني لن تخذلني.	Obliteration of semantic
me		<i>/hānz, ʔiʕduGnī lan</i>	features
		<i>taxðilnī/</i>	
Ex. 13. Only an act of	01:15:32	فقط صدق أقرب الناس إلي	Obliteration of semantic
<i>true love</i> can save me		ينقذني	features
		<i>/faGaʕ ʕidGu ʔGrabi</i>	
		<i>ennasi ʔilya yunGiðunī/</i>	

Table 1 tackled the non-obligatory shifts found in *Frozen* on the lexical-semantic level. Ex.1 reflected a lexical semantic shift where a more general lexicon which indicates a wider range of meaning was replaced by a more specific one that is related to the context given in the cartoon. Target children would not be able to predict that by using a general phrase as “where we have to go”, the king and queen of Arendelle were looking for someone to save their daughter, princess Anna. The dubber decided to paraphrase the meaning of the given phrase into a simple statement. If the dubber translated the phrase literally, the meaning of the sentence would not be easily comprehended by Arab children (TA). Therefore, a more specific term سينقذنا */sayunqiðunā/* (lit. will save us), which is related to the context given on the screen, was used to convey the intended meaning thoroughly. Indeed, the meaning of the dubbed version was not represented by the form of the phrase solely; instead, the meaning translated was a result of the interaction between the original utterance and the image on the screen which narrowed down the

possibilities to the saving action. In that sense, in order to deliver the intended meaning in a simplified form, the dubber's choice was governed by the linguistic norm of the TC. To conclude, the dubber preferred acceptability over adequacy.

Similarly, Ex.2 included a lexeme that refers to a wide range of possibilities. When the King approached the trolls, he only referred to his daughter whom he is carrying appealing to them by using the word "please". However, the interaction between the verbal and visual channels reflected the intended meaning which is the King's appeal to save his daughter. Yet, the dubber chose to clarify the meaning by adding the word *أنقذوا* /ʔnGiðu/ (lit. save). The dubber's decision, which was affected by the TT sociocultural norm, could be interpreted by the King's status in the Arabic culture. One explanation can be referred to the status of the kings in the Arabic culture which is based on the system of monarchies where the king has the power to demand. Hence, the use of an appealing tone and appealing words such as "please" can negatively affect the power of the king. An evidence is the historical background of Arab kings. Through examining some religious references, it was found that kings and people with higher status use demanding tone when dealing with others as reflected in the Arabic culture. The tendency to use a demanding tone can be reflected by Prophet Sulaiman's use of the imperative form in addressing Queen of Sab?

"ألا تعلو علي وأتوني مسلمين" (sūrat l-naml, verse 31)

/ʔlla taʕlū ʕalya wa ʔtūnī muslimīn/

[Be ye not arrogant against me, but come to me in submission (to the true Religion)]⁴ (27:31)

⁴ All the translation provided for Quranic verses in this thesis are translations of Yusuf Ali.

The same situation applies to the Queen of Sabʿ addressing her people as follows

"يا أيها الملأ أفتوني في أمري" (sūrat l-naml, verse 32)

/yā ʔyuhā almalʔu eftūnī fī ʔmrī/

[She said: "Ye chiefs! advise me in (this) my affair: no affair have I decided except in your presence."] (27:32)

In the Arabic culture, there are certain protocols in dealing with Arab kings to which the people must adhere (Aljahidh, 1914, p. 7). Aljahidh (1914) elaborated on the rights of Arab kings when dealing with people from different classes. Aljahidh (1914) described in detail the protocols of dealing with Arab kings, providing a plenty of anecdotes that illustrate the address forms used with each of the Arab kings throughout history. Anecdotes given in the book reflected the use of the imperative form by the kings when addressing their people, the form illustrated in examples like, اذهب /ʔiḏhab/ (lit. go), and دع /daʕ/ when kings address people.

In Ex. 3, the noun “staff” was replaced by الخدم /alxadam/ (lit. servants). The shift used by the dubber is to replace the lexeme with a more habitual one in the TT. According to Moʕjam almaʕāni (معجم المعاني), خادم /xadim/ is “a person who is hired to serve in a house”, whereas staff (lit. الموظف) /almuwwadaf/ is “the person who is hired to serve the country, company, or institution”. The lexicon “servants” could be traced through Sunnah where Prophet Mohammad (PBUH) said: “the least of the people of Paradise in position is the one with eighty thousand servants” (جامع الترمذي) [Jami At-Tirmidhi, Book 38, Hadith 2760, translated by Abu Khaliyl]. Moreover, the concept of servants was tackled by Alshareef (2017). In discussing the concept of servants, Alshareef (2017) supported his discussion with providing a legal definition of the word “servant” stating that a servant is a person who works and lives in the house of those whom

he/she is serving to provide them and their family members with their needs. In short, working and living in a house serving family members are the main aspects that define a servant.

However, if that servant is assigned with chores outside the house, he/she is no more a servant, but a staff (p. 166). According to Alshreef (2017), relying on servants is considered a common phenomenon in the Arabic culture; this can be associated with the economical abundance in the Gulf countries in particular and Arab countries in general along different time intervals (p. 167). As a result, the dubber employed a shift from a general lexicon by a more habitual one seeking for acceptable translation in the TC.

The semantic-lexical shift, in Ex. 4, is clear in the translation of the word “magic words” into كلمة السر */kalimatu ṣsir/* (lit. the secret word). Religiously and culturally speaking, the concept of magic is totally prohibited in the Islamic culture. According to *Moṣṣṣam almaṣṣāni* (معجم المعاني), the word magic refers to a power that is used to control events and make impossible actions happen with the help of evil spirits. Another similar definition is found in *Ṣlmuṣṣgam Ṣlghani azzahir* (المعجم الغني الزاهر) which states that the word ‘magic’ in Arabic refers to every work that is assumed to be supernatural without a reason and meant to be used for deception or distortion reasons. *Muṣṣgam Ṣllugha Ṣṣarabiya Ṣlmuṣṣaṣera* (معجم اللغة العربية المعاصرة) also provided a definition for the word “magic” being any act that happens for hidden reasons using camouflaging and deception by using the supernatural powers of bad spirits. As indicated in the context, the magic words will allow the rein deer to get what it wants. However, based on the above definitions of ‘magic’, it leads to no good deeds, but evil ones. In Islam, magic is said to be the work of devil as evident in Quran and Sunnah as shown in the below verse from the Quran,

قال تعالى: "وما كفر سليمان ولكن الشياطين كفروا يعلمون الناس السحر" (sūrat l-baqarah, verse 102)

/Wamā kafara sulaymānu walākinna l-shayāṭīna kafarū yu'allimūna l-nāsa l-siḥ'ra/

(It was not Solomon who disbelieved, but the devils disbelieved, teaching people magic) [2:102]

وقال تعالى: "ولا يفلح الساحر حيث أتى" (sūrat ṭā hā, verse 69)

/walā yaflaHu assāHiru HayṌu ṭtā/

(and the magician thrives not, (no matter) where he goes) [20:69]

The evidence from Sunnah is detected in Prophet Mohammad's (PBUH) saying: "Keep away from the seven fatalities." It was asked: "What are they, O Messenger of Allah?" He (PBUH) replied, "Associating anything with Allah in worship (i.e., committing an act of Shirk), sorcery, killing of one whom Allah has declared inviolable without a just cause, devouring the property of an orphan, the eating of usury (Riba), fleeing from the battlefield and accusing chaste believing women, who never even think of anything touching their chastity" (رياض الصالحين) [Riyadhu As-salheen, Vol. 18, Hadith 1614, translated by Amin and Bin Razduq].

The above-mentioned verses and Hadith relate magic with evil deeds and fatalities. Therefore, dubbers who are translating for children had to be alert to such foreign cultural details, which might jeopardize children's acceptable Islamic standards. In this case, the dubber reconstructed the semantic content of the ST to neutralize a religiously unacceptable phenomenon by replacing the word 'magic' with more acceptable semantic choice, which is كلمة السر /*kalimatu assir*/ (lit. secret words). According to Moṣṭajam almaṣāni (معجم المعاني), كلمة السر /*kalimatu assir*/ refers to a hidden password that is known by a group of people. The phrase كلمة السر /*kalimatu assir*/ is commonly used in Arabic; for example, it was used by Mostafa Mahmoud as a title of

one of his books. In his book, he shared a number of wisdoms through which people can overcome difficulties of life. In this sense, كلمة السر /*kalimatu assir*/ is used to refer to those words which allow a person to achieve or get what he/she wants. Therefore, governed by sociocultural norms and religious norms, the dubber chose to employ a non-obligatory shift to fulfill an acceptable translation.

Translating “good boy” into "أحسننت" /*ʔHsant*/ (lit. well-done) in Example 5 illustrates a shift of recouring to a fixed expression in the TL. The shift employed in this example mirrors a sociocultural as well as a linguistic norm. In this case, the phrase ‘good boy’ is used to encourage pets and young children for good behavior. There is a phrase in Arabic that has the literal meaning of the phrase “good boy” which is “ولد جيد” or “ولد حسن”, but this does not reflect the idiomatic meaning intended in the English phrase “good boy”. Therefore, the dubber found a linguistic and sociocultural equivalent that reflects the intended idiomatic meaning and is also used for encouragement on different levels and for wide sectors of agents.

The story behind Ex. 6 lies in the incident where the Prince was detached by his thirteen brothers for no reason; the Prince commented on that act by saying, “that’s what brothers do”, the princess stressed the point by adding “and sisters”. Once more, dubbers are aware of the value of embracing and keeping bonds with relative safe and sound in the Arabic culture, which is why dubbers seemed to avoid literal translation of the word ‘brothers’ here. Brothers are not supposed to do so, and target children should not think this act of abandonment can happen in their culture. This bond between brothers is part and parcel of the target culture norms that it is usually highlighted in the Quran and Sunnah. It is evident in the Holy Quran in the following verse:

"سنشد عضدك بأخيك" (sūrat l-qāṣaṣ, verse 35)

/sanaʃuddu ʕadudaka beʔxika/

“He said: "We will certainly strengthen thy arm through thy brother” [28:35]

Moreover, Prophet Mohammad (PBUH) indicated how the relation should be among relatives saying:

“The person who perfectly maintains the ties of kinship is not the one who does it because he gets recompensed by his relatives (for being kind and good to them), but the one who truly maintains the bonds of kinship is the one who persists in doing so even though the latter has severed the ties of kinship with him.” (صحيح البخاري) [Sahih al-Bukhari, translated by M. Muhsin Khan]

Even in Arabic traditional proverbs and poems, an assertion of the strong relationship between brothers is frequently traced. Poets wrote about brothers; as an example, Qais bin Assem (Arriyadh, 2011) wrote,

أخاك أخاك ان من لا أخ له كساع إلى الهيجاء بغير سلاح

/ʔxa:ka ʔxa:ka ʔin man la: ʔxun lah kasa:ʕin ʔila alhayga:ʔi biʔayri sila:ʕin/

Translation: I recommend you to strengthen your relationship with your brother since those who don't have brothers are like warriors who go to war without weapons.

All the given evidence associates the value of siblings with strength and trust; in other words, the existence of a brother would provide the person with the needed strength to face life challenges and difficulties. Arab families and parents are very keen on planting such morals in

their children to strengthen the bonds between brothers and sisters. Exposing children to such a scene, as in Ex. 6, which carries the message of giving up sibling ties would contradict the morals and values on which they have been raised. Thus, the dubber shifted the use of a specific lexicon “brothers, sisters” with a more general one /*ðukūrī*/ and /*ʔunθaway*/ (lit. manly, womanly). The shift was governed by the sociocultural norms of the TC to produce an acceptable translation.

Ex. 7 demonstrated a crucial sociocultural norm to which dubbers are obliged to conform. The dubber encountered a religious reference. The shift of omission applied on the lexicon “heaven knows” is religiously driven. According to the Islamic norms, no one except Allah knows every minute element in this world. In this animated film, Elsa whose heart is heavy with worries and sadness admits that “heaven” knows that she tried her best. According to *Oxford Advanced Learner Dictionary* (6th ed.), heaven is a religious term which refers to “the place believed to be the home of God where good people go when they die”. Religiously speaking, this is a serious matter Muslims must take into account since admitting that anyone other than Allah knows the unseen would lead to polytheism. Therefore, exposing Muslim children to such an expression would contradict their faith. Therefore, the dubber deleted the word “heaven”, simply translating the phrase into حاولت جاهدة /*Hāwaltu jahidā*/ (lit. I tried very hard).

Ex. 8 asserts the argument given in Ex. 4 concerning the translation of the word “magic”. Once more, the dubber avoided the literal translation of the word magic, this practice being prohibited by Islam. Moreover, translating it literally would not convey the given image on the screen accurately. Winter falling in the middle of summer is not magical, but supernatural. In this sense, supernatural reveals some force that happens against the laws of nature, which is reflected in the scene mentioned above, i.e. winter falling in the middle of summer. So, the dubber preferred

the use of "خارق" /*xārig*/ rather than "سحري" /*sihrī*/ as a translation for “magical”. According to *Moʻjam almaʻāni* (معجم المعاني), "خارق" /*xārig*/ means something against the usual. Therefore, the lexicon "خارق" /*xārig*/ seems to be the acceptable equivalent for the image given on the screen that conveys the intended meaning. In this regards, the dubber, affected by the religious norms, replaced the source lexeme with a more appropriate one to TC.

Ex. 9 illustrates the influence of another sociocultural Islamic norm on the TT. In Ex. 9, the ST sentence “there is soup and hot glögg in the great hall” includes a ‘hot glögg’; glögg is defined by Merriam-Webster’s (10th ed.) as “a hot spiced wine and liquor punch served in Scandinavian countries as Christmas drink”. In the Islamic culture, alcohol drinks are strongly forbidden; this is manifested in the Holy Quran,

"إنما الخمر والميسر والأنصاب والأزلام رجس من عمل الشيطان فاجتنبوه" (sūrat l-māidah, verse 90)

/innamā l-khamru wal-maysiru wal-anṣābu wal-azlāmu rij'sun min 'amali l-shayṭāni fa-ij'tanibūhu/

“O ye who believe! Intoxicants and gambling, (dedication of) stones, and (divination by) arrows, are an abomination, - of Satan's handwork: eschew such (abomination)” [5:90]

Thus, translating it literally would not be suitable to be delivered to children. Another semantically equivalent lexicon which carries the meaning of a drink or food used to warm people was needed to replace the original one culturally. Therefore, the dubber came up with the lexicon "عصيدة" /*ʿaṣīda*/ (lit. porridge) as an acceptable match for the ST lexicon. According to *Moʻjam alwasīṭ* (المعجم الوسيط), "عصيدة" /*ʿaṣīda*/ is mainly a type of food composed of flour, water, milk and honey cooked on fire till it is condensed. It is usually a type of food served in winter to

warm people. Therefore, the dubber used the lexicon "عصيدة"/*ʿaṣīda*/ as the appropriate cultural semantic equivalent to the ST lexeme in order to conform to the religious norms of TC.

Ex. 10 includes taboo words the range of which differs from one culture to another. It is noteworthy that Arabic culture is very reluctant with the use of taboo words in general, let alone with children. Accordingly, audiovisual products go through different filtering processes to protect children from being exposed to any kind of taboo words. Among the highly counted taboo words in the Arabic culture are explicit names of some parts of the body. The example above includes a TC taboo word, namely, “butt”, which is used in the utterance “watch out for the butt”. According to Leilah (2012), the globalization era exposed Arab children to unhealthy values that distorted Arab children’s cultural and Islamic identity. Leilah believed that such unhealthy values should be eradicated or replaced by sound ones from the Islamic culture (p. 331). Apparently in compliance with the TC sociocultural norms, the dubber replaced the specific taboo word, ‘butt’ with a more appropriate word which is "نصفَي الثاني" /*niṣṣfia aṭṭānī*/ in referring to “butt”.

Ex. 11 is also clear manifestation of how the sociocultural and ideological background of the dubber deeply affect the decision making process. The dubber used addition to render the ST clause “sentence her to death” as "ستعاقب بالشنق حتى الموت" /*satuṣāGabu biṣanGi Hatta ʔlmawt*/ (lit. will be executed by hanging until death), which is a clear indication of the effect of the social background. Arab countries differ in the way death sentence is executed; it ranges between cutting off heads *القصاص* /*alqiṣāṣ*/ and hanging till death. According to Aljazeera (2016), execution by hanging is specific to certain Arab countries such as Iraq, Syria, Egypt, and Sudan. So, choosing to translate the expression by a certain death execution narrows down the possibilities of the

dubber's origin; thus, indicating the sociocultural, ideological, and political norms that affected the whole dubbing process.

In Ex. 12 and Ex. 13, there is the reference to kissing as “an act of true love”. In the Arabic Islamic culture, such open references to acts of love and kissing are forbidden. Accordingly, any indications of love and kissing between a man and a woman were deleted and replaced by other appropriate expressions, namely, “اصدقني لن تخذلني” /ʔsduqnī lan taxðelnī/ (lit. be honest to me do not let me down) and “صدق أقرب الناس” (the honesty of the closest persons) respectively. Governed by social and religious norms, the dubber reconstructed the semantic features of ST that are not acceptable to be directed to children in the TC creating a more acceptable translation with a positive attribute, which is honesty.

