Dubbing Disney's *The Lion King* between Modern Standard Arabic and Egyptian Colloquial Arabic: A Multimodal Analysis of Functionality

A DISSERTATION

Submitted to the
Faculty of Humanities and Social Sciences,
Department of Modern Languages,

Swansea University

in fulfilment of the requirements for the degree of Doctor of Philosophy
by

Muneer M. Alalami

Supervisors:
Dr Salwa M. El-Awa - Dr Jun Yang - Dr Alison J. Williams

April 2025

Abstract

This study investigates the efficacy of dubbing as a form of audiovisual translation (AVT) in a diglossic context focusing on its complexities beyond mere language structures. Specifically, it analyses the dubbing practices used in translating the Walt Disney animated film "The Lion King" (1994) into two Arabic varieties: Modern Standard Arabic (MSA) and Egyptian Colloquial Arabic (ECA). Utilising the functionalist approach emanant from Skopos theory and considering the cultural and linguistic diversity inherent in these varieties, the study assesses the functionality of each adaptation. The evaluation of functionality based on Nord's (2005) Translation-Oriented Text Analysis model entails a thorough examination of various linguistic dimensions within the audiovisual content including dubbing strategies, humour transfer, and translational practices. Key areas such as lexical, syntactical, phonological, and socio-cultural aspects are examined to understand the selection of one variety as an adaptation medium in a diglossic region. A comparative analysis between excerpts from the original film and its initial and redubbed versions reveals that the ECA adaptation often incorporates distinctive expressions and phonetics that may pose challenges for non-Egyptian audiences, particularly young children. Structural disparities between the two Arabic adaptations underscore differences in syntax and morphology, highlighting distinct features of ECA compared to MSA. The study concludes by offering insights into the most suitable Arabic variety for dubbing animated films; thus, it aims to enrich the field of audiovisual translation and cultural adaptation.

Keywords: Arabic varieties, Audiovisual translation (AVT), Dubbing, Egyptian Colloquial Arabic (ECA), Functional approach, Intralingual Comparison, Syntactic, lexical, and phonological differences, Modern Standard Arabic (MSA)

Declaration and Statements

Declaration

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

Signed by: Muneer M. Alalami

Date: 01/4/ 2025

Statement 1

This thesis is the result of my own investigations, except where otherwise stated. Where correction services have been used, the extent and nature of the correction is clearly marked in a footnote(s).

Other sources are acknowledged by footnotes giving explicit references. A bibliography is appended.

Signed by: Muneer M. Alalami

Date: 01/4/ 2025

Statement 2

I hereby give consent for my thesis to be available for electronic sharing after expiry of a bar on access approved by the Swansea University.

Signed by: Muneer M. Alalami

Date: 01/4/ 2025

Table of Contents

List of Figures

List of Tables

List of Abbreviations

The abbreviations mentioned below are used throughout this thesis:

AVT	Audiovisual Translation
CBRs	Culture-Bound References
DTS	Descriptive Translation Studies
ECA	Egyptian Colloquial Arabic
MSA	Modern Standard Arabic
SC	Source Culture
SL	Source Language
ST	Source Text
TC	Target Culture
TL	Target Language
TR	Target Recipient or Target Audience
TT	Target Text

Comparative Phonetic Inventory of Modern Standard Arabic (MSA) and Egyptian Colloquial Arabic (ECA) with IPA Transcriptions

The following table presents a comparative analysis of the phonetic features of MSA and ECA. Drawing on the works of Janet C. E. Watson (2002) and Kees Versteegh (2014), this comparison outlines the consonantal and vocalic inventories of both varieties, highlighting their respective IPA representations alongside the corresponding Arabic letters or diacritic markers. The IPA symbols are retrieved from *Handbook of the International Phonetic Association* (1999).

This analysis serves as a foundational reference for the discussion on Arabic phonology and dialectal variation within the scope of this thesis.

Phoneme Type	IPA Symbol	Arabic Letter / Symbol	Modern Standard Arabic (MSA)	Egyptian Colloquial Arabic (ECA)	Notes
Consonants	/b/	ب	Present	Present	No change
	/t/	ت	Present	Present	No change
	/θ/	ث	Present	/t/ or /s/	/θala:θa/ → /tala:ta/
	/dʒ/	ج	Not standard	Present	Realised as /g/ in MSA; /dʒ/ in ECA
	/ħ/	ح	Present	Present	No change
	/x/	خ	Present	Present	Slight change
	/d/	د	Present	Present	No change
	/ð/	ذ	Present	Realised as /d/ or /z/	ذهب /ðahab/ → /zahab/
	/r/	ر	Present	Present	More trilled in MSA
	/z/	ز	Present	Present	No change
	/s/	س	Present	Present	No change
	/ʃ/ or / š/	ش	Present	Present	No change
	/sˤ/	ص	Present	Present	
	/dˤ/	ض	Present	Present	Some articulation changes
	/tˤ/	ط	Present	Present	
	/ðˤ/	ظ	Present	Present	May sound closer to /dˤ/
	/ʕ/	ع	Present	Present	No change
	/ɣ/	غ	Present	Present	No change
	/f/	ف	Present	Present	No change
	/q/	ق	Present	Realised as /ʔ/	قلب /qalb/ → /ʔalb/
	/k/	ك	Present	Present	No change
	/l/	ل	Present	Present	No change
	/m/	م	Present	Present	No change
	/n/	ن	Present	Present	No change
	/h/	هـ	Present	Present	Often breathy in ECA
	/p/	(foreign) پ	Not native	Appears in loanwords	
	/v/	(foreign) ڤ	Not native	Appears in loanwords	

Short Vowels	/a/	َ (fat'ḥa)	Present	Present (more centralised)	Becomes [æ] or [ɛ] in ECA
	/i/	ِ (kasra)	Present	Present	Often becomes [e]
	/u/	ُ (ḍamma)	Present	Present	Often becomes [o] or [ʊ]
Long Vowels	/ʔ/	ء / ا / ـا	Present	Present	Sometimes diphthongised
	/i:/	ي / ـي	Present	Present	Often fronted
	/u:/	و / ـو	Present	Present	Often becomes [o:]
Diph-thongs	/aj/	أي	Present	Realised as [e:]	Monophthongised in ECA
	/aw/	أو	Present	Realised as [o:]	

Acknowledgement

Dedication

To Refaat Alareer, his homeland, and fellow martyrs…

Introduction

It is a well-established belief that translation today goes far beyond conveying textual meaning. What makes translating audiovisual content more sophisticated than translating plain texts is that in films meaning can be conveyed via different modes. The graphics, lighting, character movements, gestures and other occurrences known as kinesics add to the context in one way or another; not to mention sound effects, music, register, tone, pace, and formality of speech. Since the task of translating of films is not only confined to 'words on paper', direct semantic and syntactic equivalence could be inadequate for some text types. In other words, the translators have to deal with extra-textual or unspoken meaningful units. Therefore, the term intersemiotic translation is thought of as closely related to translation for media purposes (audiovisual translation being a type thereof), whereby non-linguistic means of communication coexist with linguistic ones (Bogucki, 2016, p. 40). Unlike traditional translation, which is monosemiotic with no illustrations, audiovisual translation, which is intersemiotic, is difficult to translate due to its nature (the involvement of audio-verbal, audio-nonverbal, visual-verbal, and visual-nonverbal signs).

Chaume (2012, p. 2) introduces the term of Audiovisual Translation (AVT) as an academic concept that is slowly penetrating both the old and new sound and image post-production markets. The idea in itself seems noble and helpful; yet according to Cintas (2009, pp. 8-9), it is an activity that perpetually involves conscious acts of selection and manipulation at several levels: linguistic, cultural, religious, economic, political or other. In part, this research attempts to address ideological and socio-cultural aspects affecting the translation and dubbing procedure such as any restrictions, manipulation and/or any other methods that the practitioners employ in the Arabic adaptation of animated films. Linguistic transfer, regardless of the utterance medium[1], occurs within a sociocultural and historical context. The transference then is confined by numerous factors such as the institutional environment that places its own constraints on the process. Thus, most of the supportive arguments I intend to present revolve around sociocultural rules, the cultural turn, AVT, dubbing, film language as a genre, transferring humour, and translator's behaviour. Each one of them reflects on several crucial

---

[1] In AVT, the term 'medium' refers to the channel or platform through which the translated content is presented to the audience. Examples of mediums in AVT are Television and cinema. (see Díaz-Cintas, J. (2009). Audiovisual translation. *The Bloomsbury Companion to Language Industry Studies*, 209.)

academic arguments that require detailed examination. The central issues of this research link sociolinguistics and AVT.

The main body of the literature review provides a sociolinguistic background about the two Arabic varieties in question that will help identify the following concepts in relation to translation: linguistic variance, ideological differences, and audience design. It will be followed by an account of the visibility of such issues in the corpus of the study. The literature review also considers some of the theoretical framework of existing adaptation and dubbing parameters on how to deal with similar issues. Additionally, the field of sociolinguistics will be central in explaining the literature relating to translation theory in relation to audiovisual translation; how theory and practice interrelate and the effect of the theory of translation on the quality of audiovisual transfer. In the following section, I discuss the research problem, directorial questions, significance, design, corpus, and structure.

0.1 Research Subject

Children across the world increasingly consume audiovisual content, and Arab children, like their global peers, are significant target text recipients (TRs). The demand for entertaining and culturally appropriate media that aligns with audience expectations has made the dubbing of animated films into Arabic a growing field of scholarly interest. Arabic, as a diglossic language, presents unique challenges in translation due to the coexistence of multiple linguistic varieties. This study investigates the Arabic dubbing of Disney's animated film *The Lion King* (1994), which serves as the source text (ST), focusing on its two Arabic adaptations as target texts (TTs).

The Walt Disney Corporation is a global leader in entertainment and reported an annual gross revenue of 82.7 billion US dollars in 2022 (Stoll, 2023), underscoring its extensive influence on international audiences. Disney's media productions are known for their emotionally resonant narratives and wide-ranging appeal, which allow them to transcend cultural and linguistic boundaries. In many Arab countries, particularly in more conservative regions such as the Gulf, there have been longstanding efforts to regulate foreign cultural content and to promote national productions through the encouragement of indigenous media. Translated content, including children's animations, has often been expected to conform to target culture (TC) norms, with censorship frequently replacing nuanced cultural adaptation (see Sections 2.4 and 2.5). However, the advancement of digital technologies and the proliferation of online platforms have reduced the effectiveness of such control measures. The

continued popularity of Disney's animated films across the Arabic-speaking world has motivated the establishment of regional subsidiaries, such as Disney Arabia, reflecting both strategic commercial interests and the emotional connection formed by audiences with familiar characters and narratives.

Unlike literary texts, audiovisuals convey more than words to the recipients. Speech, paralinguistic, and nonverbal features (semiotics [2]) altogether add up to create a more sophisticated network of meaning; thus, films are described as multimodal texts. Most of the films produced by Disney are considered humorous with frequent occurrences of language-play where the creator of the dialogues exploits the SL to its maximal linguistic system. In his seminal text, Areas and Methods of Audiovisual Translation Research, Lukasz Bogucki (2016, p. 11) devoted some attention to the vast channels of meanings that can be transferred through the connection of these channels with their culture. He thinks that "translation is no longer defined operation on texts in the traditional sense. While embarking on a detailed discussion on the notion of text outside the scope of the present work, I emphasise the fact that "a text is not a vessel into which meanings are poured for transmission to others, but a structure (or a 'system signification') by which meanings are produced within a cultural context" (Bertrand & Hughes, 2005, p. 173). Gottlieb (2005, p. 3) defines a text as "any combination of sensory signs carrying communicative intention;" thus, he favours a very broad, interdisciplinary approach for translation.

Production companies such as Disney strives to adapt films for local audiences by balancing cultural relevance with the universal appeal of its stories. When *The Lion King* was first dubbed into Arabic, it was done in Egyptian Colloquial Arabic (ECA), a dialect widely understood and appreciated across the Arab world. However, due to the use of Modern Standard Arabic (MSA) in media, formal contexts, and education, the demand for this Arabic variety grew in the region, resulting in Disney's decision to redub the film in MSA for broader accessibility. This shift raised concerns among many viewers about the cultural and emotional resonance of the film, as MSA may sound formal or distant compared to the more colloquial and familiar ECA. The two versions of Arabic adaptations have been received differently. While the ECA version of *The Lion King* was well-received by Arab audiences, the recent MSA redub has sparked debate (Di Giovanni, 2016; Soliman, 2024). This study will compare

---

[2] Semiotics is the study of signs and symbols and their use or interpretation; in this study it means nonverbal features. (see Malmkjær, K. (Ed.). (2018). *The Routledge handbook of translation studies and linguistics*. London and New York: Routledge.)

these two versions of the same film in order to formulate a pattern and offer insights for future dubbing practices in the Arabic world, considering both linguistic and cultural implications.

Audiovisual transfer is described as both multimodal and multimedial, deploying a variety of semiotic modes[3] like language, image, music or perspective, delivered to the viewer through several media (Pérez-González, 2009). Therefore, audiovisual translation practitioners and researchers must not neglect the visual meaningful codes. These codes or filmic messages are delivered via four semiotic channels (Zabalbeascoa, 2008):

1. image (the visual-nonverbal channel), i.e. the moving pictures,
2. writing (the visual-verbal channel), including displays (neon signs, road signs, billboards...) and captions (credits, signboards, notices, burnt-in captions, top titles, subtitles),
3. sound (the aural-nonverbal channel), including music and effects (both on-location and added in post-production,
4. speech (the aural-verbal channel), i.e. dialogue.

In Disney animated films, these channels are loaded. Altogether they make up the film and its meaning. Therefore, it is essential for the translators not to overlooked these crucial semiotic elements in any given adaptation.

0.2 Research Motivation and Objectives

The motivation behind this research stems from a deeply personal experience that introduced me to Disney's animated films at a young age. Growing up with a love for these films, I developed an early interest in languages and translation. As a trilingual individual, I enjoyed comparing specific aspects of animated films—such as songs, puns, and dialogue—across three languages: the original English, French, and Arabic in the ECA. This experience of watching the same film in multiple languages sparked my curiosity about how translation choices and cultural nuances could shape the audience's perception of a film. The specific impetus for this study came when I first encountered a new adaptation of my all-time favourite film, *The Lion King*, which had been redubbed into MSA. Having grown up watching the ECA

---

[3] Semiotic modes are different systems for meaning-making, or possible "channels" (e.g. speech, writing, images) (see Malmkjær, K. (Ed.). (2018). *The Routledge handbook of translation studies and linguistics*. London and New York: Routledge.)

version, I immediately noticed distinct differences between the two adaptations. These differences were not just in the spoken language but in various other aspects, including the translation strategies used by the MSA translator, the employed voice acting techniques, the deletion or modification of certain scenes, and even the manipulation of the original text to better suit the MSA audience.

As I compared the two versions, I began to recognise that each adaptation of the film brought its own set of strengths and weaknesses, with some choices enhancing the viewing experience and others potentially diminishing it. For instance, while the ECA version resonated more authentically with my cultural expectations, the MSA version offered a broader linguistic reach but, at times, seemed to lack the emotional immediacy that the ECA version conveyed. These initial observations prompted me to delve deeper into how translation practices, voice direction, and cultural considerations influence the reception of animated films in different Arabic dialects. The idea to run a thorough analysis of each adaptation became an objective that needed to be attained empirically as worthwhile endeavour. Thus, this study seeks to delve into the intricacies of different dubbing practices employed in adapting a specific *Walt Disney* animated film into two distinct Arabic linguistic varieties, namely MSA and ECA.

Another objective of this research is to examine how linguistic, grammatical, and phonological differences between MSA and ECA influence the dubbing process and the overall quality of film adaptation. This research will also present substantial evidence from the previous film adaptations of this mistreatment of the other channels of expression at the expense of the verbally expressed component of the films. Furthermore, the study aims to assess both the fidelity of the adaptations in conveying the original film's content and essence, as well as its functionality in meeting the needs of the target audience, namely the viewers or recipients (TRs) of the dubbed films. In addition, the research will analyse the execution of the dubbing, evaluating how well each adaptation aligns with the visual and auditory elements of the original film. This will include an examination of previous film adaptations, providing evidence of how the mistreatment of semiotic channels—particularly at the expense of verbal components—has affected the quality of the dub. Another key focus of this research is the assessment of the translation and dubbing techniques used in the selected adaptations, as well as in similar productions, in order to identify patterns or shortcomings in the adaptation process.

Thus, this research seeks to contribute to the field of translation studies, particularly in the realm of dubbing animated films especially into Arabic. By comparing two existing dubs of the same film, *The Lion King* (1994), in MSA and ECA, and considering linguistic,

grammatical, cultural, and functional aspects, it aims to provide a comprehensive analysis of the challenges and opportunities in this unique domain of translation and adaptation. Of these challenges are the differences between dialects, the balance between formal and informal tones, and the need to preserve both meaning and emotional impact. These diversities present unique opportunities for creative adaptation, cultural engagement, and broader market appeal. Consequently, this research will further explore these dimensions, providing a nuanced analysis of how dubbing can shape the reception of animated films in the Arab world.

0.3 Research Questions and Hypotheses

The research questions in this study focus on the overall creation of previously dubbed animated films and accentuate several issues in a cultural point of view and how they in turn reflect on the viewer. This research seeks to answer the following overarching question:

Which linguistic variety, Modern Standard Arabic (MSA) or Egyptian Colloquial (EC), is more functional in translating animated films? Why?

To thoroughly investigate which linguistic variety, MSA or ECA, is more functional in translating animated films, several **sub-questions** need to be addressed:

1. What are the restrains which make either variety less of a suitable resort?
2. How is meaning conveyed in an animated film and how can it be translated?
3. To what extent could linguistic features of either variety hinder the functionality of the Arabic adaptation?
4. To what extent are ECA and MSA different in terms of phonetics and lexical choices? How might any shifts or changes affect the meaning?

The first sub-question aims to identify the specific limitations and challenges associated with each variety. The second explores the mechanisms of meaning transfer in translation. The third examines potential obstacles posed by linguistic characteristics. Sub-question four seeks to understand the impact of linguistic differences on translation fidelity and clarity. Addressing these sub-questions will provide a nuanced understanding of the functional suitability of MSA and ECA in translating animated films.

This thesis comprises five empirical hypotheses that will be tested by observation and examination. First, the sociolinguistic differences between MSA and ECA might make one of the two varieties more functional for the adaptation of animated films especially in terms of choosing certain lexical items. Second, the complex audiovisual layers of the animated film

might result in differences between the two adaptations. Third, different strategies of conveying the verbal and non-verbal components might result in variations between the two adapted versions. Fourth, since translation is based almost entirely on linguistic symmetry between the ST and the TT, the degree of the functionality of the Arabic adaptation might differ as a result of the linguistic features of each variety. Fifth, the phonetic shifts of vowel and consonant sounds in one variety in comparison to its standardised one can change the meaning, which in turn, might send different educational and cultural messages.

By answering these questions, I aim at exploring the cultural and linguistic factors that affect dubbing Disney animated films into Arabic by examining two adaptations in two varieties. Furthermore, the results will enable the researcher to assess cultural and ideological interventions that "negatively" affect the dubbing of animated films into Arabic and Eventually, the findings of the research will hopefully help the stakeholders (viewers, dub creators, distributors, and the general audience) comprehend the feasibility of each variety and exploit it to the maximum.

0.4 Research Significance

In response to the growing need for wonderfully entertaining content for children, adolescents, and family as whole in the Arab world, many researchers and institutional interest in the field of audiovisual translation has surfaced. The ongoing debates on almost every platform (social, scientific, educational, etc.) inspired a few researchers to have a thorough, yet more comprehensive consideration of the dubbing process of such content. It is a well-established fact that translation today requires more than rendering linguistic units into their equivalent ones as values, ideas, and even beliefs are transferred smoothly from a source to a target. Many issues will rise when such values oppose or differ from those of the recipients. This fact is particularly apparent in the translation of audiovisual content. The understanding of this particular issue and attempting to tackle it scientifically will be of great use for the translator, professionals who focus on children's literature, families whose children watch dubbed films, and to and society as whole.

Today's digital technology facilitated access to all sorts of media in an unprecedented way. Notwithstanding the growth in the youth population in the Arab world, competition between production companies is fierce. This situation can lead to the improvements of quality by providing satisfactory products that guarantee a worthy market share thus the flow of profit. Sánchez (2004) quoted in (Al-Jabri, 2017, p. 2) believes that the production of subtitling and

dubbing increased with the advent of DVD and digital and satellite television. By the same token, Cintas (2012, p. 281) warns against minimising the impact of AV media and its translation in the articulation of cultural concepts saying that translating only the linguistic aspect of audiovisual content, without taking into account the additional information conveyed through audio and visual elements, would be a significant oversight. Given the central role audiovisual productions play in today's society, they serve as an effective and influential medium for conveying not just factual information, but also underlying assumptions, moral values, societal norms, and stereotypes. This is one of the key reasons why they merit in-depth study and analysis. This undeniable role of media casts a sense of responsibility on all parties involved in the production and reception on AV content for children. Translators will always find themselves caught in this dilemma; they need to stay as faithful as possible to the ST while effectively producing an equivalent that respects the values of the TR "the functional needs and cultural expectations of the target reader need to be taken into consideration if the translation act is to be accepted or successful" (Gambier, 2018, p. 45).

Most of the work done in terms of translating audiovisual content from English into Arabic compares dubbed and subtitled versions of the same production. Alkadi (2010) and Yahiaoui et. al. (2020) implemented a comparison between these branches. This research is keen on identifying the ability of two different linguistic varieties or mediums to deliver the most functional dub bearing in mind the linguistic and cultural contexts. An important term in this thesis is 'multimodality,' which refers to the use of multiple communicative modes (e.g., language, image, sound) and their interaction in conveying meaning, which is essential to analyse how translations function across different linguistic and cultural contexts. In this thesis function refers to the effectiveness of the translation in achieving its intended communicative goals with the audience, considering clarity, engagement, and fidelity. By analysing an existing adaptation of a single film dubbed into two Arabic varieties, we can assess functionality (see section 1.4 for a detailed discussion of functionality) of translating several linguistic elements such as puns and double entendres, sarcasm, irony, jargon, metaphors, and lyrical texts (songs). Furthermore, it could be one of the pioneering studies that overlooks the culture-bound references (CBRs) between the ST and the TT and focuses merely on dubbing while delivering a comprehensive comparison between the two linguistic varieties of the same content. This research will adapt a comparative analysis of the elements found in the original production of one animated film and its Arabic adaptations in MSA and ECA. Several translational techniques have been employed by translators over the years, and many factors, such as

ideological ones, led to subversion and manipulation at different levels. What this research aims to present is a detailed examination of those strategies, defend the appropriate ones, and suggest alternative measurements and translations where there has been a distortion of meaning or excessive subversion from it. Figure 1 below is a simple presentation of the study process where each significant word, phrase, or sentence (unit) of the ST is regarded within its context:
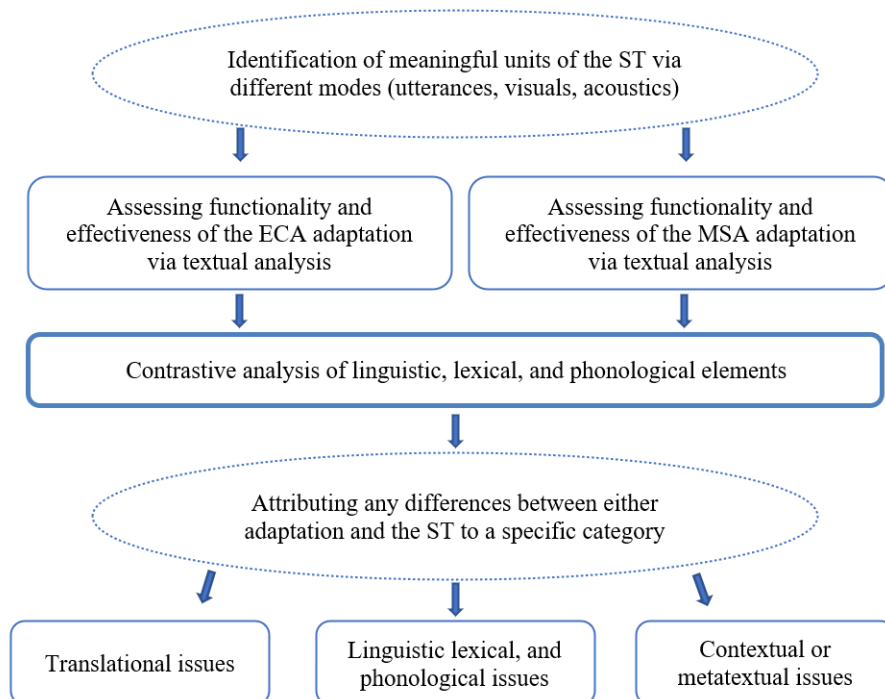
Figure 1: Selected corpus contrastive analysis mechanism (target vs source & target vs target)

Figure 1 illustrates the film analysis process. It begins with the identification of meaningful units in the ST, encompassing various modes such as utterances, acoustics, and visuals. Both Arabic adaptations are assessed through textual analysis to determine their functionality and effectiveness. This analysis examines how faithfully each adaptation conveys the ST meaning while ensuring relatability for the target audience. The next step involves a contrastive analysis of linguistic, lexical, and phonological elements, identifying and categorising differences between each of the two adaptations and the ST into three key areas: translational issues; linguistic, lexical, and phonological issues; and contextual or metatextual issues.

The findings underscore both the strengths and limitations of the Arabic adaptations. While they exhibit a reasonable degree of functionality within their respective contexts, significant gaps remain, particularly in terms of loyalty to the ST and relatability for the target audience. Differences often arise due to translational challenges, linguistic or phonological discrepancies, and shifts in contextual or metatextual meaning. By identifying these issues, this

research aims not only to evaluate the adaptations but also to propose a practical model that supports more accurate and contextually sensitive translations for future works. Such a model will address the nuances of functionality, ensuring fidelity to the ST while meeting the needs of diverse audiences. One crucial task to the overall work in this research is the ability to present a persuasive assessment of the dubbing methodology adopted in the productions in question. The translators, who often find themselves caught in the middle of the theoretical quarrel that dictates faithfulness to the source and preserving its aesthetic appeal while offering a respectful product for a completely different audience than the one it was designed for, will hopefully find this work very useful. This research is an effort to closely identify translation practices to maintain the functionality of dubbing animated films for Arab audiences. It builds on what is already established and investigates the issue of linguistic variety in Arabic in light of AV translation.

The research targets the viewers of the Arabic-dubbed animated films, including Arabic speakers across different countries, each with varying degrees of familiarity with MSA and different regional vernaculars (like ECA). Thus, what this research brings about is the magnitude of cultural difference evident in the translation shifts apparent in the two adaptations at hand not only against the source culture (SC), but also within the same target culture (TC) and its linguistic framework, the Arabic language and its varieties.

0.5 Research Design

The main aim of this research is to identify the most functional approach to dubbing AV material for Arab audience. This involves a detailed analysis of the linguistic features of two Arabic varieties. This entails describing the translational strategies applied by the translators of each adaptation. Then these strategies will be attributed to their recurrence in each adaptation in order to identify the effect of employing either variety in producing a functional dub and which possesses more ability preserve the meaning in each film.

Munday (2016) explains how, using 'the map' proposed by James S. Holmes's Map (1988), lays the foundation of empirical understanding of research methodology in descriptive translation studies. This research in its analytical part adopts the descriptive translation studies and the first two of its three branches: product, function, and the process-oriented studies. **Product-oriented** Descriptive Translation Studies (DTS) examine existing translations. This may involve the description or analysis of a single ST–TT pair or a comparative analysis of several TTs of the same ST (into one or more TLs). These smaller-scale studies can build up

into a larger body of translation analysis looking at a specific period, language or text/discourse type. By **function-oriented** DTS, Holmes means the description of the 'function [of translations] in the recipient sociocultural situation: it is a study of contexts rather than texts.' Issues that may be researched include which texts were translated when and where, and the influences that were exerted. For example, the study of the translation and reception of Shakespeare into European languages, or the subtitling of contemporary cartoon films into Arabic. Holmes terms this area 'socio-translation studies.' Nowadays it would probably be called the sociology and historiography of translation. It was less researched at the time of Holmes's paper but is more popular in current work on translation studies. **Process-oriented** DTS in Holmes's framework is concerned with the psychology of translation, i.e. it is concerned with trying to find out what happens in the mind of a translator. Work from a cognitive perspective includes think-aloud protocols (Munday, 2016, pp. 16-18). Accordingly, this work adapts both the product-oriented and function-oriented DTS as for the third branch it would serve research concerned with the didactics of translation. In order to validate the assumptions presented here, the researcher will apply these methodological procedures by means of:

1. Employing descriptive translation studies and the functionalist approaches in Audiovisual Translation (AVT) to study the methodological issues and cultural implications that may cause misfunction in the delivery of the Arabic adaptations or diversion in meaning. That can be traced by generally comparing the original script's function with that of the translations and for each translational unit while bearing in mind the audiovisual layout. Many scholars such as Chaume (2018), House (2016) and Nord (2018) laid out guidelines governing such an investigation.

2. Shedding light on the translation and dubbing of main linguistic features of the film's script 'text' with more emphasis on humorous language (puns and double intenders, idiomatic expressions, sarcasm, irony and jargon) in each version of the film and how functional their Arabic dubs are, especially in respect of: Figurative language (idioms, proverbs, and metaphors), titles and names, and some culture specific references. For this purpose, a textual functionality model of analysis is integrated with a multimodality[4] description model to be applied on the two Arabic adaptations of a

---

[4] Multimodality in AVT refers to the use of multiple modes or channels of communication (such as visual**,** linguistic**,** auditory**,** and non-verbal elements) to convey meaning in an audiovisual text. (see

single AV production. Each film will be analysed thoroughly in order to identify then compare the overall function of each segment against the original.

3. A framework to examine the positive and/or negative links between the two adaptations to from an intralingual point of view. This entails contrasting the two Arabic dubs against one another in order to identify which is more coherent, relatable, and capable of preserving the original intended meaning.

4. Combining all three 'layers' of the film (textual, contextual, and multimodal) in an overall analytic model that will present a comprehensive assessment upon which the makers of such adaptation can rely on for making futuristic productions.

The next section illustrates the magnitude of the animated films of Walt Disney and the significance of the chosen film in particular. Having outlined the research significance and its design, the next step is to examine the corpus used in this study. The corpus consists of two versions of *The Lion King*—one dubbed in ECA and the other in MSA—which will serve as the primary data for comparison and analysis.

0.6 The Corpus

The data of this study were taken from two Arabic adaptations of the eighty-eight-minute-long film *The Lion King*, produced by Buena Vista Pictures and directed by Roger Allers and Rob Minkoff (1994). Under direct licensing from Disney 'Disney Character Voices International Inc.', Essam El-Sayyed directed the first Egyptian Arabic adaptation in 1994. The ECA adaptation of the film was the second *Disney* animated film to be dubbed into Arabic after *Snow White* in the 1990s for it is widely understood across the Middle East. In 2004, the second version was produced also in the ECA with improved lines and few changed expressions. The scenario and all six songs were translated then technically edited to sound natural. This process is essential in achieving acceptance; according to Gillian Lathey (2009, p. 31), successful writing and translation are characterised by "the fine balance of affective content, creativity, simplicity of expression and linguistic playfulness." Almost a decade later, Disney Character Voices International commissioned a Amal Abdullah and a Lebanese studio to produce a redubbed version that was aired in 2013 on Jeem, Al Jazeera Channel for Children (JCC), and Majid — Qatari and Emirati children's channels. Both of the adaptations are also available

Gambier, Y. (2023). Audiovisual translation and multimodality: what future?. *Media and intercultural communication: a multidisciplinary journal.*, *1*(1), 1-16.)

online by tens of hosting websites. In this version, MSA (a high-level variety of Arabic) was used for the adaptation.

The film tells the story of Simba, a young lion who must navigate the challenges of growing up, assuming his rightful place as king, and overcoming the betrayal of his uncle, Scar. *The Lion King* explores themes of leadership, responsibility, and the circle of life. These filmic themes are also continental hence the main idea of the film is Shakespearean (based on Hamlet). The dubbing process needs to balance the universal and African elements—like names, music, and cultural symbolism—while ensuring that the universal themes are relatable and impactful across different cultures. This 'international' combination and representation of the African language and culture are not to be neglected in the dubs. The film's language is dramatic in general is that its tone is formal, elevated, and emotionally charged. Such language is found in the speech of characters like Scar (the antagonist), Mufasa (the protagonist's father and king), and Rafiki (the king's advisor). Certain characters were given a lighter role and thus used less dramatic language, e.g. young Simba, Zazu, Nala, etc., while others including Timon, Pumbaa (the protagonist companions and mentors) and the hyenas (Scar's allies) made the jokes in the film and loosened the general mood. Most of the names are of African origin and some bear significance, e.g., Mufasa, Simba, Rafiki.

The reasons behind choosing this particular film are numerous; for instance, *The Lion King* was in fact the first Disney film to be dubbed into Arabic, not only once, but thrice with different linguistic mediums over the span of 20 years; the first adaptation in ECA was available on VCR and DVD, whereas the MSA adaptation is available on demand (paid broadcasting services) on online just as the ECA today is. Moreover, *The Lion King* was chosen as the corpus for this study due to its linguistic complexity, universal themes, cultural significance, and wide-reaching impact across different Arabic-speaking regions. The film's unique place in the history of Arabic dubbing—particularly the transition from ECA to MSA—provides a rich foundation for analysing the effectiveness of these adaptations in making the film functionally accessible to young Arab audiences. In consequence, the variation between the first and third versions is clear enough to validate any point I am planning to tackle. The significance of this film and its franchise is underscored by the production of a live-action adaptation directed by Jon Favreau in 2019, featuring photorealistic animal characters in a reimagining of the Oscar winning classic. The combination of these factors makes *The Lion King* an ideal candidate for examining the challenges and opportunities involved in the dubbing process.

The investigation began by watching all three versions of the film several times and coming up with tens of remarks about the Arabic translations. The second step was to empirically analyse the dubbing choices and then to put the observations to test by contrasting the two Arabic dubs to answer one main question: which Arabic variety is better able to produce functional adaptation to the young Arab audiences? *The Lion King* was chosen not only because of the film's rich linguistic and humorous content, but it was also the first to be presented in MSA after years of entertaining the Arab audiences with Disney's works in ECA. These reasons and many other filmic and production reasons made it one of the most well-known classical Disney animated films among not only children, but also teenagers and adults globally. Needless to say, it receives equal appreciation in the Arab world as well.

0.7 Thesis Structure

This thesis is divided into an introduction, six chapters, and a conclusion. Each chapter contributes to a comprehensive grasp of the topic of audiovisual translation of animated film within a diglossic context. The introduction gives a brief overview of the research, sets the frame of the study, and articulates the research aims, objectives, questions, and significance.

Chapter one, entitled "Translation Theory within a Cultural Context," introduces the research area that focuses on cross cultural translation challenges and opportunities. It explores theories of equivalence and translation such as Skopos theory, functionalism and cultural norms. The chapter investigates how these theories can be practically applied in the context of AV translation. It also highlights the role played by translators in mediating ideologies and in translating humour in cross cultural situations.

Chapter two, "AVT and Dubbing into Arabic", introduces Audiovisual Translation (AVT) and its significance in the field of translation studies. The chapter then examines AVT from the perspective of Descriptive Translation Studies discussing methods used for AV translation technical considerations involved and the historical development of dubbing in Arab countries.

Chapter three provides an overview of diglossia and its relevance to AVT. It depicts variations present in Arabic language specifically focusing on the differences between MSA and ECA. The chapter also delves into ideological and social factors that influence the choice of language variety used in dubbing. Ethical considerations regarding variation are addressed along with a balanced evaluation of using both language varieties in AVT.

Chapter four lays the framework and research methodology utilised throughout this thesis. The chapter explores methods for analysing language, including descriptive approaches and the use of Descriptive Translation Studies. It also probes into the functions of language and communication along with models such as Nord's Translation Oriented Text Analysis Model and Pragmatic/Discourse Analysis. The chapter provides an example that illustrates how data collection and film analysis are carried out.

Chapter five, "Analysis and Discussion of the Applied Translation & Adaptation Strategies," analyses translational and adaptation tactics, lexical, phonological, and grammatical issues in AVT. It reveals some findings and their consequences in the context of dubbing and translation.

