

The Impact of Cartoon Translation on The Formation of The Culture of The Algerian Child "Sally" as a Model.

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Abstract

This study examines the impact of translating animated cartoons on shaping the cultural awareness of Algerian children, using the Japanese animated series Sally as a case study. It explores how dubbing and translation transfer linguistic, social, and cultural values from the source culture to the target audience, influencing children's perceptions, behaviors, and identities. The study highlights the role of audiovisual translation as more than a linguistic process, emphasizing its contribution to cultural mediation and value transmission. By analyzing the translated version of Sally, the paper discusses the extent to which translated cartoons preserve, adapt, or transform cultural elements to suit the Algerian context. The findings underline the importance of culturally sensitive translation in balancing entertainment with educational and identity-building objectives for young audiences.

Keywords: Audiovisual Translation; Cartoon Translation; Children's Culture; Dubbing; Algerian Children.

Introduction:

Animation or cartoon films are considered an art in and of themselves. It went through several stages and developments before it reached the form it has today. There are those who attribute this art (animation) to the sixth century, a date linked to a very ancient Chinese tradition represented by: 'shadow theatre' or as it is called 'Chinese Shadow' bit. Time has worked on its development to be one of the television programs that contribute to the process of implanting and consolidating the various ideas and contents involved in communication, by employing language and relying on formal and implicit foundations and methods in Presenting it, as well as its reliance on the medium that deals with the sound of (Tom and Jerry) or an image or sound and image together, uses its original language or the Arabic language through dubbing, and there are those who divide it into two other types: cartoons, which are illogical animated films, meaning they are not incredibly realistic, and the art of anime, which are animation films that simulate reality, which the Japanese have specialized in because of their fame for this art. In other words, "anime" is animated series and films drawn from children's literature .

1. The relationship between children's literature and dubbing films directed at them:

From the reality of translation into Arabic, we notice in general that international texts - French and English - had the largest share in translation for children and adults, and among the genres devoted to them, the story and then the novel come at the top of the list, and we

find that they raise the problem of cultural differences, linguistic flavors and individual dialects, just as the Arabization of names, places and spaces creates scars that distort the original and uproot from it its colours, culture, religious visions and ethnic nature, and reaches Distortions to the point of tampering with the genius of his language, his familiar expressions, and his original templates are phenomena that also appear in reverse, as they have the same effect in the receiving or flowing text that the child finds contrary to cultural norms, his language, and his society. The translator must replace it with another that agrees with the recipient child's ego, and if he removes it from the text, it loses its flavor. These distortions also appear in the names of characters and places, and the translator is confused about whether to leave it, replace it, or keep it as it is foreign¹.

Critics have classified films directed to children as part of children's literature because they share a number of points, as many films are taken or adapted from literature in general or children's literature. His criticism was the cinematic adaptation of the Harry Potter series with the character of Juan Rouling Jeun. Novels from literature were also rewritten and simplified to become suitable for children, such as Victor Hugo's novel *Les Misérables*. As long as these translations target a specific age group represented by the child, the translator must take into account his linguistic abilities. And his abilities to understand, analyze, and assimilate during translation, just as they are taken into account by the writer during writing. "This simplicity is undoubtedly due to the child's linguistic incompetence, as well as to cultural, cognitive, scientific, literary, and psychological incompetence...The child's reception is relatively limited. Simplicity is therefore intuitive and emotional at the level of plot and at the level of images »².

Among the characteristics that distinguish audiovisual translation in general, and dubbing in particular, is the nature of the text, as this requires reformulating the meaning, taking into account the image and sound, as the first feature of translation "is certainly represented by the fact that the translator writes for the eye and the ear, and that he writes for a speaker and a listener, and not for a jurisprudential reader '³". This is what creates a compatibility between the sound and the image or a synchronization between them, which is considered one of the pillars of dubbing and the success of the dubbed version depends on it, including the compatibility between the movement of the lips and the mouth and the image and the translated dialogue. However, if any defect occurs, this leads to the failure of the dubbing, "as the thing that annoys us and confuses us the most while watching a movie is hearing the sound coming out of the character's mouth after a long period of time after the movement of the actor's mouth has stopped .⁴"

2. Sally's story between reality and the televised image:

'Sally' in Japanese, which means Princess 'Sarah' in English is a Japanese animated series (anime) ⁵*. With human depth, it was produced by Nippon Studios in 1985. Sally is the Arabic name of the main character in the cartoon series adapted from the famous novel by Francis Hodgson Burnin *⁶. Francis Hodson Brant Under the name 'The Little Princess' and the girl's name in the novel is 'Sarah.'