Non-obligatory Shifts Used on the Level of Stylistic Segments in TT¹

Table 2

Non-obligatory Shifts Used on the Level of Stylistic Segments in TT¹

ST ¹ replaced segment	Running Time	TT ¹ replacing segment	Operational Norm (NOS)
Ex. 1. <i>Thanks</i> <i>goodness</i>	01:00:01	يا لحظي /yā laHaḍī/	Stylistic elevation replacing an ST marked term with a neutral lexeme

Regarding the analysis of stylistic coupled pairs, only one example was detected in the sample selected for analysis in ST¹. Ex. 1 “thank goodness” is a marked religious expression usually used to express feelings of gratitude and satisfaction; it simply means thank God. However, Arab children are raised to express their thankfulness towards Allah's name, or any of the ninety-

nine names allocated to Allah, without any alteration or distortion of the divine title. Exposing Arab children to such an expression means providing them with an unacceptable form of expressing their thankfulness to Allah. In conformity with this sociocultural and religious norm, the dubber chose to stylistically elevate the replaced pair by replacing the ST marked term with the neutral phrase "يا لحظي" /yā liHdī/ (lit. how lucky I am!).

Non-obligatory Shifts Used on the Level of Prosodic Segments in TT¹

Table 3

Non-obligatory Shifts Used on the Level of Prosodic Segments in TT¹

ST ¹ replaced segment	Running time	TT ¹ replacing segment	Operational Norm (NOS)
Ex. 1. The snow glows white on the mountain tonight	0:31:24	الثلجُ الليلةُ كالصحراء..	Replacing rhyme patterns in the ST with potential rhyme patterns in the TT, &
Not a footprint to be seen.		لم تلمسه أقدام	Adding rhymes.
A kingdom of isolation		مملكةٌ للحيارى.. أحكمها بسلام	Suppression of alliteration
And it looks like I'm the queen			
The wind is howling like this swirling storm inside		الريخُ تعوي مثل العاصفة داخلي	
		كيف تختفي	

Couldn't keep it in,	.. حاولتُ جاهدة
heaven knows I tried	
Don't let them in, don't	لا تكشفِ سرَّ الجليد ..
let them see	كوني كما شعبك يُريد
Be the good girl you	
always have to be	أخفيه الإحساس .. كي يجهلوا
Conceal, don't feel,	
don't let them know	قد عرفوا
Well, now they know	أطلقِ سرِّك ..
Let it go, let it go	لن أتحمّل العذاب
Can't hold it back	
anymore	أطلقِ سرِّك ..
Let it go, let it go	أغلقِ خلفك الأبواب
Turn away and slam the	
door	

Ex.2 born of cold and	00:02:30	ولدَ من البرد والريح	Replacing rhyme patterns
winter air- and		وامطار الجبال	with potential TL patterns.
mountain rain			Added internal rhyme
combining			Suppression of alliteration
This icy force both foul		مع قوة الثلج تستحق	
and fair, has a frozen		العزم من الرجال	
heart worth mining			

So cut through the heart	هيا اقطع الثلج حتى الجوف –
cold and clear-strike for	ضربة حب ضربة خوف
love and strike for fear	
See the beauty sharp	انظر للقوة والجمال –
and sheer-split the ice	اكسر ثلجاً عنيد – واكسر قلباً
apart-and break the	جليد
frozen heart	

Ex. 3 do you want to	00:09:42	تريدين رجل جليد –	Replacing a rhyme with a
build a snowman? –		دعينا نلعب	potential TL rhyme
come on let's go and			Added internal rhyme and
play			end rhyme

I never see anymore-		
come out the door-it's		لم نعد نلتقي –
like you've gone away		فلتخرجي – هل سافرت بعيد
We used to be best		كم كنت صديقتي – ولم
buddies- and now we		نعد – يا ليتك تشرحين
are not-I wish you		

would tell me why		
Do you want to build a		تريدين رجل جليد – أو
snowman? -it doesn't		أي لعبة تحبين
have to be a snowman		
Elsa: go away Anna		ابتعدي أنا

Anna: ok, bey. سأبتعدُ

Do you want to build a

snowman? Or ride our

bike around the hall?

هل تريدان رجل جليد؟ أو نلعبُ

I think some company is

بالدراجات

over Overdue-I start

talking to the pictures

on the wall

It gets a little lonely, all

أنا أشتاق لأصدقاء – بدأتُ

these empty rooms-just

أتحدثُ إلى اللوحات

watching the hour's tick

أنا أشعرُ بالوحدة – القصرُ كئيب

by tick tock tick tock

– استمعُ لدقات الساعات

After parents death:

Please- I know you are

in there. People are

asking where you've

إلسا – أعرف أنك هنا. الناسُ

been-

تسألني عنك

They say, "have

courage", and I'm

trying to—I right out

يقولوا تشجعي وأحاولُ – جئتُ

here for you-just let me

من أجلك افتحي لي

in.

We only have each

other, it is just you and

me, what are we going

to do?

Do you want to build a

snowman?

ليس لنا سوى بعض – أنت وأنا

– ماذا سنفعل

تريدين رجل جليد

Ex. 4 The window is

00:13:30

فتحوا النوافذ والأبواب

Replacing rhyme patterns

open, so's the door-I

– لم أر قبلاً هذا منهم

with potential TL patterns

didn't know they did

Suppression of repetition

that anymore

Who knew we owned

وعرفت أن صحنونا

8000 salad plates?

بالآلاف

For years I have roamed

لطالما جيتُ القاعات – الخالية

these empty halls-why

من الحفلات

have a ballroom with no

balls?

Finally, they are

وأخيراً يفتحون الأبواب

opening up the gates

There will be actual real

ولسوف نرى ضيوفاً –

live people- it will be

وهو أمرٌ غريب

totally strange

But wow, am I so ready لا شك سوف أحتاج

for this change لتغيير

Cause for the first time فلأول مرة سنفرح

in forever- they'll be بالموسيقى والأضواء

music, they'll be light.

For the first time in وسأرقص أخيراً في

forever- I'll be dancing احتفال بال مساء

through the night.

Don't know if I'm هل هو خوف أم سعادة

elated or gassy- but I'm – أم فيما بينهما أكون

somewhere in that zone.

Cause for the first time فلأول مرة سأنجو من

in Forever-I won't be وحدتي

alone.

Ex. 5. All my life has 00:23:49 أنا عشت كل حياتي Obliteration of ST feature

been a series of doors in أفتح الأبواب Added rhyme

my face

And then suddenly I وأفاجأ بك أنت أمامي

bump into you

Hans: "I was thinking هانز: فكرت في نفس

the same thing, because الشيء لأن

like-

I've been searching my	عشتُ حياتي كُلها	
whole life to find my	أبحثُ عن قلبي	
own place		
And maybe it's the	أهو تأثيرُ الحفل أو	
party talking, or the	التشوكلت فوندو	
chocolate fondue		
But with you, but with	ومعك وجدتُ قلبي	
you- I found my place- I	كم من إحساس شيء	
see your face	أشعر به مثل النار	
And it's nothing like		
I've ever known before		
Love is an open door,	الحبُّ هو دار	
love is an open door,	الحبُّ هو دار	
love is an open door-	الحبُّ هو دار	
with you, with you, with	معك معك معك	
you love is an open door	الحبُّ هو دار	
Ex. 6. Bees'll buzz.	00:47:46	نحلٌ يطن أطفالٌ تلهو
Kids'll blow dandelion	وقلبٌ يحن	Replacing ST rhyme with a potential TL rhyme
fuzz.	وسوفَ أمارسُ ما يفعلُ	Suppression of ST feature
And I'll be doing	الثلجُ بالصيف	Added image
whatever snow does in		
summer.		

A drink in my hand—	شرابٌ لطيف، يبردُ
my snow up against the	جسمي في حر المصيف
burning sad.	
Probably getting	يسمرُ جسمي بشكل
gorgeously tanned in	خفيف بالصيف
summer.	
I'll finally see a summer	أخيرًا سأعرفُ معنى
breeze-blow away a	النسيم بعيدًا عن عصف الشتاء
winter storm.	
And find out what	وأرى ما يحدثُ للثلوج
happens to solid water	عندما تتحولُ إلى ماء
when it gets warm	
And I can't wait to see,	أرى كيف سأكونُ في
what my buddies all	عيون الأصدقاء
think of me.	
Just imagine how cooler	وكيف سأكونُ مدهشًا
I'll be in summer.	في الصيف
The hot and cold are	الحرُّ والبردُ في عناق
both so intense,	
Put them together-it just	إلى بعضهما في اشتياق
make sense.	

Winter is good time to	في البرد أغني وأنسى
stay in the cuddle,	العناء
But put me in summer,	في الصيف مصيري
and I'll be a happy	أتحولُ لشخص سعيد
snowman.	
When life gets rough I	أعانق أحلامي وأتناسى
like to hold to my	الأخطار
dream—	
Of relaxing in the	استرخي تحت الشمس
summer sun just letting	كي تتحول بخار
off steam.	
Oh the sky will be blue-	وستصفو السماء لي أنا
and you guys will be	والأصدقاء
there too	
When I finally do what	ومنها سأكونُ مثل
frozen things do in	الثلوج في الصيف
summer.	

Examples of the shifts applied on the paralinguistic (prosodic) segments are tackled in Table 3. As reflected in the examples above, it was observed that the dubber, for the sake of preserving some poetic devices found in the original text, changed some wordings and structures. Ex. 1 provides rich illustration of prosodic shifts. To begin with, the English version of Ex. 1 is replete with prosodic elements and musical effects. One heavily used prosodic or poetic devise in

the original version is the alliteration of hissing sounds to create a musical effect as in “snow, seen, swirling, storm, see, slam”. Rhyme is another prosodic segment detected; for example, end rhyme is clearly reflected in the song in “seen, queen”, “inside, tried”, “see, be” and “anymore, door”, while internal rhyme is demonstrated in “the *snow glows white* on the mountain *tonight*” and “*conceal* don’t *feel*”. A case of alliteration is also detected in “and it *looks like* I’m queen” and “be the *good girl* you always have to be”. Assonance is found, too, in “the *snow glows white tonight*” and “*conceal*, don’t *feel*”. Moreover, for the aim of fulfilling a special effect to attract children, the poet uses repetition in, “*let it go, let go*” and “*don’t let them in, don’t let them see*”.

In the Arabic version, the researcher observed shifts in prosody and musical effects reflecting conformity with the prosodic (paralinguistic) norms of the TL. The dubber tried to preserve as many poetic devices as possible, achieving, in the process, acceptability at the expense of adequacy. Due to differences in sound systems between the two languages, the dubber needed to recreate a rhyme that conforms with the Arabic linguistic norms. This resulted in dispensing with some sound effects in TT¹ and changing the original wording and segments of the poem. Concerning rhythm, the dubber replaced rhyme patterns in the song of ST¹ with potential rhyme patterns in TT¹, and added rhymes that do not exist in the ST to conform with the lip synchronization of the character singing the song. Examples are “أقدام/ بسلام” /ʔgdam, besalām/, “الجليد/ يريد” /ʔlɟalīd, yurīd/, “يجهلوا/ عرفوا” /yaghalū, ʔaraʔū/, “تعوي/ تخفي” /taʔwī, taxtaʔī/ and “العذاب/ الأبواب” /ʔlʔaḍāb, ʔlʔbwāb/. The dubber, through the application of these shifts, tried to appropriate the musical devices of the English song to the poetic or prosodic norms of the TL. However, the dubber failed to preserve other prosodic elements found in the original such as assonance and alliteration. Thus in the cited song from ST¹ and its correspondent dubbed version, acceptability of the TT prosodic shifts is the governing norm. On the other hand, it was noted that

the dubber focused on maintaining the rhyme giving up the poetic devices of alliteration, assonance and internal rhyme.

Generally speaking, the dubber employed the same shifts throughout the translation of the songs included in the movie. Example 2 is a song that includes some poetic devices which help in achieving the musical effects needed such as the end rhyme found in “air/fair”, “combining/mining”, “clear/fear”, and “apart/heart”. Here also, heavy use of alliteration is detected in “force/foul/fair/frozen”, “cut/cold/clear”, “sharp/sheer”, and “see/split” to create a musical effect. For example, the use of the /f/ sound in “force/foul/fair/frozen” gives those words special stress. Within the use of this /f/ sound alliteration, the use of opposites is detected between “foul and fair”, creating a contradictory effect that offers the meaning of the mysterious, mystical effect indicated in the movie. Apparently, the effect of /f/ sound in this song stemmed from Shakespeare’s play, *Macbeth*. This effect is indicated in the line that reads, “Fair is foul and foul is fair, hover through the fog and filthy air”. Moreover, a case of repetition was detected in repeating the word “strike”. In the Arabic version, the dubber preserved some of the poetic devices indicated in the original song. For example, the dubber replaced the rhyme patterns included in the original song with potential rhyme patterns found in TL. So, the dubber preserved the minimum similar pattern of ST end rhyme "الجبّال/الرجال" /*gibāl, rigāl*/ and "جوف/خوف" /*xawf, gawf*/. In addition, the dubber tried to maintain the device of internal rhyme by adding the internal rhyme of "عنيد/جليد" /*galīd, ṣanīd*/ and repetition by repeating the words "ضربة" /*ḍarbah*/ and "اكسر" /*ʔiksir*/. Furthermore, the dubber added the rhetorical device of personification which did not exist in the ST; the dubber, for example, described snow as being stubborn "تَلَجَّأَ عنيد" /*Ṭalgaṇ ṣanīd*/. However, the dubber tended to suppress the ST literary feature of alliteration.

The poetic devices and musical effects found in the other parts of the songs are similarly employed. Rhyme, internal rhyme, and repetition are detected in each given song. For illustration, Ex. 3 demonstrated the use of end rhyme in “play/away”, “why/bye”, “hall, wall” whereas an internal rhyme case was indicated in “anymore/door”. A single case of assonance is also found in “ride/bike”. Ex. 3 uses a significant poetic device which is tone. A shift in tone was observed from a young, playful, full of life Anna to sad, depressed, lonely Anna; the shift marked the death of Anna’s parents. In the part of the song, which occurs after the shift took place, no trace of rhyme or any other poetic device was found. A repetition of “do you want build a snow man” is used to create a musical effect that adds coherence to the song. Analyzing the song in its dubbed version into MSA, it is observed that the dubber preserved the poetic devices of rhyme in order to match lip-synchrony of the character singing. The dubber maintained the end rhyme of (long vowels+ consonant). This is clear in the end rhyming of "جليد/بعيد" /*galīd, baṣīd*/, "تشرحين/تحبين" /*taṣraHīn, tuHibīn*/, and the internal rhyme found in "نلتقي/فلتخرجي" /*naltaGī, faltaxrugī*/. The dubber also preserved the use of repetition in the translated version. On the other hand, the dubber added the rhyme of "اللوحات/الساعات" /*ḥllawHāt, ḥssaṣāt*/ to rhyme an unrhymed text. The tone also was maintained as in the shift expressing deep emotions changing from extreme joy and happiness to sadness and grief.

Ex. 4 is also rich with poetic and sound devices; specially rhyming. To start with, end rhyme was found in “plates/gates”, “strange/change”, “light/night” and “zone/alone”. Besides end rhyme, internal rhyme is demonstrated in “door/anymore”, “who/knew” and “halls/balls”. In addition, alliteration is found in “for/first/forever” where the /f/ sound is repeated to create a musical effect. Moreover, the phrase “for the first time in forever” was repeated for creating a musical effect. In the dubbed version of this song, the dubber preserved all the poetic devices

which existed in the ST. Rhyming is noticed not in the use of the same ending letter, but in the use of long vowel sound that ends a rhyme as in "بالألف/الأبواب" /*belʔalāf, ʔlʔbwāb*/ and a regular rhyme pattern that was found in "الأضواء/المساء" /*ʔlʔadwāʔ, ʔlmasāʔ*/. In addition to the end rhyme, internal rhyme was detected in "القاعات/الحفلات" /*ʔlGaʕāt, ʔlHaflāt*/. As in the previous example, a suppression of the features of alliteration and repetition of the phrase was noticed.

Similarly, the prosodic elements observed in Ex. 5 indicate poetic devices such as end rhyme “face/place”, “you/fondue” and alliteration “nothing/known”, “found/face”. Another rhetorical device detected in the song was the use of personification when describing the party to be talking in “and maybe it’s the party talking”. Giving the party a trait that is special to people elevated the image for a more sophisticated musical and poetic effect. Repetition of the phrases “love is an open door” and “with you” several times added a musical effect to the song. When comparing it to the Arabic version, obliteration of the devices of end rhyme and the personification found in the ST¹ were observed in the first lines. However, the dubber compensated the obliterated rhyme by adding an end rhyme in the end lines of the song "نار/دار" /*nār, dār*/ in addition to preserving the repetition of the phrase "الحب هو دار، معك" /*ʔlHubbu huwa dār, maʕak*/.

Ex. 6 is rich with poetic devices. For instance, end rhyme is found in “storm/warm”, “intense/sense”, and “dream/steam”. Moreover, internal rhyme is spotted “buzz/fuzz”, hand/sand”, “see/me” and “blue/too”. Not only did the rhyme focused on the lexical level but also on the syntactic level where parallel structure is observed in “sky will be blue and you guys will be there too” and “bees will buss, kids will blow dandelion fuzz”. The analysis of the song in ST¹ revealed a heavy use of alliteration observed in “what/water/when/warm”, “bees/buzz/blow”, “see/summer/storm” and “summer/sun/steam”. As for the poetic device of contradiction, the writer of the song employed two extremes “snow/burn” in “my snow against the burning sand”, and

“hot/cold”. Finally, a repetition of the word “summer” was noticed reflecting the focus and the theme of the song. The translation of this song represented a perfect dub case where the dubber translated the song maintaining all the poetic devices included in the ST without losing its interaction with lip-synchrony. In the analysis of the song, repetition of the word "الصيف" /ʔʕayf/ as an end rhyme and the end rhyme "الشتاء/ماء" /aʕitāʔ, māʔ/, "عناق/اشتياق" /ʕināG, ʔiʕtiyāG/ and "يطن/يحن" /ʔxʔār, buxār/ were preserved. The internal rhyme was seen so clearly in "لطف/المصيف/خفيف" /laʔīf, ʔlmaʕīf, xaʕīf/. As for the contradictory images represented in the ST, the dubber preserved the image of "الحر والبرد" /ʔlHarru wa ʔlbardu/ while suppressing the image of “snow/burning sand”. The dubber added the rhetorical device of personification when he/she described the hot and cold as hugging each other as follows: "الحر والبرد في عناق" /ʔlHarru wa ʔlbardu fī ʕināG/.