Chapter six, "Analysis and Discussion of Linguistic Specifications of ECA in Comparison to MSA," investigates lexical problems, such as colloquial expressions, slang language, and phonological problems, such as phonetic changes to consonant and vowel sounds. Additionally, the chapter explores syntactical issues.

The last chapter summarises the main conclusions drawn from the study and acts as the thesis's climax. It emphasises the significance of translational decisions, cultural and sociolinguistic aspects, and functioning. In addition, the chapter discusses syntactic and phonological issues and makes suggestions for further AVT and dubbing study.

Chapter 1: Translation Theory within a Cultural Context

1.1 Introduction

This chapter discusses how different translation theories in general and Skopos in particular address cultural and linguistic variance. Clash of cultures is a major area in the field of translation that has been taken into consideration recently. A prominent feature of the 2019 Arabic adaptations of Disney's *The Lion King* is the inclusion of several culture-bound references (CBRs) at the linguistic level, i.e. spoken dialogue or songs, or via any other extralinguistic or semiotic channels like images or kinetics. These adaptations were made in two varieties of Arabic, namely Egyptian Colloquial Arabic (ECA) and Modern Standard Arabic (MSA). The two adaptations manifest several CBRs across linguistic, semiotic, and other extralinguistic elements. The incorporation of these elements serves to align the film's dialogue with the cultural and linguistic norms of the respective Arabic-speaking audiences, enhancing the film's relatability and engagement. Understanding the complexity of equivalence and the different means of achieving it is vitally important if we want to assess or evaluate a translation.

Zabalbeascoa (2010, p. 35) identifies two principal types of research in AVT. The first is concerned with the testing, refinement, and development of general translation theories to gain broader insights into translation and communication. The second involves applying these theoretical frameworks to audiovisual contexts, often through descriptive and case-based studies, in order to explore the specific characteristics of audiovisual transfer. The present research aligns with the latter category, adopting a descriptive approach and focusing on a case study of The Lion King.

The translator's role and the concept of intermediation are central to this thesis. One significant aspect explored is the presence of CBRs within the same language, particularly when multiple varieties of a language coexist within a society or across larger regions. Arabic, the target language (TL) in this study, is distinctive in that it encompasses numerous sub-cultures within its broader linguistic framework. This results in referents found in the source text (ST) that require careful translation. Moreover, a comparison of the two Arabic dubs of the film revealed numerous culture-specific references in one of the adaptations. Given this complexity, the area of cultural adaptation merits further investigation, particularly through the lens of Skopos theory, which emphasises the purpose and function of translation. This chapter illustrates why Nord's (2005) *Translation-Oriented Text Analysis* model (TOSTA). forms the

basis of the applied model of analysis in this research. Lastly, Nord's model will be integrated with a multimodal analysis model to produce the assessment tool for the AV layer of the text. Translation norms in contrast to those related to dubbing are also discussed later in this chapter. The chapter concludes with a brief examination of the challenges involved in translating humour, a key feature in Disney animated films.

1.2 Cultural Translation

Culture is an elastic concept that defines the different aspects of human life. Translation theorists have been cognisant of the problems attendant upon cultural knowledge and cultural differences since antiquity. In the *Dictionary of Sociolinguistics*, 'culture' as used in sociolinguistics, linguistic anthropology and related areas refers to "a set of everyday practices and associated beliefs, ideas and values that characterise a particular community or group, contribute to that community's sense of identity and need to be learnt by younger or newer community members. The term implies appropriate and accepted beliefs, practices etc." (Swann et al., 2004, p. 68). Vermeer (1992) refers to culture as 'the totality of norms, conventions and opinions which determine the behaviour of members of society, and all results of this behaviour'. Katan (2004, p. 26) sought a wider understanding of the concept and refused to confine it to a certain era. He argued that "culture refers to the system of congruent and interrelated beliefs, values, strategies, and cognitive environments which guide the shared basis of behavior". Nord (2018, p. 61) states that "each culture has its own habits, norms, and conventions. *Cultural translation problems* are a result of the differences in the norms and conventions guiding verbal and non-verbal behaviour in the two cultures involved. They refer to all the kinds of conventions [...]; they are present in almost every translation task, particularly in instrumental translations."

Many scholars believed that differences between cultures might cause more severe complications for the involved practitioners, i.e. translators, editors, and producers, than do differences in language structure. In their numerous attempts to delineate the tangling relationship between culture and translation, Susan Bassnett and Andre Lefevre wrote that translation offers an ideal 'laboratory situation' for the study of cultural interaction, since a comparison of the original and the translated texts will not only show the strategies employed by translators at certain moments but will also reveal the different status of the two texts in their several literary systems. Broadly speaking, it will expose the relationship between the two cultural systems in which those texts are embedded (Bassnett & Lefevere, 1998). Lefevere

introduces the term 'cultural capital' and how it is transmitted, distributed, and regulated by means of translation (ibid., p. 41). There are other scholars who tackled these points and discussed the attitude of translators who dealt with them. Juliane House (2016) addresses different issues regarding culture and the translation process. She establishes concrete grounds for the relationship between culture and translation. In addition to the means by which the quality of a translation be assessed, she discusses when, how, and why does untranslatability occur. Her views in these two topics will be discussed in this chapter.

1.2.1 Dubbing of Culture-Bound References

Following the exploration of cultural translation, it is important to consider how Disney films often employ a wide range of contexts and settings. A protagonist may take the form of a human, an animal, a mermaid, a robot, or even a videogame character, with the story unfolding in diverse environments such as a forest, the sea, or within the virtual dimensions of the internet. These narratives are typically enriched by a variety of cultural images that are not merely incidental but are integral to the storyline and its thematic development. This deliberate use of cultural references, both familiar and foreign, further emphasises the importance of cultural adaptation and translation, as these images need to resonate with audiences from different backgrounds while remaining true to the original vision of the film.

All of these elements contribute significantly to the functionality of storytelling, shaping how the narrative is experienced by the audience. Neglecting their impact during the translation process can undermine the overall adaptation, leading to a viewing experience that differs from that of audiences who engage with the original version. This is particularly evident in the case of CBRs, humour, and songs—elements that are integral to Disney films. Therefore, this research focuses on how these aspects are handled in the dubbing process, examining how they are adapted to ensure that the intended experience is preserved for viewers of the translated versions.

A culture-specific phenomenon is one that is found to exist in a particular form or function in only one of the two cultures being compared. This does not mean that the phenomenon exists only in that particular culture. The same phenomenon might be observable in cultures other than the two in question (Nord, 2018, p. 33). Al-Jabri (2017, p. 20) gives an overview of the impact of cultural references. She presents a list of definitions of these phenomena:

"Various terminologies have been proposed in literature, in reference to cultural references by translation scholars. Smets (2012, p. 13) listed them as follows: 'realia' by Florin (1993), 'culture-bound problems' by Nedergaard-Larsen (1993), 'culture-specific' items by Franco Aixelá (1996),'allusions' by Leppihalme (1994), 'culture-specific references' by Ramière (2006), and 'extralinguistic cultural references' (ECRs) by Pedersen (2005). The various terms used by the different translation scholars in their reference are similar."

Often these references pose several translational problems for the interpreter to the point of causing untranslatability. Later in this chapter, an account on this issue will be discussed. Yet at this point, it serves the case to present some examples of such references. The presence of magic and sorcery for instance exists in many Disney productions (*Pinocchio* 1940, *Cinderella* 1950, *Tangled* 2009 to name a few). Islam condemns magic, simply because it is against its teachings, and it can be deceptive and harmful. Accordingly, translators try to substitute/delete words like "magic" or "magician" to maintain the sacrosanct principles of Islam (Zitawi, 2003, p. 3). Similar cultural contradictions can occur with beliefs regarding divinity, deity, and immortality, e.g. *Hercules* (1997) and *Moana* (2016). This topic poses a blatant challenge to the teachings of Islam whose fundamental doctrine is monotheism.

Many Disney films incorporate themes that conflict with the cultural and religious beliefs of the TC. For instance, *The Hunchback of Notre Dame* (1996) and *Hercules* (1997) faced criticism in some Arabic-speaking regions for their portrayal of religious and mythological elements. The depiction of mythology and divine beings and inclusion of blasphemous expressions was seen as incompatible with Islamic teachings. Translators addressed these challenges by employing various strategies to align the content with the values of the target audience (Odeh and Farghal, 2024). Such controversial themes and topics continue to appear in other films, such as *Moana* (2016), which received mixed reactions in some Arab countries due to its focus on Polynesian spirituality and its depiction of non-monotheistic beliefs. These examples emphasise the need for cultural sensitivity in the localisation and dubbing processes, particularly in regions where traditional and religious values play a significant role in shaping content reception.

In his attempt to identify the translation norms that affect the translation process of texts between sharply different cultures, Chaume (2002, p. 7) summarises a checklist proposed by Delabastita (1989) to help researchers to formulate a hypothesis that justifies the translator's behaviour. This checklist emphasises the position of the TC in the international context,

cultural relationships the TC maintains with the SC, cultural constraints imposed upon the translator, intentions of the client; tradition the TC has with regard to types of text, degree of openness existing in the TC, the linguistic policy of the TC, and the genre of the SC, the values expressed in it, the rhetorical argumentation used, the different linguistic, stylistic, cultural and filmic models, the degrees of intertextuality and so forth exist in the TC.

Building on these reflections about cultural dynamics, it is important to consider how shifting government policies have influenced cultural exchanges. After decades of 'fighting the change', many governments have alleviated their interference in what is produced and broadcasted in their countries; thus, they have paved the road to massive cultural shifts that take place at almost every level in society. Lefevere (1992) provides a historical perspective on the interplay between translation and cultural clashes, aligning with Katan (2004), who highlights the role of translators in negotiating cultural boundaries. Katan argues that translation is inherently a process of intercultural communication, where translators act as mediators, bridging the gaps between differing perspectives and ideologies. Similarly, Lefevere (1992) stresses that translators must remain faithful to the ST and resist altering it, allowing the target culture (TC) to perceive alternative worldviews.

Theoreticians have debated over the essence of equivalence from the emergence of the concept of translation itself. The fact that this research looks into a highly debatable concept, establishing a reliable definition of equivalence especially for potential problematic cultural references in the films becomes a priority. This section presents a glimpse on a number of translation theories and wraps up with an example from a dubbed scene. Pym (2014) groups various theories under six paradigms as follows: equivalence paradigm, a theory that underlines having expressions of the same value in SL and TL; this is then divided into two sub-theories: natural equivalence (existing expressions and terms prior to translation) and theories of directional equivalence (created by translators); then there are the purpose paradigm with theories where translations are determined by the role they will play on the target side; descriptive paradigm entertains theories concerned with observing the translation product in its TC setting and then attempt to justify its state; uncertainty paradigm has two groups of theories here: some express uncertainly about translations, while others express uncertainty about meaning altogether whether in the translated work or in the ST; localisation and internationalisation paradigms, related translating websites and computer software; last but not least, the cultural translation paradigm that is concerned with translation on colonised regions and works of its people will be preserved or affected by the new culture. Nevertheless, Pym

does not include theories specifically related to multimedia translation as he claims it is well discussed in Translation Studies rather than theory of translation (ibid: 18). Under the functionalist paradigm, the translator needs information about the specific goals each translation is supposed to achieve, which requires extra-textual information of some kind, usually from the client or via profound conception of the TR' needs and culture.

1.3 Skopos Theory

Having explored the dubbing of culture-bound references, it is crucial to delve deeper into the theoretical framework that guides such processes. One such framework is Skopos theory, a translation theory developed by the German scholar Hans J. Vermeer in the late 1970s and early 1980s. Skopos theory emphasises the importance of the translation's purpose, or "skopos," in determining the strategies and approaches used in the translation process. This theory shifts the focus from a strict fidelity to the source text to an emphasis on the function the translation serves in the target context. In the case of dubbing Disney films for Arabic-speaking audiences, applying Skopos theory can help explain the choices made in translating culture-specific references, humour, and songs, ensuring that they resonate with the cultural and social expectations of the target audience while still maintaining the integrity of the original film.

As-Safi (2011, p. 30) asserts that Skopos "stresses on the interactional, pragmatic aspects of translation, arguing that the shape of the TT should be determined by the function or 'skopos' (the Greek word for 'aim' or 'purpose') that it is intended to fulfil in the target context', and it may vary according to the recipient." Vermeer cultivated from several linguistics and translation theorists, e.g. translational action theory, communication theory, text linguistics and text theory, that laid the ground for the inclusion of the cultural element as a substantial one in the transfer process (Reiss & Vermeer, 2013), to finally develop 'Skopostheorie,' thus shifting the attention from the linguistically-oriented onto culturally-oriented approach to translation. Skopos and functionalism were the answer to the classical language-oriented and equivalence-based translation concepts that dominated the conceptualisation phase of TS (Nord, 2010, p. 120). In this theory, the translation process is treated as a communicative activity with a sender of a text who has intentions and a receiver who uses it for a function or purpose.

The reason why Skopos theory is considered part of the functional approach is that it aims at producing a functionally appropriate TT or *translatum* (translational action), a term

coined by Vermeer. Vermeer eventually described the translator as a co-author. Similarly, according to Nord (2018, p. 12), Skopos was developed to represent a foundation for a general theory of translation that is able to embrace theories dealing with specific languages and cultures. Agreeing with Vermeer and Nord, Munday (2008) states that one important advantage of Skopos theory is that it allows the possibility of the same text being translated in different ways according to the purpose of the TT and the commission which is given to the translator.

Vermeer and Reiss (1984) made it clear in their major work *Towards a General Theory of Translational Action* translated by Nord (2013) that skopos has to be prioritised over everything else. This notion ultimately urges the translator to use the translation strategies which are most appropriate to achieve the purpose for which TT is intended, irrespective of whether they are deemed to be the 'standard' way to produce in a particular translation context; in short, when producing a TT, 'the end justifies the means.' It is the target readers who prompt the translator to translate, to paraphrase or even re-edit the TT as the most appropriate strategy to be adopted in a given situation. According to Nord (2018, p. 12), skopos was developed to represent a foundation for a general theory of translation that is able to embrace theories dealing with specific languages and cultures. It was Vermeer's (1978) comprehensive theory of human communication known as 'translational action', illustrates Nord (2018, p. 10), that positions the translational act in its wider cultural spectrum. For him, communicative verbal and non-verbal signs[5] are transferred from one language and culture into another. The reason why this theory is an example of the functional approach is that it anchors translations in their socio-cultural contexts and views translated texts from within such contexts, argues Flynn (2004, p. 271).

In skopos theory, translation is a purposeful activity intended to mediate between members of different culture communities (ibid.). A target text becomes 'purposeful' for its audience when, on the one hand, it is intratextually coherent in order that the addressees should make sense of and accept it; and when, on the other hand, coherence is maintained at an intertextual level, i.e. TT and the STs bear some kind of relationship (Reiss & Vermeer, 1984, p. 113 as cited in Nord, 2010, p. 123). Katharina Reiss (1971) also was the first translation scholar to formulate a functional translation model in Germany. She dedicated much of her

---

[5] In AVT, the term 'signs' refers to various forms of communication elements that carry meaning within the audiovisual medium. These signs, linguistic and non-linguistic, are interpreted, translated, or adapted when transferring content from one language or culture to another. (see Remael, A. (2010). Audiovisual translation. *Handbook of translation studies*, *1*, 12-17.)

academic experience towards offering general guidelines to translation students and practicing translators on how to translate functionally (Munday, 2016; Nord, 2005; Nord, 2018).

A functionalist approach to translation does not merely focus on language-related translation problems, rather, it accounts for cultural conventions and social appeals as problematic aspects that require the translator's intervention. Toury positively relates to this notion: "There is nothing perverse in claiming that a text's position and functions, including those that go with a text's being regarded as a translation, are determined first and foremost by considerations originating in the culture that would host it. For one thing, this is the most normal practice of the persons-in-the-culture themselves. Thus, when a text is offered as a translation, it is quite readily accepted bona fide as one, no further questions asked" (Toury, 2012, p. 21). Nord (2010, p. 127) rationalises the emergence of Skopos as a theory during the 1970s as an answer to the urging need for an approach that could see beyond texts and discourse. Translation theorists have brought attention to the need to widen the scope of translation theory from its classical linguistic focus to encompass other relevant aspects in the equation such as the TR expectations, preferences, and the cultural differences between the ST and TT and added the communicative essence to translation practice. This expansion of interest did not stop there as calls for a redefining the boundaries of translation have emerged as the next section illustrates.

As it aims at producing a functionally appropriate TT, Skopos theory is closely related to the functional approach. One of the most important factors determining the purpose of a translation, reflects Nord (2018, p. 12) based on Vermeer's early works, is the addressee with their culture-specific world knowledge, their expectations, and their communicative needs: "The reception of a text depends on the individual expectations of the receivers, which are determined by the situation in which they receive the text as well as by their social background, their world knowledge, and/or their communicative needs" (Nord, 2005, p. 17). Under skopos, TT is recreated to serve a said purpose, only then a translation can be considered 'functionally adequate'. Vermeer in fact describes the translator as a co-author. However, to understand more how this theory functions, Munday argues, it is important to understand its mechanisms. According to Reiss and Vermeer (2013, p. 94) and Munday (2016, p. 127), the basic underlying 'rules' of the theory are as follows:

1. A translational action is determined by its skopos.

2. It is an offer of information in a TC and TL concerning an offer of information in a SC and SL.

3. A TT does not initiate an offer of information in a clearly reversible way.

4. A TT must be internally coherent.

5. A TT must be coherent with the ST.

6. The five rules above stand in hierarchical order, with the skopos rule predominating.

The interactional relationship between the source and target texts and cultures in translation is governed by rules one to three, emphasising the translator's role as an intercultural communicator. These rules, as outlined by Reiss and Vermeer (2013), lay the foundation for translation assessment, focusing on functional adequacy and fidelity. Functional adequacy, encapsulated in the coherence rule, demands that the TT maintains coherence with the TL audience's knowledge and needs, ensuring smooth interpretation and reception (Reiss & Vermeer, 2013, p. 101). Failure to achieve this coherence renders the translation inadequate. Furthermore, Munday (2016, p. 79-80) elucidates that the first rule, defining the TT by its Skopos, and the second rule, linking both ST and TT to their cultural and linguistic functions, underscore the translator's pivotal role in intercultural communication. The third rule, irreversibility, asserts that the TT's function differs from that of the ST. Regarding rules four and five, they fall under the broader Skopos principles governing action success and information transfer evaluation. These rules, as described by Munday (2016), pertain to the coherence rule, ensuring textual coherence, and the fidelity rule, ensuring intertextual coherence between the ST and TT. The coherence rule dictates that the TT should be comprehensible to the TL audience, aligning with their needs and circumstances. Conversely, the fidelity rule, as per Munday (ibid.), stresses harmony between the ST and TT, requiring the translator to access, interpret, and encode ST information accurately for the receptor language. Adherence to these rules ensures functional adequacy in translation, facilitating effective communication across cultures.

For Vermeer, to translate is "to produce a text in a target setting for a target purpose and target addressees in target circumstances" (Vermeer, 1987, p. 29; Nord, 2018, p. 12); Vermeer's definition of translation emphasises the importance of tailoring the content to the target audience and context. In the case of dubbing animated films into Arabic for all Arab children, it involves using a language variety like MSA that is widely understood while considering specific regional adaptations when necessary to enhance comprehension and cultural relevance. In the context of dubbing animated films into Arabic, the 'target setting'

refers to the cultural and linguistic environment in which the films will be viewed. The aim is to create a setting that is familiar and relatable to Arab children, allowing them to engage with the content effortlessly.

The 'target purpose' here is to ensure that the animated films serve the entertainment needs of Arab children, and it carries an additional educational value for it enables the viewers to familiarise themselves with a useful variety needed in other contexts. These films are often used as mainly for entertainment, nevertheless, they can be a medium for learning, so the translation process must align with these purposes. Arab children are the primary target addressees of the dubbed films; thus, the translation should be tailored to their language proficiency, cognitive abilities, and cultural background and awareness to ensure that the content is suitable and comprehensible to them. 'Target Circumstances' refers to the context in which the films will be presented to Arab children, families, and viewer in general. It includes factors like the age group of the viewers, the viewing platform (TV, streaming services, cinemas), and any cultural or social considerations that might impact the viewing experience. Now, when it comes to using a language variety that is understood by all Arab children, it is essential to consider linguistic diversity within the Arabic-speaking world. Arabic is a diverse language with various dialects and regional variations (see Chapter 3). To make the films universally understood, a standard or neutral variety is the safest policy.

Using MSA as the base language for AV communication is a common practice. MSA is the standardised form of Arabic used in formal settings, education, and the media. While not spoken natively by most Arabs, it is understood by educated individuals across the Arab world. This choice ensures a broader comprehension among Arab children and for those who wish to use films as an educative source. Moreover, translators and dubbing professionals should aim for a neutral and clear diction that avoids strong regional accents or colloquialisms. This helps in making the content accessible to a wider Arab audience. While using MSA is a good starting point, some adaptations may be necessary for specific regions. Dubbing studios may produce different versions with slight regional variations to cater to different Arab countries.

Although Skopos theory has been criticised for focusing primarily on the translation's outcome and the target audience, it does not entirely disregard the ST. Rather, it emphasises the balance between adapting the source content to the needs of the target recipient (TR) while still maintaining the integrity of the ST. This balance is evident in the Arabic dubbing of *The Lion King*, where efforts were made to respect both the cultural and linguistic needs of the target audience and the original content.

1.3.1 Functional Equivalence

Juliane House (2016, p. 8) talks about functional equivalence and considers it as practical, respectful means of delivering meaning cross-culturally. Functionalism put simply means focusing on the purpose of texts and the effectiveness of their translation. As for texts, the renowned linguist Halliday (1989, p. 10) considers texts as meaning making events whose functions are defined by their social contexts: "We can define text, in the simplest way perhaps, by saying that it is language that is functional. By functional, we simply mean language that is doing some job in some context. Consequently, any instance of living language that is playing some part in a context of situation, we shall call a text. It may be either spoken or written, or indeed in any other medium of expression that we like to think of." In line with this, Hatim and Mason (1997) emphasise that translation is not merely a linguistic operation but a socio-textual practice, shaped by the norms, expectations, and communicative functions of both the source and target cultures. For them, understanding the social context in which a text is produced and received is essential to achieving pragmatic and semiotic equivalence in translation

The functionalist Christiane Nord (2018, p. 114) stresses that while functionality is the most important criterion for a translation, this does not allow the translator a free pass to divert from the ST in favour of the TT and its culture. There needs to be a relationship between ST and TT, and the nature of this relationship is determined by the purpose or Skopos and show loyalty to the ST as well. This 'functionality plus loyalty' principle is the main contour for her model. Loyalty is this responsibility translators have toward their partners in translational interaction. Loyalty commits the translator bilaterally to the source and the target sides. It must not be mixed up with fidelity or faithfulness, concepts that usually refer to a relationship holding between the source and target texts. Nord (2005, p. 32) states:

> Translation is always realized for a target situation with its determining factors (receiver, time and place of reception, etc.), in which the TT is supposed to fulfil a certain function which can and, indeed, must be specified in advance. As the target receivers have to rely on the functionality of the target text, the translator is bound to maintain a certain loyalty towards them. Functionality is the most important criterion for a translation, but certainly not the only one. In my definition I have stated that there has to be a certain relationship between the source and the target text.

Loyalty represents the responsibility translators have toward their partners in the translational interaction, committing the translator bilaterally to the source and target sides. It should not be confused with fidelity or faithfulness, terms that usually describe the relationship between the source and target texts. Loyalty is an interpersonal category referring to a social relationship between people. While acknowledging that it is not always possible for translators to be sure of the author's intentions, Nord (2018, p. 116) asserts that "the target-text purpose should be compatible with the original author's intentions." For her, loyalty plays an important role in that it "limits the range of justifiable target-text functions for one particular source text and raises the need for a negotiation of the translation assignment between translators and their clients" (ibid.).

Applying this principle to specific contexts such as animated works, particularly those produced by Disney, raises the question of how the author's communicative intent can be inferred. These films typically convey central themes and rely heavily on humour to establish a light-hearted tone, serving as the primary vehicle for delivering meaning. As such, creators often employ key lexical items and expressions that are thematically charged. This is exemplified in several instances discussed in Chapter 5. In this context, it becomes essential to consider both the intentions of the commissioner, Walt Disney Animation Studios, and the expectations of the target audience, namely children, adolescents, and families across the Arab world.

The relationship between producer and viewer is characterised by a balance between creative vision and cultural compatibility. On one side, the commissioner seeks to uphold Disney's legacy by blending artistic innovation, compelling narratives, and cutting-edge technology. On the other, the target audience engages with such content conditionally, with reception contingent on the degree of cultural alignment. Nevertheless, animated films serve a multifaceted purpose. Whether classified as children's literature or audiovisual productions, they are "expected to fulfil a number of different functions, e.g., entertainment, socialisation, language development as well as general education" (Williams & Chesterman, 2014, p. 27).

This multi-functionality underscores the importance of loyalty at both macro and micro levels. As Nord (1995, p. 262) argues, effective translation requires a "functional analysis of (a) the situation for which the TT is intended, and (b) the situation in which the ST is (or was) used as a communicative instrument." Such analysis enables the translator to identify which features of the source text need to be modified or adapted in order to produce a target text that

is as functionally equivalent as possible, especially in light of the cultural disparities between source and target contexts.

Several of countries ban films over brief content that opposes the general cultural consensus. China, Russia, Arab and Muslim-led countries banned films like *Doctor Strange in the Multiverse of Madness, Red,* and *Lightyear* over LGBT+ content. The newly released Pixar animated film *Lightyear* generated so much controversy in 14 Middle Eastern and Asian countries that they have outright banned the film (Sachdeva, 2022). These cases underscore the critical importance of functional equivalence in translation, ensuring that content is culturally appropriate and resonates with the TR while maintaining the intended message and purpose of the original work.

1.3.2 AVT in the realm of Skopos Theory

As studies in the field of audiovisual translation are moulding, more and more voices turned their attention to the TT and audience like Peter Fawcett (2003, p. 135) who discusses the relevance theory and considers context in this theory beyond the co-text or situation as it is rather a set of assumptions that the [receiver] has around the world. Flynn (2004, p. 271) argues that the reason why Skopos theory is an example of the functional approach is that it anchors translations in their socio-cultural contexts and views translated texts from within such contexts. Jeremy Munday (2016, p. 127) presented an overall consideration of Skopos and theory and attributes it to the like of Vermeer and Reiss (1984) who were the first to acknowledge that skopos, or the purpose of the translation, has to be prioritised over everything else.

When applied to AVT, Skopos theory becomes particularly relevant due to the unique nature of audiovisual texts and their diverse purposes. AVT encompasses various forms such as subtitling, dubbing, voice-over, and audio description, each serving different functions and TRs. Skopos theory provides a framework for understanding and justifying the choices made by AVT professionals in adapting audiovisual texts for different contexts and audiences. In AVT, the Skopos or purpose of the translation can vary widely depending on factors such as the TR, cultural norms, legal requirements, and the nature of the audiovisual material. For example, the Skopos of subtitling for a documentary aimed at educating viewers may prioritise accuracy and clarity, ensuring that the subtitles convey the original meaning faithfully. On the other hand, the Skopos of dubbing for a children's animated film may prioritise entertainment and accessibility, requiring adaptations to match the visuals and cultural nuances while

maintaining the overall narrative coherence. Skopos theory also acknowledges the dynamic nature of translation, emphasising that the translator's decisions should be contextually appropriate and target oriented. In AVT, this means considering factors such as the visual and auditory elements of the original text, the constraints of the medium, and the preferences of the TR. Overall, Skopos theory encourages translators to be aware of the potential impact of their translations on the TR and to adapt their strategies accordingly.

AVT entails considering cultural sensitivities, linguistic preferences, and audience expectations to ensure that the translated text effectively fulfils its intended function. In the renowned introductory scene of *The Lion King* where the audience gets to see the antagonist, Scar, the King's loyal servant Zazu visits Scar's pride to announce the arrival of his brother, King Mufasa. The audience immediately understands how complicated the relationship between the two lions is. The example below, taken from the film, contextualises the discussion above:

> **Scar**: Oh now look, Zazu. You've made me lose my lunch.
> **Zazu**: Hah! You'll lose more than that when the King gets through with you.
> He's <u>as mad as a hippo with a hernia</u>.
> **Scar**: Oooh... I quiver with FEAR. (TLK Film Script, 2010)

The simile of the King to a screaming unable to move animal in the ST is appropriately used in a film about the animal kingdom. There is no doubt that this vivid imagery relates to the whole context. Nonetheless, in both adaptations, the translator clearly preferred to clarify what is embedded here by delivering its mere meaning turning a connotative implication into a denotative one:

> **Original:** He's <u>as mad as a hippo with a hernia</u>
> **ECA Dub:** دا حيتجنن من أفعالك meaning 'Your behaviour drives him mad'.
> **MSA Dub:** لقد طيّرت صوابه بأفعالك meaning 'You made him lose his mind with your actions'.

This resort can only be attributed to the translator's presupposition of the complexity of the expression. The two translations succeeded in transferring the meaning if the purpose was to simplify it. If we were to apply the aforementioned rules, we would notice the following: regarding the second rule, the information offered in the original was the portrayed image of an angry 'huge' animal with severe abdominal pain. Only the connotative meaning in it was

directly translated, the image itself was not conveyed; also, the alliteration[6] in "hippo" and "hernia" is ignored in both adaptations. Nevertheless, Arabic is rich in expressions and idioms related to animals, and to preserve the image more faithfully, the translators could have opted for a more culturally relevant equivalent that would resonate with the target audience while maintaining the intended meaning and imagery of the original. By selecting an expression rooted in Arabic culture, the translators could have ensured that the metaphor was both understandable and culturally appropriate, thus preserving the richness of the source content. It could have been better to use an expression from the same context and to teach it to the children provided that 'teaching' was one of the dub purposes. In a suggested translation, the imagery can be transferred within a similar mould by mentioning a name of another animal while reflecting the meaning with a simple idiom as shown below:

<div dir="rtl">

زازو: ها! ستخسرُ أكثر من ذلك بعد أن يفرغ منك، <u>فلو كان له صبر الجمال لنفد.</u>

</div>

Back Translation: You'll lose more when he's through with you, if he had a camel's patience, it would have gone.

The inference taken from this example shows that the role of the translator is exceeds the lexical and syntactic levels of the languages s/he deals with. This notion cannot be ignored while taking into account the TR for the text genre in question. Children Are not expected to connect the dots and comprehend the cultural images without sufficient intervention from the translator's end. The following part shows how crucial that role is to the overall conduct of the overall acceptance and conduct of the dubbed film.

1.3.3 Translation between Equivalence and Functionalism

Throughout the theorisation of translation studies, verbal equivalence has been regarded as a major factor for achieving effective translation thus securing functionality (Nida, 1964; Newmark, 1981). Throughout her notable work *In Other Words*, Baker (2018) offers a detailed account on equivalence at a series of levels: at word and above, grammatical equivalence, thematic and informative structures, textual cohesion, and pragmatic levels. Baker starts off in an 'bottom-up' approach to translation by analysing equivalence at word level. she Baker then offers an account on comparative grammatical equivalence across several languages.

---

[6] Alliteration refers to the repetition of the same sounds—usually initial consonants of words or of stressed syllables—in any sequence of neighbouring words: Landscape-lover, lord of language (Tennyson). (See Baldick, C. (2008). Alliteration. *The Oxford dictionary of literary terms* (3rd ed.)

Textual equivalence is another area that refers to the equivalence between ST and TT in terms of cohesion. And then there is pragmatic equivalence which requires a good understanding of language implicatures. Yet equivalence, in concept, has been mainly addressed from its verbal perspective, explains Dicerto (2017, p. 4): "Equivalence has been studied at different levels (e.g. word equivalence, grammatical equivalence, textual equivalence) and from various angles, but mostly in relation to the verbal features of texts." The linguist and translation studies scholar Juliane House (2016, p. 8) upholds functional equivalence as it represents a practical, respectful means of delivering meaning cross-culturally. The notion of equivalence, asserts House, denotes a sense of 'meaning preservation' across two different lingua-cultures (House, 2016, p. 21).

The textual approach to functionality evaluation has been proven useful even for several translation assessment models such as Colina's (2003) componential translation quality assessment (TQA) model that "views the text as whole units, consisting of smaller linguistic sub-units" (Madkour, 2016, p. 105). Her approach bases the translation evaluation on the extra-linguistic factors which formulate the function of the translation. Colina (2012, p. 4) defines her functional-componential approach to translation quality evaluation as a means in which translation products are evaluated based on the function of the text and the characteristics of the audience specified for the translated text. Its componential feature allows it to evaluate components of quality separately: "the functional-componential approach incorporates a user-defined notion of quality in which it is the user or requester who decides which aspects of quality are more important for his or her communicative purposes. This is done either by adjusting customer-defined weights for each component or simply by assigning higher priorities to some components." The priorities or objectives are set by no other that the original text producers (Disney in our case), and again, these need to be associated with the end-user expectations and realia.

The translation evaluation process in Colina's model aims at examining the major aspects of translation quality in the form of separate components. It mainly focuses on the translator's knowledge of language stylistics, comprehension and competence. Accordingly, it can be regarded as an assessment of the translator's reading ability through their work thus it will not be used in this research. Table 1 below demonstrates Colina's TQA model:

Rationale	Procedure	Linguistic Theory	Textual Analysis Procedure	Assessment Criteria
1. Translation is liked to function. 2. Reading is as interactive process with the transla-tion process. 3. Decoding varia-tion in textual comprehension af-fects the quality of translation. 4. Sociocultural awareness affects quality of transla-tion.	1. Translation Brief includes: di-alectal, socioeco-nomic, gender, age, field, me-dium, and formal-ity. 2. Descriptive statement for each analysis compo-nent.	1. Skopos Theory 2. Theories of Functional lin-guistics 3. Schema The-ory 4. Reading theo-ries 5. Theories of evaluation	1. Text profiles depend on the translation brief. 2. Text analysis includes the fol-lowing compo-nents: target lan-guage; functional and textual ade-quacy; non-spe-cialized content; and specialized content and termi-nology. 3. A text should have texture, which is the tex-tual features that make the text co-herent and cohe-sive. 4. Parallel-text analysis consists of examining a corpus of target-language texts in-dependently. 5. Differentiate be-tween literal trans-lation and gist translation based on text complex-ity, and culture.	Criterion-refer-enced, based on formative and summative evalu-ation. 1. Quality is as-sessed in relation to pre-requisite competences. 2. Scale of evalu-ating translation competence is quantitative which includes 30 points for adequacy. Textual aspects, and 15 points for specialized vocab-ulary, and func-tional textual equivalence. 3. Rating scores are explained qualitatively. 4. Criterion is linked to training in the classroom. 5. Criteria is based on customizing scoring work-sheets.

Table 1: A Suggested Matrix to Apply Colina's TQA Model (Madkour, 2016, p. 108)

Another approach is House's (2015) TQA model that is mainly used to conduct a comparison of the original and the translated texts through creating ST and TT profiles to examine genre and register and to identify field, mode[7], and tenor. House summarises the essence and main principles on which her original TQA model was based: "it was designed to provide an analysis of the linguistic-discoursal as well as the situational-cultural particularities of originals and translated texts, a principled comparison of the two texts and an evaluation of their relative match. The model is an eclectic one and is based on pragmatic theory, Hallidayan

---

[7] In AVT, mode refers to the method or channel through which the translation or adaptation of the audiovisual content is delivered. The mode, e.g. subtitling or dubbing, influences how the original content is experienced by the target audience, and it can involve both linguistic and non-linguistic elements. (see Remael, A. (2010). Audiovisual translation. *Handbook of translation studies*, *1*, 12-17.)

systemic-functional linguistics, notions developed in the framework of the Prague school of language and linguistics, register theory, stylistics and discourse analysis. The model is also firmly based on the notion of equivalence" (House, 2015, p. 21). The model, revised in 2015, examines the translation quality from these perspectives: functional adequacy, textual adequacy, quality of content, and quality of specialised content. Text profiles according to House's TQA model contain specific entries as shown in table 2 below:

Text Profiles	Field	Tenor	Mode	Genre
ST	Subject Matter	Author's provenance and stance	Medium Written to	Type of text Language Function
	Social Action	Social Role Relationship: Symmetrical or non- symmetrical	Participation (simple/complex monologue)	The author's intention
		Social Attitude (Formal/informal)		
TT	Subject Matter	Author's provenance and stance	Medium written to	Type of text Language Function
	Social Action	Social Role Relationship: Symmetrical or non- symmetrical	Participation (simple/complex monologue, etc.)	The author's intention
		Social Attitude (Formal/informal)		
ST & TT Comparison	Matched/mismatched (explanation)	Matched/mismatched (explanation)	Matched/mismatched (explanation)	Matched/mismatched (explanation)

Table 2: House's Translation Quality Assessment Profile (Madkour, 2016, p. 100)

House's model is to a great extent similar to Nord's in terms of being based on a total understanding of ST and cultural awareness of translators. They both adopt a detailed analytical approach although they infer information from different sources. The main issue with House's (2015) TQA model is that it downgrades the usefulness of the functionalist approach since, as House states: "Although the notion of function is very important in this functionalistic approach, it is never made appropriately explicit let alone operationalized, so one can only hypothesize that 'function' is here conceived as referring to the real-world effect of a text, i.e. an extralinguistically derived entity. And exactly how the global skopos of a text is realized linguistically, and how one can determine whether a given translation fulfils its skopos, remains rather unclear" (House, 2015, p. 11). House supports her take on skopos due to the fact that a translation will always remain dependent on an original that governs even the reception in "the target lingua-cultural environment."