The story talks about a girl with a British father and a French mother, who lives in India. When she grew up, she studied in Britain in 1985, but her father died of a high fever and the lawyer told her that her father had declared bankruptcy and that he would take everything. So the school principal took her as a maid, and after a long time she found her father's friend who had been looking for her for a long time and took her inheritance and the inheritance of her father's friend because he did not have children and considered her like his daughter.

In 1888, writer Frances Hodgson Burnin published the novel under the title "Saracrio," then it was reformulated in 1905 as "The Little Princess." It was turned into a television series called "Sally," and it received great resonance. The work is widely broadcast internationally. It has been translated into several languages, including French, Italian, Arabic, German, Polish, and Spanish .

From novel to series:

Nippon Animation produced the series in 1985, based on the novel "A Little Princess" and dubbed into German, French, and Arabic. It is considered one of the most successful cartoon series dubbed into Arabic because it contains a very profound idea, which is the transition of man from wealth to poverty, and this does not mean the end of the world, and that hope and faith are capable of transforming the worst circumstances into the most beautiful. The story appears to be true, as it is inspired by "Emma," the incomplete novel about the events. In the series, two chapters were published without completing the third chapter, the main content of which was a rich heiress growing up in a boarding school, which tells the story of a famous student known as "Sarah," but the series was shortened to the name "The Little Princess".

As for the dubbing of this text, what is noticeable is the success of this translation through the compatibility between the audio and visual sounds. This shows the compatibility in choosing the voices and distinguishing between them accurately between the child, the man, the woman, and the old, as well as between the gentle and the thick, the shy and the bold. Therefore, this dubbing resorted to excellent vocal distribution, and the reconciliation between internal and external voices was also successful from time to time .

Referential consistency also appears in the compatibility between two levels of the semiotic nature of the symbol, which means the linguistic and semi-linguistic levels, so the compatibility or not occurs between movements and facial features (we know, for example, that shaking the head vertically means yes and horizontally means no for us).

The dubbing makers do not only translate, but they add and delete from the original text and replace some phrases in accordance with the values of the society for which they are dubbing, in addition to using the soundtrack and dubbing the emblem that was in "Sally" performed by the artist "Suhair Odeh", as it still raises unforgettable memories, which makes many people feel very happy, recalling those days and moments that they lived as soon as they saw those films or heard their emblem songs. What distinguishes them is the fact that they touch the conscience. And the mind of the old and the young, and not as happens now,

where stories are written upon request to be prepared as cartoon films, most of which present violence and move away from our customs and traditions.

The strategy of Westernization and localization in translating this cartoon:

Localization means the translator's attempt to alleviate the strangeness that mars the original text while translating it into another language, by seeking to describe it in a form that is palatable to the readers of the target language. The majority of the translator's attention who adopts this strategy is focused on the target reader rather than the original text and its writer. That is, the goal he seeks lies in "the translator's attempt to overcome those linguistic and cultural obstacles so that the reader can understand the content of the message as it was presented... Here the translator must possess the skill of concealing all linguistic and cultural differences so that the recipient can Realizing the true intentions behind the original message... This can be evident during the translation process, by replacing the specificities of the source language unknown to the recipient with the specifics of the target language.⁷"

Accordingly, the supporters of this strategy call for placing the translation and improving its style in the target language so that it does not leave behind features of the original text that would suggest that this text is translated, by removing the elements of cultural and linguistic difference and replacing them with what the reader is familiar with in his mother tongue. This strategy may be manifested through the use of some techniques such as the literal translation technique, formal and dynamic equivalence.

As for Westernization, it is the opposite of localization, as this strategy revolves around the intellectual and cultural dominance of the original party, and by the original party here we mean the original text with all its components, as the translator attaches great importance to conveying it as it is, without taking into account the difference between them and the culture of the recipient. That is, he tries to move the recipient towards the other instead of bringing the other to him, despite all the strangeness and difference that mars this experience.⁸"

We may understand here that stripping any literary work of the strangeness that afflicts it in order to facilitate the reader's task only leads to distorting and even deceiving the reader whom we claim to serve, and from here comes the need to empower the reader and train him to accept the strangeness. It is no surprise that many translators consider that their translations are nothing but a window through which the reader gets to know the other with all his differences and strangeness, thus devoting to the principle of difference, and that it is not their business to define the spirit of the text so that the reader will understand it. Rather, this task is manifested in It is the responsibility of the reader himself, as he must prepare to accept various heterosexual characteristics before approaching a similar type of text .