Application of Toury’s Operational Norms on the Analysis of the MSA-Dubbed TT²

Tangled (2010) (ST²) is Disney’s 50th musical animated film. *Tangled* is considered to be one of the most successful Disney musicals as it hit highest rates in the Box office within few days. *Tangled* was nominated for Oscars and many other awards receiving plentiful of awards such as 3D Creative Art Awards (2011) and Circuit Community Awards (2010), among others. The animated film was dubbed into MSA by Mesereya Media Studio. An analysis of the dubbed version is provided on the level of lexical-semantic segments, stylistic segments and prosodic segments.

Non-obligatory Shifts Used on the Level of Lexical-semantic Segments in TT²

Table 4

Non-obligatory Shifts Used on the Level of Lexical-semantic Segments in TT²

ST ² replaced segment	Running Time	TT ² replacing segment	Operational Norm (NOS)
Ex. 1. A single drop of <i>sunlight</i>	0:01:09	نقطة نور <i>/nuqṭatu nūrīn/</i>	Replacing a general lexicon with a more specific one
Ex. 2. From the <i>heaven</i>	0:01:10	من السماء <i>/min assamāʔ/</i>	Replacing the specific lexeme with a more general one
Ex. 3. drop of <i>sun</i>	00:01:12	النقطة المضيئة <i>/annuqṭa almudīʔa/</i>	Replacing the specific lexeme with a more general one
Ex. 4. A <i>magic</i> golden flower	00:01:15	وردة ذهبية مذهشة <i>/wardah ḍahabiyah mudhiṣa/</i>	Replacing the source lexeme with another appropriate one in the TL
Ex. 5. A <i>magic</i> golden flower	00:01:50	قوة الورد الذهبية <i>/quwatu alwardah alḍahabiyah/</i>	Replacing the source lexeme with another appropriate one in the TL
Ex. 6. Its <i>healing</i> power	00:02:00	قوة الورد <i>/quwatu alwardah/</i>	Replacing the source lexeme with another appropriate one in the TL
Ex. 7. <i>song</i>	00:02:06	ترنيمه <i>/tarnīmah/</i>	Replacing a general word with a more specific one

Ex. 8. The magic of the <i>golden flower</i>	00:02:47	الوردة العجيبة /alwardah alʕjībah/	Replacing the source lexeme with another appropriate one in the TL
Ex. 9. <i>Oh</i>	00:08:42	أوف /ʔuf/	Semantic equivalent
Ex. 10. <i>hey fever</i>	00:08:43	أنت مريض؟ /ʔanta marīd/	Replacing a specific lexeme with a more general one
Ex. 11. Your dream <i>stinks</i>	00:40:17	حلمك متواضع /Hulmuka mutawadīʕ/	Obliterating semantic feature
Ex. 12. <i>Pitch black</i>	00:45:23	الظلام دامس /aḍalāmu dāmis/	Semantic equivalent.
Ex. 13. I have a <i>magic</i> hair	00:46:08	شعري عجيب /šaʕrī ʕajīb/	Replacing the source lexeme with another appropriate one in the TL
Ex. 14. <i>Change the fate</i> <i>design</i>	00:49:50	أعيدني لي ما فات /ʔaʕīdi lī ma fāt/	Replacing the source word with another appropriate one

Ex. 15. <i>Asking and asking and asking</i>	01:24:35	الإلحاح Brevity of reformulation <i>/alʔilHāH/</i>
Ex. 16. I finally <i>said yes</i>	01:24:50	أخيرا تنازلت ووافقت Replacing general lexicon <i>/ʔxīran tanāzaltu wa wafaqt/</i> with a more specific one
Ex. 17. I finally <i>said yes</i>	01:24:50	أخيرا تنازلت ووافقت Amplification <i>/ʔxīran tanāzaltu wa wafaqt/</i>

In Disney animated film *Tangled*, the researcher found a pattern of regularity concerning non-obligatory shift in some lexical-semantic aspects. These shift regularities were found in the analysis of the words that violate crucial aspects of the Islamic religion. According to Abdulaziz (2016), the policy adopted by production houses is to pay great attention to those elements offending Islamic values and jeopardizing children's values and beliefs while dubbing animated films directed Arab children. So, in order to protect children's Islamic values, dubbers tended to employ non-obligatory shifts.

More than one example in Table 2 mirrored the effect of the religious norms on the non-obligatory shifts employed by the dubber. In Ex. 1 and Ex. 2, the replaced pair “a single drop of sunlight fell from the heaven” and its replacing segment “نقطة نور من السماء” */nuqʔatu nūrin min assamāʔ/* (lit. a drop of light fell from the sky) show that the dubber tended to produce an acceptable translation by replacing the lexical item with a more general word. By choosing “نقطة نور” */nuqʔatu nūrin/* and “السماء” */assamāʔ/* (lit. sky) instead of using their direct equivalents “قطرة”

”من الشمس”/ *qaṭrah min ašams*/ and ”الجنة”/ *al-jannah*/ respectively, the dubber was opting for more religiously acceptable semantic choices. Similarly, in Ex. 3, the lexical-semantic item “drop of sun” was replaced with a more general item, which is ”النقطة المضيئة”/ *annuqṭa almuḍīʔa*/ (lit. the bright drop).

These shifts can be explained within the given context where a magic flower grew resulting from a sunlight drop falling from heaven. Such an image does not match the Islamic values for Muslim children were brought up to believe in the concept of Heaven being a reward given to believers for their good deeds after life; nothing can be taken from or fall from Heaven in real life. The dubber chose to generalize the lexical-semantic element specifically to match between the visual and verbal elements combined on the screen.

As for the coupled pairs “drop of sun” and ”النقطة المضيئة”/ *annuqṭa almuḍīʔa*/, and “a drop of sunlight” and ”نقطة نور”/ *nuqṭatu nūr*/, the dubber once more employed a non-obligatory shift to conform with the TC. To elaborate, the magical power given to Rapunzel by the magical flower was caused by the sun drop, which caused the planting of the flower. Throughout the movie, the viewer can observe an image of a sun hidden in most of the scenes in ST². This is done so that the viewer would embrace the idea that the sun is the reason behind all the gifts and the powers. However, when it comes to the TC beliefs, this image is not only unacceptable, but prohibited since, for a Muslim, it is associated with polytheism. Muslim children are raised upon the belief that only Allah possess such power; the sun, the moon, the fire and all other natural forces are only Allah’s creatures. In the pre-Islamic history, it was evident that people used to incorporate anything that organized their lives with their belief system, including the sun (Ad-

Dabbagh, n.d)⁵. However, Islam eradicated any belief that gives supernatural power to any creatures, the matter which is confirmed in many Quranic verses, such as,

”وَمِنْ آيَاتِهِ اللَّيْلُ وَالنَّهَارُ وَالشَّمْسُ وَالْقَمَرُ لَا تَسْجُدُوا لِلشَّمْسِ وَلَا لِلْقَمَرِ وَاسْجُدُوا لِلَّهِ الَّذِي خَلَقَهُنَّ إِن كُنتُمْ إِيَّاهُ تَعْبُدُونَ“.

(sūrat fuṣṣilat, verse 37)

/wa min ʔāyatihi ʔllaylu wa ʔnnaharu wa ʔšamsu wa ʔlGamaru lā tasgudū lešamsi wa lā
lilGamar wa esgudū lilaḏī xalaGahunna in kuntum ʔyahu taʕbudūn/

(Among His Signs are the Night and the Day, and the Sun and the Moon. Do not prostrate to the sun and the moon, but prostrate to Allah, Who created them, if it is Him ye wish to serve). [41:37]

Moreover, Prophet Mohammad (PBUH) stated that:

(The sun and the moon do not eclipse because of someone's death. So whenever you see these eclipses pray and invoke (Allah) till the eclipse is over.) (صحيح البخاري) [Sahih al-Bukhari, Vol. 2, *Book of Eclipses*, Hadith 150, translated by M. Muhsin Khan]

The above verse and Hadith came to correct the polytheistic belief of the pre-Islamic people concerning the power and worship of sun and all related myths and legends. The verse is a clear indication that the sun is no more than a natural phenomenon created by God and that it neither has power over anyone nor ability to protect someone. By employing a non-obligatory shift, the dubber avoided a religiously offensive concept to the Islamic culture. Hence, the non-obligatory lexical shifts in TT² reflects a clear effect of the dominance of the TC religious norms.

⁵ all translations of Arabic quotes are translated by the researcher

The coupled pair of the replaced “healing power” and replacing “قوة الوردة” /*quwatu alwardah*/ (lit. power of the flower) in Ex. 6 is another instance of eliminating a religiously offensive element in TT². In the Islamic culture, the healing power is confided totally to Allah Almighty. Influenced by this religious conviction, the dubber replaced ST² lexeme by “قوة الوردة” /*quwatu alwardah*/.

It is worth noting, however, that the use of “النقطة” /*annuqṭa*/ to replace the word “drop” is considered an incorrect translation since “drop” already has a direct equivalent, “القطرة” /*alqaṭrah*/ that matches the scene given in the animated film of a drop falling from the sky.

Concerning NOS employed on concepts of magic, Abu Alreesh, a previous dubbing manager for a number of Disney animated films, indicated that scenes of magic and sorcery or scenes of love were either shifted or deleted (as cited in Yaseen, 2016). This is clearly observed in the lexical semantic choices made by the dubber when translating the word “magic” /*siHr*/ (lit. سحر) throughout the animated film. Although the term “magic” does have a direct equivalent in the TL which is “سحر” /*siHr*/, the dubber avoided using the word’s direct equivalent totally. Instead, the dubber replaced the source lexeme with another in the TL as (مدهشة, /*mudhiṣa*/, lit. fascinating) in Ex. 4, (قوة, /*quwah*/, lit. power) in Ex. 5, (عجيبة, /*alʕjībah*/, lit. astonishing) in Ex. 8 and (عجيب, /*ʕjīb*/, lit. astonishing) in referring to a magic hair and magic flower in Ex. 13. Indeed, this recurrent pattern is a reflection of the effect of religious norms governing the choices of the dubber. This lexical-semantic shift is attributed to the religious norm related to the status of magic in the Islamic culture previously discussed in Ex. 4 of the lexical semantic NOS listed under TT¹. The explanation of this recurrence is similar to the translation of the word “magic”

analyzed in the previously analyzed animated film “*Frozen*”. As previously explained, magic, by all means, is related to evil deeds and highly prohibited in the Islamic religion.

As previously explained, since the concept of magic has a negative meaning in Islamic communities, the reference to it has been avoided completely in the dubbed version of *Tangled* in conformity with the values of the Islamic religion. Since the animated movie is directed to children in the first place, the denunciation of magic has been maintained in Ex. 5 above, as in others, by employing the lexical-semantic shift of replacing the source lexeme with a more appropriate one. Hence, a non-obligatory shift was employed to ensure an acceptable dubbing rather than adequate.

The coupled pair, “song” and “ترنيمة” /*tarnīmah*/ (lit. chant), in Ex. 7 showed that the dubber tended to employ a lexical-semantic shift by replacing a general word with a more specific one. According to *Oxford Advanced Learner Dictionary* (6th edition), “song” means a “piece of music with words that you sing”. However, according to the context given in the animated film, the song Rapunzel enchants is more like an anthem used for special purposes on special occasions. Anthems are a valuable cultural element in the Arabic culture in general and the Egyptian culture in particular. This is clearly evident in different kinds of texts where the lexical item “ترنيمة” is used to refer to anthems used for special purposes and occasions throughout the history. One evidence is found in Dalo’s (2014) book *Civilization of Egypt and Iraq* which mentioned constantly the existence of a number of Egyptian Anthems reflecting their invocation and supplication to the Nile; the matter which dates back to ancient history (p. 215). Another evidence of the significance of anthems in the Egyptian culture is a number of Egyptian

media tabloids using the lexical item “ترنيمة” on different occasions; such as the tabloid provided in the website of the Egyptian ministry of culture,

عبد الدايم تشهد ضحكة لمصر وترنيمة الفلاح الفصيح وتكرم 10 مديرين للكوميدي في افتتاح العائم

Abduldaïm witnesses a laugh for Egypt accompanied with Alfalah Anthem and awards 10 comedian executives in the opening of AlAyem.

The word occurs in another tabloid in *Albawaba News* website published on the 6th of January, 2018,

"الثقافة" تتشد غدا ترنيمة المحبة والسلام في كل أنحاء مصر

(Ministry of Culture chants the Anthem of love and peace in Egypt tomorrow).

The dubber of TT², being Egyptian, was affected by the sociocultural norm of the rich Egyptian culture where the word “ترنيمة” /*tarnīmah*/ is largely used to refer to short songs on special occasions and purposes as indicated in the examples above. Once more, the dubber preferred acceptability over adequacy.

The use of interjection demonstrates a crucial part of dubbing animated films since it mirrors major cultural differences between the SC and TC. According to Cuenca (2006), interjection refers to a language-specific class of words with special meaning the function of which is similar to body language or gestures (p. 20). In addition, interjections are idiomatic because they indicate special, fixed, “frozen” meanings (Cuenca, 2006, p. 21). Ex. 9 shows the coupled pair containing the English interjection, “oh” translated into its Arabic equivalent “أف” /*ʔuf*/. As mentioned above, interjections have expressive meaning which, if translated literally, would lead to semantic problems. According to *Oxford Advanced Learner’s Dictionary* (6th ed.),

‘Oh’ is “used to express surprise, fear, joy, etc.”. On the other hand, in Arabic, it is only used to express disappointment, displeasure, and dissatisfaction according to *Mo’ajam Maqayees Allugha* (معجم مقاييس اللغة). The use of this negative interjection is pinpointed in three different verses in the of Holy Quran; such as,

"أف لكم ولما تعبدون من دون الله" (sūrat l-anbiyāa, verse 67)

/ʔufin lakum wa limā taʔbudūna min dūni illāh/

(Fie upon you, and upon the things that ye worship besides Allah! Have ye no sense) [21:67]

"ولا تقل لهما أف ولا تنهرهما" (sūrat l-isrā, verse 23)

/wa lā taGul lahumā ʔffin wa lā tanharhumā/

(say not to them a word of contempt, nor repel them) [17:23]

"والذي قال لوالديه أف لكما" (Sūrat l-aHqāf, Verse 17)

/wa allaḏī Gāla liwālidayhi ʔuffin lakumā/

(But (there is one) who says to his parents, "Fie on you!") [46:17]

All the above-mentioned verses indicate that the Arabic interjection “أف” /ʔuf/ holds the negative meaning of displeasure and contempt. Therefore, the replacement of “oh” by “أف” /ʔuf/ reflects that the expression is used to comment to someone’s sickness, which is considered a negative case that reflect dissatisfaction and displeasure. Therefore, the shift made here by replacing the interjection with its common semantic equivalent is considered a reflection of the sociocultural norm to fulfill acceptability.

The expression “hay fever” and its replacement “مريض” /*marīd*/ are the coupled pair observed in Ex. 10. The dubber replaced the specific term with a more general one. According to the *American College of Allergy, Asthma, and Immunology*, Allergic Rhinitis (hay fever) is a seasonal respiratory disease where the body is allergic to Pollens in the air (2018). Many medical studies were conducted to show prevalence of hay fever all around the world. The term indicating this allergic disease is well known to the English culture. On the other hand, although hay fever is considered popular among Arab people, most people are unfamiliar with it as a disease. Alreshidi et al. (2017) conducted a study on a group of people whose ages range between 18-60. Alreshidi et al. surveyed around 900 adults to measure their knowledge, attitudes, and practices towards hay fever. In relation to age, results showed that participants’ knowledge about the disease was poor. On the other hand, participants with higher level of education showed higher knowledge of the disease. According to the study, the researcher can infer that Arab population of all ages lack knowledge of this particular disease.

Besides the level of knowledge, there is the level of terminology used. Since Arab adults are not familiar with hay fever as a medical term, children probably would not be familiar with such a terminology; the term “hay fever” is a specialized term that is difficult for children to understand. Since the animated film is directed to children, Disney tends to use a very simple language. The dubber could have translated the word as “حساسية” /*Hasāsiyah*/ (lit. allergy), but such a term could also be above the level of the target children’s comprehension. Dubbing the term as it is or translating it to its direct equivalent would cause confusion to TC audience; thus the dubber tended to generalize the term using “مريض” /*marīd*/ (lit. sick) to make sure that TA would comprehend the meaning correctly. The dubber chose acceptability conforming to the sociocultural norm at the expense of adequacy to deliver the meaning smoothly to the TA.

Ex. 11 “your dream stinks” is translated into “حلمك متواضع” mirrors the omission of a semantic feature and the creation of a new one that is suitable to the TC audience. The dubber euphemized the lexical item “stinks” which, according to *Merriam Webster Dictionary* (10th ed.), means “to be extremely bad or unpleasant”, to a pleasant lexicon “متواضع” /mutawadīʿ/ (lit. humble). According to Hawel (2019), offensive words and swear words were observed to be euphemized or eliminated in dubbing and subtitling movies and animated films into the Arabic language (p. 431). This NOS can be referred to the sociocultural and religious norms of the TC that affected the lexical semantic shift employed in this example. The NOS employed, in this example, can be attributed to the Islamic values that prohibit the use of insulting words. Since dubbed animated films are educational and entertaining products directed to Arab children, the dubber conformed to the sociocultural and religious norms in the shift employed to maintain and protect Islamic values that should be planted in TC children.

