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Dubbing English edutainment: Localizing educational content for Arab children

Hadeel Saed¹, Ahmad S. Haider¹, Sausan Abu Tair², & Noor Darwish²

¹Department of English Language and Translation Applied Science Private University, Amman, Jordan

MEU Research Unit, Middle East University, Amman, Jordan

²Department of English Language and Translation Applied Science Private University, Amman, Jordan

*Corresponding author email: a_haidar@asu.edu.jo

<https://orcid.org/0000-0002-7763-201X>

Abstract

The translation process of any piece of media is affected by the genre and target audience. Edutainment is a genre that combines education and entertainment for young viewers. The educational materials could include mathematics, science, zoology, language, and life skills and manners. The three investigated shows in this study are *Ready Jet Go* and its Arabic dubbed version aired on MBC3; *Wild Kratts* and its Arabic dubbed version aired on Al-Jazeera Kids and Zaatar; and *Martha Speaks* and its Arabic dubbed version aired on Al-Jazeera Kids. This study examined whether the translations captured the different elements of children's edutainment programs, including educational and entertainment value, by comparing the original and translated versions. The analysis showed that the nature of edutainment programs posed a challenge to the translators, as not all of their content was conveyed fully or accurately. The issues in translation include translation loss through oversimplification, substitution, untranslatability, and linguistic and cultural differences. The study concludes that since this genre combines teaching with fun for young audiences, it may pose challenges to the translator, who must balance and maintain all the shows' different aspects while managing cultural and linguistic differences.

Keywords: Edutainment, localization, children, dubbing



1. Introduction

Today, an average person spends a great deal of time in front of a screen. This is true even for young people (Sigman, 2012). Although screentime is associated with negative effects, it may also have some benefits (Domingues-Montanari, 2017). For children, the screen is a source of entertainment, but they could also benefit from the media with which they consume and interact if they present them with learning opportunities (Al-Abbas & Haider, 2023). Recently, new forms of education that steer away from the dullness of traditional teaching by blending education and entertainment have gained traction (Anikina & Yakimenko, 2015). This genre of teaching is known as edutainment. Edutainment is specifically crafted to engage young audiences while teaching them in various areas. As the name suggests, the genre uses information technology to combine education with entertainment so that viewers can gain both knowledge and an enjoyable pastime (Walldén & Soronen, 2004). Often, a show caters to a certain field with a specific age group in mind.

Edutainment is gaining international popularity (Soto-Maciel, 2019). Edutainment trends are influenced by culture, especially in countries that are prominent in the field. Moreover, some countries and languages have an industry in which such series are produced, while others are more likely to import these shows. As the new audience may not understand the language in which the show originally aired, translation is required. In addition, cultural differences may need to be overcome or adapted. Because these shows are audiovisual media, their transfer is a form of audiovisual translation (AVT) (Al-Zgoul & Al-Salman, 2022).

As a subfield of translation, AVT encompasses different modes and strategies (Akasheh et al., 2024; Debbas & Haider, 2020; Hassan & Haider, 2024). The employment of both modes and strategies is affected by different factors, including the type or genre of the source text and the target audience (AlBkowr & Haider, 2023; Jarrah et al., 2023; Samha et al., 2023; Shuhaiber & Haider, 2023). Thus, a genre such as edutainment, which covers a variety of fields in combination with amusement, with a certain audience as the target, will result in or require specific translation practices.

Some factors considered when translating to a target audience are age and culture (Haider & Hussein, 2022; Saed et al., 2023; Saideen et al., 2024). The age group plays a vital role in determining the mode of AVT. With considerably young audiences, dubbing is often chosen over subtitling, as the audience will most likely lack the reading skills and speed required to understand the subtitles. Additionally, in some cases, younger viewers may have a tendency to simplify language.

Furthermore, translation strategies vary depending on the genre. For instance, humor requires certain strategies to be accurately conveyed. Informative or scientific content requires various strategies and priorities (Al-Hamly & Farghal, 2013). As edutainment is a merger of different genres, an unlikely combination of strategies may be required to render its different elements.