With the multiplicity of theorists and scholars translating and dubbing children's literature into two groups, the first prefers a strategy of localization and the second adopts Westernization, so what is the situation in the cartoon 'Sally?'

The translators and dubbers of these cartoons have tended towards a more Westernizing strategy at the expense of localization in many places, and this is reflected in the translation of proper names, idiomatic expressions and other cultural elements.

Preserving proper names and their strangeness :

I translated the proper nouns mentioned in the study blog, which were the names of people such as: Mishnev, Laginia, Emily, Dougalsh, Peter, Shiki... and geographical names such as: London, Paris, California... Here the translator relied to transfer the group of proper nouns on the phonetic transcription method, which consists of “presenting for each letter of the source language a letter or sign from the phonetic system of the target language, and this method is based on the orthographic conventions of the target language and its alphabets »⁹.

Thus, the translator preserved the strangeness of proper names in the target culture, which is evidence of the translator employing the strategy of foreignization. What helped the child understand the text, that is, the dialogue, is the image that the translator of the text had nothing to do with by transferring non-verbal elements through the visual channel, represented by the visual elements, and through the auditory channel, represented by the background sounds and music, and this is within the framework of dubbing. For clarification, we highlight this in the following table:

Audio	Visual	
Music Audio background Sound effects Laughing, crying, humming Bodily sounds (breathing, coughing, moaning)	He witnessed Lighting Fashion Props Gestures Facial expressions Body movements	Non-verbal
Dialogue Lyrics Hair	Street signs Shop signs Written texts (newspapers, letters, newspaper headlines, notes)	Verbal

The effect of watching cartoons on children :

Given that animation is highly flexible in setting and means of attracting children, it has many pros and cons that result from how it is used:

First : the positives of animation:

Parents choosing suitable programs for their children that contain realistic, religious, and social stories that are close to their imagination, and that communicate ideas to them in a clear and easy way, has many positive effects. It helps instill important habits and values in the child, as well as their acquisition of experiences and the formation of new information and knowledge. These positives can be summarized completely .¹⁰

They increase the development of the child's language and enrich his linguistic dictionary. These programs teach the child, with the easy and beloved language they contain,

eloquent Arabic, which he may not find in his family environment, which makes it easier for him to correct pronunciation and straighten the tongue, and instill in him a love of the Arabic language and make it easier for him to speak and understand it.

Some drawings display accessible scientific content, which will help build a scientific background for the child.

Helping to develop analytical skills, broaden the child's horizon and sensory perceptions, and introduce him to multiple innovative methods of thinking and behavior.

It helps the child understand the nature of the social relationship and provide him with skills and experiences related to it, such as personal hygiene, conversation etiquette, traffic etiquette, and cooperation with others.

Animations contain stories that can help instill scientific thinking and encourage interest in technology that has become a feature of the times.

It meets some of the child's psychological needs, satisfies his curiosity instinct, making him seek to explore what is new, and the competition instinct, making him think about success and strive for it.

It instills new interests that have an impact on the child's behavior, the formation of his habits and values, and gives him experience and knowledge, especially at this young age when he is ready to receive and know a lot of information.

Provides a side of entertainment, laughter and entertainment.

Second : Disadvantages of animation:

Watching cartoons has many negative effects on the child watching it, including:

1. Ethical and educational implications

Many children's programs expose moral values and principles to be destroyed, changed, or distorted, as the value of the makers of these programs differs from the values and morals of our Islamic societies, thus showing in us morals and behaviors that are unacceptable in our religion, such as shouting at the mother or father, spying, looking at private parts, and mentioning some words that are forbidden by law, such as cursing, cursing, name-calling, and other bad morals.

Presenting the relationship and friendship between nationality and taking a lover as a normal thing and showing the relationship between young men and girls as normal at its various levels, in addition to the many manifestations of nudity and immodest clothing for girls, all the way to sexual insinuations and scandalous acts, the repetition of which leads to it becoming a usual thing for the child.

Low level of taste and getting used to disgusting sights and sounds, ridiculous clothes and movements, and considering this absurdity as a kind of wit, which is reflected in the child's personalities and behavior in clinging to trivial things and imitating them.

Encouragement to challenge and ridicule those responsible for the child, such as teachers and parents.

1. Social impacts:

Being influenced by cartoon characters does not always have to be good characters. Rather, it is possible for a child to adopt a bad character as a role model, which affects his social behavior.

Encouraging aggressive behavior, as the cartoon contains many scenes of violence, fighting, and methods of harm in ways of joking, entertainment, and the like.