By the same token, House's TQA focus on Register analysis (Field, Mode, and Tenor) which has been criticised by Gutt (2000, pp. 47-54) as stated in Munday (2016, p. 160). Gutt

points out the inability of Register analysis to recover authorial intention and ST function. A further critique lies in the model's failure to clearly distinguish between mismatches resulting from translation errors and those arising from deliberate translation strategies. This ambiguity raises concerns about the model's reliability in producing analytically useful data for evaluative purposes. As Munday (2016, p. 165) explains:

> House's (2015) model of Register analysis is designed to compare a ST–TT pair for situational variables, genre, function and language, and to identify both the translation method employed ('covert' or 'overt') and translation 'errors.' It has been criticized for its confusing and 'scientific' jargon; however, it provides a systematic means of uncovering some important considerations for the translator.

While House's TQA model provides a structured framework for assessing translation quality, its applicability to audiovisual texts remains limited. AVT, particularly dubbing, involves multimodal and culturally specific features that go beyond the textual level. The interplay of image, sound, and speech, along with requirements for synchronisation, humour, and social register, demands more flexible and context-aware evaluative tools. A model grounded primarily in register analysis may not adequately reflect the complexities of AV communication. Therefore, House's model is better suited to monomodal texts with explicit communicative aims, rather than media shaped by layered semiotic modes and varied audience expectations. For evaluating dubbed animated films, where voice, tone, gesture, and regional variation significantly influence meaning, functionalist or multimodal approaches are more effective.

Any attempt to theorise translation and the methods that accompany it falls into one of three translation models identified by Williams and Chesterman (2014, p. 79): comparative, process, and causal models. As the name 'comparative model' implies, the ST and the TT are under analysis through compare/contrast methodology. In the case of this study, this comparison will not only take place between the source and the target productions, but it will also occur at an intralinguistic level which will be a decisive factor to draw conclusions on which linguistic variety functions ideally. Since we have two versions of the same film, identifying differences would serve in validating any related arguments. Adapting the process model comes in handy for understanding the decision-making factors that affected the translation and dubbing procedures. The Causal model, on the other hand, operates using the

four gears of scientific hypothesis: interpretive, descriptive, explanatory, and predictive (Chesterman 2002; Williams & Chesterman, 2002, pp. 87-89). This model justifies the need to question the current translation conduct of the adapted films, and it untangles the three phases of analysis. It also represents the cause and effect of the translations.

1.4 Nord's Model (2005)

Nord (2005) established her model of source-text analysis (TOSTA) to be applicable to all text types and specimens. It was designed to be useful in systematising translation problems and to help understanding translational behaviour. In the introduction of her book '*Text analysis in translation: theory, methodology, and didactic application of a model for translation-oriented text analysis',* Nord explains how her 'translation-oriented text analysis' model was designed to offer full comprehension and correct interpretation of the ST while explaining "its linguistic and textual structures and their relationship with the system and norms of the SL"; it also was made to provide reliable foundation for each decision the translator has[8] to make (2005, p. 1). By enabling the translator (and researcher in this case) to fully understand the function of the ST, what remains is to assess the viability of translation strategies of the TT that meet the purpose(s) of ST. Whether those strategies occurred at the time of translation or assessed on an existing translation, the main objective of this model is to bring out the TT 'communicative functions' for comparison against those of the ST.

Communicative function, according to Nord (2005, p. 20), is the fundamental constitutive feature of texts for it determines the strategies of TT production "a text with a particular function is characterised by a combination or "configuration" of features, which can be constituted by extratextual (i.e. pragmatic) and intratextual (semantic, syntactic, and stylistic) elements". Nord explains how, ideally, a communicative situation can be analysed by verifying its functions from the supporting clues and situational/ structural features extracted from the textual realities and functions. Nord (2005, p. 17) explains that in a translation-oriented analysis, the relevant factors and their function within the ST situation must first be examined and subsequently compared with the corresponding factors in the prospective TT

---

[8] Nord proposes her model to be mainly used by translator trainees and students. Still, it proves to be useful as an assessment tool that enables researchers (e.g., Wang & Meng https://hdl.handle.net/10356/78893) to identify the functions of any given text, even already translated ones.

situation. This is because the TT, like the ST, is situated within a communicative context that significantly influences its reception.

It is essential to identify the distinctive markers that emerge from the interaction between the message and other contextual factors. In doing so, attention should not be diverted by minor or less impactful functions, particularly in the case of lengthy texts, which may activate a range of communicative purposes. There must, therefore, be a reliable criterion for establishing a functional hierarchy. Hébert (2011, p. 186) refers to the 'intention-based criterion' as the principal method for this purpose. As the term implies, this criterion investigates the text producer's intention or motive behind a particular utterance and how it is supported by secondary functions.

In AV texts, however, tracing the intention behind each verbal or semiotic element is highly challenging—even when the commissioner or creator provides detailed guidance in the translation brief. Ultimately, what matters is the effective communication of the intended message in the TT. As Nord (1997a, p. 48) affirms, "[t]he intended communicative function of the target text is the crucial criterion for the translator's decisions in the translation process." These communicative functions, though expressed differently across cultures, are largely shared among languages and varieties, including those under examination in this study. The analysis in the present research demonstrates how functional translation has been achieved in both Arabic adaptations through strategies that do not always directly mirror the structures of the ST.

According to Nord (1997b), the four communicative functions and their corresponding sub-functions reflect the sub-intentions of the ST producer. These are typically conveyed through specific sets of markers—textual, structural, syntactic, lexical, morphological, and phonological—that help guide the recipient in interpreting the text. As Nord (1997b, p. 45) explains: "Textual markers refer to the overall construction of the text, structural markers refer to the order and form of paragraphs, syntactic markers refer to sentence structures and grammar, lexical markers refer to words and phrases, morphological markers refer to word formation, phonological markers refer to sound patterns, intonation, focus points etc." However, Nord also cautions against assuming a universal application of communicative functions, as they may be marked differently across cultures. Through functional analysis, the translator can determine which markers are best transferred directly, where equivalence exists, and which require adaptation to fulfil the communicative purpose in the target context.

Nord gives her model of text analysis recursive/ circular feature because, for her, the translation process is not a linear, progressive process leading from a starting point to a finishing point "I shall present my own view of the translation process which I call "looping model". In my opinion translation is not a linear, progressive process leading from a starting point S (= ST) to a target point T (= TT), but a circular, basically recursive process comprising an indefinite number of feedback loops, in which it is possible and even advisable to return to earlier stages of the analysis" (Nord, 2005, p. 34). This feature allows for a dynamic reassessment of the process and consideration of outcomes that are needed in this kind of research.

The analysis of the ST language is a crucial factor in the success of any translational action according to Nord (2018, p. 58), for it "guides the translation process in that it provides the basis for decisions about (a) the feasibility of the translation assignment, (b) which source-text units are relevant to a functional translation, and (c) which translation strategy will lead to a target text meeting the requirements of the translation brief." This textual analysis is based on a text-linguistic model that also caters for a pragmatic communicative situation. For establishing the functional analysis scheme used in this thesis, Nord's (2005) model serves as a template/ guide for it relates to translation and could be used as a practical device to help determine the functionality of the two Arabic adaptations without getting too deep into linguistics.

One way to assess the function of a translated text is to look into its realisation. Nord (1997a, p. 48; 2005, p. 47) acknowledges the four basic functions of communication based on Bühler (1934) and Jakobson (1960) language functions for the creation of a scheme that facilitates the identification of a text function(s) and comparing them to the functions recreated in its translation. The scheme consists of four basic functions with an open list of sub-functions.

1.4.1 Referential Function

As the name denotes, referential function corresponds to the introduction of information and core topic in context. It is what is being spoken of and referred to and thus object-oriented. The Referential Function is the most notable in any 'lengthy' communicative action for it presents the contextual description and information on a certain topic or area of interest. A speech that is of a referential nature, explains Nord (1997a; 2005), relies on correctness and comprehensibility of the text. Translating text of a referential nature requires some level of mediation from the translator's part especially if the target audiences do not share the "same

previous knowledge about the objects and phenomena referred to (as is often the case with source-culture realities, or realia)" (Nord, 1997a, p. 47); in this case, the translator has to provide enough information to make the object relatable as much as possible. Its sub-functions are informative, metalinguistic, metatextual, directive, didactic.

1.4.2 Expressive Function

Expressivity is the language used based on the addresser's 'writing/ speaking' style and creativity and it reflects the personal attitude, status, and emotional state of the speaker, thus it can be in many cases implied. It is primarily concerned with the addresser's stance of an object and how s/he addresses it. Expressive language is used to achieve several functions including emotive, ironical, and evaluative. Expressive speech is basically a declaration of the sender's "attitude or feelings towards the things and phenomena of the world" (Nord, 1997a, p. 48).

The core of the expressive function, according to Newmark (1988, pp. 39-40) lies within "the mind of the speaker, the writer, the originator of the utterance" who employs language to express thoughts and feelings irrespective of their effect on the recipient. Such expressive utterances are found in abundance in: (1) Serious imaginative literature, e.g. lyrical poetry, short stories, novels, plays. They are expected to be rich in cultural expressions thus translating them necessitates some level of mediation. (2) Authoritative statements, which are "texts of any nature which derive their authority from the high status or the reliability and linguistic competence of their authors." They carry the personal 'stamp' of their authors. Typical authoritative statements are political speeches, documents etc., by ministers or party leaders; statutes and legal documents; scientific, philosophical and academic works written by acknowledged authorities.

This type of text might not be frequently used in animated films, especially those made mainly for children. (3) Autobiographies, essays, personal correspondence. These texts are of a personal nature in that they are created with one main objective that is expressivity. When the source and the TC are based on different value systems, as in our case regarding English and Arabic, expressive language may pose translation problems (Nord, 1997a, p. 48).

1.4.3 Appellative Function

Newmark (1988) recognises the relationship between the text and its receiver and uses the term 'vocative'; whereas for Jacobson, Nord and others, they use the term 'appellative'. For Newmark, the core of the vocative function of language is the relationship between the text

and its addressee: "I use the term 'vocative' in the sense of 'calling upon' the readership to act, think or feel, in fact to 'react' in the way intended by the text." (Newmark, 1988, p. 41). Nord identifies the appellative function as the one that depends almost exclusively on the receiver of the message. It is directed at the receiver's sensitivity and previous experience or disposition to act (Nord, 1997b). Nord (1997a, p. 41) names illustrative, persuasive, imperative, pedagogical, advertising as sub-functions to the appellative.

1.4.4 Phatic Function

It is practised by interlocutors mostly in spoken language and its purposes range from establishing common greetings like 'How are you?' to small talk such as: 'You know', 'Are you well?'. Other uses include making compliments 'nice dress', fillers 'who knows', interjections, thanking, leave-taking, honorifics, offering suggestions and advice, requests and appeals, promises and reminders, and issuing threats and warnings (Newmark, 1988; al-Qinai, 2011), prolonging and discontinuing the conversation. Newmark (1988, p. 43) explains how phaticisms are expressions that accompany universal and cultural-specific phenomena. Nord identifies them as a social verbally expressed means used to establish, maintain, or end contact between sender and receiver (Nord, 1997a, p. 48). Most of these expressions are universally used but the linguistic realisation of these acts differs from one culture to another according to the values of its users (al-Qinai, 2011). Phatic expressions are unlike the previous three functions of language for they do not transfer or establish for a new information or represent the sender's reflection on the topic. They have several significant roles in communication that they "function to share feelings, create goodwill (or hostility), or set a pleasant (or offensive) social mood" (al-Qinai, 2011, p. 26).

Translating phatic expressions must not only occur at the semantic level, states Newmark (1988, p. 43), for "they should be rendered by standard equivalents, which are not literal translations." Al-Qinai goes further to explain how in order not to misinterpret an author's communicative intention, translating phaticisms requires interpreting the 'extralinguistic' and 'sociolinguistic' references they represent: "While the semantic component of the text is relatively discernible by textual clues, the interpretation of the expressive-emotional aspect of phatic expressions requires extralinguistic and sociolinguistic references." This sort of mistranslation can be avoided via a holistic understanding of the social context and the relationship between the interlocutors (al-Qinai, 2011, p. 24). This idea coincides with what Nord (1997a, p. 41) lays as a main rule regarding translation from a

functionalist point of view: "the translator's decisions in the translation process should be governed by the function or communicative purpose the TT is intended to fulfil in a particular target-culture situation."

Verbal communication is an activity that requires six elements or factors: context, addresser, addressee, contact, common code, and message (Jakobson, 1960; Nord, 2005; Hébert, 2011). Language becomes functional, i.e., communication is realised, when connections are established between each of these factors and the message. Language functions are the result of this sort of interaction as represented in table 7 below:

TARGET FACTOR	SOURCE FACTOR	LANGUAGE FUNCTION[9]
Context	Message	Referential (Denotative, cognitive, representative, informative)
Addresser	Message	Emotive (Expressive)
Addressee	Message	Conative (Appellative, imperative, directive)
Contact	Message	Phatic (Relational or contact)
Code	Message	Metalingual (Referential)
Message	Message	Poetic (Expressive, aesthetic or rhetorical)

Table 3: Factors of Communication and Functions of Language (Hébert, 2011, p. 185)

Table 7 illustrates the language functions. Even in the shortest of texts, monofunctional ones are an exception, i.e., the language used in communication is rarely of a single-usage nature, explains Jakobson (1960, p. 353; 1995, p. 73): "although we distinguish six basic aspects of language, we could…hardly find verbal messages that would fulfil only one function. The diversity lies not in a monopoly of some one of these several functions, but in a different hierarchical order of functions. The verbal structure of a message depends primarily on the predominant function.". Newmark (1988, p. 42) agrees: "Few texts are purely expressive, informative or vocative: most include all three functions, with an emphasis on one of the three". Communication is realised by integrating several elements and considering the extratextual factors encompassing the verbal act. This act of fusing several elements must be accounted for while translating along with the 'nature' of its participants for they determine the realisation of communication and the text's reception. Animated films are texts in which the communicative action is realised by a combination of verbal and non-verbal means (Nord, 2005, p. 17). Thus, any analysis of a communicative action must take into consideration the two prime factors of the communicative act: the situation and participants. Nord (2005, p. 20) elaborates on the constituent features that shape a structural text in that they, in addition to their intratextual

---

[9] The function and sub-function names in brackets are used elsewhere by Hébert and Nord.

presence, occur at an extratextual one: "As structural text features are normally polyfunctional, the relationship between text function and text structure is rarely 1:1. As a general rule, a text with a particular function is characterized by a combination or "configuration" of features, which can be constituted by both extratextual (i.e. pragmatic) and intratextual (semantic, syntactic, and stylistic) elements". What this implies (while translating) is a re-contextualisation of the TT in its respective situation and culture for the communication act will not be recreated by simply imitating that of the ST, for it simply adheres to its situational, contextual, and cultural realities, illustrates Nord (2005, p. 36).

The following discussion will explore how traditional translation norms compare with those specific to dubbing, considering the broader shift from text-focused approaches to those that prioritise communicative effectiveness within multimodal and audience-centred contexts.

1.5 Translation vs. Dubbing Norms

Zabalbeascoa (2010, p. 30) suggests that the theories of translation should alter its primary objective from asking about the method of translating written texts towards asking the question regarding how translation suits regarding the effective communication issue in terms of the available means, including adaptation and responding to constantly evolving communication constraints, enhancing conductivity and enhancing its domain. This notion is seen through the growing interest from theoreticians and researchers as well as practitioners who managed to establish solid grounds for a non-traditional translation field. Gambier (2003: 178) denies considering [films translation – subtitling or dubbing] as pure translation and introduces the trans-adaptation concept. He also focuses on how translation should be viewed holistically, taking into consideration the genre, the film maker's style, the needs and expectations of the viewers and the multimodality of audiovisual communication. Lukasz Bogucki (2016, p. 34) also outlines a considerably revised and expanded version of Tomaszkiewicz (2006, p. 124) proposed set of inadequacies that characterise the three main types of audiovisual translation [I am only citing the ones in direct relation to dubbing only while eliminating the mentioned cinematic examples]. The list comprises issues that are of both a translational and a technical or logistic nature:

1. Replacing the original voices of actors detracts from the intended cinematic experience.
2. The lip-sync constraint means that the translator has to resort to less acceptable equivalents / departures from the original, so that the foreign version appears more natural

from the perspective of the actor/character's lip movements. On top of this common curtailment, Fodor (1969) lists character **synchrony** (dialogue that is consistent with the visual image; for instance, an affirmative response together with nodding) and **isochrony** (utterances that occur between the character's mouth opening and shutting).

3. Dubbing makes it difficult, if not impossible, to render the prosodic features of an actor's voice, thereby detracting from his or her attempt to portray a character.

4. Language is part of a geo-cultural context; a different idiolect in that same cultural environment is out of place.

5. Dubbing may include excessive manipulation of the ST, bordering on censorship.

6. Dubbing is very costly; as a result, some material may never be released in a particular country, as the costs may prove to be prohibitive.

Bogucki (2016, p. 37) sums up section titled as (mal necessaire/ necessary evil) with a rather destructive view the chance of ever recreating the same experience to the TR through dubbing and describes audiovisual transfer as 'imperfect by nature'. He says: "whatever mode of audiovisual transfer is chosen, it can at best attempt to imitate the experience of watching the film in the original soundtrack, but never equal it. Dubbing takes away an important part of the original acting, replacing it with acting performed by other professionals (. . .) Audiovisual translation often simply makes viewers wish they had learned the language of the original version." Bogucki also considers the main difficulty with audiovisual translation research is attributed to the nature of the audiovisual text. Traditional translation is monosemiotic, an example of which may be translating a book with no illustrations. Audiovisual translation is polysemiotic, either isosemiotic or diasemiotic, depending on whether or not the translation uses the same semiotic channels as the original; thus dubbing, for instance, is isosemiotic, while subtitling is diasemiotic (Gottlieb, 1998; Bogucki, 2016). Using different channels for transferring information sets yet another difference and is termed for as isosemiotic translation or diasemiotic as explained by (Gottlieb, 1998; Gottlieb 2004b, p. 219).

Gottlieb elucidates that in AV materials, meaning is presented via a network comprised of different channels or forms "in films and television programmers, the translator has four simultaneous channels to consider: (a) the verbal auditory channel, including dialogue, background voices, and sometimes lyrics; (b) the non-verbal auditory channel, including music, natural sound and sound effects; (c) the verbal visual channel, including superimposed titles and written signs on the screen; and (d) the non-verbal visual channel: picture composition and flow" (1998, p. 245). This means that isosemiotic translation uses the same

mode of communication—such as speech or writing—as the original text, maintaining the original form of expression. This means that activities like conference interpreting, dubbing (post-synchronization), technical translation, and literary translation all fall under isosemiotic translation. In contrast, diasemiotic translation involves a shift between different modes of communication, such as from writing to speech, or, as in subtitling, from speech to writing.

Audiovisual transfer is described as both multimodal and multimedial, deploying a variety of semiotic modes like language, image, music or perspective, delivered to the viewer through several media (Pérez González, 2008, p. 13). The obvious mistake made by novice audiovisual translation researchers (and translators, apparently) is to attempt to concentrate on the verbal at the expense of the visual; in the words of Aline Remael, "studying only the verbal component of AVT does not suffice" (Remael, 2010, p. 17). Chaume (2004, p. 3) argues that "translation that does not take all the codes into account can be seen only as a partial translation". Zabalbeascoa (2008, pp. 22-23) points out that originally the words in film translation "were meant to be translated as if they were one side of a coin, ultimately physically bound to the picture, but looked at separately". However, both practitioners and theoreticians now consider this a fallacy (Bogucki, 2016, p. 40).

There are several aspects in relation to the act of translating AV texts. This section addressed the norms governing translation in general and those regulating the dubbing process; but first, it will present a brief background on the social context that influenced translation. The section is concluded with a comparative description of both subtitling and dubbing with an explanation of why one form is favoured for the translation of cartoons and animated films in the Arab world.

1.5.1 Translation Norms

Toury (2012) spoke of behaviourist translation norms which are the regularities observed in a translator's conduct. This conduct is constrained on the one hand by the linguistic structural differences of the ST and TT that have been well explored and defined; and then there is the socio-cultural conventions based on the shared values in a given community. Toury (2012) argues that Norms have traditionally been understood as the translation of collective values or ideas shared by a community into guidelines for action, determining what is considered right or wrong, acceptable or unacceptable. These guidelines outline what is required, prohibited, tolerated, or allowed within a specific behavioural context.

Moreover, Toury (2012, p. 63) distinguishes between three types of translation norms in his framework: preliminary, operational, and initial. Preliminary norms have to do with "translation policy in a given culture: what works of literature are deemed by publishers and others to be worth translating". Operational norms manifest themselves during the translation process and affect the decision making and choices. Whereas the initial norms "focus on the translator's choice between two polar alternatives" comprising of the original text along with its textual relations and the norms expressed by it, or of the linguistic and literary norms active in the TL and in its polysystem. Chesterman also includes yet another type of norms called the 'Expectancy norms', those are based on (Hermans, 1999) and they stem from the expectations of recipients of a translated work. Such expectations are accumulated through "the prevalent translation tradition in the target culture", and "the form of parallel texts (of a similar text-type) in the target language" thus they provide a benchmark for evaluating translated works. For Hermans (1996, p. 26), translation is no longer regarded in terms of textualities or language systems as it has been for ages; rather, it is "increasingly seen as a complex transaction taking place in a communicative, socio-cultural context." Translators offer their works for individuals or groups who adhere to their culture and have several preconceptions and different interests. The translative operation as Hermans states is "a matter of transactions between parties that have an interest in these transactions taking place. For those involved in the transfer, the various modalities and procedures that go with it presuppose choices, alternatives, decisions, strategies, aims and goals. Norms play a crucial role in these processes."

Cintas (2004, pp. 25-26) considers Toury's (1995) different translation norms reworked by Hermans (1999) a central element of the theoretical work on translation and the translation process as "they account for the relationships that exist between the rules of the abstract and modelling society and the idiosyncrasies of each translator." Norms, according to Cintas, create a platform to determine the distinctive characteristics that regulate the delivery of the dubbed or subtitled discourse at a macro-structural level while accounting for the many different constraints imposed by the medium. On the other hand, they help us to observe the translator's behaviour as a linguistic mediator at a micro-structural level. What this approach dictates is a thorough consideration of all the factors that affect the translation process and the decision-making development rather than judging the choices and level of equivalence of the translated texts; furthermore, it seeks to explain why a particular decision has been made and what it means in the context in which the translation took place. This notion validates the need for a

more dynamic, functional approach that shifts the attention toward the product, its function, and the process of translation (Holmes, 1988; House, 2016; Nord, 2018).

Several theories and concepts from sociology have induced the turn toward the exploitation of translation as a social activity that in turn reflected into a change in the role of translators to become active agents in the communicative practice (Schäffner, 2010). The second major category of translation norms discussed by Chesterman is related to this shift. They are more like *professional norms* performed from the translator's point of view. Chesterman (1997) formulates the basis process norms from a professional perspective as follows:

1. An ethical norm that concerns about the translator's integrity and accountability for how he or she should act in terms of loyalty and faithfulness to the original writer, the commissioner of the translation, the translator himself or herself, the prospective readership and any other relevant parties.

2. The communication norm: a translator's main concern as social player should be reflected in the optimisation of communication between all the involved parties, i.e. the filmmakers and the TR. This optimisation can take the form of mediation in some situations.

3. The relation norm which maintains linguistic similarity between the source and target texts. It is the force that obliges a translator to act in such a way that recreates a relation of relevant similarity between the two texts. Therefore, the translator is left to decide what kind of relation best serves the text according to its type, the commissioner's terms, the intentions of the original writer, with the assumed needs and expectations of the prospective recipients.

Normativity regulates the relationship that concerns all the different parties of society including translators. Translation norms come in all shapes and can be regarded from different perspective or as Hermans (1996, p. 30) puts it: "[t]here are many social, moral and artistic norms and conventions that we constantly observe while hardly being aware of them."

1.5.2 Dubbing Norms

The general translation norms discussed above are to a great extent applicable in AVT and dubbing in particular. Nevertheless, there was a need to establish a set of norms that fits

the medium and its constraints. From a more professional perspective, Gambier and Gottlieb (2001: xi) assert the close resemblance between audiovisual and multimedia translation:

1. It is a collaborative activity in which the commissioner, the publisher, the translator, the director and the actors take the floor successively, thus teamwork is crucial to the success of the AV translation.

2. Translators often work with intermediate "texts" (scenarios, scripts, drafts), which are made to serve for a limited lifespan.

3. The function of the translated work prevails over any other norm. Thus, the criteria applied to audiovisual and multimedia translation are there to establish comprehensibility, accessibility, and usability of the text.

Zabalbeascoa (2010, p. 30) induced the need for a theoretical framework that endorses translation as a communicative act: "translation theory should indeed shift its main ground from asking about how to translate (written) texts to asking the question how translation fits in with the issue of effective communication according to the means at our disposal (adapting and responding to ever-changing communication constraints, improving accessibility and broadening its scope)." This notion is seen through the growing interest from theoreticians, researchers as well as practitioners who managed to establish solid grounds for a non-traditional translation field. Gambier (2003) denies considering [films translation - subtitling or dubbing] as pure translation and that it can be considered as a new genre. He also focuses on how translation should be viewed holistically, taking into consideration the genre, the film maker's style, the needs and expectations of the viewers and the multimodality of audiovisual communication.

Fodor (1969, pp. 70-72) pointed to character synchrony (dialogue that is consistent with the visual image; an affirmative response together with nodding, for example) and isochrony (utterances that occur between the character's mouth opening and shutting). These terms are contradictory in essence and the presence of one eliminates the other; thus, it can be assumed that securing complete synchronicity is almost impossible when we consider the massive dissimilarity between the two languages in question (English and Arabic). The financial factor in terms of cost and delivery speed is in favour of subtitling for dubbing involves a large number of contributors and takes much more time to accomplish. Fodor later in his paper mentions how lip reading (thus synchrony) is far more difficult for certain languages like Arabic due to the occurrence of guttural sounds (Fodor, 1969, p. 89). According to Gottlieb

(2008, p. 217) levelling, synchrony can only be achieved at the gestures level (Nucleus synchrony) for a character whose semiotics (facial and lips movements) are based on animations originally designed for the English text while the dubbing is in Arabic.

Dubbing norms are, on many occasions, applied by patronising entities such as production and distribution companies, or on smaller scale voice actors, directors, technicians, and in certain cases translators. Therefore, patterns of normative behaviour could be traced more easily if the researcher focused on the analysis of products that have been marketed, say, by a given TV channel or distribution company according to Cintas (2004). In our case, the norms governing Disney's animated works have to be thoroughly analysed in order to provide better dubs through improved translation practices. Perhaps these norms consolidated the predilection of a certain language variety over another in the dubbing of animated films into Arabic as we will see in the following chapter.

1.6 Communicative Translation in Adaptations

Cintas et al. (2010) consider the definition of translation that excludes large areas of translation in practice as a narrow one and calls for a more modern deliberation of translation that embraces the non-traditional translation activities. The scholars view translation "from a more flexible and heterogeneous perspective, one which allows for a broad range of empirical realities and which is able to subsume new and potential translation activities within its boundaries" (p. 112). In the twentieth century, the need to establish transparency in translation while maintaining efficient communication supported the enforcement of adapting or rewriting a text for new readership that involved domestication in terms of cultural references (Bastin, 2009). Communication as a feature of AVT has found its place in a theoretical system that crossed translation and social studies due to the increasing interest from scholars and practitioners alike. "As clear evidence of the fruitful marriage between Translation Studies and Cultural Studies, today's AVT authors tend to show an increased awareness of the cultural embeddedness of translation" (Cintas et al. 2010, p. 12).

Adaptation may be understood according to Bastin (2009, p. 3) as a "set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text". In practice, the definition dictates numerous vague notions such as appropriation, domestication, imitation, rewriting, and so on (ibid). Bastin acknowledges the need for establishing clear boundaries between classical translation and adaptation that has for long been regarded as "parasitic on historical concepts

of translation". This is attributed to the many media constraints imposed on the translator of audiovisual materials throughout the translation process which induced some translation theorists to consider this type of transfer as adaptation rather that translation. Cintas (2003, p. 194) rejects this view and considers it "puristic and outdated" that it was the reason behind the lack of interest in this professional activity from translation scholars who gave more value to the study of traditional and 'prestigious' subjects, such as biblical texts, literature, and poetry.

Hence, this study adopts the term audiovisual translation for two reasons: the first is because the subject of the study, Arabic adaptations of Disney animated films, are predominantly characterised by translation acts in the traditional sense as the examples will demonstrate; furthermore, the term AVT shifts the attention to the multi-dimensional or intersemiotic communicative modes of this type of texts that need to be addressed. There is a clear distinction between translation norms and dubbing ones. The following discussion briefly covers the main differences between translation norms and dubbing practices.

1.7 The Role of the Translator

Ideally, a translation is meant to create a TL experience that is equivalent to the ST experience (Bogucki, 2016, p. 45). This requires a set of competences and, consequently, actions on the part of the translator, including familiarity with and attention to any intercultural and intertextual references. However, translators are known not only to err, but also to deliberately make changes to the text that they are working on, thus altering the TL experience. The translator's freedom is arguably more justified in the case of literary translations than specialised ones; also, the former tend to be done by poets or writers, and a certain element of creativity is inherent in them. Though the constraints on audiovisual transfers ostensibly mean less freedom on the part of subtitlers and dubbers, foreign language versions of audiovisual material contain a surprisingly large number of free translations. In translation, senders and receivers belong to different cultural groups in that they speak different languages. Non-verbal forms of behaviour may be different as well. Senders and receivers thus need help from someone who is familiar with both languages (and cultures) and who is willing to play the role of translator or intermediary between them (Nord, 2018, p. 2). On this matter, Gambier (2018, p. 53) clarifies how reception is affected by many variables related to viewers. Some variables are merely age related as viewers can classified according to age (children, teenagers, students, middle-aged people, elderly people), or according to socio-economic parameters (young educated adults, intellectuals, managers and professionals, employees and workers with

different levels of qualifications, the middle classes, etc.) or by the linguistic proficiency level (monolingual or multilingual viewers, migrants, etc.). Translators enable communication to take place between members of different culture communities. They bridge the gap between situations in which differences in verbal and non-verbal behaviour, expectations, knowledge, and perspectives are such that there is not enough common ground for the sender and receiver to communicate effectively by themselves (Nord, 2018, p. 17).

At this stage, it is crucial to adopt precise terminology to describe each participant involved in the translation process, from the creator of the ST to the final recipient of the TT. Drawing on the translational action model proposed by Justa Holz-Mänttäri (1984), as cited in Munday (2016, p. 78), interlingual translation is conceptualised not merely as a transfer of linguistic material, but as a communicative process comprising a series of defined roles. The 'initiator' refers to the individual or organisation that requires the translation. The 'commissioner' is the person or agency who contacts the translator. The 'ST producer' is the original author, typically situated within the initiating organisation, who contributes indirectly to the TT's creation. The 'TT producer' is the translator or agency responsible for producing the translated version. The 'TT user' is the person who uses the translation for a specific purpose, such as a teacher using a translated textbook or a sales representative utilising a translated brochure. Finally, the 'TT receiver' is the ultimate end-user of the translation, such as students in a classroom or customers engaging with marketing content.

From a functionalist perspective, Reiss and Vermeer (2013, pp. 127–128) describe adequacy as the relationship between ST and TT that results from adherence to a defined skopos, or communicative goal. Within this framework, equivalence is reframed as functional constancy, whereby the TT fulfils the same communicative purpose as the ST. However, as Munday (2016, p. 78) observes, complete functional constancy is rare, particularly in translations involving distinct cultural or multimodal contexts. This highlights the need for translators to prioritise functional relevance over formal symmetry when adapting texts for diverse audiences.

Nord (2018, pp. 29-34) describes the Skopos translation process as a process of translation between a translator and a customer. The translator acts as the initiator of the process, while the customer provides detailed information about the objective. Skopos negotiates between the translator and the customer to determine the type of required translation. If there is a disagreement between the translator and the customer, Skopos has to negotiate between the translator and the customer. Translation is defined as a translational procedure

containing a ST, which often constitutes a part of the summary. Collecting sufficient information about the TT addressee (with regard to sociocultural background, expectations, sensitivity, or world knowledge) is crucial for the translator, who should insist on receiving as many details as possible from the commissioner. These players and their roles will be discussed in detail at a later stage of this research. Understanding the complexity of the translator's role and their visibility is worthy of attention at this point.

David Katan (2004) acknowledges the contribution of Basil Hatim and Ian Mason (1997) in articulating the concept of ideological mediation in translation, highlighting their efforts to reveal the implicit ideological forces that underpin translational decisions (Katan, 2004, p. 18). This notion invites critical reflection on questions of power and cultural dominance, the receptivity or resistance of the target culture, and the implications of English functioning as a global lingua franca—all of which influence the translation process. Katan defines a cultural mediator as an individual who has developed a high level of intercultural sensitivity and has attained the capacity for contextual evaluation. In this framework, dubbing itself is viewed as a form of mediation, one that is expected to reproduce the communicative and emotional impact of the original for the target audience (ibid.).

More recently, Katan suggested that a translator must play the role of a mediator while dealing with a material that is being interpreted into a different cultural entity. Intercultural mediation (IM) is a form of translatorial intervention which takes account of the impact of cultural distance when translating or interpreting. Its aim is to improve access through recontextualisation, and involves 'rewriting', recreating, or 'transcreating' (Katan, 2013, p. 84). However, identifying this complexity and such implications is essential to any translator who is keen on delivering what is witty, satiric, imbedded, and drawn directly from a certain cultural environment in the original into a corresponding yet through an acceptable approach for the audience and users of the TL in a powerful literary form; not to mention the urging need to make it as effective as it is first conceived.

According to Toury (2012, p. 70), the applied translation methodology can shift the translation in question from being source-oriented, i.e., 'adequate' to become target-oriented, or 'acceptable', yet he prefers a translation to be both adequate and acceptable. This requires domesticating many expressions and dealing with what is even more complex: cultural perception of the different aspects of life. One way to achieve this is by the translator playing the role of a cultural insider of both texts. Adding up to that, the everlasting dilemmas remain, what is funny in one culture (or language) might not necessarily be in another; what might be

considered as a quotidian topic for a society could be regarded as a taboo for another group of people.

One act of mediation is known as adaptation strategy, which, according to Vinay & Darbelnet (1995, p. 39), "is used in those cases where the type of translation being referred to by the SL message is unknown to the TL culture. In such cases the translators have to create a new situation that can be considered as being equivalent. For instance, the translation of 'Romeo and Juliet' into the renowned Arabian lovers "قيس وليلى" (Qais & Laila). Using Romeo and Juliet as symbols of strong love will not give the same message in the TC. This type of translation entails the lexical change in the TL.

Nord (2018, p. 33) explains the translator's obligations to the TC and audience, stating that the translator, as an actual recipient of the ST, communicates the ST's information to a new audience within the context of the TC. This involves creating a TT that is shaped by the translator's understanding of the new audience's needs, expectations, and prior knowledge. In our case, these assumptions must be tailored to suit the primary audiences across the Arab world, regardless of their geographical location, previous knowledge, and linguistic expertise. It is illogical, therefore, for the translator to assume that the TR possesses a similar linguistic competence or gained enough knowledge and experience to interpret the world correspondingly.