The use of appropriate translation strategies aids in overcoming various gaps and barriers posed by the source text (Farghal & Bazzi, 2017). A translated version can never mirror its source text exactly, but translators should aim for the least loss and ensure that the final product conveys the essence of the source text and reflects its purpose and intention.

This study attempts to answer the following research questions:

- 1- To what extent do translators preserve the elements of English edutainment when dubbing them for Arabic-speaking children?
- 2- How does the age of the target audience influence translation choices?

2. Literature Review

2.1. Audiovisual Translation

Audiovisual translation (AVT) is a distinct branch of translation. Chiaro (2009) described audiovisual translation as an umbrella term that includes different modes that combine visuals and acoustics and is connected to technology and electronic devices. This includes media and film translation, with the most widespread forms being subtitling and dubbing. Pérez-González (2018) described AVT as the transfer of multimodal media into a different language, with subtitling involving imposing text over videos, and dubbing involving creating new audio. Chaume (2018) stated that audiovisual translation and its studies were shaped by advances in technology, and claimed that AVT was a unique mode of translation that came with many constraints and was affected by the mode, text, translator, and audience. Additionally, it is argued that AVT also includes processes of adaptation and localization (Haider et al., 2023a; Jarrah et al., 2023).

Because AVT combines a number of modes that need to be transferred cross-culturally and linguistically, the translation process is influenced by several factors (Alrousan & Haider, 2022; Farghal & Haider, 2023; Haider et al., 2023b). Hatim (2009) states that the translation of any text is shaped by its context, register, and function. This implies that the strategies chosen to render a text effectively differ in each case. Katan (2009) described translation as an act of communication that passes through a cultural filter to achieve its purpose and overcome differences in language, behavior patterns, and values. According to Ramière (2010), the translator must also communicate non-verbal or non-linguistic elements that target cultural viewers may not understand. Denton and Ciampi (2012) argue that AVT studies are becoming more audience-oriented, focusing on audience perceptions. Orrego-Carmona (2018) stated that audience-perception studies are experiencing growth in interest, funding, and the availability of technologies and methods. Gambier (2018) argued that the translation process and AVT mode are decided based on the target audience according to various factors such as age, knowledge, education, reading skills, habits, rates, and comprehension.

2.2. Children's Edutainment

Varga (2012) argued that the language used to address children in real life is simplified, straightforward, and has specific syntactic features. This is also the case in children's media; therefore, this aspect must be maintained during translation. O'Connell (2003) stated that translators of children's media must use language that is accessible and understandable to young children by matching their linguistic competence. Moreover, they must reflect on the various social and educational aspects of the work. According to Gamal (2007), in the Arab world, subtitling is the dominant and preferred AVT mode; however, dubbing is still used and is mostly done for children's media. Karamitroglou (2022) stated that children's cartoons are more likely to be dubbed even in subtitling countries, as translators believe that young children may find it difficult to read subtitles. Yahiaoui (2014) added that there are cultural and moral constraints in the import and translation of animation, which are especially strict for media aimed at children. Yanti (2022) found that the quality of translation in children's media may be inconsistent

and even poor due to the multimodal nature of audiovisual products.

Isa et al. (2015) argued that children are influenced by the media they consume and may learn negative and positive qualities and behaviors. They stated that there is a need for shows that teach good values and morals that align with the child's culture. Musonye (2006) suggested that children's cartoons should be viewed as more than entertainment but as a valuable tool for their education edutainment. Zin and Zain (2010) described edutainment as media delivered through software that combines education and entertainment and found that it can help students with the learning process and improve their achievements. Aksakal (2015) found that edutainment motivates and attracts learners more than traditional education and helps them retain information for longer. Zin and Nasir (2007) claimed that edutainment can tutor specific subjects while also raising sociocultural awareness of relevant issues.