The coupled pair “pitch black” and “الظلام دامس” /*ādālāmu dāmis*/ (lit. very dark) in Ex. 12 reflects the employment of the lexical-semantic shift of semantic equivalent. According to *Mo’ajam Allughah Alarabiah Almo’asera* (معجم اللغة العربية المعاصرة), the word “دامس” means very dark, totally covered and buried. In the Arabic language, the word “الظلام” (lit. darkness) collocates with the word “دامس” in describing a very dark night. So, the semantic equivalent for “pitch black” is “الظلام دامس”. This is evident in the recurrence of this collocation in different literary and rhetorical contexts; such as “وهو إذا سار في طريقه صدمته المحسوسات كأن الدنيا ظلام دامس وليل” (AlAqqad, 2013, p. 103), and “الغريب في الأمر أنني عندما أتحرك في الظلام الدامس أغلق عيني بقوة” (Musleh, 2017, p. 67). Governed by the linguistic norm, the dubber employed a lexical-semantic adjustment to achieve equivalence in meaning, comprehensibility, and thus, acceptability.

Thereof, the dubber successfully conformed to the linguistic norm of the TC achieving the initial norm of acceptability.

In Ex. 14, the clause, “change the fate design” entails a challenge to a highly sensitive belief in the Islamic religion. One of the pillars of Islam is the belief in fate and submission to it. Thus, rendering the above clause literally would contradict one of the Muslim children’s basic beliefs. Being aware of the significance of planting the roots of the Islamic belief in an early age, the dubber employed the semantic shift of replacing the source word with a more appropriate one to avoid such an ideological religious breakdown. The dubber chose to translate it as “أعدي لي ما “فات” /ʔaʕīdi lī ma fāt/ (lit. bring back what has been lost). Governed by the religious norm, the dubber decided to provide the TA with an acceptable translation.

Reconstructing the semantic content and its verbal formulation is the lexical-semantic shift employed, in the following example, in conformity to the linguistic norm of the TC. In Ex. 15, the clause “asking and asking and asking” was replaced by “الإلحاح” /ʔilʔilHāH/ (lit. insistence) to conform with the linguistic norm adopted in the TL. One of the rhetorical aspects of the Arabic language semantic and stylistic features is brevity of reformulation where the meaning is constructed with the use of fewer words. According to Attyah (1995), brevity, as a rhetorical linguistic feature, is largely found in religious and literary texts; the Holy Quran is rich with examples that reflect the use of brevity where the meaning is constructed with the use of fewer words as possible (p. 7). In Conformity with the rhetorical aspect of brevity, the dubber replaced the repetition in ST² with a single word verbal formulation. Thus, in this case, preference of acceptability over adequacy occurs in conformity to the linguistic norm of the TC.

Two lexical-semantic shifts were employed in the clause “I finally said yes” which was translated into “أخيرا تنازلت ووافقت” /*ʔxīran tanāzaltu wa wafaqt*/, in Ex. 16 and Ex. 17. The first semantic shift occurred by replacing “said yes” with “وافقت” /*wafaqtu*/ (lit. agreed). The dubber employed the shift of replacing general lexicon that has a wide range of functions with more specific ones depending on the context. As mentioned above, this shift conforms with the linguistic norm of brevity of formulation where a single word is sufficient to express the intended meaning. The second shift employed in this example is amplification by using additional word to conform to a sociocultural norm. In the given context, Eugene is narrating how Rapunzel insisted on marrying him until ‘he said yes’. The sociocultural prevailing norm of the TC is that the man proposes to the women not vice versa. The addition of the word “تنازلت” /*tanāzaltu*/ (lit. condescend) reflected the sociocultural norm dominant in the Arabic culture where a woman proposing to a man would be, culturally speaking, humiliating. Adding the meaning of condescending to accept the proposal of a woman, in a humorous act, enhances a highly valuable cultural belief. In conformity with the TA’s sociocultural norms, the dubber once more showed tendency to opt for acceptability rather than adequacy.

*Non-obligatory Shifts Used on the Level of Stylistic Segments in TT²***Table 5***Non-obligatory Shifts Used on the Level of Stylistic Segments in TT²*

ST ¹ replaced segment	Running Time	TT ¹ replacing segment	Operational Norm (NOS)
Ex. 1. Instead of <i>sharing</i> the sun's gift	00:01:54	بدلاً من أن يعمَّ الخيرُ على الجميع <i>/badalan min ?n ya?mma alxayru ?la aljamī?/</i>	Stylistic elevation replacing marked term with unmarked term.
Ex. 2. Instead of <i>sharing</i> the sun's gift	00:01:54	بدلاً من أن يعمَّ الخيرُ على الجميع <i>/badalan min ?n ya?mma alxayru ?la aljamī?/</i>	Metaphor translation shift translating a metaphor into non-metaphor.
Ex. 3. I'm <i>not</i> <i>getting any</i> <i>younger here</i>	00:09:10	كاد شعري يشيبُ في الانتظار <i>/kada šaʕrī yašību fī al?intidār/</i>	Replacing the idiom with a more familiar one.

In Ex. 1, the replaced clause, “sharing the sun’s gift” and its replacing segment “يعمُّ الخيرُ” */ya?mma alxayru ?la aljamī?/* (lit. everybody benefits from something) constitute a couple pair. The dubber replaced the unmarked progressive form “sharing” with an idiomatic expression that is more commonly used in Arabic which is “يعمُّ الخيرُ على الجميع” */ya?mma alxayru ?la aljamī?/*. The stylistic shift employed by the dubber is a non-obligatory one since it is possible to translate it using its direct equivalent “مشاركة” */mušārah/* (lit. sharing). However, the meaning given in the context plays an important role in deciding the employment of the stylistic non-obligatory shift. According to the given context, the power of the flower promises

good health and eternal youth to whoever benefits from its power. Using its literal meaning would lead to a loss of meaning and effect. Moreover, the idiomatic expression “يعم الخير على الجميع” */yaʕmma alxayru ʕla aljamīʕ/* is largely used in Arabic. The expression is highlighted in newspapers, articles, and books to indicate anything that provides affluence and prosperity without excluding anyone; for example, the abundance of money given from investments and the benefits given by the nature such as rain can be described using the Arabic idiom expression “يعم الخير على الجميع” */yaʕmma alxayru ʕla aljamīʕ/*. So, the stylistic shift was used to create a more vivid image in the child’s imagination to emphasize the intended meaning in the dubbed context.

Moreover, in Ex. 2, the metaphoric image of the “sun’s gift” was replaced by a neutral non-metaphoric lexeme which is “الخير” */alxayru/* (lit. good). The “sun’s gift” is a personification which is hard to render and explain in the Arabic language. No direct equivalent is found because the personification used is illogical and uncommon in Arabic. By stylistically elevating the clause by replacing marked with unmarked clause and employing a metaphor translation shift translating the metaphor to non-metaphor, the dubber conformed to the sociocultural norm to ensure acceptable and common translation.

The idiomatic expression “not getting any younger” is used in Ex. 3. The dubber replaced the idiomatic expression with a more familiar one in the TL. According to *Merriam Webster Dictionary* (10th ed.), “not getting any younger” is an informal humorous idiom “used to say that someone is getting older and may not have much more time to do something.” The dubber, in trying to maintain the same effect, replaced the ST idiom with a more familiar TL idiom in Arabic, “كاد الشعر أن يشيب” */kāda šaʕrī yašību fī alʔintiḏār/* (lit. my hair almost turned gray). However, the context of the TL idiom is totally different from ST². The dubber failed to maintain

similar effect due to pragmatic differences. Rhetorically speaking, the SL idiom is used to refer to a humorous situation while the TL idiom is used to reflect the feeling of sadness or shock that turned the hair gray. According to *Mo'ajam Maqayees Allugha* (معجم مقاييس اللغة) (*Dictionary of Language Standards*) (2011), the word “شَاب/ يشيب” /*šāba, yašību*/ means mixing a thing with another, and among this is “الشَّيب” /*ašaybu*/ (lit. white hair). According to Alkisayi, one can say “شَيْبَ الحزن رأسه وأشَابَ الحزن رأسه” /*šayaba alHuznu rʔsahu wa ʔšāba alHuznu rʔsahu*/ (lit. his hair turned or is turning gray out of sorrow) (as cited in Alrazi, 2011, p. 634). The explanation given in *Mo'ajam Maqayees Allugha* (معجم مقاييس اللغة) (*Dictionary of Language Standards*) (2011) proves that, rhetorically speaking, the phrase “كَاد شعري أن يشيب” reflects the meaning of sadness or shock. There are many instances in different literary works where the Arabic idiomatic expression is used to reflect the meaning of shock. For example, the idiomatic expression was mentioned in the novel *The Prison of the Death* by Osama (2016),

كَاد شعري أن يشيب من هول ما أسمع. (p. 62)

/kāda šaʕrī ʔn yašība min hawli mā ʔsmaʕu/

(lit. My hair almost turned gray from what I heard).

Therefore, although the dubber attempted to conform to TC linguistic norm, the dubber failed to maintain similar effect in TT².

*Non-obligatory Shifts Used on the Level of Prosodic Segments in TT²***Table 6***Non-obligatory Shifts Used on the Level of Prosodic Segments in TT²*

ST ² replaced segment	Running Time	TT ² replacing segment	Operational Norm (NOS)
Ex. 1. Seven Am the usual morning line up	0:01:09	في الساعة السابعة صباحاً أنا أستيقظ <i>/fi alsafati assabifati</i> <i>?na ?stayqid/</i>	Replacing the rhyme with another potential rhyme
Start on chores and sweep till the floors all clean		أكنس البيت بدءاً بالتنظيف <i>/?knusu albayta bid?an</i> <i>betandīf/</i>	
Polish and wax, do laundry and mop and shine up		أرتب أمسخ الأرض وأنجز <i>/?urattib ?msaHu</i> <i>al?rda wa ?unjiz/</i>	
Sweep again, and by then, it's like seven fifteen		كل المهام بتمام بمجهود عميق <i>/kulu almahām</i> <i>bimajhūdin ?amīq/</i>	
And so I'll read a book, or maybe two or three		ثم كتاباً أحضر قصصاً وأشعاراً	

			<i>/Θumma kitabān</i>
			<i>ʔuHdīr qīṣaṣān wa</i>
I'll add a few new			<i>ʔṣṣāra</i>
paintings to my gallery		وأرسمُ لوحةً هنا على الجدار	
			<i>/wa ʔrsumu lawHa</i>
I'll play guitar and knit			<i>huna ʕla aljidār/</i>
and cook		وأعزفُ على الغيتار وأطهو	
		على النار	
			<i>/wa ʔʕzifu ʕla algitār</i>
and basically			<i>wa ʔḥū ʕla annār/</i>
Just wonder when will		وأتساءل متى سوف أعيش	
my life begin?			<i>Wa ʔtasaʔal mata sawfa</i>
			<i>ʔʕīṣ/</i>
Ex. 2. Flower gleam and	00:49:50	يا وردةُ المعية	Brevity of reformulation
glow			<i>/ya wardatu ilmaʕī/</i>
Let your power shine		بسحرك الآن	
			<i>/bisiHriki alʔān/</i>
Make the clock reverse		يعودُ لي ما كان	
			<i>/yaʕūdu li ma kān/</i>
Bring back what once		منذُ زمان	
was mine			<i>/munḏu zamān/</i>
Heal what has been hurt		خففي الجروح	

	<i>/xafifi aljurūH/</i>
Change the fate design	أعيدي لي ما فات
	<i>/ʔʕīdi li ma fāt/</i>
Save what has been lost	يعودُ لي ما كان
	<i>/yaʕūdu li ma kān/</i>
Bring back what once	يعودُ لي ما ضاع
was mine	<i>/yaʕūdu li ma dāʕ/</i>
What once was mine	منذ زمان
	<i>/munḏu zamān/</i>

The most prevailing poetic feature identified in Ex. 1 is rhyming. To begin with, end rhyme is found in the first stanza “line-up/shine up”, “clean/fifteen” where the rhyme follows the pattern a, b, a, b. The rhyme in the second stanza is reflected in the end rhyme of “three/ gallery/basically” following the pattern of a, a, a, b. Besides end rhyme, there is a demonstration of internal rhyme such as “sweep/clean”, “again/then/seven”, and “few/new”. In addition, alliteration is illustrated in “seven/start/sweep” and “wonder/when/will”. When the song was dubbed, the dubber attempted to preserve the poetic devices reflected in the ST. Rhyming is found to be preserved in both stanzas; in the first stanza, the dubber did not preserve the end rhyme sound, but tried to maintain the long vowel sound that ends the rhyme with a potential pattern found in the TL noticed only in “تنظيف/عميق” */tandīf, ʕamīG/* (lit. deep, cleaning). On the other hand, the second stanza reflects a regular rhyme pattern found in “جدار/ غيتار/ النار” */gidār, Gitār, ʔnnār/*. Moreover, although the ST² depended heavily on internal rhyme, the TT² maintained less internal rhyme reflected in “المهام/” */ʔlmahām, bitamām/*. A case of alliteration is also found in “استيقظ/أكنس/ امسح” */ʔstayGiḏ, ʔknis,*

ʔmsaH/ and “أرسم/أعزف/أطهو/أتساءل” */ʔrsum, ʔʕzif, ʔthū, ʔtasāʔal/*. Along with alliteration, there is parallelism on the syntactic level as the same syntactic structure is repeated constantly. In accordance with Albadrani (2016), parallelism on the syntactic level achieves two main purposes; one is prosodic and the other semantic since the meaning is deepened and assured (p. 51). As noted, the dubber made some prosodic shifts to maintain similar effect in the TT². In short, the dubber replaced the rhyme patterns in the ST² with potential end rhyme-patterns and alliteration in the TT² with less use of internal rhyme. To achieve acceptability, the dubber conformed to ST linguistic norms.

The song, in Ex. 2, includes poetic devices which creates musical effect needed to the text. It is worth mentioning that the song is not a regular song, but a special song that is dealt with as supplication in the movie; a song that must be enchanted in order to gain the healing power of the flower. Since the song is a supplication, some lexical-semantic shifts occurred in the translation of the words such as “power” and “fate design”. These words were eliminated in conformation with SC religious norms. Throughout the analysis of the ST², the researcher found some special effects reflected in the use of different poetic devices such as end rhyme, internal rhyme, alliteration, images and repetition. When compared with the TT², the dubber tended to preserve some poetic features and gave up others using much fewer words than the original. To start with, the preserved features are restricted to the preserving the end rhyme as is found in “الآن/كان/زمان” */ʔlʔān, kān, zaman/* and preserving the repeated lines “يعود لي ما كان/ منذ زمان” */yaʕudu lī ma kān, munḏu zaman/* to create similar musical effect detected in the ST². On the other hand, the dubber suppressed the features of alliteration and internal rhyme detected in the ST. In addition, the dubber suppressed the image used in “make the clock reverse” and “change the fate design”. Eliminating features led to a case of reduction, which is considered a literary feature in the Arabic language through which

the meaning is expressed thoroughly using fewer words. According to Attyah (1995), this rhetorical feature creates a wider pace for the receiver to interpret and imagine the given text or speech (p. 28). In this example, there were some prosodic, religious, and linguistic constraints which influenced the translation of the song. The dubber showed tendency to opt for brevity of reformulation to overcome the linguistic and religious obstacles met with in ST². Therefore, it is possible to conclude, as in the above examples, that the dubber's employment of non-obligatory shifts shows that the dubber sought acceptability by conforming with the linguistic and religious norms.

Application of Toury's Operational Norms on the Analysis of the MSA-Dubbed *TT*³

Big Hero 6 (2014) (ST³) is Disney's 54th Animated films. It is the first animated film produced by Disney that tells the story of marvel comics super heros. The film features a turning point in Disney's technological advance where a new software was created to produce the animated film. *Big Hero 6* hit high rates representing the highest grossing animated film produced in 2014. This animated film was nominated for different awards and won the Academy for Best Animated Feature among other awards. *Big Hero 6* was dubbed into MSA by Image Production House Studios in Lebanon.