These points can be well illustrated by considering the use of the Egyptian colloquial words (see section 3.6.1). The famous Egyptian voice actor proudly spoke in a televised interview about his role in the Egyptian adaptation of the film and he specifically used a line using a cultural-specific word in an indication to the brilliance of the script[10]. It is evident that the Egyptian advocates for using their dialect often overlook the challenges that children from other parts of the Arab world might encounter when trying to understand what is being communicated. While Egyptian Arabic may be widely understood within Egypt, its use in broader Arab contexts can pose significant comprehension barriers. Children from regions where different dialects are spoken may struggle with unfamiliar vocabulary, pronunciation, or grammatical structures. This lack of awareness suggests a disconnect between the perspectives of those promoting the use of Egyptian Arabic and the linguistic realities faced by young audiences across the Arab world. Several Arab actors and proponents of the Egyptian dialect treat knowledge of Egyptian colloquial words and expressions as essential, often striving to

---

[10] *Abdel Rahman Abu Zuhra*'s interview, Published on *Disney in Arabic* Facebook Page.
 https://www.facebook.com/Disney.arabic/videos/291572721450317/

promote its widespread use[11]. Therefore, translators of audiovisual materials designated for children must be aware of their limited linguistic skills and their view of the world and knowledge. There are tens of other instances where similar narrowly used expressions occurred in the Egyptian adaptations. Moreover, translators have to take into consideration that an idiom such as the one used in the ST 'monkey's uncle' may have been deliberately chosen by the scriptwriter and it serves the story even when interpreted literally.

Translating audiovisual content for children presents a unique challenge, particularly when it comes to gauging the audience's experiences and expectations. It is nearly impossible for translators to fully measure these factors, so they often rely on their own perceptions of children's images and the knowledge they have of the children of their time (Oittinen, 2006; 2012). In essence, translators are engaged in a form of 'rewriting,' adapting the material for a different audience, culture, and often, a different era (Lefevere, 1992). This task becomes even more complex when cultural untranslatability is considered, a common challenge across all types of translation, including audiovisual content.

Cultural untranslatability arises when linguistic and cultural elements cannot be directly transferred from one language to another without losing meaning or context. As House (2016) points out, translatability is limited whenever the form of a linguistic unit carries special significance. However, untranslatability is not absolute; it can be mitigated with deep ethnographic knowledge and insights. In cases where such knowledge is lacking, untranslatability becomes more pronounced. Translation, therefore, becomes an act of contextualisation, requiring the application of two primary methodologies: overt and covert translation. This process often involves using a cultural filter to ensure that the target audience can fully comprehend the material.

A key example of untranslatability is found in extralinguistic cultural references (ECRs), which are culture-bound expressions linked to specific external entities or processes. Pedersen (2005) defines ECRs as references that assume the audience possesses relevant cultural knowledge to identify and understand them. In these cases, translation strategies vary depending on the level of cultural distance between the source and target languages. Pedersen proposes a taxonomy of strategies to address these challenges, ranging from retention and official equivalents to more complex strategies such as omission, specification, generalisation, and substitution. While these strategies can be applied in any translation context, audiovisual

---

[11] Yassin, Miyassar. "نجوم الدوبلاج يتحدثون لـ الوطن: اللهجة المصرية دمها خفيف وكل العرب بيفهموها", *El Watan News*, 18 April 2016, https://www.elwatannews.com/news/details/1107851 (accessed 7 July 2020).

translation introduces an additional layer of complexity due to intersemiotic redundancy—the process of conveying meaning through multiple channels, including both visual and verbal elements. This redundancy helps bridge the cultural gap by recreating or translocating equivalent meanings, making it a vital component of the translation process in audiovisual media.

1.8 Translating Humour

Translating humour is intricately linked to cultural exchange because humour often relies on cultural references, linguistic nuances, and shared experiences that may not directly translate across languages and cultures. Humour is a powerful tool in facilitating this exchange because it reflects the unique perspectives and idiosyncrasies of a culture. By translating humour effectively, translators can help bridge cultural gaps and foster understanding and appreciation between people from different backgrounds. However, translating humour can be complex and nuanced. Some jokes may rely on wordplay, puns, or references to specific cultural events, traditions, or social norms that may not exist in the TL or culture. In such cases, translators may need to employ creative strategies, such as adapting the joke to fit the cultural context or substituting culturally relevant elements while preserving the humour.

The themes of Disney animated films are universally understood and the messages accompanying them are often presented in amiable ways mostly by creating humorous situations. Vera (2015, p. 123) considers that the strong presence of humour in audiovisual texts has made it one of the most active and dynamic in the study of AVT and that success in appropriately translating jokes in animated films is vital to the success of the productions. However, a hefty number of these situations are considered as culturally-anchored humour. In her introduction of the first volume of *Translation, Humour and Literature*, Delia Chiaro (2010, pp. 1-3) discusses the main factor that hinders a successful translation of verbally expressed humour. She attributes this difficulty mainly to differences in cultural and linguistic features between the source and the target languages, "Humour generated devices such as words and phrases with more than one meaning and distinctive references to people, history, events and customs of a particular culture are characteristics that are often the basis of wordplay." Nida (1964) considers that inability of creating a formal equivalence or (perfect linguistic match) for humorous utterances urges a shift towards applying the functional approach for translating jokes (Chiaro, 2010, p. 2). She concludes the chapter by listing a

number of tendencies used by translators to deal with on-screen verbally expressed humour (VEH):

1. Leave the VEH unchanged
2. Replace the source VEH with a different instance of VEH in the TL (most suitable, hard to achieve due to linguistic burdens)
3. Replace the VEH with an idiomatic TL expression
4. Ignore the VEH altogether (pp. 11-12)

Theoreticians have identified several features of humour based in the channels it is conveyed within (Zabalbeascoa, 2005; Chiaro, 2006). The discussion of humorous language and its various types is relevant to the research questions (RQs) because humour, especially in animated films, often relies heavily on linguistic and cultural nuances, which can be influenced by the choice of dialect in the translation. Humour is a key aspect of animated films, and how it is translated can significantly impact the film's reception by the target audience. This makes it crucial to explore how different linguistic varieties—MSA and ECA—affect the translation of humour and its overall functionality in the adaptation. The translation of humour may be hindered by the specific constraints of either MSA or ECA, including cultural references, idiomatic expressions, and humour-related lexical choices. These elements may be lost or altered when translated from one dialect to another, thus limiting the effectiveness of the chosen variety. Understanding how these elements manifest in humorous language and how they are adapted will help assess the suitability of each variety.

The differences in phonetics and lexical choices between MSA and ECA are especially crucial when translating humorous content. Certain sounds, expressions, or playful word formations in ECA may not have direct equivalents in MSA, or they may lose their impact or meaning when translated. This analysis will explore how such shifts can affect both the humour and the overall meaning of the film, providing insights into the functional advantages or disadvantages of each variety for translating animated films.

In summary, the examination of humorous language and its translation is central to understanding how MSA and ECA each function in the context of animated film translation. It highlights the linguistic and cultural challenges that translators face, offering deeper insight into how these dialects shape the adaptation's effectiveness in conveying meaning and humour to the target audience. Another primary concern in terms of the discourse used in the films is the frequent occurrence irony and translating it into Arabic. According to Alison Ross (1998,

p. 50), irony is defined as 'an expression of meaning, often humorous or sarcastic, by the use of language of a different or opposite tendency'. She argues that it gets easily misunderstood due to cultural knowledge incompetence. Thus, it becomes a necessity that translators possess adequate resources in order to deliver the meaning in ironic situations in a similar, yet comprehendible way.

1.9 Conclusion

Children and adolescents in the Arab world should have access to the artistic and narrative richness of Disney animated films, similar to their peers worldwide. However, cultural sensitivities in the region require that these films be adapted in a manner that aligns with local values and beliefs. This responsibility falls on interpreters and translation teams, who must work to maintain the original meanings of the films while ensuring cultural appropriateness for the target audience. Achieving this balance requires significant effort and mediated communication.

Cultural differences are an inherent challenge, and translators must navigate them carefully to bridge potential gaps. Ineffective localisation or translational decisions can harm the credibility of the institutions involved. Even in contexts where linguistic systems are closely related, such as France and Quebec or the UK and the USA, cultural perspectives differ significantly. The challenge is even greater when dealing with cultures and linguistic systems as distinct as those in this context. Addressing these differences is crucial, and the media, with translators playing a pivotal role, is a key agent in fostering cross-cultural understanding. This issue has been explored by numerous researchers, including Oittinen (2012), through the analysis of media productions targeting children.

Most of the previous academic work focused on one or two impediments at most; for instance, translating personal names, idiomatic expressions, or CBRs, all of these studies took place from cultural and ideological perspectives. What distinguishes the present work is the single focus on dubbing, its contribution to defining the pros and cons of each Arabic linguistic variety, discussing the nature of the targeted audience and the complexity of their culture, and focusing on translating humorous language. Evaluating the same extracts from previously dubbed film versions reveals enormous mistakes that lead to distortions of meaning. Looking at the stance of dubbing in the region, we can build on what is already established. I strongly believe that there is a room for improvements. The stakeholders and decision makers are

willing to listen as they have been trying several techniques to regain the trust of the broad audience in the Arab world.

In the proceeding chapters, the discussion of skopos theory is essential in understanding its connection with the characteristics and cultural traits of the audience of such films in the Arab world. Moreover, a significant aim of the research is to correlate between all the players in the dubbing process, i.e. the commissioners and translators must be fully aware of what the audience expects; on the other hand, the commissioners are expected to cease implementing any policies that could have negative results on the products. In theory, functional approaches, such as Skopos, provide sufficient solutions for transferring cultural references. There are still many other factors affect the adaptation process. If we were ever able to produce a respectfully faithful translation of the films and provide answers to the research questions by establishing a converging zone between the conflicting mentioned ideas, most of the existing dilemmas would be solved, and further adaptations for future productions would be facilitated as well.

The following chapter explores the theoretical framework and practical challenges of AVT, with a focus on dubbing within the Arab World, specifically examining the cultural and linguistic factors influencing the choice of Arabic variety in Disney animated films. It also delves into the definition and forms of AVT, compares different AVT methods, discusses translation norms, and highlights the unique complexities involved in translating audiovisual content for children in Arabic-speaking contexts.

Chapter 2: AVT and Dubbing into Arabic

2.1 Introduction

Chapter Two provides a comprehensive theoretical framework for Audiovisual Translation (AVT), exploring both its practical challenges and current trends, with a particular focus on dubbing in the Arab World. This section directly addresses a core research question: the cultural and linguistic factors that influence the preference for a specific Arabic variety in the dubbing of Disney animated films, as understood from different perspectives. Building on the discussion in Chapter 1 about the role of the translator, this chapter delves deeper into AVT's position within the broader field of Translation Studies, framing it as a complex mode of translation.

The chapter begins with an overview of AVT, emphasising its various recognised forms, before moving to section 2.2, which presents AVT as a subfield within Descriptive Translation Studies (DTS), focusing on both the product and the process of translation. In section 2.3, the chapter compares four major types of AVT, highlighting the advantages and disadvantages of each in the context of translating audiovisual content. This includes a discussion of the different methods of presenting translated material to the target recipient/audience (TR), with particular attention to the rationale behind choosing one form over another, especially when translating content aimed at children. Section 2.4 explores the concept of "norms" in translation practice, specifically how these norms govern the translation of audiovisual materials and compares them to the norms applied to other text types. This discussion considers how conventions and expectations shape the choices made by AV translators. In section 2.5, the chapter addresses the complexity of translating multimodal texts, examining the role of extra-linguistic factors—such as visuals, sound, and cultural context—in shaping the translation process. The chapter concludes with a brief exploration of the specific challenges involved in translating audiovisual materials for children in the Arabic-speaking world, shedding light on the unique cultural and linguistic considerations that influence these translations.

The main purpose of this chapter is to place the multimodality of AVT within an empirical-descriptive framework. By means of weighing the influence of extra-linguistic codes embedded in the AV materials, multimodal channels within the two adaptations of *The Lion King* can be examined to determine which edition is more functional. Thus, this chapter is utilised as a foundation for the empirical analysis chapters.

2.2 Translation of Multimedia: A Fertile Field for Translation Studies

AVT is a wide term used today in academia to refer to a range of language transfer methods via extra-textual mediums. The first attempts to define extra-textual translation were those by Fodor (1969) and Reiss (1971) who used the terms 'film translation' and 'audio-medial text' respectively; screen translation was the inclusive term used in the field. Katharina Reiss (1971) confined what she termed as audio-medial text types to advertisements rather than motion pictures. Mayoral et al. (1988) coined the term 'constrained translation', focusing on the nonverbal elements 'image, music, aural sources' that marked out audiovisual translation. Such nonverbal elements constitute a huge part of semiology and are ever-present in animated films.

Audiovisual materials such as animated films including children's literature fall into Snell-Hornby's (1995, p. 13) categorisation of text types in her integrated theory under 'literary translation'. However, when other genres of extra-textual contents such as sitcoms, sports events, documentaries, advertisements, and many other come into question, there was a need to widen the term and not restrict it to full-length feature films only (Delabastita, 1990). The term multimedia emerged in the last century as a result to the technological development on sight and sound electronic systems. Multimedia, according to Cattrysse (2001, p. 1), can be broadly defined as "the processing and presentation of information in two or more media simultaneously". In a narrower sense, however, it is "the processing and presentation of text, graphics and pictures, if not animation and motion video." Cattrysse emphasises the importance of interactivity as a general parameter that defines multimedia. Today, multimedia has become 'the new black' of translation studies as it features in tens of conferences and academia across the globe. Cintas (2003, p. 193) attributes this to the rather easy access to multimedia today: "audiovisual products reach a large number of people because reception is easy, primarily via the television; secondly, a large quantity of translated material is transferred to other cultures: documentaries, interviews, films, news, discussion programmes, shows, series, cartoons, and so on. The growth is particularly noticeable in those countries where English is not the official language." One can easily argue that when Cintas stated that, watching audiovisual content on portable smart devices was not as accessible as it is today. Nowadays, access to multimedia occurs at unprecedented ease. Audiovisual materials encompass a wide range of productions such as TV series, documentaries, cartoons, soap operas, video games, commercials and Vlogs or content creators' videos like those found on *YouTube* or any social media platforms. Most

of these productions are either subtitled or dubbed when they are made to acquire wide audiences beyond the original. These materials are perceived in countries through a transference process known as adaptation. This process is referred to as audiovisual communication when the material in question is transferred across cultures (Vinay & Darbelnet, 1995; Bastin, 2005).

Cintas (2003, p. 194) and Gambier (2003, p. 171) traced three terminologies used by scholars at different stages in reference to audiovisual translation. The first studies in this regard used the term *film translation* that had to be extended to include other forms of video releases. *Screen translation* is yet another term that is widely used amongst scholars and researchers, which as its name implies, contains the materials that can be displayed via a screen regardless of its size or type, "screen translation (film, domestic and corporate video, TV programmes), translation for and on the Net, translation of offline products and services might come under the same umbrella of 'multimedia translation'" (Gambier, 2001, xi). This term found solid grounds due to the breakthrough of smartphones, tablets and other similar technologies. It also opens the door according to Cintas to include translated materials found in computer games, web pages, and CD ROMs. The third concept that is used in this field is multimedia translation that results from the multitude of media and channels that through which a message is transmitted. Cintas (2003, p. 194) predicted that in no time all these channels will bring the discipline closer to the localisation of Information and Communication Technology as most of the materials will be available on the internet.

Gambier (2003, p. 171) also talks about the emergence of the term 'transadaptation' that combines both film translation and language transfer in materials where 'the verbal content was supplemented by other elements such as pictures and sound'. He adds that *audiovisual* is the term used today to refer to "the multisemiotic dimensions of all broadcast programmes." He explains how today the term audiovisual is used to refer mainly to film, radio, television and video media, and that it shifts the attention to the multisemiotic dimension of all broadcast and streamed programmes. The most significant feature of a transadapted audiovisual material according to him is appropriateness or 'accessibility'. For Gambier (Gambier, 2003) accessibility is an inclusive concept that concerns *usefulness* of language*, synchronicity* (accordance of utterances or the speech-to-lip movements and other nonverbal elements), *relevance* of presented information with the context to facilitate cognitive reception of information, and the need to apply *domestication strategies* among other features related to subtitling. Maintaining cohesion between the utterance and the accompanying nonverbal

elements is crucial in the overall assessment of the adaptation; relevance as a feature dictates what information is to be conveyed, deleted, added or clarified in order not to increase the cognitive effort involved in receiving the AV material; and domestication refers to a set of different strategies that are practised to maintain a certain degree of acceptance from the TC and audience. The expressed values and behaviours depicted in the source audiovisual product must not oppose those of the TC (Gambier 2003, p. 179). Given its nature, there needs to be a wide mould that is flexible enough to embrace the different sub-field related to the translation of multimedia and audiovisual content. Such a mould needs to be profound in that is meets the empirical requirements of scientific research. Fortunately, translation theorists and scholars expanded upon the traditional framework of "pure translation studies" by developing a subfield known as Descriptive Translation Studies.

Holmes is acknowledged by many translation scholars (Baker, 2001; Toury, 2012) as the one who brought forward the idea of treating translation as an 'independent' field of studies in his substantial work *The Name and Nature of Translation Studies* (2000). He described the field 'Translation Studies' as one that caters for most of the "complex of problems clustered round the phenomenon of translating and translations" (Holmes, 1988, p. 67). Audiovisual translation is not a new discipline that needs a new theory of translation, emphasises Chaume (1997, p. 306), for it is "just a modality of translation of special texts where two narrations, which use two different channels of communication, take place at the same time, thus forming a coherent and cohesive text, a multidimensional unit." Over the past four decades, research on AVT relied on a dependable, comprehensive academic theorisation of translation known as the descriptive translation studies (DTS) paradigm. Due to its practicality, AVT fits into the DTS paradigm which has allowed tens of researchers to explore it thoroughly and empirically from various perspectives. The broad use of the term DTS is streamlined by Rosa (2010, p. 94) as follows: "DTS corresponds to a descriptive, empirical, interdisciplinary, target-oriented approach to the study of translation, focusing especially on its role in cultural history." Thus, DTS provide researchers with the level of practical description, analysis, and theorisation essential in academia.

Cintas (2004) and Munday (2016) emphasise the role of Holmes's Map (1988) that instituted a foundation of empirical understanding of translation studies in a descriptive methodology. Holmes (1994, p. 71) argues that that his DTS scheme became a "discipline with two main objectives: (1) to describe the phenomena of translating and translation(s) as they

manifest themselves in the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted".

The descriptive analysis of translation approach consequently set the ground for an empirical, in-depth understanding of the process of translation and the conditions that surround and thus influence it. It was only a matter of time for it to be adopted by scholars and researchers since its emergence in the 1970s at the hands of Hermans, Holmes, Lefevere and Toury among others (Rosa, 2010, p. 96). Toury's early contribution to outline translation studies came in to regulate the relationship between the interactive components of the translation process; "the main intention being to lay bare the regularities marking the relationships assumed to obtain between function, product and process", illustrates Toury (2012, p. 18).

Using Holmes' DTS as a framework helps exploring three main areas related to any translational activity: the product, its function and functionality, and the process of translating. Product-oriented DTS examine existing translations. This may involve the description or analysis of a single ST–TT pair or a comparative analysis of several TTs of the same ST (into one or more TLs). These smaller-scale studies can build up into a larger body of translation analysis looking at a specific period, language or text/discourse type. By function-oriented DTS, Holmes means the description of the 'function [of translations] in the recipient sociocultural situation: it is a study of contexts rather than texts' (Munday, 2016, p. 18).

Issues that may be researched include which texts were translated when and where, and the influences that were exerted. For example, the study of the translation and reception of Shakespeare into European languages, or the subtitling of contemporary cartoon films into Arabic. Holmes terms this area 'socio-translation studies' (Munday, 2016). Process-oriented DTS in Holmes's framework is concerned with the cognitive side of translation occurring in the translator's mind (Holmes, 2004, p. 177). Therefore, the present research benefits from this approach and applies it on AV materials that have already been translated into Arabic and aims to present detailed consideration of the function-oriented that influence the translation process. Including AVT within DTS allows the researcher to correlate the functionality of translating as an activity and to position it in a target culture (TC) regardless of the translation strategies employed during its production.

2.2.1 Application of DTS Modelling: Audiovisual Polysystem

Even-Zohar proposed polysystem theory in the 1970s as a methodological scheme of research that helps in identifying the core concepts in literature, translation, and culture. His

colleague, Gideon Toury, developed his pejorative connotations model based on the polysystem theory. As stated in the *Dictionary of Translation Studies*, Polysystem Theory, proposed by Even-Zohar (1978a, 1978b), accounts for "the behaviour and evolution of literary systems. It denotes a stratified conglomerate of interconnected elements, which changes and mutates as these elements interact with each other" (1997, p. 127).

A film's polysystem according to Cintas (2004, p. 23) deals with the relationship that is established between a wide range of national products and the adapted foreign ones; thus, this approach allows "the translated work to be studied as a product in itself that is integrated in the target polysystem". He also regards the integration of polysystem theories in film translation to be beneficial on many levels as it shifted the interest from the act of translating toward the product rather than the process in translation theory (Cintas, 2004, p. 24) because it blurs the boundaries between high and low culture, allowing the reclamation of social activities that have been traditionally marginalised in academic exchanges, e.g., thrillers or, in our case, audiovisual translation as opposed to literary or poetry translation. Furthermore, it helps to broaden the research horizon since it underlines the need to incorporate the translated works in the study of the cinematography of any country.

This association between national production and translated AV materials has attracted more attention from academia toward Film Studies. Cintas (2004) also calls for a balanced implementation of the concepts that comprise this association and says that there is no need to deploy most of the theoretical premises of DTS to the audiovisual world. While Holmes' plea does not restrain it to literary texts, Cintas insists that, for a period of time, DTS referred almost exclusively to the literary world before it was applied on other translation modes.

There are several issues that cast a burden on the shoulders of translators and then dialogue writers. These can be put into three major categories as shown below:
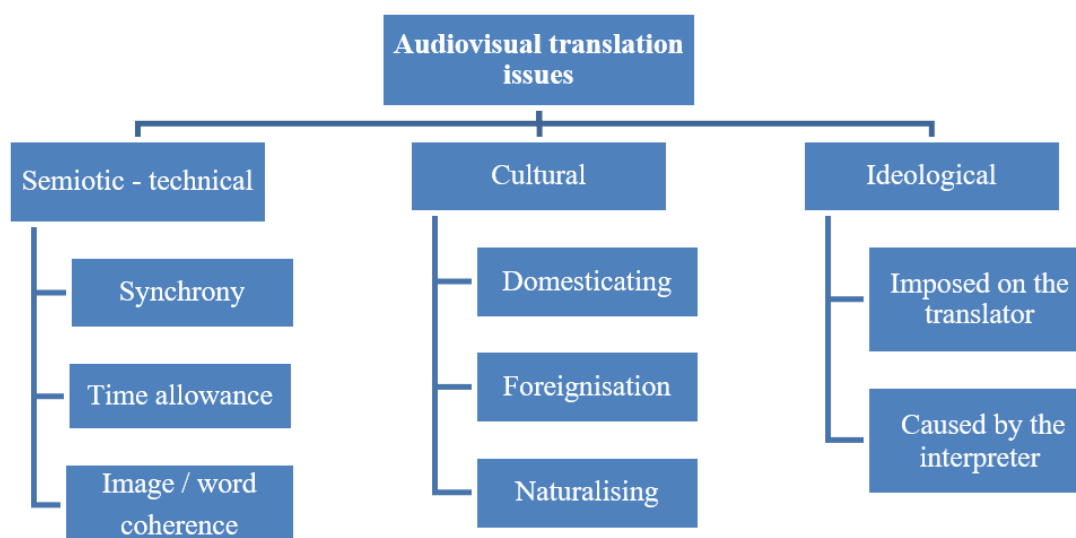
Figure 2 - Issues in Audiovisual Translation / Dubbing

Although this allocation sums up most of the literature presented throughout this chapter, some of the issues may cause less concern than the other; for instance, Katan (2010) translated in (Chaume, 2012, p. 75) states that cartoons demand minimal degree of synchrony since the characters do not actually speak, but rather move their lips almost randomly without actually pronouncing the words, thus a precise phonetic adaptation is not a priority. Both Katan and Chaume could alter their consideration today as Pixar Animation Studios and Disney Research Center publicly speak in awe about the synchrony levels in their animated films[12]. From a personal point of view, exact synchrony could be the least of our problems bearing in mind the complexity of the overall translation task.

To sum up, DTS was proven useful in investigating and measuring the effects of the diverse factors and levels that create a certain polysystem and its position in a broader polysystemic context. It inspires several researchers seeking to "delve into translation as cultural and historical phenomena, to explore its context and its conditioning factors, to search for grounds that can explain why there is what there is" (Hermans 1999, p. 5; Rosa, 2010, p. 94). This relates in our case as it enables understanding the social shock cause by the change of dubbing AV material from one variety to another. Looking at the current AV adapted material for the Arab children, we realise that both varieties are acceptable with each being functional under certain criteria.

---

[12] Retrieved from (Cartoon Brew) accessed on 10 June 2018.
https://www.cartoonbrew.com/tech/disney-researchers-developing-new-method-automated-real-time-lip-sync-152737.html

2.2.2 Subtitling and Dubbing

Delabastita (1989) presented one of the earliest and most important models in AVT in which he tried to frame film translation within a theoretical context in a seminal paper that focused on the cultural dynamics of film and TV translation. He designs his model in the form of "an organised inventory of questions and hypotheses that should direct any future work" (Delabastita, 1989, p. 194). He explains the multimodal nature of films and how they establish multi channels and codes; the features and norms of subtitling and dubbing films and for the TV. He goes on to explain the complexity of these traits or channels through which meaning is transmitted. These include acoustic and visual, whereas the codes cover the verbal, the literary and theatrical, the cinematic, politeness, and moral codes (throughout this chapter; in 2.5. for example). The transfer of film signs from the source to the target set of codes induces a notion to respect the material's parameters, and these are ought to prevail over the translation process.

Years after Delabastita's contribution, AVT forms (or modes) varied to include more genres. In addition to subtitling, re-voicing (dubbing), free commentary, voice-over, parodies, and fans' contribution have come to the fore. Their scope has been well defined especially by European scholars (Gottlieb, 1998; Zabalbeascoa, 1997; Varela, 1997, De Linde & Kay, 1999; Pym, 2004; Pérez-González, 2019) to name a few.

Today's technological advancement facilitates the audiences' access to a variety of presentation modes with the possibility of watching a film with subtitles, a dub, or even without any translation. Cinemas are no longer the sole provider of this type of entertaining content as Pay per View and Movies on Demand television and portable devices services, in addition to the availability of DVDs and Blu-ray discs, are available at reasonable prices anytime and anywhere. Yves Gambier predicted over twenty years ago the end of the quarrel between offering subtitles or dubs due to technological advances:

> Today, multilingual distribution can be offered with several technical possibilities. The viewers can select a certain language (teletext). They can watch a DVD (Digital Versatile Disc) where up to 32 different subtitles, or dubbing in a few languages, are offered. With DVD, there is the possibility to choose to view dubbed and subtitled versions either in the same language (for hearing or deaf people) or in any language. Hence, it's important to know whether the subtitles are intended to be viewed with the original version or with the dubbed version (Gambier, 2003, p. 173).

Gambier's predictions are a fact today. Not only that viewers are able to choose between subtitled and dubbed works, but they also have the possibility to choose between different dubs now for languages that offer a range of linguistic varieties such as Arabic.

Subtitling has two forms, intraligual and interligual. Intralingual subtitling is writing the spoken utterances and other informative words on the screen in the same language of the AV material. It comes in handy for the hard of hearing, deaf, and language learners who can understand better while reading what is heard. Interligual subtitling on the other hand is simply providing a written translation that is visible to the viewer and appears simultaneously while a character is speaking or a written information is displayed (e.g. a newspaper headline).

Henrik Gottlieb (2004a, p. 86) defines interlingual subtitling as "the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in synch with the original verbal message". Subtitling was the first and most studied AVT method. It represents a form of the traditional literary translation in that it is written in the TL and showed on the screen.

Understanding subtitles requires a certain level of literacy as dialogues, songs, and narrations within the AV material are all written in the TL; thus, understanding the subtitle necessitates having good reading comprehension abilities. Furthermore, almost any appearance of significant written language in the original such as a film's title, shop signs, letters and notes, and many other writings in the material need to be subtitled. The most criticised feature of subtitling is its consumption of the screening area. Therefore, many scholars and researchers justified presenting shorter, concise on-screen translations (De Linde & Kay, 1999; Thawabteh, 2011; Munday, 2016). Due to the space and time constraints, subtitlers are advised to create captions of maximum two lines with a total number of characters less than 38 Roman characters or 13–15 Chinese or Japanese characters for a duration of six seconds (Munday, 2016, p. 279).

As for Arabic subtitling norms, these are not fully realised into a code of conduct; yet a study by Thawabteh (2011) revealed similar tendencies to implement these regulations. These constraints inevitably lead subtitles to shorten their captions which almost inevitably result in some sort of loss of information or even distortion of meaning if not practised cautiously.

Re-voicing or dubbing involves replacing the originally spoken dialogue in one language with that in another (the TL); it requires some level of synchronicity which is according to Gambier (2003, p. 179) is defined as the "appropriateness of the speech to lip movements, of the utterance in relation to the non-verbal elements, of what is said to what is shown (images), etc." and most importantly, it is better achieved by vocal performance from a

voice-actor/actress. Vocal performance plays a pivotal role in successful dubbing because it is essential to match the emotional tone, timing, and personality of the original character while ensuring the dialogue aligns with the TL. Professional voice actors bring a level of skill and nuance that is crucial for maintaining the integrity of the original performance while adapting it for a new audience.

Dubbing dates back to the late 1920s when the need to transfer the new sound films to other countries, thus languages, emerged (Chaume, 2012). Nida (1964, p. 178) lists several identified technical restrictions that the motion picture translator must pay special attention to: timing of syllables and breath groups; synchronisation of both consonants and vowels with the characters' obvious lip movements; matching between words and corresponding facial expressions and gestures; characteristic differences in dialect in the various actors; and timing of humour or certain expressions that produce special responses by actors and actresses. Thus, if subtitling was subject to temporal and spatial restrictions, dubbing has its own complications represented in creating a semiotically synchronous material.

 Delabastita (1989, p. 203) asserts that any degree of disharmony between the visual articulatory movements and the audible sound production means causing a disturbing experience for the audience and he recommends "not to restrict this problem of synchrony to the movements of the actors' lips only. Sometimes the whole body of the actor is involved". Gambier (2003, p. 172) also dismisses restricting an assessment of dubbing to lip-synchrony: "Dubbing involves adapting a text for on-camera characters. Limited mainly to film translation, dubbing should not be reduced to lip-synchronization for when the face or chest of the speaker is visible in a medium shot. This is because dubbing may only be time synchronized in many cases, the talking faces being shot at a certain distance or in profile, as in animation films, children's comics, etc."

Nevertheless, procuring lip-synchrony, according to Khuddro (2018), requires a careful selection of certain letters in the TL that can match the articulation of the visible character is a common aspect in cartoon dubbing. He lists the prominent features of dubbing (pp. 17-18)[13]:

1. Multimodality of discourse: it can witness changes in communication channels e.g. from audio/written format in the ST to audio format in the TT, or in changing the linguistic variety or style (formal/colloquial style of the ST being transferred to formal/colloquial style in the TT).

---

[13] Here, only dubbing-related features are mentioned.

2. Lexicality or lexical expansion and deletion: AV transfer often, especially dubbing, requires expansion by 15–25% of the TT—ratio of 4:6 words—due to the distinct socio-cultural/ situational contexts; therefore, shortening is extremely vital here because the spoken word takes longer than the written one on screen. This is not the case for dubbing into Arabic as the data reflects. It turns out that both Arabic dubs use approximately 24% less words than the ST[14]. The 24% reduction in word count in Arabic dubs might be due to linguistic features like attached pronouns, root-based morphology, and syntactical flexibility. These allow Arabic to convey the same meaning with fewer words, helping to meet the time constraints and lip-syncing requirements of dubbing while preserving the original performance's integrity.

3. Synchrony (i.e., timing meaningful unit/s [inserting time cues, incues, and outcues], lip movements, on- or offscreen monologue/ dialogue and its isochrony, and finally kinesic synchrony or body movement).

4. Intonation (emphasis, stress and tone are essential in the dubbing of a film, as they are often used; here, the translator needs to highlight those parts in the text in order to make the voice-over artist or actor aware of such nuances).

5. Recurrent scene shifts (yet another important feature common in audiovisual material where a one-minute sequence of a film might have more than one location, and therefore there is more than one context; this feature is not often recurrent in drama texts or plays acted onstage).

6. Changing between monologues and dialogues (to show the viewer what the character is thinking. Recently with the introduction of speech bubbles to show some short text messages sent via social media networks on the actor's phone, there can even be a three-way conversation too).

7. Participants (male/female, singular/dual/plural, young/old, educated/illiterate)

8. Textuality (shortening the TT using cohesive devices such as ellipsis and substitution, the implementation of standards of textuality such as cohesion, coherence, intertextuality, and situationality, and finally word choice in order to create a negative/positive effect of the TT similar to that of the ST). These are among the diverse features that the AV translator needs to be aware of.

---

[14] Based on a rough word count as shown in *MS Word*, words are approximately at: ST 7110, ECA 5423, MSA 5406

Each of these features represents some sort of constraint that translators need to handle. According to Zabalbeascoa (1994), the nature of the AV text along with other extra-linguistic variables constitute a system of obstacles which are of contextual, professional, and textual basis that will be discussed in section 2.3.1.

2.2.3 Other Forms of Adaptation

Voice-over or half-dubbing is a method that involves pre-recorded interpretation (Gambier, 2003; Pérez-González, 2009) in which the original sound is 'fully' audible in a lowered volume while the voice reading the translation becomes prominent; the narration does not involve voice acting; therefore, it is suitable for interviews, news reports, documentaries, sport events and other programmes which do not require lip-synchronisation. The vocal characteristics that reflect temper, grief or excitement for instance are brought to a minimum in this adaptation method while the voice talent calmly narrates the translation.

Free commentary is the adaptation of a programme for a completely new audience, where the adaptation is in function of cultural factors or new goals (Cabrera & Bartolomé, 2005). Therefore, these changes result in a completely different target product with no attempt to faithfully reproduce the original speech content or the original script as informal speech acts might prevail. It does not abide by the principles of faithfulness toward to source. De Linde & Kay (1999, p. 2) compare commentary to interpretation where omission and selectivity of what to transmit to the audience is apparent "[b]oth Narration and Commentary (commonly used for children's programmes, documentaries and promotional videos) are like a combination of translation and interpretation because of the reductions (compressions and omissions) and other alterations made to the original soundtrack and their orality." Free commentators describe the visuals without caring for the original accompanying dialogue. This method has been useful in audio-description for the visually impaired. Moreover, it tends to appear in programmes and videos of comic nature, e.g. film parodies.

In summary, dubbing is the replacement of the source acoustic verbal signs with equivalent ones in the TL, while by subtitling the translator transfers the meaning of the acoustic verbal signs visually in the TL.

Literature on the different forms of AV translation is not scarce. Even the latest emerging type of AVT, which is the adaptations offered by untrained practitioners, fans of a certain AV material, or even translation students and bilingual enthusiasts became a phenomenon that has earned its place in today's academia. Based on the mechanisms for

acquiring relevant expertise, translators are divided into three categories: natural, native, and trained (Pérez-González & Susam-Saraeva, 2012, p. 151) The terms natural and native translators' concerns those who entertain a level of linguistic cultural awareness that entail them to translate some bits. They are regarded as unprofessional translators contrary to trained once since they received profound education and practice before enrolling in the field. Non-professional AV translations and adaptations produced by fans are referred to as fan productions; they include fansubs (fan-subtitles) and fandubs. Cyber space has made it easier for anyone to contribute to AVT. YouTube, for instance, allows viewers to insert their translations as subtitles which after being approved by the video uploader accompany the video. Fans' translations are applicable in a certain type of programmes that have not attracted the attention of distribution companies, e.g. Japanese animations (anime). Moreover, *fansubbing* is more common than *fan dubbing* as it does not require costly production assets.