Attard and Cremona (2022) found that cartoons can be useful tools for teaching children critical thinking skills that can be applied in different fields. Likewise, Raskef and Neggaz (2023) found that since cartoons are contributing agents in children's education, translators play a role in facilitating education and bridging cultural gaps. Additionally, Rishah (2013) found that the translation of English cartoons into Arabic is affected by different factors such as cultural factors, institutional policy, and audience age. Moreover, translators showed tendencies towards literal translation when working under certain institutions, while localizing strategies, such as adaptation and substitution, were more common for others. Moreover, Alsulaiman (2020) found that the strong influence of cartoons on children results in a need for localization rather than simple translation. Thus, Arabic localizations involve adapting the media to reflect the Arab culture and ideals. This instills the desired values while increasing relatability and understanding. Similarly, Di Giovanni (2010) found that Italian cartoon dubbings tended to oversimplify and overexplicate the texts, and the shift in register caused shifts in the meanings of the text. This improper employment of translation strategies could be linked to an underestimation of the young target audience and their capability and willingness to understand and analyze texts.

Al-Jabri (2017) found that translated children's cartoons constituted a significant proportion of the media consumed by Arabs. Additionally, these translations may employ different strategies depending on the mode of AVT, where dubbings tend to be more localized and domesticated with a target language orientation.

According to Istiqomah et al. (2020), an acceptable translation of a children's program can be achieved even by amateurs if they convey the meaning accurately as a clear, readable equivalent of the source text. On the other hand, Tortoriello (2006) examined how children's films are translated and found that they require creativity and the employment of different strategies to balance the notions of loss and gain. In addition to semantics, songs pose an additional challenge because of their structure. Moreover, the mode of translation, such as dubbing or subtitling, plays a role in the final result, based on the leniency it allows.

3. Methodology

This section describes the procedures performed in this study, from the selection of data to its analysis.

3.1. Data Selection

A variety of edutainment media revolving around diverse topics was selected, as shown in Table 1.

Table 1: Series that are investigated in this study:

Source product	Production Year	Description
Ready Jet Go	2016-2019	A cartoon that teaches about planets and the solar system by following a group of kids and their alien friend as they travel the galaxy and learn about its features
Wild Kratts	Since 2011	A cartoon that teaches about nature and wildlife that features fictional versions of the zoologists the Kratt brothers
Martha Speaks	2008-2014	A cartoon that teaches vocabulary through the stories of a dog who gained the ability to speak

Each selected program focuses on a different area of education. The first series, Ready Jet Go, revolves around astronomy and earth and space science. Wild Kratts revolves around another branch of science: zoology and nature. The final series revolves around vocabulary, an area of language. This provides a diverse dataset to highlight the effect of educational genres on translation.

1.1. Dubbed Channels

The programs were dubbed with various channels that specialized for children. The first is the Aljazeera Kids, a branch of Aljazeera that airs a variety of programs aimed at young children. Two of the investigated series were dubbed using the channel. One of these programs was dubbed and published on YouTube under the Zaatara Channel. The final program was dubbed MBC3, the children’s branch of one of the most popular chains of entertainment channels in the SWANA region.

1.2. Procedures

One episode was selected from various children’s edutainment shows and watched in English and Arabic. The shows encompass a range of topics, including astronomy, zoology, and linguistics. Notable lines and instances were transcribed and compared. These lines will contain either the taught pieces of knowledge or various forms of entertainment, such as humor or music. Some lines may contain a combination of these two. The translated versions were analyzed for informativity and entertainment. The analysis examines the choices made in the translations and the affectivity of the strategies employed in conveying the essence of the source text.

4. Data Analysis

This section includes the analysis of the selected data and shows several examples extracted from different works.

4.1. Ready Jet Go

Ready Jet Go teaches young children about space and its components, such as planets and moons. The show presents different scientific facts as the young characters travel and learn about space with their alien friends. The first episode concerned the solar system and its different planets. The examined dub is from the version aired on the children’s channel MBC3, as shown in Table 2.