*Non-obligatory Shifts Used on the Level of lexical-semantic Segments in the Dubbed TT³***Table 7***Non-obligatory Shifts Used on the Level of Lexical-semantic Segments in TT³*

ST ³ replaced segment	Running Time	TT ³ replacing segment	Operational Norm (NOS)
Ex. 1. The winner, by total annihilation... Yama! (ST ³)	00:02:13	سيداتى وسيداتى الفائز الأكبر لهذه الليلة هو ياما. sa/yidaṭi wa sadat ī alfa:ʔezu alʔkbaru liha:ḍihi alāylah hwua ya:ma:/	Replacing SL conjoint phrases (or fixed expressions) by TL conjoint phrases
Ex. 2. who has the <i>guts</i>	00:02:20	من يتجرأ /man yatajarraʔ/	Replacing the source word with another appropriate one
Ex. 3 Hamada	00:02:52	حمادة /Hamāda/	Replacing the phoneme with a more habitual one
Ex. 4 two bots enter, one bot leaves	00:03:08	سيجمع تحدي الليلة بين هيرو وياما /sayajmaʕu taHaddi allaylah bayna hīrw wa yāmā/	Replacing the whole phrase with another appropriate one

Ex. 5. Fight.	00:03:15	إبدأ	Replacing the source word
		/ʔibdaʔā/	with a more appropriate
			one
Ex. 6 No one <i>likes</i> a	00:03:30	لا أحد يشجع الخاسرين	Replacing the source word
sore loser		/la ʔaHada yuʕajiʕu	with a more appropriate
		alxāsryna/	one
Ex. 7. Fighters	00:03:42	المتنافسان	Replacing the source word
		/almutanāfisān/	with a more appropriate
			one
Ex. 8. destroy	00:03:50	انطلق	Replacing the source word
		/ʔinʔaliG/	with a more appropriate
			one
Ex. 9. knucklehead	00:05:05	أيها الصغير	Replacing the source word
		/ayuha aʕaʔīr/	with a more appropriate
			one
Ex. 10 betting on bot	00:05:28	دفع المال من أجل ذلك	Replacing the lexeme with
fighting		/daʕʕu almāl min aʕli ðālik/	a more appropriate phrase
Ex. 11. bonehead	00:06:37	Deleted	Omission

Ex. 12. O my Gosh	00:09:01	أوه لا أصدق <i>/ʔuh lā ʔuʂadiq/</i>	Replacing the lexeme with a more appropriate one.
Ex. 13. 400 pounds	00:09:15	180 كيلو جرام <i>/kīlū grām/</i>	Replacing the lexeme with a more habitual one
Ex. 14. 500 Kelvins	00:09:20	8000 درجة <i>/daragah/</i>	Replace the lexeme with a more habitual one
Ex. 15. I spill Wasabi on my shirt one time people, one time	00:09:51	هذا اسمي فعلاً أنا واسابي وأنا متميز <i>/haða ʔismī fiʕlan ʔnā wasābī wa ʔnā mutamayiz/</i>	Replacing the phrase with a more appropriate one
Ex. 16. A slight epidermal abrasion	00:11:50	خدش بسيط <i>/xudshun baṣīṭ/</i>	Replacing a specific lexeme of a specific genre with a more general one
Ex. 17. Serious coding	00:12:15	عملت جاهدًا <i>/ʕamilta jāhidan/</i>	Replaced a specific lexeme of a specific genre with a more general one
Ex. 18. Shut up	00:12:58	كفى مزاحاً <i>/kafa muzāHan/</i>	Replacing the original phrase with a more appropriate phrase

Ex. 19. pretty sick, huh?	00:13:40	هذا رائع، صحيح؟ /haða rāʔiʕ, ʕaHīH?/	Replacing the original phrase with a more appropriate phrase
Ex. 20. Get ready to get your face <i>melted</i>	00:37:57	ليتورد /liyatawardu/	Replacing the source lexeme with another more appropriate euphemized lexeme
Ex. 21. That <i>darn</i> cat	00:38:22	ذلك الهر المشاكس /ðalika alhiru almušākis/	Replacing the source lexeme with another more appropriate euphemized lexeme
Ex. 22. Access port	01:12:33	هذا /hāða/	Replacing a specific lexeme with a more general one

Table 5, providing a comparison between coupled pairs or the shifts applied in replacing lexical-semantic ST segments, revealed the impact of both TC linguistic and sociocultural norms on the dubbers' choices of replacing segments. In Ex. 1, the sentence in ST³ is replaced by a different and more grammatically and contextually acceptable expression in Arabic since the dubber chose to follow the linguistic norms of the TL. The TT³ segment, to start with, includes an example of extension through addition. For example, there is the addition of the vocative form, سيداتي وسيداتي /sayidāṭi wa s ādaṭi/ (lit., ladies and gentlemen). Though it is not obligatory to use this vocative form here, it is more commonly used and a more acceptable form of addressing audience

in Arabic. Being a preferable vocative style in Arabic, as evident from the style followed in addressing audience in different Arabic TV shows and daily bulletin news, the vocative style in Arabic is opted for in the addition of the expression “سيداتي وسادتي” in TT³. This example reflects the dubber’s choice to opt for a target sociocultural norm. On the other hand, addition of “لهذه الليلة” /*lihāḍihi alāḡylah*/ (lit., this night) is made in conformity with a linguistic norm, for it is always preferable, though not obligatory, to specify the time of action in Arabic.

The same sentence includes another strategy, which is replacing SL conjoint phrases (or fixed expression) by TL conjoint phrases. The expression, “winner, by total annihilation” is translated as “الفائز الأكبر” /*alfāʔez alʔkbar*/ (lit., the biggest winner). Literal rendering of ST³ phrase would make it sound so foreign and incomprehensible to the TA (Arab children).

In Ex. 2, another lexical-semantic shift occurs. The dubber chose the strategy of replacing the source word with another more appropriate one. The word “guts” in the phrase “who has the guts” is translated into “من يتجرأ” /*man yatajarraʔ*/ (lit., who dares) since a literal translation will not deliver the meaning effectively and successfully. According to *Oxford Advanced Learner’s Dictionary* (6th ed.), “guts” means “the courage and determination that it takes you to do sth difficult or unpleasant”. The dubber tended to avoid translating “guts” into its literal equivalent, “الشجاعة” /*ʔʂagāʕah*/ (lit. bravery) and used “الجرأة” /*ʔlgurʔah*/ (lit. daring) instead. In Arabic, there is a semantic difference between “الشجاعة” and “الجرأة”. In reference to *Maowsoatu Alaxlaq* (موسوعة الأخلاق) (*Encyclopedia of Ethics*),

“أن الشجاعة من القلب: وهي ثباته واستقراره عند المخاوف، وهو خلق يتولد من الصبر وحسن الظن، فإنه متى ظن

الظفر وساعده الصبر ثبت، كما أن الجبن يتولد من سوء الظن وعدم الصبر، فلا يظن الظفر ولا يساعده الصبر.

أما الجرأة: فهي إقدام، سببه قلة المبالاة، وعدم النظر في العاقبة، بل تقدم النفس في غير موضع الإقدام معرضة عن

ملاحظة العارض، فأما عليها، وإما لها”.

It is stated that that bravery stems from the heart and results from patience when the heart is unwavering when facing fears, whereas daring stems from carelessness about the consequences. Therefore, the dubber, seemingly affected by linguistic norm, chose “الجرأة” over “الشجاعة” to go along the context given. However, a case of a failure in delivering meaning due to literal translation is evident in the transliteration of the adjective “little” instead of replacing it with an appropriate TL word; the matter which leads to an incomprehensible and foreign textual segment in TT³. This is what the researcher referred to as the estranging effect of adequate rather than acceptable choices in the dubbed film.⁶

A non-obligatory shift was detected in the dubbing of the proper name found in Ex. 3 “Hamada”. A phonological shift occurs in rendering the sound /h/ in “hamada” into its phonemic counterpart /ح/ /H/ which exists in the phonemic system of the Arabic Language /*Hamāda*/. This shift can be referred to the acceptable linguistic norm in the TC. The English phoneme /h/ has mainly two equivalents in Arabic /h/ and /H/. According to Brieley et.al (2016), both /h/ and /H/ sounds are voiceless guttural fricatives; however, /H/ is articulated just like the glottal fricative /h/ but with constricted throat muscles. Along with the effect of the linguistic norm, the dubber conformed to the sociocultural norms. The name /*Hamāda*/ exists in the Arabic culture. This means that the shift can also be attributed to the existence of the nickname “حمادة” /*Hamāda*/ in the Arabic culture. In order to render an acceptable translation, the dubber conformed to the linguistic, as well as sociocultural, norms of the TL replacing the phoneme with a more habitual one to Arab children.

Myriad of examples of non-obligatory lexical shifts were also detected in TT³ to avoid negative and violent connotations. Since the content of the animated films has to be suitable and

⁶ such a shift will be counted as an example of weakness of translation and estrangement of effect in the TT occurring due to strict adherence to adequacy norm

violent-free, the dubber tended to employ non-obligatory lexical shifts, similar to those employed in TT¹ and TT², to avoid negative or inappropriate connotations for TA. Considering the coupled pair in Ex. 4, it is noted that the dubber replaced the whole phrase “two bots enter, one bot leaves” with another “سيجمع تحدي الليلة بين هيرو وياما” /*sayajmaʕ taHaddi allaylah bayna hīrw wa yāmā*/ (lit. the challenge tonight will be between Hero and Yama). Since an indication of physical violence can be detected in the original phrase, the dubber dubbed it into a more abstract descriptive phrase describing the ongoing situation. The dubber chose to describe the situation by the phrase “سيجمع” /*sayajmaʕ*/ (lit. will be between Hero and Yama). The dubber employed a shift from an accurate hint to violence into merely describing an ongoing challenge. Doing so, the dubber shifted the focus from an act of violence to an act of challenge with no hint to violence or destruction.

Similarly, Ex. 5 reflects the lexical shift of replacing the source word with another that is more appropriate in the TC. Here, the scene shows a robot fight taking place between two opponents. The scene includes so much violence and destruction. Since the general tendency in the Arab world is to avoid exposing children to scenes of violence, the dubber chose to replace a command that included violence with a more general positive order as “إبدأ” /*ʔbdaʔ*/ (lit., start) to guarantee avoidance of hints to violence. The shift was made intentionally since it is linguistically correct to give the command, “إبدأ المعركة” /*ʔbdaʔ almʕrakah*/ (lit., start the fight) in Arabic. Thus, here the sociocultural norms, rather than linguistic ones, determined the semantic shift made by the dubber to achieve acceptability in the TT. Likewise, Ex. 7 “fighters” and Ex. 8 “destroy” were replaced by “المتنافسان” /*almutanāfisān*/ (lit. competitors) and “انطلق” /*ʔinṭaliG*/ (lit. go) respectively. All these examples are indications of the dubber’s policy to avoid any term that reflects violence

and destruction. In this case, sociocultural norms determined the lexical semantic shift employed by the dubber.

Another pattern of regularities was traced in the employment of shifts to avoid offensive or swear words. Examples of swearwords in ST³ were detected in Ex. 9 and Ex. 11 where “knucklehead” and “bonehead” are used respectively to mean “a stupid person” according to *Cambridge Online Dictionary* (n.d.). The Arab culture is generally sensitive towards swearwords since they are forbidden in the Islamic culture. Accordingly, Arab parents are intolerant with their children watching animated films that contain swear words. Therefore, TT³ tended to employ the strategy of replacing any swear word with another that is more appropriate in the TC. The swear word “knucklehead” was dubbed into “أيها الصغير” /*ayuha aṣaYīr*/ (lit. you little kid). As for “bonehead”, the dubber decided to omit the offensive word since omitting it would not affect the intended meaning.

Ex. 21 is another instance of non-obligatory shifts employed on the semantic lexical level as “that darn cat” was replaced by (ذلك الهر المشاكس) /*ḍalika alhiru almuṣākis*/. According to *Longman Dictionary of Contemporary English* (new edition), ‘darn’ is an interjection equivalent to ‘damn’ used to express great anger. Such swearing forms related to damning and cursing are regarded as taboo in the Islamic religion. This is evident in Prophet Mohammad’s (PBUH) saying: “A true believer is not involved in taunting, invoking Curse of Allah or Wrath of Allah or the fire of Hell” (جامع الترمذي) [At-Termidhi, *Book 18*, Hadith 1555, translated by Abu Khaliyl]. Another Prophetic Saying that forbids cursing is: “Those who frequently resort to cursing (people) would neither be accepted as witnesses nor as intercessors on the Day of Resurrection” [Muslim, volume 18, Hadith 1553, translated by Nasiruddin Al-Khattab]. Accordingly, such words and expressions had to be filtered before rendering it to the young TA. Thus, in describing the cat, the dubber

replaced the source lexeme with another more appropriate euphemized lexeme, namely, “المشاكس” /*almuṣākis*/ (lit. naughty).

Not only are swear words intolerable in the Arab culture, but also offensive words and phrases with bullying content are. In Ex. 6, the clause “no one likes a sore loser little boy”, in which the speaker is talking to a little boy who just lost the challenge, has a negative bullying connotation; such an act of bullying is unacceptable not only in the Arabic culture, but also in Islamic religion. This is evident in Islamic teaching and values represented in the following verse,

“ولا يسخر قوم من قوم عسى أن يكونوا خيرا منهم ولا نساء من نساء عسى أن يكن خيرا منهن ولا تلمزوا أنفسكم ولا تنابزوا

بالألقاب بنس الاسم الفسوق بعد الإيمان” (sūrat l-Hujurāt, verse 11)

/wa lā yasxaru Gawmun min Gawmin ṡsā ʔn yakūnū xayran minhum wa lā nisaʔan min nisaʔin

ṡsā ʔn yakunna xayran minhunna wa lā talmizū ʔnfusakum wa lā tanābazū bilʔlGabi biʔsa

ʔlfusūGi baʡda ʔlʔimāni/

(O ye who believe! Let not some men among you laugh at others: It may be that the (latter) are better than the (former): Nor let some women laugh at others: It may be that the (latter are better than the (former): Nor defame nor be sarcastic to each other, nor call each other by (offensive) nicknames: Ill-seeming is a name connoting wickedness, (to be used of one) after he has believed) [49:11]

In respect for such an Islamic value, the dubber chose to employ a semantic shift, replacing the word “likes” with another more suitable word in the TL, which is “يشجع” /*yuṣaʡiʡ*/ (lit. encourage). By doing so, the dubber avoided a word with a bullying effect, using a word that reflects a more positive human value of encouraging and cheering winners, not losers, in a game. Conforming to both religious and sociocultural norms, the dubber sought acceptability over adequacy.

Similarly, in Ex. 15, the clause “I spill Wasabi on my shirt one time people, one time” indicates a bullying act where a person was named “Wasabi” instead of his real name due to the incident of spilling wasabi over himself. Calling the person with that new name caused him to be annoyed and frustrated. To avoid delivering such bullying content, the dubber replaced the whole clause with a more appropriate positive phrase, which is “هذا اسمي فعلا أنا واسابي وأنا متميز” /*haḏa ʔismī fiʔlan ʔnā wasābī wa ʔnā mutamayiz*/ (lit. this is my name, I am Wasabi and I am special). Unlike the original clause, the translated version reflects a positive confident reaction for the strange given name.

Analysis of Ex. 10 can be divided into two segments. To start with, the first segment reflects an Islamic prohibited act, which is gambling. According to Islamic teachings, gambling, by all means, is prohibited. This is evident in the following verses,

"إنما الخمر والميسر والأنصاب والأزلام رجس من عمل الشيطان فاجتنبوه" (sūrat l-māidah, verse 90)

/ *innamā l-khamru wal-maysiru wal-anṣābu wal-azlāmu rij'sun min 'amali l-shayṭāni fa-ij'tanibūhu*/

(O ye who believe! Intoxicants and gambling, (dedication of) stones, and (divination by) arrows, are an abomination, - of Satan's handwork: eschew such (abomination)) [5:90]

"يسألونك عن الخمر والميسر قل فيهما إثم كبير ومنافع للناس وإثمهما أكبر من نفعهما" (sūrat l-baqarah, verse 219)

/*yasalūnaka 'ani l-khamri wal-maysiri qul fīhimā ith'mun kabīrun wamanāfi'u lilnnāsi wa-ith'muhumā akbaru min naf'ihimā*/

(They ask thee concerning wine and gambling. Say: "In them is great sin, and some profit, for men; but the sin is greater than the profit.) [2:219]

The above verses are a clear indication of the prohibition of betting and gambling in Islam. Since the dubbed cartoon is directed to Arab children who are mostly Muslims, the example “betting on bot fighting” was replaced by a more appropriate word in the TL, namely, “دفع المال من أجل ذلك” /*dafʕu almāl min aġli ḍālik*/ (lit. paying money for that).

As for the second segment, it includes a word with a negative and violent connotation, avoided in TT³. Therefore, the dubber chose to omit the word “fight” and replace it with the demonstrative pronoun “ذلك” (lit. that) to refer to the whole situation. Conforming to religious and sociocultural norms, the dubber created a more acceptable context.

Ex. 12 is another example that shows the gap between the SC and TC. According to *Merriam-Webster Dictionary* (10th ed.), “Oh my gosh” is a phrase used as “a mild oath or to express surprise”. As a matter of fact, the word, Gosh, is a euphemism of the word God according to the word’s etymology and history (*Merriam-Webster Dictionary*, 10th ed.). In TT³, the dubber had to take religious norms into consideration. In the Islamic culture, oaths or any other expressions of the same status can solely be used with reference to Allah Almighty. Accordingly, the dubber avoided the inappropriate religious reference by replacing the phrase “Oh my Gosh” with a more appropriate semantic expression reflecting the meaning of surprise in Arabic “أوه لا أصدق” /*ʔuh lā ʔuṣadiq*/ (lit. I can’t believe it). The dubber, in this case, chose to adapt to the religious norms of the TC to fulfill acceptability rather than adequacy.

The dubber, in Ex. 13 and Ex. 14, chose to replace the system of measurement units with more suitable measurement units with which the Arabic culture is more familiar. “400 pounds” and “500 kelvins”, were replaced by “180 كيلو جرام” /*kīlū gram*/ and “8000 درجة” /*darajah*/, respectively. The dubber is aware of the cultural differences between the SC and the TC regarding the use of measurement units. Unlike the whole world, English system of units uses the imperial

system rather than metric system. Since the animated film reflects an English culture, the film tends to use the imperial system of measuring such as yard, feet, inches, ounces, and Fahrenheit; whereas the Arabic culture adopts the metric system such as meter, kilometer, grams, kilograms, and Celsius. Being aware of that difference, the dubber replaced the imperial system with a metric system to ensure a successful acceptable delivery of meaning conforming to sociocultural norms of the TC.

In Ex. 18, the dubber replaced “shut up” with a more appropriate phrase in the TC “كفى” /*kafa muzāHan*/ (lit. stop joking). In reference to the context, Hero is addressing his elder brother Tadashi in excitement about Tadashi’s invention. This way of addressing elder brother might be acceptable in the English culture. However, such a behavior contradicts Islamic values and code of ethics which call for respecting the elders. Thus, in conformity to both religious and sociocultural norms, the dubber tended to produce an acceptable translation. Likewise, in Ex. 19, the expression “pretty sick” is used by Hero informally while talking to a professor to describe how exciting his invention is. According to the Arabic culture, older people or others with higher status must be addressed in a formal manner; only peers and others with similar status could be treated informally. Consequently, the dubber replaced the original phrase with a more appropriate phrase in the TC which is “هذه رائعة” /*haḏa rāʔiʕ*/ (lit. this is great). This replacement took place due to the effect of the sociocultural norms of the TC.