Even those that occur without the intention of violence, such as depicting the cartoon character not being harmed by fighting, which encourages the child to imitate it thinking that he will not be harmed, as well as the scenes that depict the heroes flying, jumping, and moving with all the agility of this generation to that slope without any significant injury.

Depicting scenes of murder and bloodshed affects the personality of children and makes them like these images and become accustomed to them, which is reflected in their personalities, making them more aggressive and violent, and imprinting their personalities with a criminal character.

Opening a child's eyes to the doors and paths of evil and abuse that he may be unaware of. In this context, a psychiatrist says, "If prison is the university of crime, then television is the preparatory school for juvenile delinquency."¹¹

Because the most dangerous thing contained in the scenes of violence carried by these programs is that they justify it and make it normal in daily life, and sometimes show it in a funny or interesting manner, which makes accepting it easier and faster. They also push the child to be tolerant of the harmful, and make him lose the ability to sympathize with the weak. "It may sometimes happen that these films provide a model for creating a medium, but it is in a different environment and presented in a different style than the one we live in our reality, and this creates for the child a state of contradiction and conflict between what is acceptable and what is unacceptable."¹²

2. Contractual impacts and risks:

One of the most dangerous negative effects that result from animation is related to the doctrinal aspect of it. Although the first necessities that Islam is keen to preserve and maintain is religion, the first thing that animation contaminates is the belief and concepts of religion, and this is represented in :

Many animation programs are based on the idea of the gods wrestling or specializing in the gods, so that each god manages a part of the universe, and these gods take the form of large men, a light in the sky, etc.

Spreading polytheism in God Almighty through offering rituals to idols, natural appearances, what they call Mother Nature, or to some personalities.

Depicting unseen things, such as gods and angels, sometimes in extremely vulgar and sarcastic ways, overwhelming material meanings, attaching to them, and making them the focus of attention.

Consolidating belief in magic, sorcery, and supernatural abilities, embellishing and tempting them, and showing magicians that they are capable of everything and that magic is a means of causing harm or solving problems.

The absence of any trace of Islamic manifestations and rituals, in order to separate religion and its rulings from life and its issues. If they exist, they are worn by non-Muslims. The veil does not appear except on a nun, and prayer does not appear except in their temples, or it is depicted in a way that characterizes Muslims who adhere to the religion with negative descriptions and roles.

Spreading many non-Muslim customs, such as bowing and wearing necklaces related to their beliefs or rituals, or bearing images of their venerated people, celebrating holidays that are not ours, and spreading words forbidden in our religion.

The most dangerous thing that these programs are expected to bring is the weakening of the Islamic faith in the souls of many children, so that our nation turns into a nation without an identity, a cause, or a goal that goes where the crowd goes.

Conclusion:

Animation programs are useful in cultural programs, including historical stories and scientific programs, but what is required in children's programs concerned with the child's world is that they be spontaneous and unintentional, and that they carry an informational message with useful cultural content, far from imagination, and that they embody reality with all that it contains. Therefore, those in charge of the communication process in all its branches have become adept at finding purposeful formulas for this aspect, and humorous programs have been developed that are purposeful in their meaning and in their scientific, cultural and social methods through the element of suspense that facilitates their understanding and absorption of the content and essence. Real shown.

The importance of cartoons is highlighted as an important cultural tributary because it contains both realistic and imaginative aspects, taking into account the difficulty of understanding among children, especially in their early stages .

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¹ Issa Brahimat, Translation for children between the culture of the self and the culture of the other, Al-Bahith Magazine, No. 12, 2013, University of Laghouat - Algeria, p. 45.

² Souad Qarqabo, dubbing films directed to children, Insaniyat Magazine, 2019, p. 35 .

³ Ibid., p. 48

⁴ Minority language for children, connect, 2003, p82.

*Anime is a type of animation that has emerged and become famous in Japan and is characterized by its bright drawings and types that express vibrant characters in Japan. The word (anime) is an abbreviation of the term animation.

*Frances Brent, a British novelist and playwright, was born in 1849 in Manchester, England. She is famous for writing children's stories, the most famous of which are The Secret Garden and Little Lord Fauntleroy.

⁷ Lawrence Vittoni, History of Translation, France, 2004, p. 58.

⁸ Antoine Berman, Translation and Literature, Paris, 1999, p. 106.

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¹¹ Fahmi Qutb al-Din al-Najjar, Media (TV), Cairo, 1999, p. 212.

¹² Ghadeer Salem, Violent cartoon films destroy children's characters, Al-Rai Magazine, Iraq, issue 24, 2017, p. 58