Table 2: Ready Jet Go

No.	Source Text	Target Text MBC3	Literal Translation
1	New earth game! I call it a solar system . This is how I memorize all the planets that orbit around your awesome star, the sun .	لعبة جديدة اسميتها النظام الشمسي هذه الطريقة التي احفظ بها جميع الكواكب التي تدور حول نجمكم الرائع الشمس	New game! I called it the solar (sun) system. This is the way I memorize all the planets that spin around your awesome star, the sun .
2	You'll be the first planet, Mercury , now. Mercury goes around the sun really fast . So you gotta run around me . sunspot.	انت اول كوكب عطارد والان كوكب عطارد يدور حول الشمس بسرعة كبيرة و عليك ان تركد حولي	You're the first planet, Mercury, and now the planet Mercury goes around the sun really fast , and you have to run around me .
3	Venus goes slower around the sun than Mercury. So you can walk	الزهرة يدور بشكل ابطاً من عطارد هيا انت الزهرة	Venus spins slower than Mercury. Come on, you're Venus .
4	You be the amazing planet Earth. Oceans glaciers jungles Blue skies, breathable atmosphere Plus, millions of species	المحيطات الانهار الغابات السماء الزرقاء الغلاف الجوي والمخلوقات الفضائية	Oceans, rivers, forests Blue skies, the atmosphere And aliens
5	Everyone orbits around me	الجميع سيدور حولي انا	Everyone will spin around me
6	Solar means sun , and the solar system is all the objects that orbit, which means go around our sun	الشمسي يعني الشمس والنظام الشمسي يدور حول الشمس	Sunny means sun and the sun system spins around the sun
7	Did you know Mercury got its name from the Roman god ? He was a speedy messenger with wings on his feet	كوكب عطارد اخذ اسمه من بطل روماني كان سريعاً وله اجنحة على قدميه	Mercury was named after a Roman hero . He was fast and had wings on his feet.
8	Next up, Venus. It is so beautiful. No wonder Venus is named after the goddess of love	هل تعلمون ان اسمه يعني مملكة الحب	Did you know its name is the Kingdom of Love ?
9	And you earthlings probably named it that because it has a very fast orbit. It zips around the sun at around 88 Earth days. A year on Mercury is 88 days that is speedy	سمي هكذا لأنه يدور بسرعة كبيرة حول الشمس وتساوي سرعته 88 يوماً من أيام الأرض العادية يعادل 88 يوماً سريع للغاية	It's called that because it spins around the sun at high speed, and its speed equals 88 of normal Earth days. Its speed is around 88 Earth days.
10	cold because the air is mostly gone	كوكب المريخ بارد فيه تعدم الحياة	The planet Mars is cold and lifeless
11	Made mostly out of gas	صنيفة تتكون من الغاز	Giant made out of gas
12	----	كوكب المشتري حجمه جدا كبير انه اكبر من كوكب الارض بكثير	The planet Jupiter is very big, much bigger than Earth

The episode begins with Jet inventing a game in which he and his friends roleplay the Solar System. Jet takes on the role of the sun, which he describes as a star, as illustrated in Example 1. These lines have been directly translated. Jet then assigns different planets to his friends, who should go around him at different speeds to emulate how the planets orbit the sun. As Mercury is the fastest, Jet instructs this friend to run in Example 2, and because Venus is slower, he tells her that she can walk in Example 3. While the lines regarding the different speeds were translated directly, the instructions for running and walking were not rendered accurately. Representing the different orbit speeds through running and walking simplifies and grounds the concept for the young target audience, which the translators disregarded when they made slight changes to the translation.

Once one of the kids is assigned to the planet Earth, he begins to list some of its features in example 4, such as its oceans, glaciers, and forests. These features are translated directly, aside from glaciers, which are approximated as rivers. However, when the other kids chime in and mention its breathable atmosphere and the millions of species that inhabit it, what can be described as translation errors occur. “Breathable atmosphere” is reduced to simply atmosphere, which means that the comment is no longer describing one of Earth’s most distinguishing features but a fact that applies to all planets and some other bodies in our solar system. The next error is the rendition of “millions of species” as “space creatures,” which is what aliens are referred to in Arabic. Although it could be argued that since this line is uttered by the alien Jet, from his perspective, Earth creatures are alien. This divergence from the original phrasing creates unnecessary confusion for young viewers and obscures the idea being

portrayed; that is, Earth is home to a vast number of species.