In Ex. 16, “A slight epidermal abrasion on your forearm” contains specialized terminologies as “epidermal” and “abrasion” that belong to the medical genre. According to *Oxford Advanced Learner’s Dictionary* (6th ed.), the lexeme, “epidermal”, is derived from the term “epidermis” which refers to “the outer layer of the skin”, whereas “abrasion” is a medical term which refers to “a damaged area of the skin where it has been rubbed against sth hard and rough”.

Noticeably, both terms reflect special language used specifically in medical and anatomy genre. Being aware of the special audience (children) to which the animated film is directed, the dubber chose to replace the phrase “epidermal abrasion” with a more general habitual term “خدش بسيط” */xudšun baṣīṭ/* (lit. a small scratch) to ensure full comprehension of the meaning. In doing so, the dubber guarantees a full comprehension of the meaning by the TA achieving an acceptable translation of meaning.

In Ex. 17, “Serious coding” falls under the same category where the dubber replaced a specific language of a specific genre with a more general language. In reference to the given context, the term “coding” is used to refer to “a system of computer programming instructions” (*Oxford Advanced Learner’s Dictionary*, 6th ed.). In order to simplify the language used in the animated film to guarantee audiences’ full comprehension, the dubber replaced ST³ phrase with a general phrase “عملت جاهدًا” */ʕamilta jāhīdan/* (lit. you worked hard). In a similar manner, the clause “open your access port” in Ex. 22 also includes a specialized lexeme which must be dealt with carefully. Ex. 22 includes a technical term “منفذ وصول” */manfaḏu wusūl/* which if translated literally, the term would not make sense to children. However, replacing it with the a more general word which is the demonstrative pronoun “هذا” */hāḏa/* (lit. this) was the shift the dubber employed to simplify the word depending more on the coordination between the acoustic and visual channel of the scene for full comprehension of the meaning. Literal rendering of ST phrase would make it sound so incomprehensible to the TA (Arab children); avoiding the use of special language genre was the result of the dubber’s conformity to linguistic norms to achieve acceptable rendering of meaning.

In Ex. 20, the lexeme “melted” in the utterance, “Get ready to get your face melted”, was replaced by another positive source word “ليتورد” */liyatawardu/* (lit. turn pink). The context behind

the utterance is that the characters were planning to eat extremely spicy food that would melt their faces. Although the image used in this utterance was meant to deliver a funny image, it is not suitable to be directed to children since it includes a frightening, violent, and aggressive image of a physical serious injury, which would have a negative effect on the young TA's behavior and psychology. In addition, describing results of eating spicy food by using this simile does not exist in the Arabic culture. Therefore, the dubber chose to replace the lexeme with another more appropriate lexeme in the TC euphemizing the image by using a softer image included in the verb phrase "يتورّد" /*liyatawardu*/ (lit. turn pink), so the image would be translated into eating spicy food until their faces turn pink, which is the real physical result of eating spicy food. The dubber employed the lexical semantic shift in conformity to both sociocultural and linguistic norms to achieve acceptability.

Non-obligatory Shifts Used on the Level of Stylistic Segments in TT³

Table 8

Non-obligatory Shifts Used on the Level of Stylistic Segments in TT³

ST ¹ replaced segment	Running Time	TT ¹ replacing segment	Operational Norm (NOS)
Ex. 1. I'm on a roll	00:05:32	سأصبح بطال /saʔuʃbiHu baʔalan/	Stylistic elevation replacing a marked with unmarked phrase
Ex. 2. Burning the midnight oil	00:13:23	أعملُ لوقتٍ متأخر؟ /ʔtaʕmalu liwaqtin mutʔir/	Stylistic elevation replacing a marked phrase with unmarked phrase

Ex. 3. <i>Without few pumps in the road</i>	01:16:30	من دون بعض العقبات التي واجهتنا	Stylistic elevation replacing a marked phrase with unmarked one
		<i>/min duni baʕdī alʕaqabāti allati wāgahatnā/</i>	
Ex. 4. <i>But sometimes life does not go the way you planned</i>	01:31:40	لكن تجري الرياح بما لا تشتهي السفن	Stylistic elevation replacing unmarked with marked clause

The dubber chose to employ a stylistic shift through elevating the style by replacing a number of marked informal idioms with unmarked formal paraphrases of meaning or vice versa. In Ex. 1 the idiom “I’m on a roll”, which means “to be experiencing a period of success at what you may doing” (*Oxford Advanced Learner’s Dictionary*, 6th ed.), was paraphrased to “نأصيح بطلا” */saʔuʕbiHu baʕalan/* (lit. I will be a hero). Similarly, Ex. 2 includes the marked formal idiom “Burning the midnight oil” which was replaced with an unmarked formal inquiry “أتعمل لوقت” */ʔtaʕmalu liwaqtin mutʔer/* (lit., Are you working late?). Ex. 3 also is an idiom “Without few pumps in the road” which was replaced by an unmarked paraphrase of meaning, namely, “من دون بعض العقبات التي واجهتنا” */min duni baʕdī alʕaqabāti allati wajahatnā/* (lit. facing some obstacles).

In the three above-mentioned examples of idioms, the dubber chose to paraphrase the meaning into a simpler form to make it easier for the target children to grasp the meaning. If translated literally, the meaning would not be conveyed due to the unfamiliarity with the idiom in the TC; if translated using an idiomatic equivalent, the above examples might not be comprehensible to the child viewer at all.

Unlike the three previous examples, Ex. 4 represents a stylistic elevation replacing the neutral or unmarked clause “sometimes life does not go the way you planned” by the marked idiomatic clause “تجري الرياح بما لا تشتهي السفن” /tajri arriyāHu bimā lā taštahī assufunu/ (lit. the wings blow against the ships). The replacing segment is a very famous hemistich taken from the famous Arabic poet Almutanabbi,

ما كل ما يتمنى المرء يدركه تجري الرياح بما لا تشتهي السفن

/ma kullu mā yatamanna elmarʔu yudrikhu tajri arriyāHu bimā lā taštahī assufunu/

According to Aldayel (2019), this hemistich reflects the meaning that sometimes one’s plans in life could go against the way one planned it to be due to some circumstances. In the Arabic culture, this hemistich turned into a popular proverb that is used in the context of the previously explained meaning in everyday life; hence, the famous hemistich is so familiar to the Arab audience. Therefore, the dubber chose to elevate the style replacing a neutral clause with a marked one that is easy and simple for children to recognize and understand. The linguistic norms here governed the non-obligatory stylistic shift through which the dubber chose to deliver the meaning in a simple direct linguistic manner to the young TA.

Non-obligatory Shifts Used on the Level of Prosodic Segments in TT³

Big Hero 6 included only two songs. As indicated earlier, *Big Hero 6* was dubbed by IMP. The studio kept the back track songs included in the animated film untranslated. This might be attributed to the fact that these songs are not sung by characters in the animated film; hence, back track songs will not impose any effect in the overall meaning. In addition, translating back track songs in TT³ might have been eliminated to minimize financial costs. Moreover, most of

Disney animated films dubbed by IMP were not musical including back track songs that were kept in their original language. Disney musical animated films are submitted to MMPC instead of IPH.

In conclusion, when comparing the selected data in the STs above with those in the Arabic dubbed versions, it is obvious that different types of non-obligatory shifts occurred. The shifts found are divided into three main categories: lexical-semantic, stylistic and prosodic shifts. Initial observations pointed to some linguistic, religious and sociocultural reasons governing the dubbers' choices of those non-obligatory shifts. The shifts used in the examples above are seemingly target-oriented since the dubbers preferred acceptable over adequate translation.

Discussion of Study Results

Through the analysis of the above quoted examples of shifts occurring in various textual segments of the selected TTs, the researcher showed that the non-obligatory shifts chosen by the dubber were mostly governed by TC norms. Though the researcher focused in the above examples on analyzing non-obligatory shifts that proved to be conforming to the TT sociocultural and linguistic norms, a wider variety of shifts in the research were investigated to decide whether the initial norm governing them is that of adequacy or acceptability.

Preliminary norms, initial norms, and operational norms were investigated in the three selected Disney animated films dubbed into MSA. Preliminary norms are significant aspects to the analysis since they direct the dubber's decisions reconstructing the sociocultural and ideological norms of the ST in compliance with the TC constraints. The study revealed that the animated films are directly dubbed from the ultimate SL; no intermediate language was used. As for the translation policy, three main factors governed the selection for dubbing Disney animated films into MSA; the choice of dubbing itself as a tool of rendering those selected animated films

into MSA is based on commercial, educational, and ideological factors. The researcher distributed a survey investigating parents' opinion over dubbing Disney animated films into MSA in order to decide on the preliminary norms affecting the choice of dubbing Disney animated films into MSA.

As mentioned earlier, initial norms determine the tendency of the dubber towards producing an acceptable (target-oriented) translation or adequate (source-oriented) translation. Based on the notion that initial norms can be traced through choices of operational norms on the lexical semantic level, stylistic level, and prosodic level, the researcher reached the conclusion that Disney MSA dubbed animated films can be described as acceptable translations. Dubbers showed more adherence to the sociocultural, religious, and linguistic norms of the TC rather than SC through the employment of non-obligatory shifts employed on the lexical-semantic, stylistic, and prosodic levels. This can be evident in the NOS examples analyzed above in the three selected animated films with reference to sociocultural, ideological, and linguistic norms.

In the process of analysis of the operational norms, the researcher employed Toury's technique of coupled pair analysis where a description is given to the replaced and replacing couple in order to decide the prevailing norm affecting the translation/dubbing process.

Based on the analysis of the three dubbed animated films, the researcher found that the selected dubbed animated films reflected operational norms, with both its subdivisions of matricial norms and textual-linguistic norms. Matricial norms are represented in the employment of the strategies of addition and omission to complete the rendered meaning in the TT by omitting or relocating textual segments; whereas textual-linguistic norms govern the selection of

the linguistic segments found in the TT. Both types of norms were detected in several places in the analyzed samples.

As for the matricial norms, instances of non-obligatory shifts were found in the omission of love-related scenes. For example, any mention of love between a man or a woman, including lexical segments such as love and kiss, were omitted and replaced by more socially acceptable feelings in the Arab world such as honesty and respect. Hence, the researcher concluded that most of the omitted, added, and edited lexical segments are governed by sociocultural norms. The following figure sums up the results and findings of the analysis of norms applied to the three selected Disney animated films dubbed into MSA.

Figure 2

Scheme of Analysis of Norms applied to the Three Disney animated films dubbed into MSA

Disney animated films are loaded with ideological and cultural values and beliefs. The study departed from the assumption that those cultural and ideological features are required to be filtered before presenting them to the TC Arab children audience to protect those children from values and beliefs that might jeopardize their beliefs and values. The choice of non-obligatory shifts utilized by the dubbers in the selected dubbed animated films were shown to be actually affected by the ideological and sociocultural norms that governed the TC. Throughout the analysis process, similar norms were traced through the employment of NOS. These linguistic, religious, and sociocultural norms can be discussed with reference to the following aspects: cultural references, religious aspects, linguistic references, and songs.

With reference to culture, the three selected Disney animated films included some cultural references such as those of family ties and morals, anti-violence acts, and avoidance of social taboos which were edited to be socially acceptable to the TA. To mention an example, swear words such as “knucklehead” included in ST³ were omitted. Another illustration is the deletion of any term that reflects violence and destruction. Moreover, love and romance references such as “kiss me” included in ST¹ were shifted to refer to honesty instead. Moreover, kissing scenes were totally deleted in ST¹ and ST². Another illustration is that words related to terms of cursing, such as “damn” and “darn” mentioned in ST³, were euphemized to be described as being naughty. In other words, the three Disney animated films analyzed above included shifts concerning these cultural references to conform to the sociocultural norms of the TC. Since cultural references are directed to Arab children, filterings and changes had been made to protect the values and morals of the TA.

Other NOS were employed in the three selected Disney animated films for ideological reasons. For instance, religious norms governed most of the ideological NOS detected throughout the analysis of the three selected Disney animated films analyzed above. Any reference to religiously forbidden matters such as magic, wine, or ideological taboos had undergone NOSs. In addition, any reference to a religious figure other than Allah was deleted and replaced by a more religiously acceptable item to the TA. These NOSs were employed to protect TA's Islamic values and beliefs.

With reference to linguistic system: idioms, terms, phrases, and clauses had undergone stylistic NOSs in accordance with the MSA linguistic system. Since the selected animated films are directed to children, the intended meaning needs to be delivered in a simplified form where an interaction between the image and the utterance would reflect the meaning thoroughly. Hence, the dubbers' choices in the three selected animated films dubbed into MSA were governed by the linguistic and sociocultural norms of the TC. For instance, the personification in the "sun's gift" was stylistically shifted to a more logical and common expression in Arabic "الخير" /elxayr/ (lit. good). Moreover, most of the idiomatic expression mentioned in the ST were shifted to neutral expression to ensure comprehensibility.

In short, when comparing the selected data in the STs above with those in the Arabic dubbed versions, it is obvious that different types of NOSs occurred. The shifts analyzed are divided into three main categories: lexical-semantic, stylistic and prosodic shifts. The researcher's observations pointed to some linguistic, socio-cultural, and ideological reasons governing the dubbers' choices of those non-obligatory shifts. The shifts used in the examples above are seemingly target-oriented since the dubbers preferred to produce acceptable over adequate

translation. The researcher discussed various examples under the lexical-semantic, stylistic, and prosodic textual segments.

Table 9

Frequency Rate of Lexical-semantic NOSs in the Three Disney Animated Films

NOS	Freq.	Freq. %
1. Replacing an SL lexicon with a more appropriate one	20	38.46 %
2. Replacing a specific lexeme with a more general one	8	15.38 %
3. Replacing a lexeme with a more habitual one	5	9.61 %
4. Replacing a general lexeme with a more specific one	4	7.69 %
5. Amplification	3	5.76 %
6. Omission	2	3.84 %
7. Obliteration of semantic features	3	5.76 %
8. Semantic equivalent	2	3.84 %
9. Replacing ST conjoint phrase with TT conjoint phrase	1	1.92 %

10. Reconstructing semantic content	1	1.92 %
11. brevity of formulation	1	1.92 %
12. Recourse to a fixed expression	1	1.92 %

Table 9 shows the frequency rate of the lexical-semantic NOSs implemented by the dubbers of the three Disney animated films. Regarding the textual-linguistic norms, frequency of NOS employed by dubbers were detected in different instances throughout the analysis. A total of 52 lexical-semantic examples analyzed above reflected the employment of an overall total of 12 NOSs Arab dubbers are opt for in the dubbing process of the three selected Disney animated films. The lexical-semantic NOSs found in the analysis of the dubbing of the three Disney animated films were: replacing a lexeme with a more habitual one in the TT, a general lexicon that has a wide range of functions with more specific ones or providing their context, the source word with another appropriate one, a general lexicon with a more specific one, reconstructing the semantic content and its verbal formulation, replacing by a semantic equivalent, obliteration of semantic feature, amplification, recourse to a fixed expression, omission, brevity of formulation and replacing a fixed expression in the SL by a fixed expression in the TL.

As shown above, the most frequently used strategy was replacing an SL lexicon with a more appropriate one in the TL with a total of 20 times reflecting a rate of 38.46 % of the overall strategies used registering the highest rate of frequency. The strategy of replacing a specific lexeme with a more general one was next in row concerning frequency of use since it was used eight times with a rate of 15.38 %. The strategy of replacing a lexeme with a more habitual one

registered five times of instances with a percentage of 9.61 %. This strategy was followed by replacing a general lexeme with a more specific one which registered four times of use reflecting a percentage of 7.69 %. Strategies of amplification and obliteration of semantic features registered three times of use each, which equal a rate of 5.76 % of frequency. The strategies of omission and semantic equivalent were detected twice with a frequency rate of 3.84 %. Finally, strategies of reconstructing semantic features, recourse to a fixed expression, replacing unmarked with a marked expression, brevity of formulation, replacing a conjoint phrase or a fixed expression by TL fixed expression, and compensation registered one time of use each, with a frequency rate of 1.92 %.

Table 10

Frequency Rate of Stylistic NOSs in the Three Disney Animated Films

NOS	Freq.	Freq. %
1. Stylistic elevation replacing marked clause with unmarked clause	4	50 %
2. Stylistic elevation replacing unmarked-neutral clause with marked clause.	2	25%
3. Metaphor translation shift translating metaphor into non-metaphor.	1	12.5%

4. Replacing an idiom with a more familiar one	1	12.5%
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Table 10 mirrors the frequency of stylistic NOSs implemented by dubbers. Four of Toury's stylistic NOSs were pointed out and analyzed in the three dubbed Disney animated films. These stylistic NOSs are stylistic elevation by replacing a marked clause with unmarked clause, stylistic elevation replacing unmarked clause with marked clause, metaphor translation shift translating the metaphor to a non-metaphor, and replacing an idiom with a more familiar one. As indicated through the table, the most frequently employed NOS by Arab dubbers dubbing the three selected animated films was stylistic elevation by replacing marked clause with unmarked clause with an overall rate of 50%. This NOS is followed by stylistic elevation by replacing unmarked clause with marked clause with a rate of 25 %. As for replacing an idiom with another familiar one and metaphor translation shift, they were equally used by the Arab dubber with a percentage of 12.5 % each.