As the following sections demonstrate, dubbing is not a straightforward task, and it is a complicated process that goes through several phases. Additionally, soundtracks and subordinating vocals and sounds are not easy to acquire unless through the entity that owns the AV material's copyrights. Nevertheless, fandubs of very short Disney scenes were released over the past few years in support of the so-called online social movement under the hashtag #Disney_must_be_Egyptian_again #ديزني_لازم_ترجع_مصري, which defends the use of the Egyptian Arabic variety instead of the recently chosen Modern Standard Arabic one. What some fans did was redubbing a scene, or a single line, from Disney's latest productions in ECA to draw attention to how dull and lifeless the officially produced MSA adaptation was.

Given Disney's global stature, such unprofessional endeavours appear inconsistent with its code of conduct and standard production practices. However, the company responded to audience feedback. In subsequent productions, the outsourced translation and dubbing agencies began to incorporate Egyptian Colloquial Arabic (ECA) selectively, particularly in scenes involving small talk and songs. Baños (2019, p. 164) observes that fansubbing and cyber dubbing, being shaped by digitally empowered audiences, have increasingly blurred the boundaries between producers and consumers, fostering a more interactive, participatory, and egalitarian relationship. This development illustrates that, despite their amateur origins, fan-produced dubs can be highly effective in engaging audiences and influencing mainstream production practices.

2.3 Technical Factors Influencing AVT Practical Norms

AVT is a conventionalised activity that concerns a number of stakeholders including customers, receivers, viewers. These stakeholders' preferences, expectations and their perceptual capacities vary (Gottlieb, 2005; Gambier, 2006). Such audience types range from educated adults and young children learning how to read to elderly people with sight and hearing problems. These differences oblige distribution companies to take into account the divergent sets of needs, expectations, and preferences for their audience in terms of adaptation modes.

2.3.1 Extra-Linguistic Factors Influencing the Dubbing Process

As suggested above, AV materials are complicated enough due to their multimodality. Translators not only have to deal with such complexity, rather they must overcome other hurdles caused by factors that are not related directly to the text itself while working on AV materials. These factors form restrictions that, without a doubt, can affect the translation process. Such restrictions imposed on translators can be classified into three main categories: contextual, professional, and textual (Zabalbeascoa, 1994, p. 91). Contextual restrictions are those related to the 'context' of both the ST, i.e. the original animated film, and its Arabic adaptation(s) as the TT. The textual and professional ones, as their names denote, are those related to the languages in question, their structures and the technical handling related to the production of the adapted material respectively. In this section, I intend to focus on some non-textual factors that are of professional or contextual nature.

Chaume (2004) and Remael (2010) warn against neglecting the nonverbal codes either by translation researchers or practitioners. Chaume argues that "translation that does not take all the codes into account can be seen only as a partial translation." (Chaume 2004, p. 3). The following discussion tackles some extra-linguistic and nonverbal codes that can face the translator of AV materials. The tendency to focusing solely on the verbal text while translating AV materials can easily be identified in the Arabic dubbed versions of Disney's.

The process of translating AV materials goes through several stages thus requires certain practices. Such different stages and practices in dubbing or subtitling a product are subject to readjustment and modification. Nevertheless, there are dozens of other extra-linguistic factors that affect the dubbing process that fall under three main groups: technical parameters, patronage policies, and ideological influence.

Unlike subtitling, professional dubbing is never a single person's job. It is a process that goes through several phases and has many contributors. Therefore, translators must not be solely held accountable for the success or failure of an adaptation as the production of an adaptation is quite an accumulated activity according to Zabalbeascoa (1994, p. 95) "dubbing must be regarded as a joint effort of a team of professionals, where the translator cannot be oblivious of the rest of team, nor is he or she entirely accountable for some of the shortcomings of the final result."

Official dubs are initiated by a commissioner who selects a material to be dubbed. Translation does not only take place once, rather it witnesses several modifications and adjustments until the head of dubbing project -usually the dubbed version director/producer- is satisfied with the outcomes. Once the text 'title, script, songs, credits, etc.' is translated, voice actors and voice talents are chosen according to what the text dictates. After studying and rehearsing their parts, they record them in specialised studios whether those parts were in dialogues, narrations, or even songs and chants (Tveit, 2009). Each phase along the process is reviewed and assessed individually. Then the whole work is compiled; recorded speech, music, sounds, and sound effects are embedded with the pictures. The human factor, or agent, is one of these areas that witness massive adjustments as explained by Cintas (2003, p. 201): "The traditionally separate posts of translator and dubbing director, and translator and subtitle technician – the person responsible for synchronising sound and subtitle content – are converging in the shape of a single professional – the subtitler – who knows about, and is able to carry out, all operations."

This rather complicated process makes of dubbing a far more expensive activity than subtitling as explained earlier (Tveit, 2009), especially when the production company hires famous voice actors to play the characters in order to attract a wider sector of audience including grownups. Recording occurs in studios while sound engineers are involved. Moreover, lip synchronisation and the limit of time remain main concerning factors in dubbing. Total lip-synchrony is almost impossible to achieve while translating between distant languages. Yet it is essential for the dubbing director to keep the length of verbal utterances in accordance with the facial and lip-movements of the characters on screen. Total matching and timing between the verbal auditory and visual channels of the adaptation and the original is the least expected. Time between the spoken utterance and visual lip-movement and facial expressions during speech must be well-calculated. Thus, the dubbing director might find

her/himself obliged to modify the translation in order maintain a logical link between the visual and verbal signs.

Zabalbeascoa (1994, p. 94) outlines the dubbing process as a sequential procedure beginning with the selection and purchase of a programme, followed by a decision on whether to dub or subtitle it. The translation is then carried out, typically by freelance translators, sometimes with access to the original script, and subsequently adapted to meet the demands of timing and lip synchronisation before being recorded by voice actors under the direction of a dubbing director. The final stage involves the integration of the new soundtrack with the audiovisual content. Similarly, Zitawi (2003, p. 238) summarises the standard stages of dubbing into Arabic, which include translating the transcription, synchronising it with the video, making timing adjustments, performing the script with native actors ensuring lip synchrony, and finally recording and overlaying the new soundtrack. Although these descriptions present the process as straightforward, in practice, it is fraught with numerous linguistic, technical, and cultural challenges that must be addressed to produce a coherent and contextually appropriate TT.

According to Cintas and Orero (2010, p. 442), dubbing involves replacing the original soundtrack, including the actors' dialogue, with a TL recording that conveys the intended message while maintaining synchronisation with the actors' lip movements. This is essential to ensure that the TL audience perceives the characters as genuinely speaking in their own language. Such a task requires attention to even the most subtle cinematic cues. For instance, screenplay interruption—when one character cuts off another's speech—must be rendered seamlessly. As Cintas and Orero (ibid, p. 443) further explain, phonetic synchrony, or lip synchronisation, is crucial and involves adapting the TT to match the mouth movements of the onscreen characters, particularly in close-up shots. To achieve this, translators and directors must pay close attention to letters and syllables when shaping the TT, so that it remains visually convincing despite phonetic differences, particularly when superimposed onto the original visuals and soundtrack. However, this is not achieved successfully in the two Arabic adaptations examined, where mismatches in screenplay interruption were observed. As the examples in Chapter 5 illustrate, both the ECA and MSA versions failed to consistently align their translations with the visual and narrative flow of the source scenes.

2.3.2 Integrality of Multimodal Texts

Multimedia and audiovisual materials convey messages and signs through verbal and other nonverbal information simultaneously to produce meaning. Some films are unique for the absence in entirety of the verbal sign. Creating adaptations for such materials demands accounting for all of the elements contributing to the creation of meaning. However, Translation Studies and theoreticians have given more weight to the transference of verbal signs and utterances at the expense of the usually neglected nonverbal information (Chaume, 1997, p. 315). Films in general and animated ones in particular are artistic productions that dynamically integrate several elements to form meaning and deliver messages. These elements include images and visuals, acoustics, sounds, speech, words and utterances. Visuals and acoustics are subtexts that complement the verbal text. Lewis (2014, p. 17) states:

> Movies are a product of careful creative design, the result of choices about story
> structure, visual design, camerawork, editing, and sound. A film analysis that
> takes a close look at these constituent elements enables us to understand and
> appreciate movies.

This section sheds light on this type of interaction that creates the essence of the AV product. Delabastita (1989, pp. 197-8) identifies two means through which a film's message is conveyed to its audience; those are the acoustic and visual channels. He distinguishes between them and other codes and lists some major 'sign systems' used by film producers:

1. the verbal code via geographical, temporal, stylistic language choices;
2. literary codes and theatrical codes and conventions of plot construction, models for dialogues, acquaintance with narrative strategies, with argumentation techniques and with literary genres and motives, etc.);
3. proxemic codes, kinesic codes, vestimentary codes (clothing), make-up codes, politeness codes, moral codes, etc. These enable spectators to understand and assess the nonverbal behaviour of the characters; and
4. the cinematic code comprising rules and conventions and techniques of the cinema and the different cinematic genres, etc.

In their seminal work on audiovisual translation, Cintas and Remael (2014, p. 45) define how semiotics plays a major role in the perception of an AV material "[f]ilms are texts of great

semiotic complexity in which different sign systems co-operate to create a coherent story (. . .) viewers make sense of visual and acoustic sign systems that are complemented by an acoustic channel and presented to them on a screen. They see and hear these signs as a story world in which characters evolve, and lives take shape." Animated films are no different, and their main audience 'children' are somehow able to decipher these signs provided that translators and those involved in the dubbing process successfully transferred them. But where exactly are such signs found? Delabastita (1989, p. 199) distinguishes between visually and acoustically transmitted signs and places them in four film communication channels. They create the coherent story of the film. They are:

1. Visual presentation – verbal signs: credit titles, street names, letters, newspapers and other written documents that appear on the screen.

2. Visual presentation – nonverbal signs: casting, props, photography, light, camera angles and movement, etc. These are basically the most important features of a film.

3. Acoustic presentation – verbal signs: narrations, dialogues, songs.

4. Acoustic presentation – nonverbal signs: instrumental music and background noises (traffic, water, etc.). The translator decides which of these signs require translation. Nevertheless, some of these signs are of common use in many cultures that forcing a translation of them leads to redundancy.

Gambier (2018, p. 52) emphasises the complexity of AV products and considers identifying the 'relationships between verbal and nonverbal signs' as key challenges in AVT research:

AV implies quite a number of signifying codes that operate simultaneously in the production of meaning. The viewers, and the translators, comprehend the series of codified signs, articulated in a certain way by the director (framing and shooting) and the editor (cutting). The way in which all these signs are organised is such that the meaning of the film, documentary or series is more than the simple addition of the meanings of each element or each semiotic code. All the verbal and non-verbal means are used to achieve coherence, intentionality, informativity, intertextuality, and relevance.

These nonverbal codes or signs take many forms such as kinesic, semiotic, or paralinguistic signs; they include character movements, sounds, gestures, objects, colours, etc. Kinesics and

proxemics[15] are the signs related to movement, posture and distance. "The word kinesics comes from the root word kinesis, which means "movement," and refers to the study of hand, arm, body, and face movements (. . .) the use of gestures, head movements and posture, eye contact, and facial expressions as nonverbal communication" (Hans, 2015, p. 47). Semiotic signs in translation are any meaningful symbols within a text; whereas paralinguistic features are those related to the pitch and tone of voice. All of these signs tend to carry culture-specific nuances, and in many cases, it is not easy to transfer their meaning due to the several constraints explained earlier to embed them in the verbal translation of the AV material. Take for example the gesture of circling the index finger and thumb while parting the three other fingers to indicate acceptance "OK" in many parts of the Western World, while it could be interpreted as a threatening sign for Arab cultures. As frequently used as they are, ignoring their significance and role in creating meaning can negatively affect translation. In some contexts, they are just as important in constructing meaning as verbal utterances.

This integration of verbal and nonverbal elements in AV materials is represented as an independent genre or an independent text type in Snell-Hornby's (1988) classification as 'film translation'. Pérez González (2009, p. 13) explains the complexity of AV materials due to their multimodal and multimedial nature:

> Audiovisual texts are **multimodal** in as much as their production and interpretation relies on the combined deployment of a wide range of semiotic resources or 'modes' (Baldry& Thibault 2006). Major meaning-making modes in audiovisual texts include language, image, music, colour and perspective. Audiovisual texts are **multimedial** in so far as this panoply of semiotic modes is delivered to the viewer through various media in a synchronized manner, with the screen playing a coordinating role in the presentation process (Negroponte 1991).

AV materials comprise of three main elements: **the text** that takes the form of monologues, dialogues, and conversations between characters; **aural component** and **acoustics** that include the spoken utterances and speech of the characters in addition to subordinating sound effects,

---

[15] Proxemics in AVT refers to the use of space and the relationship between individuals in a communicative situation**,** particularly how physical proximity and spatial behaviour are conveyed in audiovisual content. (see Bartrina, F., & Espasa, E. (2005). Audiovisual translation. *Training for the New Millenium: Pedagogies for Translation and Interpreting. Amsterdam and Philadelphia, PA: John Benjamins Publishing. http://dx. doi. org/10.1075/btl*, 60.)

music, and even silence; and finally, the **visual setting** and **perspective** or as referred to by Gibbs (2002, p. 5) 'mise-en-scène' that is "the contents of the frame and the way that they are organised". All these elements combined formulate the filmic experience, transmit the intended meaning and shape the means which allow the viewer perceive the content. These semiotic modes are interchangeable in one way or another. In other words, the common semiotic principles of a multimodal text operate in and across different modes, and in which it is therefore quite possible for music to encode action, or images to encode emotion at the expense of the previously assigned specialist tasks, i.e. images provide the action, sync sounds create a sense of realism, while music constructs emotional development (Van Leeuwen, 1985 cited in Kress & Van Leeuwen, 2001). Moreover, Bosseaux (2015, p. 7) explains the complicated network that involves film creators, characters, and audience using Vanoye's (1985) terms 'the horizontal and vertical levels'. The vertical level corresponds to the interaction between directors and the audience, whereas the horizontal level corresponds to the interaction between characters. Films function as complex polysemiotic texts that require active interpretation by the audience. Understanding their meaning involves decoding both the horizontal and vertical levels of communication—between characters and between the film and its viewers. This interpretive process is shaped by intellectual and emotional responses, prior experiences, and both collective and personal engagement (Bosseaux, 2015).

The traditional focus of translation studies was limited to interlingual translation that is concerned with transferring the verbal sign between two different sign systems, i.e. languages (Munday, 2016, p. 10). Stecconi (2010, p. 315) points out that the introduction of semiotics has broadened the scope of translation research and practice "[b]ecause semiotics is not centred on verbal language, adopting a semiotic approach can equip us to respond to the increasing interest in nonverbal signs both in the discipline and the profession."

It is evident that animated films are full of such nonverbal signs that enforce the meaning if not equally participate in creating it. What film creators try to do in animated ones is to give nonhuman things human-like features including facial expressions and gestures, e.g., a Disney film may have a teapot with eyebrows, leaning trees, talking mirrors, etc. who move around, sing, dance and interact with the other characters; therefore, there will always be a need to interpret such semiotics as they exist to bring more of a liveliness to the context. This idea has been addressed by the social semiotic scholars Kress and Van Leeuwen (2006) within the concept of "multimodality" that considers the multiplicity of modes of representation as part of the multimodal communication:

> [L]anguage, whether in speech or writing, has always existed as just one mode in the totality of modes involved in the production of any text, spoken or written. A spoken text is not just verbal but also visual, combining with 'non-verbal' modes of communication such as facial expression, gesture, posture and other forms of self-presentation. (Kress & Van Leeuwen, 2006, p. 41)

What gives animated film's text that extra particularity in terms of translatability is its constituent elements, i.e. the kinetic-aural elements that engage the senses of the receiver. Furthermore, other nonverbal sign with cultural significance, pragmatic specificities, or ideological references are ever present in such films and can be presented through semiotics as we will see later in this research. According to Chaume (1997, p. 324), "[c]ultural signs also play an important role in dubbing. Many of them can be expressed through non-verbal communication. In the course of a film one can possibly find hundreds of them".

In an attempt to identify the semiotic and pragmatic specificities of multimedia translation, Remael (2001, p. 14) illustrates how "in multimedia translation, we are not really dealing with intersemiotic translation, i.e., translation from one semiotic system to another, but with the translation of texts and intertextuality" and then she applies the three central concepts or components proposed by Kress and Van Leeuwen which are: sign, mode, and medium. When applied to AV materials, these components in a TV film become as follows: the medium is the television, and it transmits "a text that makes use of various aural and visual modes that construct aural-verbal, aural nonverbal, visual-verbal and visual nonverbal messages." Examples of nonverbal signs in animated films and how important it is not to neglect their effect are numerous throughout the film (see Chapter 5).

The shift from the age of printed culture and mass media towards what Pérez-González (2014, p. 125) calls 'the era of electronic and digital culture' has had a greater impact on the interaction between verbal and non-verbal semiotic resources in textualities that coordinate text and image, as well as on the consumption of and engagement with such texts.

After discussing the presence of nonverbal information cues in AV materials, it is time now to shift the attention to paralanguage. Paralingual signs are mainly associated with the vocal qualities that give extra meaning to an utterance such as pitch, volume, inflection, speech pace or tempo, and rhythm. Decoding such communicative and pragmatic values embedded in these vocals relies on the linguistic competence of the receiver (Chaume, 1997). These paratextual information can be dealt with via one of the following measurements proposed by Poyatos (1995) in Chaume (1997, pp. 319-321):

1. showing only the nonverbal information item and allowing the audience to interpret or decode it according to their culture and world knowledge;

2. showing the nonverbal information item and giving a verbal explanation of it or making reference to it through words; and

3. showing the nonverbal information item and flouting its semiotic meaning, by means of a deceiving verbal explanation or a wordplay between image and words.

A translator can get away with the first one provided the presented material originally targets an audience whose culture is similar to that of the 'foreign' TR; e.g., if an American animated film were to be dubbed into Quebec French, it is safe to assume that many nonverbal signs can be decoded by the two audiences in a similar way. Another element that needs to be considered is the age group addressed by this AV material. You would not expect children and adolescents to possess the same level of cultural and linguistic awareness as adults. These two points eradicate the possibility of simply expecting the audience to decipher the message behind certain nonverbal information. Thus, further action by the translator becomes essential. The second measure (b) allows for some explanation through verbal acoustic channel but remains constrained to the time/space factor. The third case (c) is tricky as well because as Chaume (1996, p. 320) puts it "references to non-verbal signs are not always explanations of these signs, but puns, wordplays or metaphors playing both with the meaning of words and image. In this third case, literal translations may be misleading, and the translator has to make use of compensation techniques or recreation procedures." Chaume (1996, p. 325) advises translators to focus their attention towards maintaining a relationship between the visual sign and its translation "if a non-verbal sign (expressed by means of paralanguage, kinesics or cultural signs) exists in the target culture, the translator's worries should be addressed to cohesion and coherence between image and words, as there might be some constraints coming from the interaction of verbal and visual subtexts." Moreover, Chaume suggests elaboration at the subtextual level for nonverbal signs that do not have a cultural equivalent in the TC by applying translation techniques suitable for the genre while sustaining coherence between text and image. Since Arabic is a very rich, expressive language, this resort must not be the translator's first choice and translators are expected to come up with a culturally and linguistically acceptable equivalent for the situation.

Finally, for nonverbal signs that are awkward or non-existent in the TC, Chaume (1997, p. 326) recommends total substitution:

If a non-verbal sign does not exist in the target language, and the verbal explanation is misleading, or flouts the visual information, or its translation is meaningless for the target culture (puns or jokes in the verbal subtext with reference to a visual element, which have no direct literal translation in the target language), total substitution is then recommended if the translator's aims are not to introduce a new concept in the target culture with no explanations.

Thus, translators are expected to find solutions, be creative and fully aware of the cultural meanings portrayed in the ST and they must be able to counter the different constraints (linguistic, communicative, semiotic, pragmatic) while preserving synchrony, adequacy of register, intended meanings, and values of the kinesic behaviours of the source in order to present useful interpretation to the TR. Is this happening in the available animated film translations? The given examples showcase the need for an improved consideration of nonverbal signs and semiotics in translation. Translators must perform their work on the basis that AV materials are texts whose meaning is conveyed through several channels simultaneously as stated by Zabalbeascoa (1997, p. 341): "Instead of interlingual — intersemiotic distinction it seems more accurate to regard texts as having varying proportions of linguistic and verbal elements combined with non-linguistic or nonverbal signs."

2.4 Evaluating Audiovisual Translations

At this point, it is vital to look at the factors that make a translation adequately correspondent to the original. A major benchmark for good dubbing quality to Chaume (2012, p. 83) is a translation that language sounds realistic, credible, and plausible and that it does not distract the audience from the storyline. Nonetheless, it is considered as a daunting task for the translators to balance between faithfulness to the SC and show respect to the TR's culture. While evaluating audiovisual translation, all cultural, administrative (by the commissioner), and ethical restrictions imposed on the translator must be taken into account. The flexibility of the TC regarding the themes, images, and utterances embedded within the source film is not easy to measure but benefits the justification of any choices made by the translator. As part of this research, a thorough assessment of the existing adaptations is needed to be drawn upon. Identifying weakness and ill-dealings within each film will be helpful in analysing the translation procedure and will pave the road for improvement. It is important for the assessment not to be biased, to look at the translation mission from an analytical perspective that aims at refining it rather than formulating it as an act of faulting.

Bogucki (2016, p. 38) gives an overview of the current situation of audiovisual translation assessment. He sees that quality assessment in audiovisual translation is insufficient. Many dissertations investigating the issue of foreign language versions of films focus on faulting the translation process or the translator's ability and choices but fail to provide methodologically appropriate analyses. And largely, such dissatisfaction with a translated version turns into mockery when a bilingual person watches the film in its original language. At that point, even unprofessional translators start thinking of 'better ways' to translate some utterances or even songs. The proficiency and commitment of the translators is unquestioned. But then again, why do such inconsistencies occur? How can they be minimised? Bogucki (2016, p. 39) lists three main errors in audiovisual translation:

1. Technical (violating the applicable constraints and conventions of good practice, such as disrespecting the lip-sync constraint, exceeding the number of lines or characters per line in a subtitle, positioning the captions wrongly, etc.)
2. Semantic (the original sense is either misinterpreted or mistranslated) or
3. Stylistic (inappropriate register, etc.).

What is more important is to carry out qualitative and quantitative analysis taking in mind all the influential factors in the process and provide practical solutions for the future. The next section will embark on the issue of equivalence as viewed from different perspectives.

The initial observations prompting this research indicated the presence of similar errors in the two adaptations under consideration. These errors are examined in detail in the subsequent chapters.

2.4.1 Patronage Policies and Ideological Influence

Patronage as defined by Lefevere (1985, p. 227) is a set of "powers (persons, institutions) which help or hinder the writing, reading and rewriting of literature". He then gives many examples on how it can be exerted, one of which is the patronage on the media. It can be spotted on different levels from censorships, advertising certain products, and even advocating certain ideologies. As any other AV type of material, the genre of animated films for children and family has not been protected from this influence.

Censorship in AVT refers to the deliberate alteration, omission, or modification of content in audiovisual materials (such as films, TV shows, or video games) during the translation process to align with cultural, legal, or social standards in the TR's society. This

process often involves adapting content to avoid offensive, sensitive, or controversial material, especially regarding issues such as violence, sexuality, religion, politics, and cultural taboos. Censorship in AVT can be influenced by the norms and values of the TC, and it can affect various aspects of the translation, including dialogue, imagery, or even entire scenes. "What causes audiovisual products to be censored is the will from television broadcasters to 'protect' the younger audiences from 'potentially harmful' contents". (Renna, 2022, p. 325)

Lefevere outlines the domain of patronage and its three areas: ideological, economic and social status; he also considers audiovisual products as a fertile land for manipulation due to commercial forces. Patronage is practised, in our case, first and foremost by the Walt Disney corporation whose commercial interests are maintained by the international distribution and production channels and could in one way or another intersect with those of the audience in a particular country or region. Then we have the regional/local distribution body that in turn can cast its influence before, during and after the translation process on many levels. The choice of linguistic variety of adaptation is just one area of influence (see Chapter 3).

Patronising AV foreign materials is one way of neutralising its content and is practised on a large scale by totalitarian governments and found on a smaller one in the productions of several TV stations for social and ideological reasons. Translators find themselves forced to embrace this sort of influence as, for them, it is a part of their profession "[t]ranslators tend to have relatively little freedom in their dealing with patrons, at least if they want to have their translations published" (Lefevere, 1992, p. 19). Furthermore, manipulation due to ideological factors are present in previously dubbed animated children's films.

An illustrative example of this ideological manipulation in dubbing can be seen in the practices of Al Jazeera Children's Channel (JCC), which uses MSA in its programming to promote a standardised Arab identity (Tawfiq, 2018). The study reveals that JCC justifies its use of MSA by emphasising the linguistic needs of Arab children for simplified Classical Arabic that aligns with the channel's core values promoting Arab identity and cultural unity. However, the paper critiques JCC for failing to adequately translate cultural references in MSA-dubbed films, resulting in a homogenised portrayal of Arab identity devoid of cultural diversity. Furthermore, discrepancies are noted between JCC's articulated language ideologies and their linguistic implementation, particularly regarding the use of MSA. The paper argues that JCC's adherence to a standard language ideology, which positions MSA as a unifying force for the Arab nation, overlooks linguistic diversity and social hierarchies within Arab societies. This adherence is seen as a form of linguistic imperialism, where JCC imposes its preferred

language and marginalises others. The study suggests that JCC's language management processes reflect a broader agenda of cultural and media imperialism aimed at consolidating its influence in the Arab media landscape.

2.4.2 Dubbing vs. Subtitling of Children's Materials

Numerous studies have compared dubbing and subtitling in the translation of audiovisual materials; they examine the issue from different perspectives. Haikuo (2015) confirms that several factors must be taken into account when deciding on an adaptation mode, with every detail being crucial to the translation process. However, the nature of the TR stands out as the most significant factor in shaping the choice of adaptation. As Chaume (1997, p. 319) notes that the script in audiovisual texts is crafted with consideration for the actors who will perform the lines, the fictional context in which the dialogue occurs, and most importantly, the audience who will engage with the content. The situations portrayed must feel authentic, believable, and lifelike. As such, it is crucial that the dialogue in a film sounds like natural conversation—genuine spoken discourse—rather than a written text, which could detract from the audience's experience.

This perspective aligns with the functionalist approach, which will be discussed in Chapter 4. The nature of audiovisual content aimed at children makes dubbing the preferred adaptation mode, primarily due to accessibility. Subtitles require a certain level of literacy to read, understand, and follow the storyline, whereas even young children, who may not yet be literate, can easily engage with dubbed content. Compared to following subtitles, watching a dubbed film demands less cognitive effort from the viewer. Haikuo (2015) states that dubbing is an ideal option for children's films, like Disney cartoons, because the young audience may not yet be able to read or have limited reading skills.

Generally speaking, subtitling poses several disadvantages because they are presented in a more constrained medium that is confined to time and space (temporal and spatial factors), adding to that the distraction caused by following subtitles from the displayed pictures and ongoing action. Subtitling in Arabic is bound to yet another constraint; almost all subtitling agencies restrict their work to subtitling in Modern Standard Arabic. Fansubs are an exception. Using one standardised variety for subtitling means that it would be very difficult to come up with equivalent translation for slang expressions in the ST, which in turn can cause the translators some sort of difficulty and force towards more omission than allowed. Koolstra et al. (2002) and Tveit (2009) among others tried to empirically examine the two common

methods of adaptation and made a thorough comparison between dubbing and subtitling on three bases: information processing, aesthetics and audience appreciation, and effects on learning. Koolstra et al. summarised the pros and cons of dubbing and subtitling as follows:

1. Dubbed programmes are easy to follow because viewers only focus their attention on the motion-pictures, they will not be distracted by reading while viewing the content.

2. Subtitling advocates, on the other hand, belittle the asynchronicity in dubbed programmes, it is an issue that is not very relevant in our case as no one expects total lip-synchrony between the animated characters' facial expressions the articulation of which is made in accordance with that of the original, i.e. English, while the dubbing is done in Arabic.

3. Subtitling is supported by the preservation of the original voices of the actors. When the animated character is voiced by a famous actor it is not easy to convince an equally talented and entertaining actor to play the role in a dubbed adaptation.

4. Technically speaking, subtitles must be succinct and positioned in the lower central part in favour of the picture. 35 characters in the line with no more than two lines. The longest a subtitle line must not remain on screen is six seconds. Shorter lines appear for shorter periods. That could lead to loss of information with inexperienced subtitlers. Thus, in many cases subtitling is regarded as a summary of what is said rather than a full translation.

5. Taking the pedagogical value into consideration, both reading subtitles and listening to the dub in children's programmes has a positive effect on unintentional language learning and picking.

Koolstra et al. (2002, p. 339) accumulated evidence on how following subtitles develops reading and other cognitive skills, e.g. acquiring the information within the programme, in addition to picking up foreign words and pronunciation while learning their equivalent in context. However, one cannot exclude the distraction factor from the equation as there is a story to follow that is disrupted by trying to keep up with the flashing lines. Moreover, subtitling lead to an inevitable loss of information due to the temporal and space constraints, much of the language presented in subtitles is condensed or even simplified (Koolstra et al., 2002, pp. 340-343). This argument is supported by Tveit (2009, p. 86) "the subtitler does not have room for wordy formulations or complex structures: in order to enhance readability, brevity is the essence."

Dubbing remains, in comparison to subtitling, a more practical option when it comes to recreating a context or elaborating on a certain point in the source and it certainly come in handy for neutralising the content. For instance, if an untranslatable joke that is relevant to the SC presented to an audience whose culture does not necessarily view the world from the same perspective is to be transferred, the improbability of recreating the context or the situation via substituting with another that is familiar to the audience makes dubbing a preferable option since it is less constrained, thus creativity 'or manipulation to some extent' becomes possible (Kilborn, 1993; Koolstra et al., 2002). It can therefore be assumed that dubbing enjoys that extra element of elaboration and explanation due to the replacement of the original audio with a new one which is not the case for subtitling. It is a great method to rewrite the original creating a natural discourse that does not cause distraction between image, audio, and a written text. Furthermore, not every utterance is retrieved in subtitling as some non-lexical conversation sounds, interjections, or sound fillers, e.g. uh-huh, argh, etc.; differ from one language to another; yet they can be retrieved with equivalent sound in dubbing.

Another disadvantage of subtitling is Nida's (1964, p. 123) stance on how subtitles often disengage the audience since they do not actively participate in the formation of the message. In other words, the TR repeatedly lose part of the experience because they are forced to follow the subtitles, especially that the human brain in certain cases processes images faster than the sound (Odegaard, 2016). Gambier (2003, p. 178) points out the striking resemblance between subtitling and simultaneous interpreting in that both are confined to temporal constraints, conditioned by a considerable density of information, and caught in the relationship between the written and oral modes. A subtitler also has to be aware of special issues of reception, such as viewers feeling uncomfortable if no subtitles appear while characters are still talking on the screen or surprised when the interpreter is silent while the speaker continues to talk. Tveit (2009, p. 90) holds a similar position on this regard: "viewers are often unable to concentrate adequately on other important visual information and sometimes also on oral information. This is regrettable since audiovisual programmes combine words and images, and the translation should observe the interrelation between the way a plot is told and the manner in which it is shown. Subtitles should synchronise not only with speech, but also with image." Another weakness that appears in subtitling a certain type of AV materials is the discomfort felt by the bilingual spectators while comparing what is being said to what their eyes follow in writing. How many times have those who understood the SL burst out laughing while someone next to them is still reading the punchline of a joke? Therefore, Zabalbeascoa (1994) considers

timing of delivery (synchronisation) as an important factor in dubbing for lip movement and certain situations that call for special responses with a special timing like jokes. Wordy films with well-crafted scripts are also hard to fully subtitle due to the temporal constraints mentioned above. Pérez-González (2009, p. 15) points the humble rendition of the spoken dialogue in subtitles "[e]mpirical evidence suggests that subtitles can deliver 43 per cent less text than the spoken dialogue they derive from de Linde and Kay (1999)". Subtitling serves to maintain the mood or atmosphere via preserving the original vocal characteristics of a speaker's voice that normally do not require interpretation as Tveit (2009, p. 93) argues: "Even if we do not understand the words of a foreign language, the voice itself may convey a great deal of information. Although intonation patterns often vary from language to language, universal features such as the expression of pain, grief and joy should not be ignored: linked to pitch, stress, rhythm and volume, they contribute considerably to conveying information not only about the speakers, but also about the context of which they form a part."

Dubbing as an adaptation method is affected by other types of constraints as Zabalbeascoa (1997, p. 330) argues: "Dubbing is not necessarily more constrained than other forms of translation. It is rather that different forms of translation are constrained in different ways and by different factors." The Arabic adaptations of children's programmes, cartoons, and animations are mostly done via subtitling, dubbing, or both. National and private TV networks broadcast these materials for children across the Arabic speaking world mostly in dubbed adaptations. Tveit (2009) attributes favouring dubbing in several European countries despite being 5 to 10 times more costly in comparison to subtitling to the huge revenues a successful dub can generate because dubbed films can attract bigger audiences (not excluding young children who would be accompanied by adults). Contrary to the case in Europe, cinemas across the Arab World prefer screening only the subtitled adaptation for an obvious reason, that is keeping the film as close to the original as possible while offering the subtitles. But by this, they deprive children of the opportunity of living the cinematic experience. Accessibility remains the decisive factor in the equation if the main purpose of watching the AV material was for entertainment as it attracts wider range of audiences including very young children. It has been proven that when it comes to acquiring new foreign words or learning expressions, subtitling is the answer. Preserving the vocal qualities of the voice actors in the ST is essential in the creation of an equally successful adaptation.

Thus, as the following section shows, it is vital for the success of an adaptation not to focus merely of the text itself at the expense of the other modes (aural and visual). As effective

as dubbing of children's material might seem, dubbing into Arabic poses yet another issue this research aims to investigate: which level or variety of Arabic is most appropriate for dubbing animated films? The word 'appropriate' implies several areas to take into consideration before coming up with an answer to this question. Part of it along with the diglossic nature of Arabic will be discussed in detail in Chapter 3.

2.4.3 Social Role and Audience Impact

Zabalbeascoa (1994, p. 93) regards the social perception as a crucial factor that affects the dubbing of AV materials: "one of the first factors involved in dubbing is the social perception, tolerance and acceptance of dubbing versus other alternatives" and it is determined by social conventions and prejudice. Some parents inspect the theme of an animated film before allowing their young ones to watch it. If it did not comply with their values, they may refrain from considering it. The social perception of translated texts is intrinsically linked to the guidelines established by distributors, which are subsequently imposed on translators. Translators must exercise heightened caution when working on specific texts due to the differing moral and cultural values, habits, traditions, and particularly, the distinctions in acceptable humour between the source and target audiences. It is imperative that translators produce culturally acceptable texts that respect the values of the TR.

It was established that the audience's expectation and perception of an AV production varies in many respects, their age group, literacy, cultural knowledge and awareness, etc. Consequently, films are judged differently for this main reason and for being presented through a 'polysemiotic medium' that is complicated to a great extent that interpretation becomes a necessity for many as Cintas (2003, p. 195) states "[e]ven for those with an adequate command of the foreign language, every audiovisual product brings with it a range of additional obstacles to comprehension: dialectal and sociolectal variation, lack of access to explanatory feedback, external and environmental sound level, overlapping speech, etc., making translation of the product crucial for the majority of users." So how was this nonverbal dimension dealt with in the adaptation of AV materials aimed at children and more specifically for the Arab audience? Several examples are discussed throughout this thesis to support Chaume's view presented in the beginning of this section. Gambier (2018, pp. 44-46) reviews the role of text readers in the reception of translated works. He first elaborates on the meaning of 'a reader' and how it is used as generic term to refer to any text receiver: viewer, listener, spectator, customer, user of translations, regardless of the medium of textual delivery. The inclusion of translation receptive

studies, according to Gambier, started by Nida (1964) who emphasised the role of the reader and proposed the 'dynamic equivalence' as a tool to assess the quality of translation by whether a translated text casts the same effect on its recipients as does the source one. This validation of the audience's response aligns with the functionalist approaches and Skopos theory whose prime principle is "determining the choice of method and strategy in any translation process is the purpose of the translational interaction which takes place between the different participants of the interaction – the sender has a certain intention when offering information, while the receiver uses or will use the text for a particular function or purpose: the text is made meaningful by its receivers" (Gambier, 2018, p. 44).