Translation is often seen as approximating meaning; however, in some cases, the function is also essential. In the case of educational and informative children's series, the intent is to teach children about various fields in a simplified manner; thus, if these features are lost in translation, the product loses its essence.

Next, there is a gap in the terminology. The original show aims to teach viewers basic jargon regarding the solar system. For instance, the word orbit is used in Example 5, which is associated with planets revolving around the sun. The term has many near-synonyms; however, in the context of planets, it is typically used as a form of collocation. The meaning becomes clear through its use in the game where Jet tells the other children to go around him, which visualizes and paraphrases the meaning. Thus, when the character describes this action as an orbit, the word is associated with its meaning in the viewer's mind. In Arabic, there are no specific collocations or separate words to refer to an orbit. Instead, it is referred to as the generic term "spin." This means that Arab viewers only learn about the process, unlike English-speaking viewers, who learn about the process and gain vocabulary. Thus, the definition is omitted when the character finally states, "orbit, that means go around," in example 6. A similar issue was also observed in the term solar system. The English term refers to the sun, and the scientific term "solar" is derived from Latin origin. In Arabic, there is no separate scientific term, and the solar system is simply referred to as the "sun system." In the original English version, the youngest kid asks what "Solar system" means in example 6 as the term is unfamiliar, to which Jet explains that "solar means sun" and the solar system refers to the sun and the objects that revolve around it. In Arabic, because there is no difference between the scientific term and the generally used term referring to the sun, the line is redundantly rendered as "sun means sun, and the sun system revolves around the sun."

Another terminology-related gap stems from etymology, which is evident when characters discuss the names of some planets. The English name for Mercury comes from a fast Roman god with winged feet, as stated by one of the characters in Example 7. Another characteristic relates to the speed at which a planet orbits the sun. The Arabic name for the planet is also based on its speed but is not connected to the Roman god. Instead, it is derived from the base *درط*, which means to follow or be swift. The dub, however, retains its association with the god Mercury despite translating the planet's name into its unrelated Arabic name. Furthermore, in the form of localization, the word god is substituted with hero because most Arab countries are majority Muslim countries that are against exposing children to polytheism, which goes against their beliefs. This treatment is also applied in Example 8 to the second planet, Venus, as the character states it is named after the Roman goddess of love. In the Arabic dub, the character states that the planet's name means "the kingdom of love," despite the Arabic name being unrelated to love and instead associated with its image, beauty, and brightness. Example 9 also includes a slight change, which results in the loss of an additional piece of information that relates the speed at which a planet orbits the sun to the length of that planet's year.

Finally, each episode of Ready Jet Go features a song about the topic of the episode. This episode included a song about planets. It lists the names of the eight planets and provides facts about each planet. Translating songs adds an additional layer of challenge in the dubbing process, as the rendition must also comply with the musicality and tunability of the original song so that the translation can be

sung to the original music. This means that translators had to convey the information provided in the source text with additional restrictions.

Most of this information was rendered. However, a few bits were sacrificed because of time and musical restrictions. For instance, the English version numbered the planets as they listed them. However, counting was dropped from the Arabic version. Other changes have appeared in the description of the fourth planet. The original lyrics in Example 10 state that Mars is “cold because the air is mostly gone.” This hints at its thin atmosphere, unable to hold onto the sun’s heat. The Arabic lyrics make no reference to the planet’s atmosphere and instead describe it as “cold and lifeless.” The fact that it is lifeless is not unique, as most planets in the solar system cannot support life. There were also changes in the descriptions of the gas planets in Example 11, where the lyrics “made mostly out of gas” were changed to “made out of gas.” This slightly alters the meaning and misrepresents scientific facts. Finally, there was a modification to the description of Jupiter and its size in Example 12. The English lyrics mention Jupiter’s “Great Red Spot,” providing an extra fact about the planet. The lyrics also mention how three Earths could fit in that space alone, and the Arabic lyrics simply state that the planet is much bigger than Earth, leaving out some of the factual elements provided in the source text.