Table 11*Frequency Rate of Prosodic NOSs in the Three Disney Animated Films*

NOS	Freq.	Freq. %
1. Replacing rhyme patterns in the ST with “potential rhyme-patterns” in the TT	6	75 %
2. Added rhymes	4	50 %
3. Using more or less heavy alliteration, suppression of Alliteration, suppression of repetition, obliteration of semantic feature, added image, brevity of formulation	1 time each	12.5 %

Prosodic NOS were essential in the dubbing process of dubbing songs included in the three selected Disney animated films dubbed into MSA. With reference to table 11 indicating the frequency rate of the prosodic NOSs employed by the dubbers of the three Disney animated films, Toury’s prosodic shifts which were detected in the analysis of eight examples noticed in the three selected Disney animated films included replacing rhyme patterns in the ST with potential rhyme-patterns in the TT with a frequency rate of 75 % registering the highest frequency rate. The strategy of added rhymes, especially internal rhymes, was detected four times reflecting 50 % of use. Other prosodic NOSs analyzed were: using more or less heavy alliteration, suppression of alliteration,

suppression of repetition, obliteration of semantic feature, added image, brevity of formulation each registering one time of use.

Chapter Summary

To sum up, the chapter presented analysis of initial norms, preliminary norms, and operational norms utilized by dubbers of three of Disney animated films dubbed into MSA. The analyzed examples are illustrative of NOSs, occurring under each textual segment, were chosen from each movie. Through the use of these examples of shifts occurring in various textual segments of the selected TTs, the researcher proved that the NOSs chosen by the dubber are mostly governed by TC norms. The researcher focused in the above examples on analyzing non-obligatory shifts which were found to conform to the TT sociocultural, religious, and linguistic norms which decided that the dominating norm governing them is that of acceptability. The results of the analysis showed that the researcher's hypothesis that most of the NOS are oriented towards acceptability in the TC is valid.

In conclusion, translation is a mere reflection of the dubbers rather than the ST. Analyzing Toury's preliminary, operational, and initial norms of the current case study, it can be concluded that the translation process of dubbing the three Disney MSA dubbed animated films can be described and analyzed through the lens of sociocultural, religious, and linguistic perspectives of the TC. Decisions made by the translators regarding the employment of non-obligatory shifts are governed by the prevailing norms found in the TC. Based on these decisions (operational norms), the initial norm prevailed in the whole translation process could be described to be leaning toward producing a TL oriented (acceptable) translation.

CHAPTER FIVE

Conclusion and Recommendations

As stated earlier, Disney animated films are a reflection of a western culture that carries values and beliefs of cultures different from the Arabic culture. These carriers of western values and beliefs could impose negative influence on the young TA in the Arab world. Therefore, research on AVT along with research on translating children's audiovisual texts must be investigated in order to introduce new pathways for research topics in this regard. In other words, there is a growing need to conduct research and publications on dubbing films and programs from different cultures in the Arab world. To be more specific, there is a shortage of research conducted to investigate the translations of English animated films and programs for Arab children. The need for more publications and research stems from the fact that translating for Arab children from other cultures is a very complex and sensitive issue where audiovisual products result in myriad of behavioral and educational problems; translating animated films from different cultures could jeopardize Arab children's value, beliefs, concepts, morals, and ideologies. Deviations from accepted norms in animated films could be avoided by the norms of dubber's implemented in the dubbing process.

Aims and Objectives of Study

The current study examined the translation norms adopted by dubbers of Disney animated films dubbed into MSA, and investigated their subsequent NOSs that governed and directed the dubbing choices. The study focused on describing and analyzing the NOS detected on three selected Disney animated films dubbed into MSA applying Toury's (1995/2012) normative model. Applying Toury's theory, the current study investigated the accepted socio-cultural, religious, and linguistic norms of the Arab world that directed the choices of the NOSs

decided by translators of English children Disney animated films. The investigation was applied on three case studies which are *Tangled* (2010), *Frozen* (2013) and *Big Hero 6* (2014). The researcher investigated the preliminary norms, operational norms, and initial norms. In analyzing the norms adopted by Arab dubbers, the researcher investigated the hypothesis whether the accepted norms of the Arab culture governed and directed the choices of the NOSs made by the dubbers of English Disney animated animations dubbed into MSA. The researcher based her investigation on the assumption that using Toury's normative model would help mirror the relationship between NOSs applied during dubbing process by Arab dubber dubbing Disney animated films into MSA on the one hand and the socio-cultural norms imposed by the TC on the other hand. To decide upon the operational norms, the researcher, through a qualitative quantitative descriptive method, described and analyzed textual segments of NOSs found in the three selected Disney animated films dubbed into MSA on three textual levels: the lexical-semantic level, stylistic level and prosodic level. Parents' responses to survey questions contributed in deciding the preliminary norms.

Research Questions and Findings

In order to investigate the relationship between NOSs implemented during dubbing process by Arab dubber dubbing Disney animated films into MSA and the socio-cultural, religious and linguistic norms imposed by the TC, the researcher sought to find answers to the following questions:

Question One

How do Toury's preliminary and initial norms govern the orientation of operational norms in the three selected English-MSA dubbed animations?

To answer the first question, the researcher described and analyzed the operational norms, preliminary norms, and so the initial norms detected in the three selected Disney animated films dubbed into MSA. Operational norms were explored by applying Toury's shifts, mentioned in his case studies (1995/2012), comparing the replaced and replacing couples in order to determine the prevailing norms governing choices made by dubbers in the dubbing process of translating Disney animated films. The researcher traced lexical-semantic, stylistic and prosodic NOSs found in the three selected Disney animated films. 12 lexical-semantic NOSs, four stylistic NOSs, and eight prosodic NOSs were found throughout the analysis of the case studies. Choices of NOSs made by Disney dubbers were governed by sociocultural, religious, and linguistic norms of the TC. As for the preliminary norms, the researcher made the decisions concerning the directness of translation and translation policy. The choice of dubbing Disney movies directly from English into MSA was based on reasons supporting the choice of dubbing Disney animated films in general; these reasons stem from educational, commercial and ideological factors. As for preferences of dubbing Disney animated films into MSA, the researcher surveyed the opinions of 15 parents in this regard. The prevailing preliminary norm mirrored a preference of dubbing Disney animated films into MSA for ideological reasons governed by religious and linguistic norms. As a result of the analysis of operational norms and preliminary norms, translation of three selected dubbed animated films could be described as acceptable translations. Choices made by Disney dubbers throughout the dubbing process were governed by sociocultural, religious, linguistic norms showing more adherence to the norms of the TC.

Question Two

Which of Toury's non-obligatory shifts are opted for by Arab translators on the lexical-semantic, stylistic, and prosodic levels of the selected dubbed animated films?

In the process of describing and analyzing the operational norms with its subdivisions of matricial norms and textual-linguistic norms, the researcher implemented Toury's technique of coupled pair analysis describing the replaced and replacing couple pair in order to determine the prevailing norms affecting the dubbing process. These coupled pairs were described using Toury's lexical-semantic, stylistic and prosodic NOSs. Any sociocultural, religious, or linguistic violation in the ST was either omitted or edited to be socially and religiously accepted to the TC audience. Instances of matricial norms were traced in the omission of scenes violating TC's religious and sociocultural codes such as references to love, love scenes, and swearwords. Hence, the researcher concluded that most of the omitted lexical segments are governed by sociocultural norms.

On the level of the lexical-semantic shifts, dubbers showed tendency to employ the following shifts: replacing a lexeme with a more habitual one in the TT, a general lexicon that has a wide range of functions with more specific ones or providing their context, the source word with another appropriate one, a general lexicon with a more specific one, reconstructing the semantic content and its verbal formulation, replacing by a semantic equivalent, obliteration of semantic feature, amplification, recourse to a fixed expression, omission, brevity of formulation, and replacing a fixed expression in the SL by a fixed expression in the TL. As for the stylistic non-obligatory shifts, dubbers dubbing the selected Disney animated films into MSA tended to employ stylistic elevation replacing marked clauses with unmarked clauses and vice versa, and metaphor

translation shifts translating metaphoric clauses to non-metaphoric clauses. Concerning prosodic NOSs, the most shifts opted for by Arab dubbers were replacing the ST rhymes with a potential rhyme in the TC, adding rhyme, using more or less heavy alliteration, suppression of alliteration, suppression of repetition, obliteration of semantic feature, added image, and brevity of formulation each registering one time of use.

Question Three

To what extent do the socio-cultural, ideological, and linguistic norms of the dubbers affect the choices of the non-obligatory shifts applied on the three textual levels in the selected dubbed animations?

Since Disney animated films are loaded with imported ideological and cultural values and beliefs, these cultural and ideological features have to be filtered to the accepted cultural and ideological features of the TC. To this notion, Arab dubber are aware of the danger of these imported cultural and ideological values that might jeopardize children's behavioral and moral attitudes and values; hence, Arab dubber implement and utilize NOSs throughout the dubbing process. The choice of these NOSs is governed by linguistic, religious and sociocultural norms of the TC. Ideological and sociocultural norms of the dubbers that governed the choices of NOSs employed in the three selected dubbed Disney animated films into MSA are reflected in cultural, linguistic, and religious references mentioned in the ST. Some examples of cultural references that were omitted or edited to the accepted TC norms were those of family ties and morals, anti-violence acts, and avoidance of social taboos. As for the ideological references mentioned in the original animated films, references to religious taboos that are prohibited in the TC such as magic and wine were either omitted or edited to be religiously accepted to the religious norms of

the TC. In addition, linguistic norms of the dubbers find their way in governing choices made by Arab dubbers dubbing the selected dubbed animated films in order to conform to the TC's linguistic system. Arab dubbers tended to deliver the meaning to the TA in simple direct form. Thereof, Arab dubbers dubbing the selected dubbed Disney animated films employed NOSs to filter the culturally unacceptable content in order to conform to the sociocultural norms of the TC protecting Arab Children's Islamic values and beliefs. In other words, sociocultural, religious and linguistic norms of the dubbers affected the choice of the non-obligatory shifts in the selected dubbings.

Question Four

Which non-obligatory shifts are more frequently used on the lexical-semantic, stylistic and prosodic levels of the selected dubbed animated films?

Through describing instances of lexical-semantic, stylistic and prosodic shifts, the researcher detected a total number of 24 lexical-semantic, stylistic and prosodic levels textual linguistic shifts throughout the samples analyzed; 12 lexical-semantic shifts, four stylistic shifts and eight prosodic shifts were found to be implemented by Arab dubbers dubbing the three selected animated films. The highest frequent lexical-semantic NOS registered to be opt for by Arab dubbers dubbing the three Disney animated films analyzed was replacing the source word with another appropriate one followed by replacing a specific lexeme with a more general one. Concerning the stylistic NOSs, stylistic elevation replacing marked clause by unmarked clause registered the highest frequently employed shift used by Arab dubbers. Finally, the most frequently implemented prosodic NOS registered in the three dubbed Disney animated films was replacing the ST rhyme with a more potential rhyme in the TC followed by added rhyme.

Question Five

How effective is Toury's normative model in describing the relation between non-obligatory shifts and target culture norms in Arabic dubbed animations?

The researcher, by using Toury's normative model, concluded that there is a relationship between the non-obligatory shifts (operational norms) carried out during dubbing on the one hand and the socio-cultural, religious, and linguistic norms imposed by the TC on the other hand. Through implementing Toury's normative model, the researcher gave a descriptive analysis of the sociocultural, ideological, and linguistic norms governing not only the operational choices, but also the preliminary choice of three selected Disney animated films dubbed into MSA. Results of analyzing operational norms and preliminary norms reflected the initial norms adopted by Arab translators responsible for translating Disney animated films dubbed into MSA. When comparing the selected data in the STs above with those in the Arabic dubbed versions, it is obvious that different types of NOSs occurred. The shifts analyzed are divided into three main categories: lexical-semantic, stylistic and prosodic non-obligatory shifts. The researcher's observations pointed to some linguistic, socio-cultural, and religious reasons governing the dubbers' choices of those non-obligatory shifts. The shifts used in the examples above are seemingly target-oriented since the dubbers preferred to produce acceptable over adequate translation. The researcher discussed various examples under the lexical-semantic, stylistic and prosodic textual segments.

Significance of the Study

As mentioned earlier, the field of AVT is considered a relatively new field of research in the Arab world. Therefore, the current study is a contribution to the field of DTS in general and

DTS on Arabic dubbing in particular. In other words, DTS, in the current study, viewed AVT from the lens of the linguistic dimension combined with the sociocultural conventions. The study has contributed to the field of AVT and DTS as follows:

- The study is among few employing Toury's normative model for describing and analyzing English Disney animated films dubbed into MSA.
- The study raised awareness about the effect of imported cartoons on Arab children. The importance of the study mirrors the devastating effects of imported cartoons which affect Arab children's educational and behavioral attitude.
- The study reflected the influence of the sociocultural norms imposed by the TC on the dubbers' choices when dubbing imported films and programs to the Arab society.
- The study also investigated basic non-obligatory shifts employed in English-Arabic dubbed Disney animated films governed by the sociocultural, religious, and linguistic norms of the TC added to the significance of the current study.
- The study opens the door for implementing Toury's model in describing choices made by dubbers in the fields of dubbing.

Scope and Limitation of the Study

Although findings of the study proved the researcher's hypothesis to be valid, more studies on a wider sample are needed. The current study was limited to analyzing data collected from three case studies. These case studies were three English Disney animated films dubbed into MSA, namely, *Tangled* (2010), *Frozen* (2013) and *Big Hero 6* (2014). Analyzing data was specific to lexical-semantic, stylistic and prosodic textual segments; syntactic textual segments

were excluded. Excluding syntactic textual segments was due to the fact that syntactic shifts were driven and governed by technical reasons ensuring a successful lip-sync. Moreover, the researcher was not able to communicate with dubbers of the three selected animated films to have more detailed explanation to the choices made in the translation process and the norms governing the dubbing process.

Chapter one gave a detailed background for the AVT in general and in the Arab world in particular. The chapter provided the definition of AVT and its types. Then, the researcher discussed how AVT has become recognized as a field of TS in the 1980s. Eventually, the descriptive approach to TS became an ideal platform for AVT studies. The researcher discussed dubbing, its history, and its types. Then, the researcher narrowed down the discussion to dubbing to children. The researcher, in the discussion, tackled the issue of dubbing Disney's productions and reasons behind choosing Disney to be analyzed and described in the current study. Chapter one also provided the statement of the problem, purpose of the study, questions of the study, significance of the study, and its limitation. The chapter also explained in detail the theoretical framework of the study which is based on Toury's (1995) DTS and his descriptive normative model to describe non-obligatory shifts occurring on the level of various textual segments in three selected dubbed animations.

Chapter two reviewed the literature of DTS and AVT as two main aspects in this paper. A theoretical review of DTS, some related concepts such as the Polysystem Theory, the concept of Norms, and Toury's normative model were reviewed. Some relevant studies, related controversial issues of the concept of norms were revised. In addition, the concept of shifts, its development, and relevant studies supported the chapter. Then, the chapter reviewed the theoretical framework of DTS applied on AVT, the role of norms on the dubbing, and the form

of dubbing, its definition, forms, and its process. The history of dubbing in general and in the Arab world in particular was traced. Finally, the chapter tackled the historical background of Disney and studies conducted on dubbing Disney animated films in the Arab world.

Chapter three identified the research model, methodology, and design adopted in the current study. The chapter clarified data collection methodology and data analysis tools which consisted of textual segments collected from three Disney animated films and surveys. Moreover, the chapter provided procedures of collecting and analyzing data of three selected Disney animated films dubbed into MSA.

In Chapter four, the researcher used Toury's non-obligatory shifts to describe shifts employed in the Arabic dubbed animations. The chapter provided tables explaining NOS employed in the TTs compared with its original versions in STs. NOSs were selected and listed under three different textual levels: lexical-semantic level, stylistic level, and prosodic level. The analyzed NOSs were selected to be analyzed and described within the framework of Toury's normative model which reflects norms and ideologies of the TC. Finally, the frequency rate of the NOSs used by dubbers was registered.

Recommendations

The field of AVT is considered relatively new in the Arab world. More studies and research are needed to develop the field of AVT in general and dubbing to children in particular. Based on the results and findings of the current study, the researcher recommends the following:

1. The current study could be expanded to cover a larger sample to generalize the finding on a larger audience.

2. Further studies could be conducted analyzing dubbed cartoons with reference to different time paces to measure the changing norms through the analysis of the textual segments.
3. Research could be done over different productions of dubbed animated films from companies other than Disney to be compared with Disney's dubbing in order to measure the norms governing the dubbing choices.
4. The door is still open for more investigations and comparisons between analyzing English animated films dubbed into MSA and CA.
5. There is still room for studies comparing the norms governing dubbed and subtitled versions of the same animated film implementing quantitative approaches or qualitative approaches.

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الإلكترونية.

Appendix A

Parents' Survey

Parents interview survey (Yacoub, 2009) included the following questions:

1. هل تقومون بمراقبة ما يشاهده أطفالكم من برامج كرتونية؟
2. هل يوجد برامج كرتونية معينة لا تفضلون أن يشاهدها أبنائكم؟ لماذا؟
3. هل اللهجة المستخدمة في الدبلج أية علاقة بتفضيلك لبرامج معينة يشاهدها أطفالك؟
4. أي اللهجتين تفضلون، العامية أم الفصحى؟
5. هل في رأيك أن استخدام اللهجة الفصحى في الترجمة يقرب أبنائك من اللغة العربية ويحببها إليهم؟
6. هل ترى أن استخدام اللهجة الفصحى يقرب أبنائك من الدين على اعتبار أن هذه لغة القرآن؟

The questions above are translated into English as follows:

1. Do you monitor the cartoons your children watch?
2. Are there certain cartoons which you do not like your children to watch?
3. Does the dialect used in dubbing the cartoon have any effect on your preference over the cartoon you would like your children to watch?
4. Which do you prefer more: modern standard Arabic or Colloquial Arabic?
5. Do you think that using MSA in dubbing bring your children closer to MSA and love it?
6. Do you think that using MSA in dubbing bring your children closer to religion considering that it is the language of Quran?

Appendix B

Parents' Responses to Interview Survey

Parents responded to the survey questions in Arabic. Parents' responses in Arabic are followed by the same responses translated into English by the researcher (Appendix C). Parents' detailed responses to the survey questions are transcribed in Arabic below.

