



## Extended Abstract

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### **A Comparative Study of the Childish Tone in the Persian and Arabic Dubbings of the Animated Film *The Boss Baby***

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#### **Introduction**

The tone in children's films should be simple, based on standard language, following standard grammar. It should also have a descriptive and dynamic style, using mostly simple sentences and clear verbs to make it easy for the child to understand. If the tone of dubbed films, the selected words and their combinations, are not comprehensible to the child, the film translator's goal of forming an effective communication will definitely not be achieved. The problem seen in the Persian and Arabic dubbings of the animated film *The Boss Baby* is that the translation team has reduced the possibility of communicating with the Persian and Arabic children by using words and grammatical structures that are different from the childish tone. This feature motivated us to examine the childish tone in the Arabic and Persian dubbings of this animated film and to answer the following questions:

- Considering the adult theme of the animated film *The Boss Baby*, to what extent are the tone of the original film and its Persian and Arabic dubbings in line with the childish tone?
- Which of the Persian and Arabic dubbings of the animation has a more childish tone?

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**Methodology, Purpose and Literature Review**

Due to the wide availability of the animated film *The Boss Baby* in the form of animated series in consecutive years, in this study, its first season including 12 episodes was selected with a purposeful sampling method due to the high number of difficult vocabulary, themes, and grammatical structures in this season. The aim of the study was to explore the characteristics of childish tone in the Arabic and Persian translations of the animated film *The Boss Baby*. For this reason, in the first step, the Arabic and Persian texts of the 12 episodes of the first season of the series were explored, and words or phrases that were thought not falling within the defined framework of childish tone were recorded in separate tables and categorized based on criteria such as simplicity of themes, simplicity of words, simplicity of grammatical combinations and structures, speech patterns, tendency to repetitive verbal patterns, attention to verbal games, and dominance of form over content in linguistic communication (Imam, 2014, p. 110). Finally, the data from both dubbings were compared and the results were summarized based on analogy.

**Discussion**

The study of the tone of *The Boss Baby* indicated that the original version of the animation did not follow the childish tone in many parts, and the most important features violated in the animation tone include violating the simplicity of the themes, violating the simplicity of the vocabulary, violating the simplicity of the grammatical combinations and structures, and violating the principles of speech language. The Persian and Arabic dubbing teams also followed the English original due to technical limitations in matching the text with the image and the mimics of the characters of the story, and in many parts, their tone was beyond the children's understanding. These findings confirm the view of Ghorashi and Aminzadeh (2012), who examined the concept of readability in the translation of children's literature and concluded that choosing vocabulary and structures appropriate to the child's age is very crucial and has a great impact on the readability of children's literature.

The findings of the current study are also in line with the results of Mahdavi Ara and Izy (2019), who showed that the translator faced challenges in translating *The Legends of Al-Nahlat al-Khudra*, such as cultural and linguistic differences between Arabic and Persian, lack of connection between text and image, and neglect of the educational and training goals inherent in the original stories. It seems that the translators of the series *The Boss Baby* have also failed to overcome the linguistic and cultural challenges and to provide a dubbing that is appropriate for the understanding of Iranian children.

**Conclusion**

The results of the present study confirm the importance of the findings of Minutella (2020). By examining the complexities of dubbing children's animation, he showed that various actors and factors are involved in

this complex process, and multiple texts are created, transmitted, and rewritten for various reasons until the final dubbed version is ready and released in theaters and reaches the target audience. This process includes the stages of post-production, distribution, and localization of dubbed products. It seems that the lack of full implementation of these stages has led to the current weaknesses in the Arabic and Persian dubbings of the animated film *The Boss Baby*.

The findings of this study will be useful for dubbing activists and audiovisual translation instructors, familiarizing them with the weaknesses in the dubbing of Iranian animations and reminding them of the limitations and subtleties of using linguistic features in dubbing children's animated films.

Given the scope of the current research, which has focused on the Persian and Arabic dubbings of the animated film *The Boss Baby*, future researchers are advised to examine the challenges of recreating the language and the tone of children in other seasons of this animation and other similar series. Conducting more research in this field will greatly help deepen the results of the current study.

**Keywords:** translation, animation, dubbing, *The Boss Baby*, childish tone

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