This show revolves around astronomy and thus contains scientific facts about space and planets. This included the names of the planets, descriptions of their atmospheres, and physical information, such as their speed or size.

Generally, when it came to facts regarding measurements, numbers, and sizes, there were no major issues in translation, and these areas were rendered accurately and directly. However, there were instances of omission, paraphrasing, and substitution that resulted in the loss of information and its educational value. Most of the issues stem from linguistic and cultural aspects, including terminology and etymology.

This translation indicates that when scientific facts are referred directly to the source text, they are most likely to be maintained in the target text. However, some translation choices may result in a loss of information. This shows that translators do not always prioritize the educational aspects of ST over other translation trends.

Linguistic aspects proved to be more difficult to render, as they are not as universal as scientific facts. Because each language has its own history and rules, the direct transfer of terms is not always possible. Especially in cases where both meaning and etymology are discussed, even when words are equivalent in meaning, they may not share the same root and derivation.

Finally, culture and religion also affected the translation sources. This highlights that the translation is an adaptation for the new audience and caters to what they are expected to accept.

4.2. Wild Kratts

Wild Kratts is an animated series created by and featuring two zoologist brothers, Chris and Martin Kratt. This series teaches children about different wild animals and their characteristics. In the first season’s second episode, the brothers and their team visited the Australian outbacks. The episode focuses on koalas but features other animals native to the area, as shown in Table 3. The program was translated into two channels that handled the materials distinctly.

Table 3: Wild Kratts

No.	ST	Aljazeera Kids	Literal Translation	Zaatar	Literal Translation
1	It's a eucalyptus forest oasis right on the edge of the Australian Outback Forest.	واحدة غابة كينا على اطراف غابة أسترالية النائية	Cinchona forest oasis on the sides of the remote Australian forest.	واحدة غابة كينا على حافة الغابة الأسترالية النائية	Cinchona forest oasis on the edge of the remote Australian forest.
2	but we're up against one of the biggest, baddest deserts of the planet, the Australian Outback!	نحن امام اكبر و اسوأ غابة على الارض الغابة النائية	We're in front of the biggest and worst forest on Earth, the remote forest	اسوأ السحاري سمعة المناطق النائية الأسترالية	The desert with the worst reputation the Australian remote area
3	Only two inches of rainfall a year. Daytime temperature, 102°F ,	خمس سنتيمترات فقط من المطر سنويا	only 5 cm of rain yearly	خمسة سنتيمترات من الامطار في السنة فحسب درجة الحرارة في النهار تساوي تسعة و ثلاثين درجة	Just 5cm of rain in a year The temperature in the day is 39 degrees
4	Like the thorny devil!	عظاءة	Lizard	عفريت شانك	Horny goblin/demon
5	Dingo	كلب بري	Wild dog	الكلب الأسترالي	Australian dog

As the episode features the Australian Outback as its main focus, it is quickly introduced in the dialogue when a character points to the eucalyptus oasis on its edge in Example 1. This line shows the first instances in which the culture was not transferred accurately. Both renditions use paraphrase to transfer the concept of the outback. Although these renditions may be correct or align with how it is typically referred to in Arabic, they lack the specificity of the ST. Furthermore, both versions mistranslate eucalyptus as cinchona despite their repeated relevance to the episode and its setting. Moreover, the Aljazeera Kids’ translation contains another mistranslation related to the setting in Example 2, as the Australian Outback Desert is incorrectly rendered as a “remote forest.” Zaatar’s translation, however, accurately represents the outback as an Australian desert.

Domestication can be observed in the translation of the measurements in Example 3. When the Kratt brothers discuss the climate of the outback, they provide the temperature in Fahrenheit and the rainfall in inches. In both translations, these facts are converted to a metric system that is more familiar to Arab audiences.