Moreover, the introduction of pragmatics in translation as a means of analysing and reproducing the effects of ST by resorting to contextual clues in order to determine any textual fuzziness became possible through Nida's 'dynamic effect' (al-Qinai, 2008, p. 11). Chesterman (1997, p. 65) tackled the social affiliation with translation in his exploration of expectancy norms that, as the name denotes, reflect the readers' expectations of a translated text: "Readers (. . .) may have expectations about text-type and discourse conventions, about style and register, about the appropriate degree of grammaticality, about the statistical distribution of text features of all kinds, about collocations, lexical choice, and so on." Chesterman goes on to describe this role of recipients as an act of patronage. The linguistic variety, ideological inferences, and many other choices translators and producers make while adapting a film are based on such social expectations.
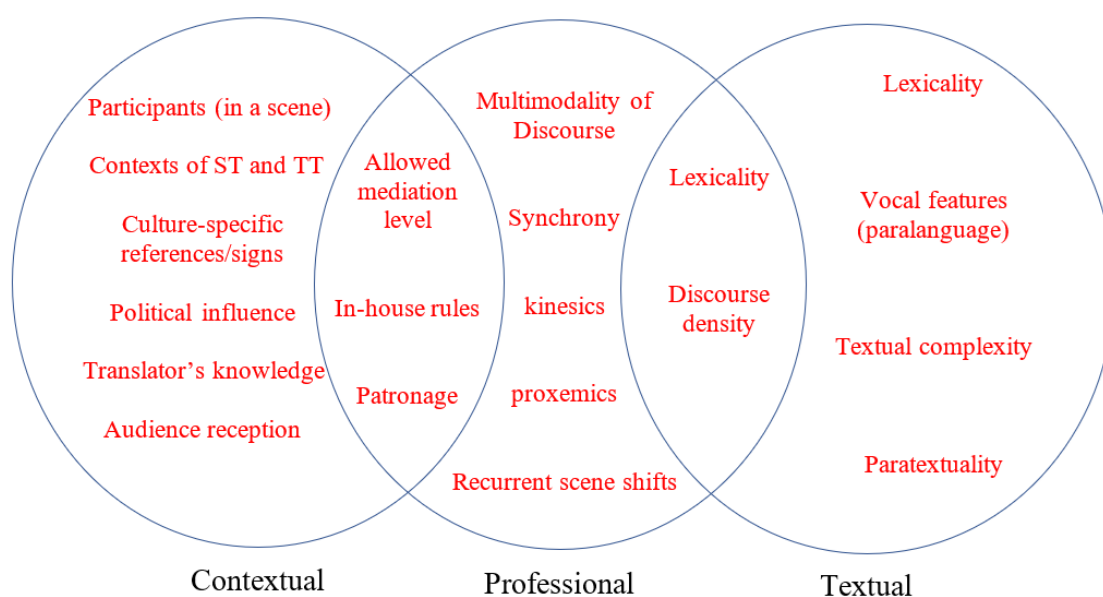
Figure 3: Factors Affecting the Translational Activity

The presented factors intersect in five areas, which adds more complexity to the already complicated AV translation task. Translators are well aware of that, and for them to be able to produce functional adaptations, they need to resort to different translation strategies and enjoy profound understanding of the cultural implications of what the ST deploys and how to transfer it to the TT. Furthermore, the adaptations need to be produced in accordance with what is visually presented. Desynchrony between the text and visuals is unacceptable. In the next and last section, we will look back to when dubbing took off in the Arab region and on which AVT is the most common.

There are more restraints than can ever be summed in one section or even one chapter. Yet the ones indicated here are of great relevance to this thesis and are recurrent in the type of films chosen as a case study. The nature of AV texts makes a minefield of them for translators. Based on what has been presented in this discussion; dubbing animated films remains an activity that requires huge effort to accomplish successfully due to the restraining factors illustrated in the figure below:

2.5 The Development and Academics of Dubbing Animated Films in the Arab World

Translation Studies as a well-established field in the 1970s found a place in the film industry as an option that facilitated the distribution of films worldwide by eradicating the issue of language barriers. Scholars and translation professionals later suggested -and still propose- ways to overcome even more complicated issues like cultural and ideological differences by translational interference. Cintas (2003, p. 193) attributes the widespread and acceptance of AVT to two reasons; the first is the easy reception audiovisual products primarily through television; and secondly, a large quantity of translated material such as: documentaries, interviews, films, news, discussion programmes, shows, series, cartoons, and so on, is transferred across-cultures, e.g. Korean soap operas, European talent shows, and Bollywood films are aired in other continents simply because there is a public demand. The flow of AV materials is supported by the openness of the internet and supported by Information and Communication Technology (ICT), hence the increasing interest from the academic and professional translation fields.

The Arab world has largely remained on the consumer side of animation production. Various factors have contributed to the lack of high-quality, engaging animated content targeted at children and adolescents in the region. Despite the commendable efforts of Arab animators, illustrators, and producers to enter this field as early as the 1930s (Jilani, 2017),

locally produced animations have not succeeded in replacing imported cartoons. These imported productions are designed for specific audiences in their regions of origin, often conveying lifestyles and values that may not align with the cultural context of the Arab world when presented there.

Dubbing, as one of the most popular modes of AVT, has received a fair share of investigation, mainly in English and Spanish, while most of the European countries develop their own standards and regulations for dubbing. Over the past two decades, AVT in Arabic has been examined in doctoral research, such as Zitawi (2004), Yacoub (2009), Yahiaoui (2014), Di Giovanni (2016), Aljuied (2021) and Soliman (2024), as well as by independent researchers like Maluf (2005) and Gamal (2007). However, these efforts have not specifically concentrated on dubbing. This academic interest in AVT in general and dubbing in particular could be ascribed to the collaborative nature of the dubbing process and the technical difficulties associated with it.

The Disney Channel – Middle East, launched in April 1997, offers a variety of entertaining and enjoyable children's animations in English and Arabic. By 1998, the Disney channel – Middle East was completely available in the dual languages (Zitawi, 2003, p. 4). The story went on smoothly and Disney continued to produce and distribute the majority of its works, i.e. cartoons, sitcoms, and animated films, into Egyptian colloquial Arabic; until a game-changing decision was made. In March 2013, Disney signed a large-scale agreement with Al Jazeera Network and its children's channel enabling the distribution through its cartoon channels of virtually all of its television cartoon series and a number of feature films like *Toy Story*, *Cars* and many more. All these products had to be redubbed in MSA. Shortly, more Disney feature films dubbed in MSA were distributed in cinemas across the Arab world, including *Brave* in 2013 and *Frozen* in 2014. The latter, in particular, attracted international attention and, since its release in the Arab world, it has been the object of countless debates across the media, the Internet and social networks (Di Giovanni, 2016, p. 3). This shift in variety usage resulted in translational mismatching at the linguistic and paralinguistic levels. Even the original first dub had such mismatching, so it was time to run a thorough descriptive analysis of both Arabic dubbed films to identify them.

This 'justifiable' change has been the centre on an ongoing debate led by practitioners who have publicly given their stance on the issues related to it. In an article that consulted the.

In an article featured on ArabLit.org[16], five professional translators shared their perspectives on the use of MSA versus colloquial dialects in children's literature and entertainment. The participants presented diverging viewpoints on which variant is more effective for young audiences. Several translators emphasised that colloquial dialects enhance relatability and engagement. They argued that MSA, being formal, often feels unnatural and less appealing to children, potentially reducing their interest in the content. On the other hand, some translators defended the use of simplified MSA, highlighting its role in fostering linguistic unity and pan-Arab communication. They suggested that MSA can be both accessible and essential for preserving a shared cultural and linguistic heritage across Arabic-speaking regions. These differing perspectives reflect the broader debate on how best to balance regional identity and linguistic cohesion in Arabic children's media. The tension between the practical benefits of colloquial dialects and the cultural significance of MSA remains a key issue in Arabic storytelling.

The shift toward MSA in children's media has faced strong public opposition, largely due to misconceptions about its limitations in delivering light and joyful language, especially when compared to ECA. Public discontent was evident through the launch of a social media hashtag in Arabic, which translates to #Disney_must_be_Egyptian_again[17]. A detailed analysis of the comments under this hashtag is presented in the seminal study by Soliman (2024). The research concluded that habit was a significant factor influencing public preference for ECA, as Disney films had been dubbed in this dialect for over forty years. Interestingly, the campaign saw participation not only from Egyptians but also from youth, internet activists, and renowned actors across the Arab world. In response to this widespread backlash, Disney Arabia announced on its Facebook page in November 2017 that the company would continue producing its Arabic adaptations in MSA while retaining songs and certain expressions in ECA. This compromise, however, may present its own challenges. Chapters 3 and 6 of this research explore the linguistic features of both MSA and ECA to provide evidence and insights for key stakeholders, including Disney Arabia and its audience.

---

[16] Retrieved from the website (Arab Lit – Arabic Literature and Translation) accessed on 12 May 2018.
https://arablit.org/2014/06/04/cant-let-it-go-the-role-of-colloquial-and-modern-standard-arabic-in-childrens-literature-and-entertainment/

[17] My translation for the hashtag ديزني_لازم_ترجع_مصري#

2.5.1 The History of Dubbing Animated Films in the Arab World

Maluf (2005, p. 207) traces the history of dubbing activity in the Arab region that started in Lebanon in 1963, a voiceover adaptation of a BBC radio programme. The first dubbed children's TV cartoon was a Japanese anime titled 'Arabian Nights: Sinbad's Adventures' – *Sindibad* in Arabic, was also dubbed in Lebanon in mid-1970s. It was successful according to Maluf that the production company 'Filmali' presented a handful of cartoon adaptations at the time. The company sought regional reach thus it used MSA as a common variety of Arabic. Public TV stations bought and aired the adaptations for decades simply because locally produced, original children's programmes were scarce.

Later in 1985, a production and distribution company, *Venus for Art Production*, was established in Damascus. It is one of the leading companies in the Arab region that specialises in producing Arabic adaptations of Japanese anime and cartoons from other origins. What was notable about their adaptations were the censorship policies, ideological interference, and patronage practices. For instance, not a single character is allowed to be seen drinking alcohol, which is always referred to as "juice." Even girls wearing miniskirts in live-action series like *Power Rangers: Dino Charge* are censored, as this style of clothing is considered indecent by many in the region. These censorship practices reflect the company's efforts to align content with local cultural values and religious sensitivities. The company used to sell its productions directly to public and private TV stations until it successfully launched its own satellite channel, Spacetoon, in 2000, making its content accessible for free to tens of millions of Arab viewers.

From the dawn of dubbing of AV content into Arabic, children in the Arab world have been acquainted to watching cartoons presented in MSA. The most known TV networks and production companies have employed the high variety of Arabic for their adaptations. Egyptian national and private TV networks are an exception as they produced most of their own adaptations of many cartoons and programmes in Egyptian colloquial (Gamal, 2007). Most public TV channels used MSA without even considering local dialects and vernaculars. It was only very recently when this notion changed. For example, an Emirati private TV channel (Majed Kids) started airing original cartoons in Emirati vernacular; some muppet shows ware also produced in Lebanese Arabic in the early 2000s. Walt Disney cartoons and films were dubbed into Egyptian Colloquial Arabic according to Yacoub (2009, p. 39) mainly because ECA is widely understood due to the diffusion of films and lyrics from Egypt.

Children across the Arab world are acquainted to watching cartoons and other programmes in MSA ever since the dubbing notion of cartoons started. And among all forms

of AVT, dubbing became the most common adaptation mode of children's cartoons and films in the Arabic speaking world for the following reasons as identified by Yacoub (2009, p. 41):

> The majority of children who watch television are either too young to be able to read or can read slowly or with difficulties. Moreover, when children watch television or films, they watch one sequence at a time, giving the opportunity for any contradictions between scene and dialogue or dialogue and real life to slip. Lastly, censorship reasons, which may play the lead role, as a covert translation like dubbing gives room for producers and broadcasters to monitor the 'suitability' or 'unsuitability' of the production for Arab children, who watch from cultural, educational, political and religious perspectives.

The AV scene has not changed much. The majority of producers and state-controlled TV stations favour dubbing over subtitling and MSA over local colloquial dialects; censorship is still practised for various reasons; and local original content, despite doubling over the last decade, is less than what is needed to take over international production inflow. This indicates that dubbing of children's content will dominate the AV scene for longer than expected. The chosen linguistic variety remains an issue that will be addressed in the following chapter, though.

Since March 2013, the large-scale agreement between Disney and Aljazeera has enabled the latter to adopt MSA in its Arabic adaptations, including the redubbing of classic Disney films. This shift has sparked significant opposition, particularly from Egyptophile activists who advocate for the continued use of ECA. In response to the debate surrounding language choice in dubbing, some production studios have experimented with hybrid adaptations, incorporating both varieties within the same film. For instance, in the 2020 film *Soul*, the dialogues were rendered in MSA, while the songs and comedic elements were preserved in ECA, reflecting an attempt to balance linguistic accessibility with cultural familiarity.

2.5.2 Academic Interest in AVT of Animated Films into Arabic

The translation of cartoons and animated films into Arabic has attracted scholarly attention, with researchers investigating challenges such as translating culture-bound expressions, idioms, songs, names, humour, and taboo language. While these studies vary in

perspective and methodology, most have concentrated on specific translation issues rather than providing a comprehensive analysis of the dubbed product.

One of the earliest contributions to this field was by Jihan Zitawi (2003), who explored the translation of idiomatic expressions in three children's cartoons aired on the E-Junior channels in Dubai and Abu Dhabi. She emphasised that "… translating idioms in dubbed children's animated series is a complex intricate task with many extra technical linguistic factors and constraints. It should definitely not be considered a mere linguistic exercise but rather an act of intercultural communication motivated by the rewards of making comprehensible a new or foreign culture." (Zitawi, 2003, pp. 13–14). Her findings revealed that dynamic translation—using idioms with similar meaning and form—was the most frequently employed strategy, followed by localisation, addition, omission, and, less commonly, literal translation, which was often misapplied.

Rania Yacoub (2009) employed polysystem theory and the concept of norms to examine ideological and non-ideological influences on the use of MSA versus ECA in dubbing children's programmes, particularly in translating idioms. Her mixed-method study, combining textual analysis and interviews with producers, concluded that MSA was favoured for educational and commercial reasons, supporting children's acquisition of standard Arabic. This aligns with Mazouzi's (2017, p. 52) assertion that MSA exposure fosters language development, and Abu-Rabia and Khalaily (2023) confirm its role in enhancing kindergartners' oral skills. Although idioms were occasionally more effectively rendered in ECA for their aesthetic qualities, MSA was overall preferred for its clarity and educational value.

Elena Di Giovanni (2016) contributed significantly to the ideological discussion surrounding dubbing practices. Comparing MSA and ECA adaptations of a single cartoon series, she argued that a move towards standardisation enables a "rewriting of values and relationships which appear in the source texts" (Di Giovanni, 2016, p. 94). While Di Giovanni acknowledged Al Jazeera's ideological domestication of content via MSA, she also advocated for the use of ECA, drawing on Brisset's (2004) distinction between colloquial and vehicular languages. Brisset (2004, p. 339) describes colloquial language as "local, spoken spontaneously, less appropriate for communicating than for communing…", whereas for Di Giovanni (2016, p. 95), MSA serves as a vehicular language with official functions and is primarily understood in written contexts. Di Giovanni highlighted the ideological impact of Al Jazeera's acquisition of Disney's MENA distribution rights, which led to the redubbing of many classics into MSA.

Samia Al-Jabri (2017) analysed the translation of names in three Disney films using Pedersen's (2005) model. Her findings revealed that dubbing strategies were predominantly TL-oriented, allowing greater freedom than subtitling, which remained closer to the SL. While Egyptian colloquial was more widely understood than other dialects, it remained inaccessible to many non-Egyptian viewers. Dubbing strategies included generalisation, cultural substitution, and omission, while subtitling favoured retention, direct translation, and specification.

Broader studies, such as Rashid Yahiaoui's (2014) work on The Simpsons, addressed multiple translation challenges including ideology, taboo, and religion. His findings revealed the use of deletion to remove biblical references and taboo language from the MSA version, reflecting religious sensitivities. Interestingly, his work also noted creative use of ECA in metaphor translation, which enhanced functionality. Yahiaoui (2016) later expanded on the ideological constraints in dubbing this series.

Alkadi (2010) combined experimental data, interviews, and audience questionnaires to investigate subtitling and dubbing challenges in various genres. He identified linguistic, cultural, and technical constraints, such as lip synchronisation, space limitations, and difficulties in translating English varieties into MSA. The study noted that humour often suffered due to MSA's lack of cultural and emotional resonance. Dubbers frequently employed omission to avoid offending the TR with taboo or offensive content. While interviewees expressed a preference for MSA over ECA, the study recommended functional ECA translations to preserve the original's effect.

Aljuied (2021) evaluated translation strategies used in dubbing Disney films into both MSA and ECA, focusing on wordplay. The analysis revealed six strategies—direct translation, loan, substitution, explication, deletion, and paraphrasing—used by both versions. While both aimed to preserve humour, ECA was found more functional due to its emphasis on connotative and socio-pragmatic meaning, whereas MSA focused on informative and denotative accuracy.

Mahmoud (2007) investigated the increasing reliance on ECA in cartoons and its implications. While Egyptian Arabic is widely understood, the study warned that extensive exposure could alienate children from standard Arabic and weaken their grammatical and expressive abilities. Likewise, El-Masry (2019) analysed song translation in four Disney animations, using Schjoldager et al.'s (2008) taxonomy. The most common strategies were direct translation, adaptation, and omission. Though ECA was seen as joyful and accessible, it

also posed cultural and linguistic barriers, especially for non-Egyptian audiences and for the preservation of formal Arabic.

Allam (2016) compared dubbing and fansubbing of Toy Story 1, using Chaume's (2004) framework and Pedersen's (2005) model. The study found that the ECA version employed a domesticated macro strategy with substitution, while MSA used a foreignizing strategy with direct translation. The fansubbed version also leaned towards foreignization. The ECA dub was found to be more functional in terms of mobility codes and sound synchrony, though all versions omitted some visual elements.

In summary, research into AVT of animated content into Arabic has addressed a wide range of ideological and technical challenges, focusing on the effectiveness of MSA and ECA in dubbing. While MSA is often preferred for its pan-Arab intelligibility and educational function, ECA has been praised for its emotive and cultural relevance. The reviewed studies collectively highlight the complex interplay between linguistic variety, cultural accessibility, and translation functionality in Arabic dubbing practices.

2.6 Conclusion

This chapter aimed at framing AVT with special emphasis on dubbing within Translation Studies. Several AVT concepts including adaptation modes, complexity of AVT, extra-linguistic affectual factors are discussed in addition to the introduction of it as a subgenre under the empirical umbrella of DTS. Moreover, we have seen how the deconstruction and in-depth understanding of a film's polysystem can present a functional reproduction of it that is respectful to the cultural conventions and preferences of the TR and their society. The third section differentiated between the forms of AV translation while comparing the two most common adaptation modes 'subtitling and dubbing' in order to formulate an understanding of why the latter is favoured for translating cartoons and children's programmes in the Arab region. Another significant part was dedicated towards the norms of translation in its traditional sense and those of dubbing, where we gained an insight into the common practices that feature before, during, and sometimes after the dubbing process. Nida (1964, p. 178) considers the restrictions imposed on the translator of motion pictures to be severe despite there being a straightforward objective: delivering a meaningful, idiomatic translation of the spoken script while conforming to its corresponding length. As simple as this task might seem, evidence from the preliminary observation (and later based on the multimodal analysis) show otherwise. The production and circulation of audiovisual materials has widened the field of translation

studies and drawn enough attention from scholars to be discussed and studied as a separate practice. Although the terminology of translating such materials has gone through different phases, its forms have been well defined and established. Multimedia translation was referred to as 'constrained translation' for obvious reasons. Furthermore, since AVT is a conventionalised activity, it is necessary for the translator who takes on such tasks to be knowledgeable about the specificities of the two cultural milieus.

The need for a comprehensive definition of translation that encompasses the newest trends and allows for a profound understanding of audience expectations and perception is growing rapidly. The new millennium witnessed increasing calls for a clear distinction between the classical, 'pure' written form of translation and the translation of AV materials, meaning that it can be considered as a new genre of translation. AVT must never be taken as a linguistic process of reproducing the original in the TL; in fact, the translation of the words is only one part of a very complicated dubbing process. Furthermore, AVT is an activity that involves deliberate acts of manipulation and selection that could be attributed to technical, ideological, and social factors. Films in general are artistic productions that dynamically integrate several elements to form meaning and deliver messages. Animated films are full of nonverbal signs that create and enforce meaning. It is the translator's main task to search for cohesion and coherence between what she/he produced as a text and what is portrayed on screen in the AV material. In short, AVT is an activity subject to technical, contextual, and social constraints. It is essential to discuss the components of AV materials in order to examine the effectiveness of rendering the nonverbal signs. Several examples from the Arabic adaptation illustrated the need to pay more attention to such signs in the creation of meaning.

The literature review has shown that three salient extra-linguistic factors that affect the dubbing process are technical parameters, patronage policies, and ideological influence. These factors are not to be ignored during the dubbing process due to their major effects on the overall reception in the TL. Moreover, the relations between the verbal and nonverbal signs must be taken into account while translating an AV material for one might subordinate the other or they can complement each other. The given examples showcase the need for an improved consideration of nonverbal signs and semiotics in translation. The TR deserves to receive an equally entertaining content that is flawless. One of the goals of this research is to present enough evidence from previous film adaptations of this mistreatment of the other channels of expression at the expense of the verbal components of the films and to come up with better

translation practices and a general framework for dubbing children's animated films for Arab audiences.

While extensive research has explored various aspects of translating children's content into Arabic, such as idiomatic expressions, cultural references, and humour, limited research has addressed AVT for the Arabic audience, particularly dubbing, by examining both ideological and non-ideological factors that influence the choice between MSA and colloquial Arabic for dubbing. Most previous studies have focused on limited aspects of translation or compared subtitled and dubbed versions without a detailed examination of the entire corpus. Existing studies have explored translation strategies and techniques for specific AV material aspects, such as wordplay, dubbing in songs, and the cultural issues related to subtitling and dubbing of names. These studies typically focus on specific content, like songs, names, and titles, or on identifying strategies used in dubbing, along with the impact of ideological factors. Thus, there remains a significant gap in the comprehensive analysis of the overall translation strategies and their functionality in terms of impact on audience engagement and comprehension. This research aims to be more comprehensive by identifying the most effective approach and variety for dubbing AV children's content by looking at existing adaptations holistically. For this purpose, it is imperative to distinctly analyse the use of standardised and colloquial varieties of Arabic in detail, with a thorough comparison between MSA and ECA in the subsequent chapter.

Chapter 3: AVT for Diglossic Communities

3.1 Introduction

As discussed in Chapters 1 and 2, audiovisual adaptation is a complex undertaking, rarely a straightforward process. As Cintas (2003, p. 194) observes, "every audiovisual product brings with it a range of additional obstacles to comprehension: dialectal and sociolectal variation." This chapter builds on that foundation by examining linguistic adaptation at both the textual and para-textual levels, with a particular focus on the decision-making factors that shape language choice in Arabic dubbing.

Central to this discussion is the concept of intralinguistic variation, which is explored through the lens of Arabic diglossia. The chapter comprises five main sections followed by a conclusion. Section One provides a general overview of language and introduces the concept of linguistic variation, with a specific focus on the two principal Arabic varieties: High (H) and Low (L). Section Two outlines the functional distinctions between Modern Standard Arabic (MSA) and Egyptian Colloquial Arabic (ECA), the two varieties central to this study. Section Three presents the linguistic differences between MSA and ECA, structured into three sub-sections: phonological, syntactic and morphological, and lexical differences. Section Four examines the factors influencing the selection of one variety over another, including audience preferences, functionality, entertainment value, and perceptions of modernity. Section Five addresses the core concern of this study by reviewing the literature on Arabic diglossia as it pertains to children's audiovisual films. The conclusion offers an evaluation of the suitability of both MSA and ECA for dubbing animated content from the perspectives discussed.

This thesis does not solely aim to explore the translation process as applied to the selected film corpus. Rather, it seeks to evaluate the effectiveness of using a particular Arabic variety within the specific context of animated films, based on a detailed case study. Accordingly, the purpose of this chapter is not to provide a comprehensive historical or sociopolitical account of the Arabic language's development. Instead, it focuses on the immediate implications of diglossia for the adaptation of audiovisual content intended primarily for children. Similarly, it does not address the diachronic emergence of Arabic varieties; rather, it concentrates on their structural differences and respective domains of use. By reviewing relevant literature on MSA and ECA and their applications in Arabic mass media, this chapter draws broader conclusions about diglossia and assesses the communicative efficacy of the L and H varieties when used in dubbing animated films.

3.2 Language and Linguistic Variation

The usage of language as a means of communication depends on many variables, situations, contexts, and status (social, economic, etc.) of people who actively utilise it. It also includes age, gender, subject, context, and the addressers' intention towards their audience and their product. One of the significant aims of this research is to uncover the effectiveness of same-language varieties to fulfil the narrative purpose in multimedia materials and animated films in particular, and how certain multimedia materials have been adapted in each language variety.

Discussing the diglossic phenomena must begin with conceptualisation and descriptions of context and contact, i.e. where each level is used and by whom. Ferguson (1959) presented a detailed account of diglossia in Arabic and chose to analyse the Cairene 'dialect spoken in Egypt's capital' and Classical/Modern Standard Arabic. Various linguists and researchers including Ferguson (1963), Badawi (1973), Benmamoun (2000), Holes (2004), Versteegh (2014) have shed some light on such speech and communicative alterations in Arabic; some suggest that diglossia is even a pre-Islamic issue. Thus, this chapter is aimed to provide a general understanding of the diglossic status quo in the Arabic-speaking world.

In order to define the concept of language variation and diglossia in Arabic, this section will outline the concept as defined by Charles Ferguson (1959) and identify its existence and scope in the Arabic-speaking world. As defined in *A Dictionary of Sociolinguistics*, variety is 'a linguistic system used by a certain group of speakers or in certain social contexts' (Swann et al., 2004, p. 324); this term will be used here mainly to designate linguistic differentiations that appear within what is generally recognised as a homogenous language of a speech community and hence which represent a temporal, geographical, or social differentiation in Arabic such as Egyptian Arabic, Iraqi, Maghrebi, or even Modern Standard Arabic. One of the terms that will be used throughout this chapter is linguistic variety. It is sometimes used to replace what was traditionally known in philology in general and by linguists in particular as a dialect.

Dialect describes the speech habits (pronunciation, lexicon, grammar, pragmatics) characteristic of a geographical area or region, or of a specific social group (Swann et al., 2004, p. 73). Another term that is used here is 'vernacular'. It refers to relatively homogeneous and well-defined non-standard varieties which are used regularly by particular geographical, ethnic or social groups and which exist in opposition to a dominant (not necessarily related) standard variety (such as, for example, African American Vernacular English in the United States) (ibid.,

p. 327). The term 'diglossie' has been used to describe the speech varieties of Arabs by the French dialectologist and Arabist William Marçais in 1930. Diglossia as defined in Crystal's *Dictionary of Linguistics and Phonetics* (2008, p. 145) is:

> 'A term used in sociolinguistics to refer to a situation where two very different varieties of a language co-occur throughout a speech community, each with a distinct range of social function. Both varieties are standardized to some degree, are felt to be alternatives by native-speakers and usually have special names.' Sociolinguists usually talk in terms of a high (H) variety and a low (L) variety, corresponding broadly to a difference in formality: the high variety is learnt in school and tends to be used in church, on radio programmes, in serious literature, etc., and as a consequence has greater social prestige; the low variety tends to be used in family conversations, and other relatively informal settings.'

Diglossic situations may be found, for example, in Greek (High: Katharevousa; Low: Dhimotiki), Arabic (High: Classical; Low: Colloquial) (Crystal, 2008, p. 145). This definition is derived from Ferguson (1959), who in his pioneering article Word went on to outline its characteristic features and gave it a fuller definition as follows:

> DIGLOSSIA is a relatively stable language situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature, either of an earlier period or in another speech community, which is learned largely by formal education and is used for most written and formal spoken purposes but is not used by any sector of the community for ordinary conversation. (Ferguson, 1996, p. 35)

Saiegh-Haddad (2005, p. 562) summarised the two features of a diglossic context based on Ferguson's identification. The first pertains differentiation between the written and the oral modes of communication. The second is "a rigid socio-functional complementarity of two separate sets of functions performed by two remarkably distinct, though linguistically related codes."

3.2.1 Linguistic Variation in Arabic

Arabic is a southern-central Semitic language spoken natively by over 400 million people across the Arab world and the broader Islamic community. It also serves as a heritage language for millions more in North America, Europe, Australia, and beyond. Although not the most widely spoken language globally in terms of speaker population, Arabic ranks third after English and French in terms of the number of countries that recognise it as an official language. Originating in the Arabian Peninsula, Arabic has spread extensively, reaching as far as the north-western coasts of Africa. Today, it is the official language, or one of the official languages, in over twenty countries of the Arab League and is one of the six official languages of the United Nations. As the language of Islamic scholarship and liturgy, Arabic is used by millions of non-Arab Muslims, many of whom are literate in Arabic script but do not possess oral fluency. Its literary tradition spans more than fourteen centuries. While the grammatical and syntactic rules of the classical variety were codified by grammarians nearly eleven centuries ago and have remained largely unchanged, the sociolinguistic study of Arabic emerged only in the past century. Contemporary sociolinguistic research on Arabic has been strongly influenced by Charles A. Ferguson's (1959) foundational work, which provided a formal framework for understanding Arabic's linguistic landscape and its historical, social, and linguistic dimensions (Baker & Hanna, 2009; Bassiouney, 2009; Albirini, 2016).

Given these factors, Arabic-speaking audiences represent a significant demographic for audiovisual (AV) content producers, including major corporations such as Disney. The widespread use of Arabic as both a native and heritage language highlights its market potential, while its official status in numerous countries reinforces its cultural and economic significance. Content creators aiming to extend their influence must therefore consider the strategic importance of producing localised, culturally sensitive material for Arabic-speaking audiences.

Over time, Arabic has evolved into numerous varieties, with each Arabic-speaking country and social group exhibiting distinct linguistic forms. The most prestigious form, designated the H variety, is represented by Classical Arabic (CA) and its modern continuation, MSA. The less formal L varieties, commonly referred to as colloquial dialects or Non-Standard Arabic (NSA), are regionally specific spoken forms used in everyday communication. These have been well documented in the literature (Belnap & Haeri, 1997; Mahmoud, 2000; Al-Ani, 2007; Bahloul, 2007; Benmamoun, 2007).

The L varieties are typically acquired as first languages and are used spontaneously in informal settings, including daily conversations, songs, and popular media. They tend to be

geographically confined and have evolved from CA, influenced by contact with other languages. Ryding (2005) explains that the modern form of Arabic emerged due to the spread of literacy, the rise of education and journalism, and exposure to Western literary forms such as short stories, plays, and novels. She distinguishes between CA and MSA, noting that "differences between CA and MSA are primarily in style and vocabulary, since they represent the written traditions of very different historical and cultural eras, from the early medieval period to the modern. In terms of linguistic structure, CA and MSA are largely but not completely similar" (Ryding, 2005, p. 4).

There is broad agreement among Arabists that the H variety encompasses CA and MSA, while the L variety consists of various regional dialects. Versteegh (2014, p. 189) categorises these into five main regional groups:

1. Dialects of the Arabian Peninsula, spoken in Saudi Arabia, Qatar, the United Arab Emirates, Bahrain, Oman, Kuwait, and Yemen, including Najdi, Hijazi, and Khaliji dialects.
2. Mesopotamian dialects in Iraq and the eastern parts of Syria and Jordan.
3. Syro-Lebanese dialects found in Syria, Lebanon, and northern Palestine.
4. Egyptian dialects used in Egypt, Sudan, and eastern Libya.
5. Maghreb dialects spoken in Morocco, Algeria, Tunisia, Libya, and Mauritania.

Even within a single country, speakers may use multiple sub-dialects. For example, Bedouin tribes in southeastern Syria use a dialect more akin to those of the Arabian Peninsula than to Syro-Lebanese dialects. Each dialect group is distinguished by its unique lexical, syntactic, and phonological characteristics, with some varieties being so distinct that mutual intelligibility can be a challenge. This variation often depends on the speakers' context, background, and literacy levels.

Although it is difficult to pinpoint the historical origin of Arabic diglossia, Ferguson (1996, p. 30) notes that "Arabic diglossia seems to reach as far back as our knowledge of Arabic goes, and the superposed 'Classical' language has remained relatively stable." Ryding (1991, p. 213) adds that "the varieties of spoken Arabic, just as the varieties of other languages, exist in a linguistic continuum which varies according to linguistic and extralinguistic factors such as the background of the speakers, the formality of the topic, and the situation."

In practice, when speakers from different regions communicate, they may shift to MSA or incorporate classical lexical items to facilitate mutual understanding. Nonetheless, increased exposure to regional dialects through mass and social media has fostered a greater degree of

familiarity across dialects than in previous generations. Many regional expressions retain roots in CA, which supports partial intelligibility.

The following section will outline the primary distinctions between standard and colloquial Arabic varieties, focusing on their structural features and functions rather than their historical development. Although the phenomenon of diglossia is not often discussed publicly, it significantly shapes Arabic-speaking communities. This is particularly evident in the context of dubbing children's audiovisual content, where the choice of variety plays a crucial role in accessibility, engagement, and cultural resonance.

3.2.2 High Variety: Modern Standard Arabic (MSA)

There has been sustained scholarly interest in the forms of spoken Arabic over the past few decades, which has led to increased awareness and appreciation of linguistic variation. Schiffman (1997, p. 205) describes diglossic languages as "consisting of two (or more) varieties that co-exist in a speech community." In this sense, the Arabic-speaking community is marked by the coexistence of multiple linguistic varieties functioning in tandem within a single society. These are generally classified into two primary categories: the standard variety and the vernaculars (Al-Wer & de Jong, 2017). Standard Arabic encompasses CA and MSA, the latter being the variety commonly employed across regions regardless of local dialects. MSA, particularly in its formal written and spoken forms, has been codified through grammar books, dictionaries, pronunciation guides, and other normative tools (Al-Kahtany, 1997).

For many linguists and researchers, Arabic presents a prototypical case of diglossia, where two or more varieties are used in distinct social contexts. The vernacular varieties, often referred to as spoken Arabic vernaculars (SAVs) or local dialects, serve as the mother tongue for children in each region and are used in informal, everyday communication. These forms are naturally acquired, while MSA is typically learned later, often in educational or formal settings. While each variety functions in distinct sociolinguistic domains, code-switching between them is common. For example, a cleric delivering a sermon in MSA or CA might interject a colloquial expression or revert entirely to vernacular Arabic in informal conversation.

MSA serves as the primary medium for written communication and is employed in formal contexts such as political speeches, religious sermons, and journalism. In contrast, it coexists with a range of spoken Arabic vernaculars (SAVs), which are used in everyday interpersonal communication. Although these vernaculars are linguistically related to MSA,

they are structurally distinct and diverge significantly at the phonological, morpho-syntactic, and lexical-semantic levels (Saiegh-Haddad, 2005, p. 575). Each vernacular reflects the specific regional, social, and educational background of its speakers, thereby contributing to the rich linguistic diversity within the Arabic-speaking world.

The rise of MSA was closely linked to historical and sociopolitical developments, particularly following the Napoleonic campaign of 1798, which ushered in a wave of intellectual and linguistic reform. Arab nationalism in the nineteenth century placed renewed emphasis on Arabic as a unifying cultural symbol (Versteegh, 2014, p. 221). As foreign ideas and terminologies entered the language through translation and contact, CA gradually adapted, resulting in the emergence of MSA as a modernised variety more suited to contemporary needs (Versteegh, 2014, p. 221; Albirini, 2016, p. 12). Governments across the Arab world, driven by the aims of nation-building and modernisation, promoted education and literacy, and MSA became a tool for social and political communication. These efforts also extended to the regulation of media language, curriculum development, and teacher training (Walters, 1994, p. 163).

MSA became the dominant variety in journalism, where proficiency in the language is a prerequisite for success. Van Mol (2010, p. 67) explains that "when we talk about oral media language, we normally have in mind the language produced by a specific group of people who are enrolled to present the media to the people… they were enrolled also on the basis of their language proficiency."