Parent A

1. عادة نعم.
2. ما أحب انهم يتفرجوا أفلام الكرتون اللي كلها عنف لانه كل ما اتفرجوا عليها كل ما صار فيهم عصبية وغضب أكثر.
3. لا مو ضروري عادي.
4. للأطفال أسهل لهم يتفرجوا بالعامية لكن مرة انبسط لما اشوفهم يتفرجوا ع أفلام كرتونات بالفصحى.
5. أتوقع ايه له علاقة لان الأطفال الحين متعودين عالانجليزي أكثر من العربي في حياتهم اليومية. وبالتالي صارت الفصحى صعبة عليهم. فدلجة أفلام الكرتون للفصحى ممكن يساعدهم يفهموا اللغة خصوصا مع الجيل هذا.
6. أتوقع نعم له علاقة بما أنها لغة القرآن.

Parent B

1. طبعا أكيد خصوصا في زمن النت المفتوح وأجهزة الايباد اللي طول الوقت في يدهم، لازم نحمي أطفالنا من انهم يتفرجون على مشاهد غير لائقة.
2. مثل ما قلت انا ما أحبهم يتفرجون على مشاهد مخلة ما تتفق مع ديننا وثقافتنا.
3. أنا دايما أشجع أطفالي أنهم يتفرجون أفلام كرتونات بالفصحى لأنهم لازم يفهمون هذه الميزة اللي تعكس هويتنا العربية.
4. أفضل طبعا الفصحى وخصوصا اللي كبرنا وتربيننا عليها.
5. دبلجة الكرتونات للفصحى يحافظ على اللغة العربية واللي تعكس هويتنا الوطنية.
6. طبعا بما أنها تحافظ على اللغة العربية فهي بالتالي تحافظ على ديننا.

Parent C

1. نعم لازم يا أنا أو أبوهم كلنا نراقب الأشياء اللي يتفرجوها.
2. بس أسمح لهم يتفرجوا أفلام الكرتون اللي تضيف لهم وتثريهم بطريقة إيجابية.
3. ما يفرق معايا أهم شي المحتوى يكون جيد واللغة نظيفة.
4. بالنسبة لي اعتقد أن أفلام الكرتونات المدبلجة للعامة تضحك أكثر من المدبلجة للفصحى.
5. حتكون أفلام الكرتونات المدبلجة للفصحى مفهومة لكل أطفال العرب بحيث أنهم يتعرفوا على الثقافات الأخرى من منظور لغتهم العربية الفصحى.
6. لا مو بالضرورة.

Parent D

1. نعم
2. كل أفلام الكرتونات الجديدة اللي تتعرض على كارتون نتورك وام بي سي 3 سخيطة. دايمًا اطلب منهم إنهم ما يتفرجون عليها لأنها فارغة ومؤذية فكريًا وثقافيًا.
3. أفضل المدبلجة للفصحى، لغتها الغنية دايمًا تجذبني.
4. الفصحى طبعًا
5. أدم وبقوة التردد الجديد لدبلجة أفلام كرتونات ديزني للفصحى. أعتقد أن الدبلجة للفصحى مو بس تجذبهم للغتهم فقط، تتعدها بأنها توحد البلدان العربية الـ 22.
6. بما أن القرآن مكتوب بالفصحى فأعتقد أنه نعم صحيح. حتى ممكن تلاحظ الأجانب من غير العرب لمن يسلمون أول شيء يتعلمونه هو اللغة العربية الفصحى عشان يتعلمون قراءة القرآن.

Parent E

1. مو دايم.
2. ما يفرق طالما أنها مضحكة ومفيدة لأن السبب الرئيسي لأفلام الكرتون هو المتعة والضحك.
3. لا لا أبدا
4. يعتمد على الكرتون نفسه فإذا كان ديزني فأفضل أي أتابعه بالمصري العامي أما إذا كانت اليابانية فأفضل تكون بالفصحى.

5. أحس أبوة. أعتقد أن اللغة العربية الفصحى تساعد أولادي أنهم يتواصلوا بسهولة مع كل العرب.
6. يمكن أبوة له علاقة.

Parent F

1. أبوة أراقبها
2. ما أحب أن أطفالي يتفرجوا أفلام الكرتونات اللي أحس لها أجندات خفية للعولمة الأمريكية.
3. أفضل إن أطفالي يتفرجوا على أفلاك كرتونات مدبلجة للفصحى.
4. الفصحى.
5. أو من ويشدة إن إعادة دبلجة أفلام كرتونات ديزني للفصحى لها أهداف أيولوجية منها خلق جيل جديد يحب ويقدر لغتهم الفصحى لأنه بمجرد ما يحب هذا الجيل الجديد لغتهم الفصحى ستتحقق الوحدة الوطنية بين العرب.
6. طبعا بمجرد ما أنهم يحبوا الفصحى راح يستمتعوا بقراءة النصوص الإسلامية وبالتالي يقربهم أكثر من دينهم.

Parent G

1. أولادي وصلوا للعمر اللي هم يقررون فيه ايش يتفرجون. لكن هذا ما يمنع أني أوجههم من وقت للثاني.
2. أشجعهم إهم يتفرجون على البرامج اللي تضيف لهم.
3. لا ما أتوقع له علاقة لكن غالبا تجذبني المدبلجة للفصحى لأنني أحب أسمع لنطق وكلمات الفصحى.
4. أتوقع إنني راح أختار الفصحى.
5. اللغة العربية الفصحى أعتبرها مراية تعكس هويتنا كل ما انجذبوا لها الأطفال أكثر كل ما زادت قوتهم.
6. أنا لمن قلت أن اللغة العربية الفصحى تقوي علاقة الطفل بهويته كنت أعني بالهوية اللغة والدين سواء.

Parent H

1. نعم
2. غير مسموح لهم أنهم يتفرجون على الكرتونات اللي تأثر سلبا على أخلاقهم وأفضل انهم يتابعون الكرتونات اللي تطور من لغتهم وتعزز القيم الإسلامية والثقافية.
3. بما أني كبرت في جيل عدنان ولينا وجريندايزر وجزيرة الكنز فأنا أفضل الفصحى طبعا.
4. راح أختار الفصحى.

5. اعتقد أنها تحافظ على لغة الجيل وهويتهم.

6. أتوقع إيه له علاقة.

Parent I

1. أبوة أتحكم بأفلام الكرتون اللي يتابعوها.

2. ما أسمح لهم أبدا يتابعوا أفلام الكرتون الجديدة زي بوكيمون وسبونج بوب. كرتونات زي دي تدمر أخلاقياتهم وسلوكياتهم.

3. لا مو اللغة المستخدمة هي اللي تحدد أيش أحب وإيش لأ.

4. ما تفرق.

5. أعتقد ممكن نعتبر أن دبلجة الكرتونات للفصحى تعتبر كبوابة تهيئ الأطفال إنهم يقرأوا الكتب والمؤلفات العربية ومنها يحبوا لغتهم.

6. لا أبدا ماله علاقة في إنه يقرب الأطفال من دينهم أكثر ممكن بس يساعدهم إنهم يقرأوا ويفهموا النصوص الإسلامية.

Parent J

1. غالبا إيه.

2. ما أفضل إنهم يتابعون الكرتونات اللي تضر شخصياتهم وأخلاقياتهم مثل الكرتونات اللي فيها عنف أو اللي يستخدمون لغة يكون فيها سب.

3. أفضا أنهم يتابعون الكرتونات القديمة المدبلجة للفصحى لأن صدق صدق ودي أنهم يستمتعون ويحسون بجمال اللغة والموسيقى اللي فيها.

4. أكيد راح أقول الفصحى.

5. الكرتونات المدبلجة للفصحى تعكس قيم تعليمية بحيث أنها تثري لغة الأطفال ويعتادون على القواعد العربية.

6. بما أنها لغة القرآن فأتوقع أنها راح تقربهم لدينهم أكثر.

Parent K

1. أكيد طبعا

2. لا أعتقد أن كل أفلام الكرتون صارت شبه بعض مو مثل ما كانت عليه.
3. أعتقد إيه متى ما طحت على أفلام كرتون بالفصحى خاصة من القديمات اللي تربينا عليهم أناديهم يتفرجون معي.
4. الفصحى.
5. من الناحية اللغوية فأعتقد إن سماعهم للفصحى بأفلام الكرتونات راح يساعدهم يتعودون عليها ويقرونها خاصة إنها ا صارت مستخدمة بشكل يومي.
6. لا لا ما له علاقة.

Parent L

1. إيه
2. أحب أنهم يتابعون الكرتونات اللي تعزز أخلاقهم وسلوكهم. أما هذول اللي تعلمهم الأشياء الغلط فهي في البلاك لست.
3. هي أجمل بالفصحى.
4. طبعا فصحى.
5. من وجهة نظر تعليمية الكرتونات المدبلجة للفصحى تعلمهم الكلمات العربية الفصحى والأساليب اللغوية. والكرتونات المدبلجة للفصحى مقبولة أكثر بعد في كل العالم العربي مو فقط بدولة وحدة.
6. ما أتفق مع هذه الفكرة.

Parent M

1. طبعا
2. أي شي ما يضيف لهم غير مسموح إنهم يتابعونه.
3. لا.
4. كلها مثل بعض.
5. أتوقع إيه لأنه أمانة أفلام الكرتون المدبلجة باللغة العربية الفصحى تعتبر الورقة الراجعة من الناحية التعليمية والتجارية بعد لأنها تحقق مكاسب كبيرة للمنتجين.
6. لا.

Parent N

1. على قد ما أقدر.
2. إيه لأنه الأفلام الكرتونات الجديدة من شركات غير ديزني مثلا ووارنر برو عادة تستخدم لغة هابطة ومشاهد مخلة ما تناسب ثقافتنا.
3. لا لأن بعض أفلا الكرتونات دمها خفيف أكثر بالعامي وبعضها أحلى بالفصحى.
4. ما أفضل شيء على الثاني لكن احتراماً للبلدان العربية كلها المفترض إن تتدبلج للفصحى لأن مو كل العرب يفهمون العامية المصرية.
5. تثري كثير لغتهم ومخزونهم اللغوي.
6. لا! كثير من العرب متمرسين ومتخصصين بالفصحى ولكن ما قربهم من دينهم أكثر أو حبهم فيه أكثر.

Parent O

1. إيه أراقبهم.
2. أكيد فيه. ما أحبهم يتابعون البرامج اللي تخرب أخلاقهم.
3. لا.
4. أحب أتفرج الكرتونات بالفصحى.
5. إيه لها علاقة لأنها تحسن لغتهم وتزيد كلماتهم بحيث يقدروا يوصفوا أي موقف بالكلمات والأساليب الفصحى الجديدة اللي يتعلمونها. أصلاً كذا تحسين الطفل اللي يتكلم بالفصحى لغته فيها برستيج.
6. لا ما أعتقد له علاقة.

Appendix C

Parents' responses translated into English by the researcher

Parents' detailed responses to the survey questions were translated into English by the researcher as follows.

Parent A:

1. Usually yes
2. I do not like them to watch cartoons that contain lots of violence. Because the more they watch such violent cartoons the more angry and violent they become.
3. No not necessarily.
4. For the kids its easier for them to understand CA but i really feel happy when they watch cartoons in MSA.
5. I believe yes because you know Arab children now live in an age where they are exposed to English language more than Arabic in everyday life; as a result, MSA language became very difficult for them to unerstand. Therefore, dubbing cartoons to MSA help children understand their language, specially in an age where children became more exposed to the English language in their everyday life.
6. Yes i think so since it is the language of Quran.

Parent B:

1. Yes of course specially now in the age of the Ipad and open net, we have to protect our children from being exposed to unacceptable scenes and protect them.
2. As I said, i do not like them to watch cartoons that have references to anything that contradicts our religion and culutre.

3. I really encourage my children to watch cartoons in MSA because they need to understand this main aspect of our Arabic identity.
4. I prefer MSA dubbed cartoons specially the ones we grew up watching.
5. dubbing cartoons to MSA would help maintain their language which represents their national identity.
6. Of course since it maintain their language, it will also maintain their religion.

Parent C:

1. Yes either I do or their father, we both work on monitoring the content of what they are watching.
2. I just let them watch cartoons with clear good contents which provide them with good information and knowldge.
3. It does not matter as long as the content is good and the language used is clean.
4. For me, I think CA cartoons are funnier than MSA dubbed cartoons.
5. dubbed cartoons into MSA would be comprehesible to most of Arab children exposing them to other culture through their language.
6. No not necessarily.

Parent D:

1. Yes.
2. All the new cartoons viewed through cartoon network and MBC3 are ridiculous. I always ask them not to watch it as it is empty and harmful intellectually and socially.
3. I prefer cartoons in MSA, the rich language used really attract me.
4. MSA for sure.

5. I strongly support the new trend of dubbing Disney cartoons to MSA. I believe that not only does it attracts them to the MSA, but also it reflects an identity that unifies the twenty-two Arab countries.

6. Since Quran is written in SA, i believe it does. You can see how non-arabs when they convert to Islam, the first thing they do they learn SA in order to learn how to read Quran.

Parent E:

1. Not always.

2. As long as it is funny and useful, it is Ok. Cause the main reason is to make them laugh.

3. No not at all.

4. It depends on the cartoon itself, if it is Disney I really like to watch it in Egyptian Arabic, on the other hand, I preref watching Japanese animation in MSA.

5. Yes I think. I think that SA is a language that help my children communicate easily with all Arabs.

6. Maybe yes.

Parent F:

1. Yes I do.

2. I do not like my children to watch Cartoons that i feel have a hidden agenda of Americanization.

3. I prefer that my children watch MSA dubbed cartoons.

4. MSA.

5. I strongly believe that redubbing Disney animated films into MSA for example carry ideological purposes. These purposes targeted creating a new generation of children which love

and value Arabic language. Ones the new generation love their language, a unity of Arab will take place.

6. Of course ones they love the SA, they will enjoy reading religious Islamic texts and so become closer to their religion.

Parent G:

1. My kids are big enough to decide what to watch, but i direct them whenever is possible.

2. I encourage them to watch programs that add to them.

3. No i dont think so, but usually i am attracted to cartoons in MSA. I like to listen to the SA words and pronunciation.

4. I think i would go with MSA.

5. The Arabic language is a reflection to our identity, the more our children are attached to it, the stronger they will be.

6. When i said that Watching cartoons dubbed into MSA would create a stronger bond between Arab children and their identity, I meant that it will make them stronger to both their language and their religion.

Parent H:

1. Yes.

2. They are not allowed to watch cartoons that affect their morals negatively, I prefer them to watch cartoons that enhance their language and cultural Islamic values.

3. Coming from a generation that grew up with Adnan wa lina, Grendizer, and Jazeeratu Alkanz, i would go with preferring cartoon dubbed into MSA.

4. MSA as I said.

5. I think it preserves the generation's language and identity.

6. Yes I think so.

Parent I:

1. Yes I do control what they watch.

2. The new cartoons such as Pokemon and Spongepop are not allowed in my house at all. I think such cartoons deteriorate children's attitudes and morals.

3. No it is not about the language used that determines my preferences.

4. It does not matter.

5. I think that watching dubbed animated films into MSA is a gateway to read MSA in books and publications, and so make them love their language.

6. No, SA have no relation to bringing children closer to Islam, it only may help them read and understand the religious scripts.

Parent J:

1. Most of the time yes.

2. I do not like them to watch cartoons that harm their personalities and morals such as violent cartoons or cartoons with bad linguistic choices such as the use of swear words.

3. I prefer they watch old cartoons dubbed into MSA, I want them to enjoy and feel the music of SA.

4. MSA i would say.

5. I believe that watching cartoons dubbed into MSA reflect an educational value. It enhances and enrich their use of Arabic vocabularies and grammar.

6. Since it is the language of Quran, I think it would bring children closer to their religion.

Parent K:

1. Definitely.

2. No I think now cartoons are all the same not as it used to be.
3. I think yes, whenever I watch a cartoon in MSA, specially those old ones which we were raised upon, I call them to watch it with me.
4. MSA.
5. I think linguistically speaking listening to MSA in cartoons help children get used to hearing and reading the language, especially that it is not used in a daily basis.
6. No no there is no relation between them.

Parent L:

1. Yes.
2. I like my children to watch cartoons that direct them to good behavior and attitudes. Those which do not enhance that are in the black list.
3. It is prettier in MSA.
4. MSA of course.
5. From an educational point of view, cartoons dubbed into MSA teach kids more Arabic words and styles. Cartoons dubbed into MSA are more accepted in the whole Arab world, it is not specific to one country.
6. I do not agree.

Parent M:

1. Yes sure.
2. Anything meaningless is not allowed.
3. No.
4. All the same.

5. Maybe yes. In fact, educationally and commercially, MSA in dubbing cartoons is considered a winning card which give producers great profits.

6. No.

Parent N:

1. As much as I can.

2. Yes, newly invented cartoons broadcasted through kids channels that are not produced by big companies such as Disney and Warner are usually use offensive scenes and language that is not suitable for our culture.

3. No because some cartoons are funnier in CA while others are nicer in MSA.

4. No preferences. But out of respect to other Arab countries, it is supposed to be dubbed into MSA because not all arab can understand the vernacular or egyptian dialect.

5. It really enriches the linguistic inventory of children.

6. No! Lots of Arabs are professional in SA, but this did not make them closer to religion or love it more.

Parent O:

1. I do.

2. Yes there is. I do not prefer my children to watch cartoons that might affect their morals and behaviour negatively.

3. No.

4. I think I like to watch Cartoons in MSA.

5. Yes it does, it enriches children's language and vocabulary enabling them to describe any situation using rich vocabularies and styles. it really give prestige to the language kids use.

6. No, I do not think so.