This episode included Koalas, thorny devils, and dingoes as featured animals. When it came to the translation of the names of these animals, only “koala” was translated directly with the borrowed term. In contrast, the translations for horny devil in example 4 and dingo in example 5 were insufficient. In Aljazeera Kids’ translation, thorny devil was translated with calque in addition to the use of euphemism, as the devil was rendered with a near synonym with less religious connotations. Zaatar’s translation, on the other hand, used the hypernym lizard, reducing the scientific and cultural information provided in ST. Neither rendition reflected the referent fully and clearly. Both translations fell short in translating the dingo. While Aljazeera Kids’ translation reflected the wild nature of dingoes, and Zaatar’s translation reflected its relation to Australia, neither translation represented both facts. Furthermore, both translations sound generic and do not reflect the uniqueness of dingo.

Apart from specific labels, there were no major issues in translating the informative segments of the dialogue. Explanations of different creature features were generally rendered directly, simply, and accurately, retaining the style and content of the ST.

Examining how each translation dealt with the names given to some of the animals by Martin shows that the Aljazeera kids’ translation was more inclined towards domestication, whereas translation B was more likely to retain foreign names. When it comes to the entertainment aspect, like most translations dealing with humor, both dubs struggled to deal with wordplay and puns.

While the translation of Ready Jet Go suggested that the rendition of scientific facts is a direct process that causes little issue, the translations of Wild Kratts showed that this is not always the case. In this series, the translators mistranslated pieces of information; thus, they were not rendered accurately, despite the fact that attempts were made. The main difference between the two groups was the subjects. Wild Kratts features facts on nature and zoology that are not popular in the SWANA region. This means that the facts in this field are not general knowledge, even for adults. This lowers the competency of the translators in handling these terms. This indicates that the educational aspect is not a major priority, as the channels do not hire specialized translators.

Moreover, there were issues with specificity, and some renditions were too generic in comparison to their source text counterparts.

The show also shows how cultural adaptation can occur for multiple reasons. This includes alterations due to social acceptability and modifications made to increase understandability.

4.3. Martha Speaks

Martha Speaks is a show where a dog gains the ability to speak, teaching children new vocabulary and how words may be used in different contexts. Each episode presented a new set of words that were often related to a specific theme. Martha's Steamed episode features weather-related vocabulary, specifically the words heat, scorching, sizzling, broiling, panting, sweat, thirsty, and parched, in addition to the word page and emergency. An Arabic dubbed version aired on Al-Jazeera Kids is presented in Table 4.

Table 4: Martha Speaks

No.	Source Text	Target Text Al-Jazeera Kids	Literal Translation
1	sizzling hot	الحر شديد في الحر	Very hot In the heat
2	Heat/hot	حر	Heat
3	Scorching	حر الشمس حارقة	Hot The sun is burning
4	Not only is it scorching, it's really hot too. Same thing scorching means really hot.	من شدة الحر يكاد الكلب المسكين ان يختنق و يموت قصدتي قد يسبب الحر الشديد اختناق	It's so hot the dog might die! You mean the extreme heat may cause suffocation?
5	Broiling	يختنق	Suffocating
6	Sweat	عرق	Sweat
7	Panting	لا تخرجي لسانك هكذا يا مارثا يلهث انت تتنفسين بصعوبة	Don't put your tongue out like that. Panting Having difficulty breathing
8	You were parched. Parched means really really thirsty.	ظمأة	You were parched. Parched means really thirsty.

In this episode, Martha, her caregiver, and her friend, Helen, find a dog locked in a car on an extremely hot day. They use a variety of words to describe scorching weather. The words range from simple hot and heat, which are translated directly, to more complex words that were not rendered accurately. As the show aims to enrich its viewers' vocabulary, it includes stronger words that can be used in place of intensifiers with basic words, which can improve a person's speaking and writing abilities. Therefore,

this episode includes a variety of near-synonyms that can be used to describe extreme heat events. These words include scorching, broiling, and sizzling.