MSA, often referred to as Contemporary Arabic or Modern Literary Arabic (MLA), is a direct descendant of Classical Arabic. It retains the core features of CA—syntactic rules, morphology, and phonology—while incorporating updated vocabulary and stylistic elements more appropriate for modern discourse. Holes (2004, p. 5) notes that while MSA and CA share structural features, vocabulary and phraseology have evolved significantly. MSA serves as a unified and codified pan-Arab language for written communication and is also widely used in spoken form across broadcast media. It facilitates communication across regional and national boundaries and is employed in both educational and professional domains. Al-Sobh et al. (2015) explain that MSA is used in formal domains such as government, religious contexts, the education system, and news media, while colloquial Arabic is reserved for everyday speech. The primary functions of MSA include:

1. Administrative documentation, public announcements, and printed media.
2. Religious teaching, preaching, and practice.

3. Political speeches and journalism.

4. Academic lectures and public events.

5. Educational materials and textbooks.

6. Television and radio programmes, especially news bulletins and subtitles.

7. Literary publications and drama.

Zughoul (1980) outlines a number of differences and similarities between MSA and CA. Notably, MSA incorporates a considerable amount of borrowed terminology but is not a spoken native variety. It maintains CA's phonological and morphological systems but simplifies vocabulary and syntax for wider accessibility. MSA is viewed by some scholars as a step toward linguistic modernisation (Zughoul, 1980, pp. 207–9).

Ferguson (1996, p. 31) identified a "middle" variety used in semiformal and cross-dialectal contexts, which combines classical vocabulary with colloquial morphology and syntax. Similarly, Badawi (1973, pp. 149–175) referred to this variety as Ammeyat Al-Muthaqafeen or the "Colloquial of the Educated" (CE). Other scholars have labelled it the "M variety" or "Spoken Arabic of the Educated" (SAE), reflecting its hybrid characteristics (see also Ryding, 1991; Ferguson, 1996). While it is not fully standardised, this intermediary register plays a significant role in communication across dialectal lines.

MSA is particularly relevant to audiovisual media, as outlined in Section 2.5, including its application in dubbing, which constitutes the central focus of this study. Both Doring (2002) and Lodhi et al. (2018) underscore the influential role of language in animated films, emphasising that such media enhance oral competence, stimulate cognitive engagement, and foster learner motivation. These effects are achieved through interactive and contextually rich dialogues that encourage active participation and language processing.

Having established the significance of the H variety in Arabic, particularly MSA, it is now essential to explore the role of colloquial Arabic. A closer examination of its features and functions will provide a more holistic understanding of how diglossia affects linguistic choices in dubbing practices.

3.2.3 Low Varieties of Arabic

This section examines the characteristics, cultural significance, and impact of the L variety of Arabic across various forms of expression. It provides a detailed exploration of the definitions and linguistic features of colloquial Arabic in general, with a particular focus on

ECA. Colloquial Arabic (QA) is defined as the informal language that is unwritten and its terminology and pronunciation are undefined and loose. As a linguistic concept, colloquial language is very comprehensive to the degree that it encompasses all the linguistic units and forms of informal language variations (Fattah & Salih, 2022, 77). QA is regarded as the most natural and simplest form of language used by interlocutors of different gender and age, and in daily communication of various academic, economic, political, and social status (Barzegar, 2010). According to Shaalan et al. (2007, p. 2), QA is defined as a collective term for the spoken dialects of people or languages in the Arab world. Regardless of the fact that people in different regions on the Arab world use their own dialect that has its unique lexicon and syntax, they still consider their colloquial part of the Arabic language. To elaborate, the speakers of some of such dialects face challenges in understanding speakers of other Arabic dialects. Which is exactly why choosing one colloquial over another for dubbing AV material and distribute it a cross a massive region as big as the Arab world might be less functional in terms of comprehensibility.

This variety of language is often used by people in their chatting, conversation, and other informal settings; it is also so-called non-standard Arabic (Al-Kabi et al., 2014, p. 2). Non-specialists often use the terms "colloquial" and "vernacular" interchangeably, yet there is a key distinction between them. In *A Dictionary of Sociolinguistics*, vernaculars according to William Labov are:

> [T]he most casual speech style in the linguistic repertoire of a speaker. Vernaculars are used when talking to friends and family in informal contexts. They are acquired in childhood and is believed to be linguistically more regular than more formal, careful speech styles, which typically show varying degrees of influence from standard varieties or other local high-prestige varieties. (Swann et al., 2004, p. 327)

The term 'vernacular' refers to the language spoken by people in a specific region or country, while 'colloquial language' pertains to casual or informal communication. This distinction is particularly relevant in the context of Arabic, where multiple vernaculars are spoken across Egypt. The most prevalent in number of speakers and representation in the media is Cairene Egyptian Arabic, the dialect commonly used in Egyptian audiovisual materials. In this study, the term 'colloquial' is used for its broader applicability within the field of sociolinguistics.

One distinctive feature of Arabic vernacular and colloquial varieties is that they lack written grammatical rules or references to unveil the syntax or the semantics of such style of Arabic language (Al-Kabi et al., 2014, p. 3). Nonetheless, contemporary literature is growingly employing colloquial utterances included in novels for literary purposes. Still, there are no clear-cut guiding rules for syntax or phonics that comes close to what standardised Arabic has received. It is worth mentioning that colloquialism is a concept that is utilised by linguistics to denote the informal interaction as well as to act as a representative of all informal language varieties, including, vulgar, slang, jargon, and colloquial (Fattah & Salih, 2022, p. 79). It is the natural language of communication at home, in the market, daily life matters, and all informal situations. It indicates a total set of words used in informal and familiar context in which the interlocutors feel relaxed and do not face academic or social pressure throughout their interaction. For example, the interactions that are held at work, home, social gathering or any place that do not constitute any psychological strain on the interlocutors (Epoge, 2012, p. 134).

In addition to its quotidian use, there are certain functions where QA is normally the only means of communication in the Arab world: Sport commentaries and discussions, music, films and soaps (unless the setting of the work is historic), radio and TV broadcast and talk shows, conversation with family, friends and colleagues, folk poetry and some prose, captions on newspaper cartoons. QA is not used in the previous situations exclusively. For instance, the commentators in some sports networks use a mixture of colloquial and standard Arabic. Likewise, many performers sing lyrical poetry written in MSA or even CA. Gamal (2007) notices the current interest in Arabic dialects. For centuries, Egyptian dialect was absorbed piecemeal at all social levels in the Arab world due to the Egyptian dialect's dominance of music, cinema, the radio as well as the labour force existent in almost every Arab city.

The regional varieties and colloquial Arabic (see section 3.2.1.) diverge from classical, and subsequently from MSA in a number of ways particularly in terms of their lexicon and phonology. However, they share a wide range of lexical, syntactic, phonological, and morphological features.

Now that the main stylistic characteristics of Arabic of both the H and L varieties have been outlined, it is essential to draw a clear distinction between MSA and ECA. The following section will examine and contrast the linguistic features of both varieties with a particular focus on phonological, syntactic, and lexical dimensions.

3.3 Linguistic Differences between MSA and ECA

There are clear differences between the H and the L varieties that exist within diglossic speech communities. These differences seem to exist in the linguistic codes, and they are apparent and affect all the linguistic features such as the syntax, vocabulary, inflectional morphology, the phonology, and orthography. Parkinson (1981, p. 24-5) describes the status of MSA and colloquial Arabic in that they share a large proportion of their lexicon; yet numerous very common markers immediately enable the reader/hearer to identify the used variety in a given speech. These include certain verbal prefixes, the negative construction, the demonstrative construction in addition to hundreds of the most common words

Reem Bassiouney (2009) starts her book *Arabic Sociolinguistics* by referring to a quotation from an Egyptian novel in which a character is struggling with his linguistic identity. She then makes a projection on the hesitant feelings Egyptians have towards both MSA and ECA. Her projection further reflects the tension that exists in all Arab countries "where people speak one language variety at home and learn a different one in school, write in one language and express their feelings in another, memorise poetry in one language and sing songs in another. Whether doing this is practical or not is a moot point" (ibid., p. 9). It is not in the aim of this discussion to validate or to oppose this opinion, rather, it focuses on the fact that both L and H varieties exist side by side. It is imperative at this point to take special issues into account about L and H varieties from the following domains: phonology, syntax and morphology, lexis, and prestige. Thus, this section presents the linguistic differences between MSA and ECA in terms of phonology, syntax, lexis, and cultural implicature. Thus, the framework adopted in this research is chiefly a descriptive-analytical one, taking MSA as the basis of comparison against ECA. Cote (2009, p. 86) addressed the persistent linguistic challenges within the Arab world and proposed the adoption of regional dialects as a possible alternative to Modern Standard Arabic (MSA) in educational contexts. He observed:

> [T]he language dilemma facing the Arab world will not be resolved quickly or easily. The combination of the complexities of MSA, the perceptions of its numerous vernaculars, as well as national, cultural and religious prejudices make it unlikely that a common language will be chosen, regardless of the practicality of having one, standard language system.

While Cote may not have succeeded in proposing a unifying dialect for educational purposes, the context of entertainment may present different dynamics and possibilities. Despite the

diversity of audience needs and production motivations, identifying a functional compromise remains a relevant pursuit. The following comparative evaluation of the two varieties may contribute to a clearer understanding of their respective merits and limitations in audiovisual translation

Jabbari (2012) runs a contrastive study between an Arabic H variety (MSA) and one L variety (ECA). The study sought to teach the two varieties of Arabic to learners at Iranian universities studying Arabic Language and Literature. To achieve the objective of the study, Lingaphone Egyptian Arabic Course was used for collecting data. Such course contained 30 tape-recorded and written dialogs in ECA; such dialogs were tape-recorded and translated into MSA. The study indicated that MSA and ECA differ in terms of phonology, syntax, and lexicon. The study articulated the phonological differences between both of them by indicating that ECA adds some empty morphemes that do not exist in MSA, such as /- ʃ/, /bi-//ʔit-/. Besides, ECA has fewer morphological categories compared to MSA. Moreover, the following morphological aspects are found in ECA, such as the lack of gender and number agreement, the omission of definite article and preposition, the existence of double negation. Moreover, there are lexical differences including adjectives, adverbs, prepositions, interrogative pronouns, negative pronouns, verbs, nouns, pronouns and demonstratives. In addition, ECA borrowed a variety of words compared to MSA. Furthermore, the study found syntactical differences such as different word order. The following sub-section demonstrates the presence of diglossia in children's material.

ECA is distinct from other Arabic dialects due to its modified pronunciation of several Classical Arabic phonemes. Understanding the phonology of ECA and its relationship with MSA is essential before examining its morphological structure (Gadalla, 2000, p. 16). Therefore, the following discussion focuses on the phonological, syntactic, and lexical features of ECA in comparison to their counterparts in MSA.

3.3.1 Phonological Discrepancies

This subsection depicts the phonological differences between MSA and ECA, a contemporary L variety, beginning with an analysis of their respective consonantal systems. Given the complexity and vast scope of phonological variations in a diglossic speech community, providing a comprehensive account of the relationship between the phonology of H and L varieties presents a considerable challenge. Therefore, this discussion will focus

primarily on the most complex phonemes, as the majority of consonants in the Arabic sound system exhibit minimal variation between the two varieties.

According to Simanjuntak et al. (2019), the sound systems in phonology of H and L varieties are considered as a single system; however, H variety phonology is considered as a primary system, whereas L variety phonology is considered as a subsystem. The phonology of H variety resembles the general forms underpinning it in languages in general, whereas the phonology of L variety is further considered from the basic forms. Therefore, MSA is considered as the benchmark against which ECA is compared.

Some of the most significant phonological differences between ECA and MSA pertain to the articulation of consonantal phonemes. MSA comprises 34 phonemes and six vowels. For instance, the grapheme (ض), phonetically /dˤ/, is realised in MSA as an emphatic voiced dental stop, functioning as the emphatic counterpart of [d]. However, its realisation in ECA is inconsistent or altogether unmarked. Similarly, the grapheme (ط), realised in MSA as a voiceless dental emphatic stop /tˤ/, is often produced in ECA as a non-emphatic voiced stop /t/, depending on the speaker and context. The letter (ق), pronounced in MSA as a voiceless uvular stop /q/, is typically rendered in ECA as either a voiced uvular /g/ or a glottal stop /ʔ/.

A further set of consonants demonstrates considerable variation between the two varieties. These include (ق) /q/, (ج) /dʒ/, and the interdental consonants (ث) /θ/, (ذ) /ð/, and (ظ) /ðˤ/, as well as the dental (ض) /dˤ/. The divergent pronunciations between MSA and ECA in this regard can be traced to historical linguistic developments and regional sound shifts.

Other phonological distinctions appear in areas such as register, idiolect (an individual's unique speech pattern), and prosodic features, including stress and intonation. Holes (2004) attributes much of this phonological co-variation to the socio-economic conditions and geographical environments in which speakers reside.

Moreover, Gadalla (2000) and Mustafawi (2017) list main phonetic differences in consonants between MSA and ECA. The orthographic alphabet of ECA, states Gadalla (2000, p. 16), has two less consonants in comparison to MSA's twenty-eight letters which represent twenty-eight consonants. These two consonant sounds are the interdental fricatives /θ/ and /ð/. Thus, they are compensated for by the corresponding dental stops /t/ and /d/ respectively, and in other words by the corresponding alveolar fricatives /s/ and /z/. Notably, /θ/ is rendered into /t/ or /s/, and /ð/ into /d/ or /z/ and /ð/ into /ẓ/ especially in the words borrowed from MSA, as illustrated in table 4 below:

	ECA	CA / MSA	Meaning
a.	tæ:lit	θa:liθ	third
b.	kidb	kaðib	lie
c.	ḍuhr	ðˤuhr	noon
d.	musallas	muθallaθ	triangle
e.	muznib	muðnib	guilty
f.	ʕaẓi:m	ʕaði:ṃ	great
g.	ẓa:biṭ	ḍa:biṭ	police officer'
h.	taman	θaman	price
i.	zaki	ðakiyy	intelligent

Table 4: Phonological Differences between ECA and MSA in Pronouncing ث /θ/ and ذ /ð/

The original uvular stop /q/ is maintained in MSA and tens of cities across the Arab world, yet it is rendered into a glottal-stop reflex in the large cities around the Mediterranean including Cairo. Examples include: /ħaʔi:ʔi:/ حقيقي, /ʔsɑdɑʔak/ أصدقك. Yet it is preserved in words borrowed from MSA and religious language: il-qāhira 'Cairo', il-qurʔān 'the Qur'an', qarn 'century', qawmi 'national', qarya 'village'. It is also preserved in dialect of Upper-Egypt where only /g/ is possible.

The phonological discrepancies between MSA and ECA are prevalent in everyday speech across various regions of Egypt and are consistently reflected in audiovisual materials dubbed in ECA. Consequently, these differences are prominently observed in the present case study, specifically in the two adaptations of *The Lion King*. Table 4 below provides a detailed illustration of these phonological variations.

ST & Time Reference	*I'm here to announce that King Mufasa is on his way. So you'd better have a good excuse for missing the ceremony this morning.* 0:05:07 - 0:05:10	
	MSA	**ECA**
Translation	جئتُ لأبلغك أن الملك مُفاسى قادم هنا / ويستحسن أن تجد مبررا لتغيبك عن الاحتفال.	أنا **جاي** أبلغك إن الحاكم مُفاسى عالطريق. وأحسن لك تدور على عُزر تبرر فيه غيابك عن الاحتفال.
Transliteration	dʒʔtu liʔbliɣk aʔna almalk mufasi: kadm hna/ wystahsn aʔn tjd mubariran litɣubik ʕn aliħtifal.	Ana ga:y aʔblɣk, en alħakim mufasi: 3ltˤreʔ, waħsan lk tdwar 3la ʕzʊr tbrar fi:h ɣjabk ʕn alahtfal.

Back Translation	I came to tell you that King Mufasa is coming here, and it's better for you to find an alibi for missing the celebration.	I am coming to tell you that the ruler Mufasa is on the way. And it's better for you to find an excuse for missing the celebration.

Table 5: Phonological Differences between ECA and MSA in Pronouncing جـ /dʒ/ and ذ /ð/

Table 5 shows that the ECA translation represents two phonological incidents. As stated earlier, one of the main concerns with Egyptian colloquial is having its unique inventory of consonants. The letters are basically the same as those found in classical Arabic and MSA but pronounced differently. This appears in two words here: جاي /gaːy/, عزر /ʕzʊr/. These changes at the phonological level leave the inexperienced receiver with confusion. In the succeeding translation, the phoneme (jiim) was realised /dʒʔtu/ as in its CA pronunciation. The whole verb was even replaced with its proper form. The /dʒ/ sound in classical and MSA is realised as velar in most parts of Egypt. Although this sound exists in other Arabic colloquials, it remains abnormal for millions of Arabic users in the Levant (for Lebanese and most Syrians). Based on the above, the Egyptian colloquial has a peculiar pronunciation of the consonant letter ج. In this regard, Nanda, Astari, and bin Seman (2020) indicate that the consonant voice ج, which is pronounced as /Ja/ in MSA alters into /Ga/ in ECA; such pronunciation is considered as one of the characteristics of Egyptian Arabic. The second word /ʕzʊr/ was substituted and the whole sentence was rephrased. Nevertheless, if it stayed, it would have been pronounced as /ʕuðr/.

In addition to consonantal differences, vowel sounds alter and differ between MSA and ECA, Gadalla (2000, p. 5) lists six vowels recognised in Standard Arabic. Three are long /aa/, /ii/ and /uu/, and there are three more short ones /a/ known as fat'ha, /i/ kasra, and /u/ damma. The short vowels are orthographically represented by diacritics above or under the letter, while long vowels are represented by the three letters /ʔalif/, /yaaʔ/ and /waaw/, respectively. Egyptian Arabic, argues Gadalla, has two additional long vowels /ee/ and /oo/. Long vowels are pronounced twice as long as their short counterparts. ECA exhibits all these six vowels and two additional long vowels /ee/ and /oo/ which are regarded in most cases as reflexes of the MSA sequences /ay/ and /aw/. ECA changes long vowel sequences /ay/ and /aw/ into /ee/ and /oo/ respectively as in: Sayf to Seef (summer), Dayf to Deef (guest).

This change in pronunciation of words and change in morphology can, to some extent, hinder the understanding of a dub. It becomes more apparent with audiences whose exposure to a foreign variety is limited.

3.3.2 Syntactic and Morphological Differences

This section characterises distinctive features of MSA as the H variety and ECA as the L one at the syntactic and morphosyntactic levels. Arabic is a fusional non-concatenative synthetic language whose morphological operations applied to the root according to some abstract patterns derivational and inflectional processes form linguistic functions. For example, nouns in Arabic get inflected for person (first, second, third), gender (masculine, feminine), number (singular, dual, plural), and case (nominative, accusative, genitive); furthermore, verbs change based on eight major grammatical categories including tense/aspect, person, voice, mood, gender, number, case, and definiteness (Holes, 2004; Ryding, 2005; Muhammad, 2006). MSA also places vowel suffixes (or diacritics) on the endings of each word according to its function within a sentence and its relation to surrounding words. Arabic regional dialects, including Egyptian Arabic, tend to be less inflectional than MSA (Ryding, 2005).

It is worth to mention that grammatical structuring in the colloquial Arabic; including Egyptian Colloquial, represents a rich field of differences. Ferguson (1996, p. 32) believes that H has grammatical categories not present in L and has an inflectional system of nouns and verbs which is much reduced or totally absent in L. He proceeded with an example about Arabic marked nouns: "Classical Arabic has three cases in the noun, marked by endings; colloquial dialects have none. He lists the below notes between L and H varieties:

1. Several striking differences of word order
2. The use of introductory and connective particles
3. Syntactic and morphological deviation of Arabic dialects from CA also include the disregard of case distinction [desinential inflection (الإعراب)].
4. Minimising the use of dual case, collocational patterns, substituting the CA set of relative pronouns with one pronoun
5. Verbal negation

The list can be extended to include more differences. For instance, Wilmsen (2010, p. 128) states that syntactical differences in Arabic spoken vernaculars have evident effects on the writing of those regions. Mohamed et al. (2012) note that ECA uses simpler, more frequent, more 'familiar' vocabulary, e.g., *mktbnhlhmsh* مكتبنهلهمش in QA, which stands for لم تكتبها لهم in MSA, 'we did not write (it) for them'.

An example on the use of introductory and connective particles is the use of propositions (in في and on على) in table 4 above. In CA/MSA, the proposition في is normally

used in the expression أنا في الطريق = 'I am in (on) my way' to indicate the action of commuting. Many Arabic varieties, including ECA, use the preposition على shortened into عـ to become أنا عالطريق 'I'm on the way'. Particles of syntactic purposes are also different in Arabic's L and H varieties. A good example from the two adaptations is the translation of an interrogative structure in ECA and MSA. Table 5 below illustrates the differences.

ST & Time Reference	What am I going to do with him? 0:08:38	
	MSA	**ECA**
Translation	ماذا أفعل معه؟	ودا أعمل فيه إيه؟
Transliteration	Maða afʕl mʕh?	Wdh aʕml fi:h ayh?
Back Translation	What do I do <u>with</u> him?	And this I do <u>in</u> (with) him what?

Table 6: The Differences between ECA and MSA in Using the Interrogative Form

As shown in Table 6 above, the structure of question and the occurrence of preposition in both ECA and MSA are different. As for the structure of question, the interrogative particle in MSA occurs at the beginning of the sentence, whereas the interrogative particle in ECA occurs at the end of the sentence. Furthermore, the occurrence of preposition is different in ECA and MSA as indicated in Table 6 below:

ST & Time Reference	Sarabi and I didn't see you at the presentation of Simba. 0:05:42	
	MSA	ECA
Translation	لم أرك أنا وسرابي في حفل تقديم سيمبا.	أنا وسرابي ما شفناكش بحفلة تقديم سيمبا.
Transliteration	lm arka anā wa sarābī *fī* ḥfl tqdīm sīmbā.	anā ūsrābī mā shfnāksh *bḥflt* tqdīm sīmbā.
Back Translation	I and Sarabi didn't see you in the party of Simba's presentation.	I and Sarabi did not see you by (in) the party of Simba's presentation.

Table 7: The Differences between ECA and MSA in Using Prepositions

The example above illustrates how the two adaptations employed two different prepositions preceding the noun (في حفل / *fi hafl*) and (بحفلة / *bihaflit*). في is a preposition for place, while ب is a preposition for emphasis. In this context, the two adverbs can be used interchangeably although (في حفل / *fi hafl*) is more common in MSA. Perhaps that is the only reason (bi) was replaced in the redubbed version. Other prepositions such as على/ʕala/ which means (on) occur before nouns in MSA, while such preposition in ECA is shortened into one letter only عـ and it is attached to the noun. Different propositions are normally used in ECA and MSA. The

example also shows an instant of negation where the verb 'see' was negated by the proclitic (ma / ما) and followed by enclitic (š / ش) that is not needed as the particle (ma/ما). This is enough to realise the negation in CA/ MSA (Benmamoun, 2000, p. 70), while the MSA negation of past tenses is realised by (lam / لم).

Another syntactic aspect of difference is the use of dual in MSA and its minimisation in vernaculars. The dual form is rarely used, and plural formation is simpler, e.g., هم/ humā in ECA that stands for 'they' in 'they are two beautiful girls' (Bassiouney, 2012).

In summary, the syntactic and morphological differences between MSA and ECA highlight the structural divergence between the H and L varieties in Arabic diglossia. While MSA adheres to a complex inflectional system, including case markings, verb conjugations, and dual forms, ECA simplifies these structures, favouring more analytical constructions and a reduced morphological system. Additionally, the variation in word order, the use of particles, negation patterns, and prepositional choices further illustrate the functional distinctions between the two varieties. These differences are crucial in understanding how meaning is conveyed in different communicative contexts, particularly in audiovisual translation and dubbing.

3.3.3 Lexical Differences

H variety is preservative in its nature and dose not expand by borrowing or coinage which lead to the existence of many paired items, one H and one L, referring to fairly common concepts frequently used in both H and L. Ferguson (1996, p. 33) gives the following example: in Arabic the H word for 'see' is [ra'a], the L word is [šaf] (or [baṣ] which is close in meaning to ra'a)[18]. The word ra'a never occurs in ordinary conversation and šaf is not used in normal written Arabic. If for some reason a remark in which šaf was used is quoted in the press, it is replaced by ra'a in the written quotation. The verb [baṣ] was used in the film as well and in the MSA adaptation, it was replaced with [yanžur]. Words like (/Amsu/ becomes /Mbariħ/, meaning yesterday) and (/ɣad/ becomes /bukra/, tomorrow) in many dialects. Not only this, in dialects, some lexical items are being used in different areas and social contexts with different interpretations. Zeinab Ibrahim (2009, p. 72) talks about this polysemy of meaning by giving the word (dawr, for floor) as an example. In Egyptian Colloquial Arabic, this word replaced

---

[18] My addition and brackets.

the CA one /tˤabiq/ with is still used in the colloquial speech in Morocco and Lebanon. The problem is in that the word /dawr/ means a turn or a role in CA and MSA

The lexical differences between MSA and ECA are obvious. Vernaculars are more open to borrowings from other languages, unlike Classical Arabic that is very conservative in regard to borrowings. For instance, *bakht* in ECA is borrowed from Persian language, which means 'luck' (Khrisat & Mohamad, 2014). Another lexical issue appears by the use of local expressions and lexis. It is a shared trait by all vernaculars; Egyptian is not different. Words like أومال of course, إزاي 'how', جدع 'brave' are used in everyday speech. The problem lies in the fact that some local terms are used elsewhere to denote other meanings, or they carry other meanings in other dialects to a confusing degree. The word جدع /gadaʕ/ which means 'a person' in ECA is used as an adjective in Levantine to describe a 'brave person'; أوي, 'a lot' in ECA could be interpreted as 'strong' by inexperienced addressees due to its resemblance to the MSA word قوي /qawi/. Such words are repeatedly used in the ECA adaptation of the film.

To sum, when translating into Arabic, it is crucial to recognise the lexical specificity of the used variety in order to prevent confusion and misunderstandings, as well as to avoid 'regionalising' the text, which might alienate readers from other areas (Husni & Newman, 2015, p. 71). Therefore, unless the audience is exclusively from a specific region, which is generally improbable or at least uncertain, a prudent approach would be to choose what can be termed as a 'neutral' or 'unmarked' term.

3.4 Factors Affecting the Choice of Variety

The dubbing of animated films into Arabic has long attracted scholarly interest, particularly regarding the choice of Arabic variety employed in such adaptations. This issue encompasses a complex interplay of cultural, ideological, and commercial considerations. The well-established dichotomy between H and L varieties, as introduced by Ferguson, reflects broader societal hierarchies, wherein the H variety, represented by CA and MSA, is traditionally associated with prestige and formality. In Arab societies, MSA retains its elevated status largely due to its proximity to the language of the Qur'an and its role in religious, educational, and official domains. However, its use in the dubbing of animated films has become a matter of contention, revealing underlying tensions between nationalist agendas, regional identities, and the imperatives of global media distribution.

This section presents an analysis of the principal factors guiding the choice between MSA and ECA in audiovisual translation. The shift from ECA to MSA in Disney's Arabic-language dubs exemplifies broader linguistic and ideological negotiations that extend beyond the realm of entertainment. Among the key considerations are the relative effectiveness of each variety in delivering engaging and entertaining content, the ideological discourses that underpin language policy and public preference, and the commercial objectives that influence production and distribution strategies.

The selection of a specific variety is often shaped by ideological forces that operate within particular sociopolitical and religious contexts. Simultaneously, the perceived entertainment value and accessibility of a given variety play a crucial role in shaping audience engagement, particularly in the case of children's media. Furthermore, the commercial implications of linguistic choice are evident in decisions made by production entities such as Disney, which must balance audience expectations with market reach and cultural sensitivity.

In addressing these interrelated factors, this section seeks to articulate how language variety choice in dubbing is not merely a linguistic concern, but rather a site of cultural negotiation, ideological positioning, and commercial strategy within the globalised media landscape.

3.4.1 Cultural and Ideological Factors

As illustrated in 3.2, Ferguson introduced the concepts of H and L language varieties, one of such languages is more prestigious and has a high status in society, whereas the other language has a low status in society. Many people prefer using the H variety as a prestigious act of communication (Chelghoum, 2017). H can reflect the seriousness of the discussed topic while L, on the other hand, remains stigmatised since it indicates inability of producing educated discourse. Public figures tend to use MSA for writing on social media platforms like 'Facebook' or 'X'. In an article about the four 'myths' ascribed to how Arabs valued their language, Ferguson (1968, p. 376) noted that "even the illiterate peasant will prefer a classical-sounding, highly literary Arabic, which he only half understands, to a pure conversational Arabic which he understands perfectly."

MSA gains much of its prestige due to its close attachment to its connection with the Holy Qur'an (the book of Islam), and classical Arabic literature, religious beliefs, teachings and scripture not only those of Islam, even the Arabic versions of the Christian Bible are written in CA (Ferguson, 1968). Arabic also gained this high rank for being associated with eternity

and preservation with a divine promise as Islamic scripture reveals. Walters (1994, p. 169) described this situation by saying "believers [of Islam] consider the text itself to be eternal and immutable and because they must perform certain religious duties in Classical Arabic which Badawi (1973) has gone so far as to characterise as *fusħa al-turaaθ* or "the language of the Qur'an and the Islamic heritage," this variety has great symbolic, even totemic, power." Walters (ibid.) asserts on the fact that, scholars, researchers, and Muslims in general have "every reason to assume that the prestige of CA as language of divine revelation will not diminish, nor will its status of norm of a particular kind." This reverence of the Arabic language by Muslim scholars is attributed to their belief that Arabic is even the language of God as illustrated by Shah (2008, p. 265) "Orthodoxy had championed the view that God was a speaker in the literal sense of the word, advocating that the Qur'an encapsulated His veridical expression in the language of Arabic. They further postulated that speech (kalam), as manifested in the Qur'an, was one of His eternal attributes." Suleiman (2003, p. 43) talks about the close relation between Arabic and the Muslim tradition. He states:

> [T]he prestige of Arabic in the world derives from the role of the language as the medium of the Qur'an and that of the vast intellectual tradition to which Islam has given rise since its appearance on the world stage in the seventh century. The Qur'an reflects on this in often laudatory terms. Thus, in Qur'an 12:2 the point is made that Muhammad's revelation was in Arabic: innÅ anzalnÅhu qur'Ånan Æarabiyyan, which is translated as "We have sent it down as an Arabic Qur'an."

This deeply rooted reverence for CA and its modern counterpart, MSA, not only reinforces its symbolic capital across the Arab world but also contributes to the sociolinguistic marginalisation of colloquial varieties. While MSA is upheld as a sacred, unifying language with religious and literary prestige, colloquial Arabic often carries cultural specificity and ideological connotations that reflect regional identity, social status, and evolving societal norms.

Local vernaculars are favoured in telling folk tales, contemporary jokes, discussing social issues, swearing and expressing vulgarity, yet they might lack the ability of expressing abstract ideas and sophisticated concepts, whereas literary Arabic is viewed as very capable not only in terms of expressing complicated thoughts, but also it remains, at least in the meantime, the sole medium for transferring knowledge from all around the globe. Native

speakers who only use their local vernaculars are considered illiterate or at least having poor linguistic intelligence according to Ferguson's observation, thus have low social status in that community "speakers of Arabic (. . .) may say (in L) that so-and-so doesn't know Arabic. This normally means he doesn't know H, although he may be a fluent, effective speaker of L" (Ferguson, 1996, p. 29).

Pedagogically speaking, both MSA and colloquial Arabic take part in the educational systems. Textbooks, handouts, assignments, and tests are always written and answered in MSA, whereas discussions during classes could take place in colloquial. This reoccurring situation enabled children form an early age to code-switch according to the context. Putting that reverence aside, Ibrahim (1986, p. 124) has an opposing overview about the H variety being the only prestigious variety as according to research, women's norms of speech were considered prestigious despite diverging from the standard phonology "evidence from various sources and different Arab countries show that spoken Arabic L has its local prestigious varieties which always comprise certain features that are not only different from but are often stigmatized by H norms." It remains socially inappropriate for Arabs to practice CA/MSA in their daily interactions. Using H variety in ordinary conversations is taken as a pedant act of communication; two Arab friends would giggle when one of them uses a classical lexical item or phrase. The question then, is using MSA with its cultural connotation for dubbing a material whose main addressee are young considered as an act of pedantry? The cultural factor remains as one decisive force in the question of choosing a variety for AV translation of animated films.

Lefevere (1998) cited in (Fawcett & Munday, 2009, p. 139) describes ideology as "the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time and through which readers and translators approach texts". The adaptation procedure takes place in a context that is confined to several socially imposed restrains. Van Dijk (1998, p. 211) defines context in relation to ideology as "the structures set of all properties of a social situation that are possibly relevant for the production, structures, interpretations and functions of a text or talk." The ideologies of the people who inhabit the Arab region affect their preferences regarding the variety chosen for translated audiovisual materials.

Maria Calzada Perez (2003, pp. 2-4) reviews the relationship between translation and ideology from the perspective of critical discourse analysis (CDA) in relation to translation studies. She lists a number of cross-cultural encounters and ideological pressures throughout recorded history. She reflects the ideas of CDA scholars, where she states that "all language use is ideological and as translation is carried out on language use, translation itself is a site of

ideological encounters." Ideology will not be included in this discussion from its political connotation nor will the translator's personal ideology, as s/he does not have the freedom to project her/his own beliefs on the translated work. Nevertheless, the translation commissioner's ideological projections are expected to contribute and prevail in the establishment of the final (version) of the translated material.

Translation represents a fertile land for all sorts of ideological conflict. Fawcett and Munday (2009, pp. 137-140), for instance, provides the following illustration: "The essence of ideological intervention in the case of translation is that the selections made during the translation process (not only by the translator but by all those involved, including those who decide the choice of texts to translate) are potentially determined by ideologically based strategies governed by those who wield power". It is significant to underline the entity that wields this sort of power in our case whether it is the commissioner 'Disney' and the distribution company, the audience, or the translators. Mdallel (2003) discussed the notion of "adopting some protective cultural measures" while translating for children due to the cultural and ideological considerations. Similarly, Yacoub (2009) identifies religion, nationalism, and modernism as the three main ideological forces that influence the linguistic choices made in dubbing children's content. Her study involved two adult focus groups from various Arab regions and investigated their attitudes towards the use of different varieties in children's programming.

All of the three constituents seed the conflict of linguistic choice. State nationalists refute the notion of opting for MSA as empowering their local dialect creates a sort of independence for their state from the rest of the Arab world; furthermore, they regarded H variety as a 'dead language' while L variety is modern. Haeri (2000, p. 63) argued that "anxieties about modernisation, decolonisation, independence, and political pluralism mounted in the course of this century, Classical Arabic came to stand, often simultaneously, as a language incapable of responding to the modern world, as the supreme vehicle for an indigenous and authentic modernity, as an essential ingredient of Arab identity regardless of religion". In contrast, H was preferred by pan-Arab nationalists who dream of unity and considered the spread of H as a progressive step toward it; see (Yacoub, 2009). That study was performed on materials that is not as heavy as Disney's in terms of distribution range and influence. Therefore, the talk about state nationalism is invalid as state-nationalists could express their discontent against using a certain colloquial, e.g. Egyptian, but not theirs, e.g. Magaribi or Shami, etc. The study also found that families with profound Islamic beliefs

preferred H variety because it enforces the ties to their religion as it is the language of their Holy Book.

3.4.2 Social Factors and Audience Preferences

Selecting an appropriate variety for dubbing is a complex task influenced by several social and cultural factors. Disney's shift from using ECA, a widely appreciated and partially understood L variety, to MSA, a H variety, was met with notable opposition from parents, children, translation professionals, and social media activists (Soliman, 2024). This subsection discusses the principal factors involved in such decisions, including mass appeal, audience preferences, entertainment value, and associations with modernism. Alfaisal and Aljanada (2019) argue that intralingual variation, or diglossia, in colloquial Arabic reflects a departure from MSA and contributes to the widening linguistic divide among Arabic speakers across different regions.

Proponents of MSA often support it for nationalist reasons. They argue that MSA connects younger generations with their cultural heritage and fosters unity across the Arab world, countering the divisive nature attributed to the proliferation of local dialects. In addition, MSA is perceived to hold unparalleled prestige, not only among Arabic dialects but also when compared to other languages. Many Arabs believe that their classical language is more beautiful, expressive, and logical, and even divine—a belief reinforced by religious convictions. Support for MSA also stems from educational concerns, as noted in Section 3.2, where MSA is described as the primary medium of instruction across academic institutions. Exposure to MSA through entertaining models such as cartoons is viewed as beneficial for young learners.