However, the dubbed version does not contain a complex vocabulary set. Instead, the word sizzling in Example 1 was translated simply as “very hot.” Additionally, the modifier was even left out in one instance of its use, rendering it the same as “hot” in example 2. This results in a loss of translation, as the source and target texts do not present the same level of intensity. The same issue was found in the rendition of scorching as hot in example 3. Since the show aims to teach these words to the audience, it is repeated multiple times throughout the episode. The dub was inconsistent with its renditions as each use was translated differently. Aside from when scorching was rendered hot, it was paraphrased and substituted in the dialogue. In one instance, “it’s scorching” was replaced with “the sun is burning.” Furthermore, there is a moment in the episode where a character explains to the unknown Martha that scorching is a synonym for extreme heat since the show’s goal is to teach vocabulary. In the dub, the contents of the conversation were completely altered and replaced, as shown in Example 4. The final near-synonym broiling in Example 5 received a similar treatment, as it was replaced with suffocating in the first instance of its use and omitted in the other.

In addition to words describing heat, there were other words indirectly related to it, such as sweat, pant, thirsty, and parched. As sweat is a simple word, it was translated directly into Example 6. In Example 7, “pant” appeared multiple times in the episode, and in some instances, it was translated directly, yet this was not always the case. Two of its uses were paraphrased and explicated. The first appearance, when Helen tells Martha not to pant, was rendered as “do not put your tongue out,” and it was later described as difficulty breathing. These renditions are longer and less accurate than direct translation, which is also employed in dub. The rendition of parched in Example 8 was the most accurate for the source text, as it directly translated the word with a word separate from thirsty and retained the conversation that explained its meaning.

As this show deals with language, and its translation contains the most losses, linguistic gaps are seen as a challenge for all translations. Therefore, the translation of a series that revolves around vocabulary and an area of linguistics is especially challenging. This resulted in a shift from edutainment to simple entertainment in the dubbing, as no efforts were made to retain the educational aspects of the series.

5. Conclusion

The analysis showed that the nature of edutainment programs posed a challenge to the translators, as not all of their content was conveyed fully or accurately. The issues in translation include translation loss through oversimplification, substitution, untranslatability, and linguistic and cultural differences. The simplified explanations of processes and functions resulted in the least issues in translation, as they contained no difficult terminology, jargon, or sophisticated linguistic structures that complicated the translation process. In these cases, direct translation is a functional and acceptable option that results in a clear and meaningful rendition.

Regarding facts relating to measurements, although direct translation can provide a technically correct rendition, some amendments could give the audience a better understanding. Thus, the measurements were converted into a metric system through cultural adaptation. This shows how presuppositions on the background information of the target cultures inform the translation, resulting in a shift from the foreign and unfamiliar imperial system used in the United States to a more global metric system.

Cultural adaptation was also present because of differing religious views. Since Arabic-speaking countries are the majority of Muslim countries, many things deemed acceptable by foreign standards are deemed taboo by Arabic networks. Therefore, anything that infringes on the boundaries set by religion and culture is adapted, substituted, euphemized, or omitted.

While the transfer of facts about the properties of something is mostly a straightforward language, transferring specific terminology is more complex. Here, it is no longer a transfer of ideas and notions, which limits the room for variation. Translating some terms may highlight linguistic and lexical gaps. For instance, in English, there seems to be a bigger variation between jargon and scientific language and that of daily use than there is in Arabic, or at least the variety common in dubbing.

Language-related programs and episode segments are the most difficult to transfer because they focus on and expand on various linguistic elements. Since languages differ vastly in many ways, including semantics, etymology, syntax, and lexicon, and because exact equivalence is impossible, the essence of what is being taught may be drastically altered or lost in translation.

The entertainment aspect also proved difficult to render in a few areas, although generally, not much was lost. However, areas involving specific wordings, such as wordplay-based humor and musical numbers, still pose challenges.

Finally, it must be noted that several issues could have been avoided with more care. Watching the series shows that weak translations, linguistic errors, and unnaturalness were present, aside from educational and creative moments. This could be the result of translators underestimating young audiences. The translation choices were made based on the target viewers' age but did not cater to them; instead, they used it as an excuse to provide a subpar product.

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Data availability statements

The datasets generated during and/or analysed during the current study are available from the corresponding author on reasonable request.

Ethical approval

This article does not contain any studies with human participants performed by any of the authors.

Informed consent

This article does not contain any studies with human participants performed by any of the authors.

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