In contrast, regionalists advocate for the use of a modern variety that mirrors the language spoken at home and in daily interactions. From their perspective, the H variety is overly formal and features unfamiliar structures and sounds. L, as the first language acquired in early childhood, is considered a more effective means of communication.

One challenge in dubbing animated films into Arabic lies in identifying the target recipient/audience (TR). While such content is ostensibly produced for children, the classification of 'children' may encompass different groups. For the purposes of this study, children include two categories. The first category (C1) includes those who have not yet received formal education or sufficient cultural exposure to understand an unfamiliar variety without assistance. The second category (C2) consists of early adolescents who possess some

understanding of linguistic duality. As Oittinen (2006, p. 41) observes, "child image is a central factor in translating children's books: according to their ideologies, translators direct their words at some kind of child, naive or understanding, innocent or experienced."

Adults are also part of the audience for dubbed animated films. This includes critics, educators, guardians, and casual viewers. Filmmakers aim to satisfy this broad audience, which in turn brings commercial considerations into focus.

The choice of a particular variety carries ethical implications, as it involves delivering content that is accessible, entertaining, and faithful to the original. The nature of the source material itself also plays a role in this decision. Eithne O'Connell refers to the concept of 'ambivalent texts', borrowing from Shavit's description of children's literature. These texts function on multiple levels, allowing young viewers to enjoy the surface narrative while older audiences can engage with more nuanced or satirical elements (Shavit, 1986; O'Connell, 2003). Even univalent texts may contain embedded messages requiring some degree of interpretation. If these messages are presented in an unfamiliar linguistic variety, comprehension and enjoyment are compromised, particularly for the C1 group. As O'Connell (2003, p. 227) notes:

> Some adult authors of children's texts write in a manner designed as much to please the secondary audience of influential adults as they do to please their young readers. It is important to realise that insufficient familiarity with the precise needs and preferences of young readers and viewers is even more likely to be manifest in the case of translated material.

One might argue that MSA is disconnected from the speech norms and expressions of younger generations. Translators must therefore reflect the language children actually use. Nonetheless, imposing a specific colloquial variety through dubbing also poses problems. A more inclusive approach might involve offering multiple versions of the same text, enabling researchers to gauge sociological influences on viewer preferences. Faced with such a choice, audiences may favour MSA for its socio-economic and religious legitimacy over local dialects. The translator's aim should be to create aesthetically pleasing, linguistically appropriate content for a diverse audience.

Disney has played a significant role in shaping youth culture, particularly through commercialisation (Wasko, 2008, p. 466). This success has driven the company to localise its content to capture new markets. According to Wasko (2008, p. 468), Disney "adjusts it marketing strategies to produce and distribute commodities that appeal to global audiences.

These strategies might include a change in a product's design." The shift from ECA to MSA in Arabic dubbing aligns with this commercial strategy. Although ECA is understood by many adult Arabic speakers, it does not serve as a unifying linguistic code and is not universally accepted (see *The Economist*, Prospero, 2018). While regionalists advocate for their own local dialects, nationalists view the spread of any regional variety at the expense of the standardised one with concern.

In her attempt to explore the reason behind the superiority of ECA over MSA and producing several film adaptations in it, Mahmoud (2007) talks about the acceptance of Arab adults and adolescents for that dialect due to Egypt's stature in the hearts of Arabs on all levels. When it comes to the case of Disney's to be dubbed using L variety, ECA advocates added the entertainment factor to the equation when they described MSA as a dull variety that does not maintain the amusement intended in the films. The translation and dubbing of Disney films were confined to Egyptian Arabic. After that, Disney started using MSA for popular films such as *Frozen* and *Brave*. After Disney has received negative online feedback, a return to use both varieties in the same film was made. Rishah (2013) suggests that Disney uses Egyptian dialect in dubbing cartoons because ECA is the most common dialect among Arab audience. The scenarios and songs of Disney's ECA adaptations were mostly written by experienced screenwriters and poets. Successful writing, and therefore successful translation, is according to Gillian Lathey (2009, p. 31) characterised by "the fine balance of affective content, creativity, simplicity of expression and linguistic playfulness." Yet this is not necessarily the case for the MSA dubs. That is why the element of dullness remains as an apparent trait of the redubbed editions.

Another factor is the perception of modernity. MSA, linked to classical and pre-Islamic Arabic, is sometimes considered outdated. Children tend to seek entertainment, humour, and relatability, while adults often look for educational or inspirational content. Advocates of MSA argue that such messages are best conveyed in the H variety, while proponents of colloquial Arabic claim that children learn more effectively in their native speech. ECA is regarded as flexible, accessible, and historically accepted in entertainment media. Nonetheless, children also enjoy content in MSA, including subtitled and dubbed productions on major pan-Arab networks (Yacoub, 2009, p. 161).

As noted in Section 2.5.1, MSA has been the standard variety for dubbing cartoons since the inception of the practice in the Arab world. National television channels and pan-Arab networks continue to use MSA, while Egyptian and some Gulf networks produce content

in regional dialects. Fandubs, unofficial online dubs created by fans, have introduced further variety by offering versions in dialects such as Saudi and Lebanese. Chaume (2007, p. 214) describes fandubs as "another technological innovation that have opened up a new route to globalisation. Fandubs are dubbings of audiovisual texts broadcast on the web, made by fans."

Many educators and linguists assert that Literary Arabic remains unfamiliar to children until formal education begins. However, this view overlooks the exposure children have to H varieties through nursery rhymes, cartoons, and educational programming. Whether children are inclined to adopt a variety that does not reflect their regional dialect remains uncertain. It is unlikely, for instance, that Iraqi or Algerian children in the C1 group will understand an adaptation in a dialect to which they have not been exposed. Children are known to repeat and imitate the language they encounter in audiovisual media. Al-Khatib (2007, p. 9) reports that MSA has been observed in children's play, demonstrating the impact of language exposure.

In conclusion, the choice of Arabic variety for dubbing animated films is shaped by a complex intersection of social, cultural, and ideological considerations. The debate between MSA and ECA illustrates tensions between linguistic heritage and modern communication practices, as well as the balancing act between accessibility, national identity, and commercial viability. While MSA is esteemed for its historical and pan-Arab significance, ECA offers familiarity and entertainment value. These competing perspectives reflect broader discussions around language prestige, nationalism, and contemporary identity in the Arab world. Ultimately, the decision remains a dynamic and evolving one, guided by shifting audience expectations and production strategies. The next section will explore how these variables interact in determining the linguistic framework of Arabic dubbing.

3.5 Diglossia in Children's Arabic AV Material

This section investigates the implications of diglossia in Arabic AV content produced for children. While MSA and ECA remain the most commonly employed varieties in dubbing practices, other regional dialects such as Hijazi and Gulf Arabic have occasionally been used by networks like *Majid* and *Cartoon Network MENA*. Additionally, the rise of fandubs— unofficial adaptations created by enthusiasts—demonstrates the increasing diversification of linguistic representation in Arabic AV translation.

The issue of diglossia has garnered significant academic attention in relation to Arabic-language media. Scholarly debates frequently examine how the choice between H and L varieties affects audience comprehension, linguistic development, and cultural reception. As

Cintas (2003) notes, audiovisual products inherently carry challenges such as overlapping speech, dialectal variation, and environmental noise, all of which compound the complexity of the dubbing process. The choice of variety in this context is therefore not only a linguistic decision but one shaped by cultural, educational, and commercial priorities.

To better understand the implications of diglossia in children's media, this section evaluates the strengths and limitations of using both MSA and ECA in dubbing animated films. While both varieties have been widely used, each carries distinct advantages and disadvantages that merit closer examination. The following subsections explore the practical, ideological, and pedagogical considerations associated with each variety.

3.5.1 Advantages and Challenges for Using MSA in Dubbing AV Material

This section outlines the advantages and disadvantages of using MSA in audiovisual dubbing. One major advantage is that MSA is the official language of all Arab states and is widely understood across the Arab world. It is taught in schools and used in formal contexts such as speeches and official communications (Ghobain, 2017). MSA is syntactically consistent and is employed by Arabic speakers to facilitate communication (Holmes, 2017). It also exhibits standardisation in both orthography and phonology.

In audiovisual dubbing, MSA is typically used in specific genres such as documentaries and historical films. Its use is appropriate in such contexts, as the content is factual and formal in nature (Al-Abbas & Haider, 2021). For example, the Arabic cartoon channel Spacetoon uses MSA exclusively, including in its advertisements. Ahmad (2021) observed that children who regularly watched cartoons in MSA acquired vocabulary in context, were able to distinguish between colloquial and standard Arabic, and had an advantage when learning grammar at school. Since these children already understood how syntax is used in speech, they only needed to learn the names of grammatical rules.

Alshamrani (2008) conducted a cross-sectional study to analyse the use of different Arabic varieties in television programmes. The study included systematic observation and content analysis of programmes from stations such as LBC, ART, and Aljazeera. The findings showed that Arabic media employs both high and low varieties. Colloquial Arabic is used in informal programmes such as songs, serials, children's shows, sports, and films, while MSA is reserved for news and formal content. Notably, Aljazeera uses MSA exclusively in children's programmes, even when young participants are involved. These children are described as "competent in Literary Arabic (the H variety)" (Alshamrani, 2008, p. 64), with MSA serving

as the sole means of communication. The study recommends incorporating MSA-based children's programming into early education curricula to support learners of Arabic as a first, second, or foreign language. This aligns with the observation discussed in section 2.5 that children across the Arab world are accustomed to watching cartoons in MSA.

Betti and Igaab (2022) conducted a longitudinal study examining the linguistic development of children exposed exclusively to MSA cartoons over a three-year period. The children demonstrated proficiency in various sentence structures, including simple, compound, nominal, and verbal forms, all within the framework of MSA. The data also indicated consistent adherence to MSA grammar, and the children's vocabulary was drawn exclusively from the standard variety rather than from colloquial sources. Their use of phonetic, morphological, syntactic, semantic, and pragmatic forms was accurate and meaningful. These findings confirm a strong correlation between MSA media exposure and the development of linguistic competence, highlighting the educational value of dubbing animated content in MSA. Moreover, the observed reduction in phonetic anomalies typically associated with early speech suggests that dubbing strategies may play a role in shaping phonological development (Betti & Igaab, 2022). Within the broader context of dubbing research, these observations highlight the importance of phonological accuracy in audiovisual translation to ensure linguistic coherence and support comprehension, particularly among young audiences.

Despite these advantages, several limitations are associated with using MSA in film dubbing. One issue is the use of literal translations that fail to capture the phonic and visual cues needed to convey verbal irony. This results in a tone that resembles factual description, which may prevent the audience from grasping the intended humour (Yahiaoui et al., 2019). For instance, families and children who had grown up watching Disney in ECA rejected the shift to MSA (AlSuhaim, 2021, p. 79).

Another drawback is that MSA, as a formal register, is resistant to lexical borrowing. Although it has integrated words from languages such as Persian, Turkish, Syriac, Greek, and Latin, these borrowings are often adapted morphologically and phonetically. For example, the word *al-djabi* (tax or money collector) was borrowed via the word algebra (Bueasa, 2015, p. 1). MSA also struggles to express register and social status through discourse. The use of MSA across all characters prevents variation in levels of formality, making it difficult to signal differences in character background or social position. Register refers to the level of formality in speech, while social status relates to class, education, and manner of speaking. These elements are often reflected through lexical and stylistic variation, which MSA does not

accommodate (Sodah, 2019). Likewise, MSA is unable to express dialectal variation, which is a common feature in many films. Muhanna (2014) analysed the dubbing of *Frozen* into MSA and found that it resulted in significant translation loss. The film's diverse dialects and rhetorical styles were not preserved in the standard variety.

In Disney films, characters often speak in stylised or accented English that reflects their identity or role. Examples include the African-American accent of the crows in *Dumbo* (1941) and Lumière's French accent in *Beauty and the Beast* (2017). Lippi-Green (2012, p. 125) explains that mother and father characters in Disney often speak with white middle-class American or English accents. English accents in Disney are frequently used for comedic purposes or to mark characters as cunning or villainous, as seen with Zazu and Scar in *The Lion King*. The opening scene of the iconic film includes poetic and stylistically elevated language. Characters such as Scar are portrayed through complex and witty speech. Similarly, Zazu's word choice is sharp and calculated. Accurate translation must therefore preserve this linguistic complexity, which is often lost when all characters speak in the uniform register of MSA.

3.5.2 An Overview of Using ECA for Dubbing AV Material

Colloquial language contributes significantly to cultural identity and supports cognitive development, especially in early learning (Love et al., 2018, p. 6). However, the use of vernacular Arabic in formal contexts such as dubbing remains contested. Dialects like ECA are often viewed as inferior to CA and MSA. Zughoul (1980, p. 206) compiles several critical perspectives describing colloquial Arabic as distorted, ungrammatical, and unsuitable for intellectual pursuits. Zughoul (ibid.) asserts that scholars such as Abdel-Malek (1972), Mubarak (1970), Nasif (1957), Hussein (1944), and Fahmi (1966) characterise it as vulgar, archaic, and promoted by illiteracy.

One major concern with colloquial varieties is the absence of standardised spelling rules. Ferguson (1996, p. 27) explains that no orthographic conventions exist for the L varieties of Arabic. These dialects are transcribed using phonemic or quasi-phonemic representations, often omitting or ambiguously indicating vowels. This lack of standardisation is partly due to the elevated status of MSA and CA, which discourages formal interest in developing spelling norms for spoken varieties. Consequently, platforms such as Egyptian Wikipedia[19] reflect inconsistent orthography.

---

[19] Egyptian Wikipedia website: https://arz.wikipedia.org/wiki

Habash et al. (2012, p. 711) observe that, unlike MSA, dialectal Arabic lacks institutionalised orthographies. No language academies or extensive edited dialectal literature enforce a common standard. Native speakers and creators of dialectal computational tools use various inconsistent conventions, which complicates dialectal processing and representation. Moreover, ECA lacks consistent syntactic rules, as noted by Shaalan et al. (2007), making it structurally unstable for educational use.

These linguistic features raise concerns regarding the use of ECA in dubbing animated films, especially for children in the C1 group across the Arabic-speaking world, excluding Egyptian viewers. These concerns may be classified into four areas:

1. Children exposed to a non-native dialect may experience confusion. This could diminish their motivation to learn MSA and reduce proficiency in their local dialect.

2. Overexposure to ECA may limit linguistic creativity, especially in writing and formal expression, due to the lack of structured grammar.

3. Children may associate ECA with entertainment and view MSA as less engaging or relevant, discouraging them from engaging with educational materials.

4. As noted in section 2.5.1, Egyptian television channels frequently use ECA for cartoons and adapted programmes. This limits children's exposure to *H* varieties. Introducing MSA through entertaining formats may offer a constructive alternative (The Economist, Prospero, 2018).

Despite these challenges, ECA remains highly popular in audiovisual translation. It is spoken by over ninety million people and is widely understood due to the influence of Egyptian media (Shaalan et al., 2007). ECA is often perceived as the most accessible dialect, making it a preferred option for dubbing, including Mexican, Turkish, and Bollywood films (Ghobain, 2017, p. 52). Its capacity to convey humour and irony also enhances its appeal. Yahiaoui et al. (2019) note that ECA dubbing successfully preserves comedic and ironic elements, which may be harder to achieve in MSA.

ECA's long-standing presence in film, theatre, and music further reinforces its familiarity across the region (AlSuhaim, 2021). Maluf (2005) highlights that most Arabs can comprehend ECA and its cultural references. This makes it suitable for action, drama, and comedy films (Al-Abbas & Haider, 2021).

The debate over ECA's appropriateness for dubbing remains unresolved. Recently, Disney experimented with hybrid dubbing that combined ECA and MSA within the same film, but the approach was later withdrawn after receiving negative feedback. Whether this strategy

could be viable in the long term remains uncertain. Before evaluating such approaches, it is necessary to assess the advantages and disadvantages of employing H varieties in dubbing animated content.

While both MSA and ECA offer distinct benefits, it is equally important to acknowledge their limitations. These drawbacks are primarily theoretical or derived from observational studies. A comprehensive investigation into audience preferences would help clarify the matter. Currently, diglossia is largely neglected in Arabic educational frameworks. It is not addressed formally in most Arab universities, and Arabic dialectology remains underdeveloped as a field of study. Moreover, native Arabic speakers rarely learn the dialects of other Arab countries for communicative purposes (Gamal, 2007, p. 88).

3.6 Conclusion

This chapter has provided an extensive analysis of diglossia in Arabic particularly the linguistic divergence between H, L, and median varieties of Arabic and its implications for the dubbing of animated films. It has explored the linguistic and sociolinguistic dimensions of MSA and ECA, outlining their functional and structural differences, as well as the factors influencing the choice of variety for dubbing. The discussion has also addressed the broader cultural, ideological, and commercial considerations that shape the selection of Arabic varieties in media content aimed at children. These insights were drawn from previous research, empirical observations, and industry practices.

The chapter began by establishing the fundamental distinction between H and L varieties of Arabic as conceptualised by Ferguson (1959). It highlighted the coexistence of these varieties within Arabic-speaking communities and the distinct communicative roles they fulfil. While MSA serves as the formal and standardised variety used in education, media, and official discourse, ECA and other colloquial dialects function as the primary spoken varieties, deeply embedded in everyday interactions and popular culture. This linguistic duality has significant implications for the adaptation of animated films, as it raises questions regarding audience comprehension, engagement, and linguistic development. It was established that Arab children first acquire their local colloquial variety, then learn MSA in educational and religious contexts, yet some production companies introduce an additional L variety—such as ECA—in entertainment content, which can create linguistic inconsistencies in their exposure.

A key focus of this chapter was the linguistic disparities between MSA and ECA across syntactic, morphological, lexical, and phonological domains. The discussion illustrated how

these differences influence the accessibility and effectiveness of audiovisual translations. MSA, with its highly codified structure, offers consistency and a pan-Arab comprehensibility that is particularly valuable for formal communication and education. Conversely, ECA, characterised by its flexibility and cultural familiarity, enhances the entertainment value of dubbed materials and resonates more naturally with audiences accustomed to vernacular speech. While adults familiar with Egyptian media may find ECA dubbing engaging, young viewers unfamiliar with its phonetic and syntactic characteristics may struggle with comprehension. The linguistic distance between ECA and other regional dialects raises concerns about accessibility, particularly for children in non-Egyptian Arabic-speaking countries.

The analysis also examined extra-textual factors that determine the selection of an Arabic variety for dubbing animated films. The discussion demonstrated that the choice of variety is not merely a linguistic decision but is shaped by broader socio-political and economic forces. The ideological significance of MSA, particularly its association with Arab unity and religious heritage, makes it a preferred choice for some stakeholders, including educational institutions and proponents of linguistic standardisation. However, the widespread influence of Egyptian media and the historical dominance of ECA in Arab entertainment have contributed to its strong presence in audiovisual translation, particularly in animated films and television programmes. Based on Chapters 2 and 3, a functional dub for a massive audience like the one in the Arab world must be culturally relatable for the TR by avoiding the use of regional and local expressions and terms. It must be loyal to the original in terms of delivering the significant words while abiding by the semiotics and paratextual elements.

Additionally, this chapter has highlighted the pedagogical and cognitive implications of exposing children to different Arabic varieties in audiovisual content. While MSA facilitates language acquisition and literacy development by reinforcing the standard form of Arabic, ECA provides a more relatable and engaging linguistic experience for young viewers. However, concerns have been raised about the potential impact of dubbing in ECA on children's linguistic development, particularly in non-Egyptian contexts where exposure to MSA is essential for academic success.

Furthermore, the discussion has underscored the evolving nature of Arabic audiovisual translation practices, as demonstrated by Disney's transition from ECA to MSA and its subsequent hybrid approach incorporating both varieties. This shift reflects an attempt to balance linguistic accessibility, cultural familiarity, and commercial viability. However, the

reception of these changes among Arab audiences remains mixed, illustrating the ongoing debate over the most effective linguistic strategy for dubbing animated films.

The final section of this chapter provided a critical evaluation of the shortcomings of each variety. Ultimately, the decision to use a particular variety should be guided by the principle of achieving the 'greater good'—ensuring that the audience's enjoyment of audiovisual content is not hindered by linguistic barriers. Given that viewers engage with AV material through both visual and auditory channels, it would be unreasonable to assume that linguistic variety alone could significantly detract from the overall experience. Nevertheless, the selection of a dubbing variety should prioritise linguistic accessibility and cultural relevance to maximise audience engagement. Further research and audience studies would be beneficial in assessing the long-term impact of these dubbing choices on language acquisition, cultural identity, and audience engagement in Arabic-speaking communities.

Building on the discussions in Chapters 1 to 3, it is evident that a functional dub for a diverse Arabic-speaking audience must be culturally inclusive while avoiding regional and local expressions that may alienate certain viewers. A successful adaptation should balance fidelity to the source material with linguistic coherence, ensuring that the translated content remains comprehensible and engaging for the widest possible audience. The next chapter will further examine the impact of linguistic choice in dubbing on audience reception and comprehension.

Chapter 4: Research Methodology

4.1 Introduction

This chapter positions the research methodology on its theoretical basis and then tackles in detail the major functionality assessment tools of dubbing. It will explicitly present the data extraction method and how such data will be analysed in order to reach a plausible answer to the main research question. A number of available text analysis models are discussed from the theoretical viewpoint and the most adequate of them is highlighted.

The chapter builds on the theoretical discussions of the previous chapters; these theories will be related to multimodality, i.e. translating semiotics and non-verbal signifiers. The following discussion will provide an analysis model that encompasses both the verbal and non-verbal information transmitted within and around the texts. Such a comprehensive model will help in extracting data from the Arabic film adaptations to validate the preliminary assumptions regarding the suitability of the two Arabic varieties and to answer the main research question: Which linguistic variety, Modern Standard Arabic (MSA) or Colloquial Egyptian Arabic (ECA), is more functional whilst translating this genre? And why?

Since the analysis process occurs at different levels, an analysis model wide enough is required to cover a study of the texts and their extra-textual sphere. The analysis that combines a text analysis model and considers the contextual and multimodal realities of the AV material provides the foundation for an assessment of the degree of functionality in the film's adaptations. A target text (TT) analysis that includes a contextual, pragmatic analysis of the communicative situation allows us to identify the functional requirements needed to employ certain translation strategies (elaboration, omission, etc.). Therefore, by taking into consideration these factors, we can assess whether the selected adaptations are functionally adequate or inadequate.

As stated earlier, the purpose of this chapter is to exploit the analytical potential of a model that is based on language function. The analysis starts by specifying the class or type of every unit in the script as ST, then compares it to those of TT_1 and TT_2. The term 'unit' refers to any significant piece of information that adds up to the creation of meaning regardless of its nature, whether it be a word, sentence, a pictorial movement, or a sound that adds to the creation of meaning in a given context (Hébert, 2011, p. 185). The analysis of the films will result in assigning each textual unit of the ST, TT_1 and TT_2 to a communicative function; then these functions will be compared. This will help us identify the Arabic variety that is successfully

able to transmit the communicative functions of this genre. This assessment will be taken in the light of the extra-textual features of the AV material. By doing so, words and sounds can be compared, and then, after analysing the linguistic functions of a given unit and associating it to the audiovisual parallel units, we can identify which units in the two adaptations were transferred into equally functional ones.

Thus, in this study, a mixed methods design is implemented, a combination of qualitative and quantitative methods. Believing that the truth (i.e. ontology) and knowledge (i.e. epistemology) are subjective, I apply interpretivist research emphasising the interpretation of two adaptations and qualitative methods. However, Saldanha and O'Brien (2013) state that the combination of the interpretivist and positivist approaches provides more comprehensive insights into the phenomenon under investigation. The interpretivist anti-positivist approach in this study highlights the subjective and context-dependent nature of audiovisual translation. By focusing on qualitative, interpretive methods, the study aims to provide a deeper understanding of the cultural, linguistic, and social dimensions of the translation process, situating the methodology within a broader theoretical framework that values individual meaning-making over objective measurement. Consequently, I implement post-positivism, which promotes qualitative and quantitative forms of analysis for research validity and reliability.

In Section 4.2, the application of a comparative textual analysis (focusing on linguistic features), a comparative contextual analysis (evaluating the socio-cultural contexts of the two adaptations), and a comparative metatextual analysis (assessing visual and auditory elements) are undertaken. Section 4.3 introduces Nord's (2005) Translation-Oriented Text Analysis model (TOSTA), delineating between its referential, expressive, phatic, and appellative functions. Section 4.4 demonstrates how the components of Nord's model are applied to the selected adaptations. Finally, Section 4.5 encapsulates the chapter's discussion and provides a summary thereof.

4.2 Methods of Data Collection and Data Analysis

This research will base its data on a multimodal profile framed on the discourse of two adaptations in two varieties of Arabic for the same film. The ST is the original production of *The Lion King* in English. The film was adapted on two occasions; thus, it will be referred to as Target Text 1 (TT_1), which is the first adaptation of the film in ECA and Target Text 2 (TT_2), which is the redubbed version of the same film in MSA. Therefore, the three films to be analysed are:

1. Source Text (ST): *The Lion King* (1994)[20] - in English
2. TT$_1$: The 2004 Arabic adaptation of the 2002 ST - in Egyptian Colloquial Arabic
3. TT$_2$: The 2014 redubbed adaptation of the 2002 ST - in Modern Standard Arabic

The film analysis process and data collection used in this thesis rely on a theoretical approach to language description that facilitates identifying the functions of language and pragmatic analysis. The methods used for the comparison are focusing on the textual, contextual and metatextual differences between the two adaptations against the ST.

It is important for the sake of objectivity to analyse the whole text 'film in our case' because selectivity leads to a projection of preconceived ideas and assumptions (Saldanha & O'Brien, 2013, p. 58). Therefore, a comprehensive analysis of the film is done in three phases: the first addresses the functional features of the ST. In this phase, the linguistic function of each utterance is determined in its context and textual specificities. The same process is repeated for TT$_1$ and TT$_2$. Phase two is the identification of any mismatches in terms of functionality between any TT and the ST. These mismatches are thoroughly examined and discussed via the text's sociocultural and multimodal contexts. Phase three connects the verbal text to its audiovisual accompanying signifying features, where multimodal analysis becomes crucial.

Saldanha and O'Brien (2013, p. 101) distinguish between the "pragmatic errors that have to do with the dimensions of language users and language use" known as 'dimensional mismatches', and with 'non-dimensional mismatches' which are "mismatches in the denotative meanings of original and translation elements and breaches of the target language system at various levels". Any mismatching incidents in the film adaptations will be analysed via their dimensional scope in addition to the cohesion ties within the TT's image and the audio; hence, comparative metatextual analysis will be applied. The images, sound effects, and any other metatextual features will be examined.

Another discussion on linguistically oriented functional translation approaches enables implementing a model of discourse analysis that sets a theoretical framework for a comprehensive consideration of the three texts within their communicative situations and cultural spectrum. Thus, it enables the selection of qualitative tools needed to measure the quality of the translated texts in this research. One of the tools suitable for this kind of assessment is Nord's Translation-oriented Text Analysis model.

---

[20] The original film was reproduced twice in 2002 and 2011. There has been no significant change in the script; the visuals were mainly enhanced in these two releases.

Fairclough (2003) distinguishes between the external and internal relations of texts. External relations are created via the social context revolving around texts consisting of social events, practices, and structures. Internal relations are derived from the language itself in the form of semantic, grammatical, lexical, or phonological features. These factors play a major role in determining meaning and must be accounted for. This level can be examined through vocabulary choices, syntactical structuring, and the analysis of translators' choices, including patterns of vocabulary, grammar, and cohesion. Thus, comparative textual analysis can reveal the diversity between Arabic varieties and highlight how vernaculars differ drastically from the high variety in some aspects of the language due to social factors (Fairclough, 2003). Between these two levels lies what Fairclough calls the discourse level, in which interdiscursive relations are formed. It represents the relations between different text genres, discourses, and styles. Figure 4 below shows Fairclough's relational model (description, interpretation, and explanation).
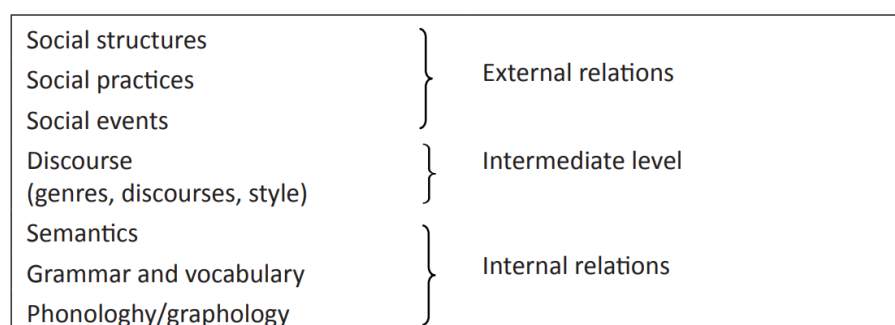
Figure 4: Fairclough's Relational Model (Saldanha & O'Brien, 2013, p. 84)

Figure 4 demonstrates that internal relations are identified through the analysis of discourse as a text (Fairclough, 1992). Such analysis consists of describing choices and patterns of vocabulary, grammar, cohesion, text structure, etc. Fairclough's relational model is helpful in translation analysis as it offers a comprehensive framework for understanding the power dynamics and social relations embedded in translated texts. It enables researchers to examine how translation choices and strategies may reflect and reproduce social ideologies, asymmetries, and inequalities. According to Pym (2010, p. 45), Fairclough's relational model provides "a valuable theoretical tool for analysing translations within their social and ideological contexts".

4.2.1 Textual Analysis

The main qualitative method is comparative textual analysis, whose focus is comparing the linguistic features of the two selected adaptations against the ST. Taken as a point of departure, the research question—Which linguistic variety is more functional whilst translating this genre, MSA or ECA, and why?—will be tackled by first assessing the level of achieving functional equivalence at the textual level. Building on the conclusion of Chapter 3, this research highlights the fact that the adaptation of a text can never be considered apart from its social context and mode of transfer (audiovisual here). The examination of the varieties of Arabic must not rely only on the verbal dimension.

The use of a linguistic toolkit, assert Saldanha and O'Brien (2013, p. 55), can be extremely useful as "it enables an analysis that goes beyond the surface of texts, by unveiling patterns that are not immediately obvious when considering exclusively surface forms."

By applying this model, researchers can investigate how translation practices and decisions influence the representation and distribution of power relations in translated texts. This point provokes the need for thorough analysis of the application of Arabic varieties in animated films while considering the external factors of the texts in order to validate the arguments raised in this work; thus, prevails the discussion of social role (see section 3.4). Therefore, a comprehensive understanding of the translated works and the motive behind choosing one variety of a language at the expense of another for AV adaptation is largely a far more complicated issue to explore without a well-established paradigm. As a profound paradigm, Descriptive Translation Studies offers the needed empirical methodologies and tools to take on such tasks.

4.2.2 Contextual Analysis

The second qualitative method is comparative contextual analysis, whose emphasis is to explore the two contexts of the two selected adaptations. Research that looks into translated texts takes either a descriptive/explanatory approach or an evaluative purpose, according to Saldanha and O'Brien (2013, p. 50). It is left to the researcher to choose the approach that best serves the goals in mind. This research is descriptive in nature, yet it is based on the evaluation of already existing translations of AV materials, which are the Arabic adaptations of two Disney films. It is not the intention here to evaluate the language use in the adaptations for its own sake; rather, the focus lies in examining how the selection of a certain Arabic variety differs from using another. Regardless of the chosen variety, a full understanding of the

function of the ST remains key before carrying out the translation task. By identifying the ST function and then comparing it to that of the TTs, we can identify the language variety that offered a more functional translation. More importantly, this enables the proposal of a set of practices that guarantees equally functional adaptations bearing in mind the three levels or layers of the AV product: the textual (linguistic), contextual (discourse), and multimodal (audiovisual)—which comprises external, intermediate, and internal levels according to Fairclough's relational model.

Discourse analysis is not tied only to linguistic structuring or syntax as it has been for years or as Gee (2014, p. 1) puts it: "Some approaches to discourse analysis are not as closely tied to the grammatical details of language, but concentrate on ideas, issues, and themes as they are expressed in talk and writing." Through this lens, the matter of linguistic variety can be tackled from its traditional linguistic approach in addition to its social spectrum. But how can discourse affect a text thus its translation? First, it is important to set apart the two frequently confused terms 'discourse' and 'text'. House (2012, p. 179) offers a clear-cut distinction between them: "A text is the linguistic trace in the speech or writing of a person's intended discourse. A discourse refers to the meaning a person intends to express when producing a text, which an addressee is to interpret from the text". Discourse is not limited to its verbal form as other non-verbal information, e.g. semiotics and kinetics, have no less impact on creating and transferring meaning, Gee (2014, p. 3) maintains:

> A discourse analysis is based on the details of speech (gestures and actions) that are arguably deemed relevant in the context where the speech was used and that are relevant to the arguments the analyst is attempting to make. A discourse analysis is not based on all the physical features present, not even all those that might, in some conceivable context, be meaningful, or might be meaningful in analyses with different purposes.

Thus, the need for a discourse analysis system where multimodality plays a role is what this research tries to bring forward. Understanding a text's purpose forces us to look into its structure. Critical Discourse Analysis (CDA) offers this kind of structural exploration of a text, as Saldanha and O'Brien (2013, p. 54) illustrate:

> The purpose of any communication will determine its structure. DA (CDA) involves finding out how texts are used to perform certain functions. This is

done by identifying patterns (i.e. systematic variability or similarity), and

proposing and checking claims through a search for further evidence.

In search for an analysis model for the corpus of this research, several translation theories and models have been reviewed. Since the research is based on DTS, it adopts a comparative approach. It is essential now to identify an appealing model of analysis the internal relations within the texts of the animated films at all levels: linguistic, non-verbal, and paralinguistic (the acoustic and visual properties accompanying text) perspectives. This entails empirically measuring the role of linguistic varieties choice in the adaptation of AV materials for the Arab audiences by assessing the functionality of each 'meaningful unit' in the adapted versions and comparing them to that of the original; for this purpose, several models will be discussed.

4.2.3 Metatextual Analysis

The third qualitative method is the comparative metatextual analysis, which focuses on images, sounds, and any other non-textual features. The extraverbal elements of multimodal texts can be represented differently within dubbing. The difference lurks in the strategies that can be implemented to facilitate the interlinguistic mediation of features. Multimodality, described by Kress & Van Leeuwen (2001, p. 20) as "the use of several semiotic modes in the design of a semiotic product or event", is the most prominent feature in AV materials. Multimodality is a description of the totality of modes through which meaning is composed and transferred by using linguistic, visual, aural, kinesic, and spatial means to avoid circularity. The analysis of AV films aims to investigate how the different linguistic forms in their respective contexts relate to the original text's functions in light of the accompanying non-textual modes.

Although spoken language is the most prominent element that needs to be changed in an adaptation to reach several native audiences, the other elements are not to be neglected (Cattrysse, 2001, p. 5). Audiovisual materials are texts comprising signs and modes disseminated through certain medium/media. For Remael (2001, p. 14), the film language is affected by the semiotic and pragmatic models. She identifies a general trait found in film language: "Most if not all mainstream screenwriting courses prescribe that film dialogues should be concise, i.e., that they should consist of short sentences and exchanges... they must contribute to the evolution of the narrative, typify the characters and/or make them more realistic, and supply comments on the action. At the same time, they must fit into the dramatic

context and never be too verbose or carry obvious messages from the filmmaker to the viewer" (Remael, 2001, p. 16).

Translating multimedia occurs within context created by a text's linguistic, paralinguistic, and extralinguistic parameters. These parameters function, interrelate, and lead to the meaning creation of the text (Werner, 2001, p. 52). A key point here is that meaning is made not only with a multiplicity of semiotic resources, in a multiplicity of modes and media, but also at different contexts for different audiences (Kress & van Leeuwen, 2001, p. 111). 'Semiotic resources' for Van Leeuwen, the social semiotics innovator, are "actions and artefacts we use to communicate" regardless of their production means (Van Leeuwen, 2005, p. 3).

As established throughout Chapter 2, AV materials are multimodal texts which integrate different semiotic resources or modes in a systematic manner that results in producing meaning. As for AV texts, Chaume (2004, p. 16) maintains that "[a]n audiovisual text is a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning, [and that] a film is composed of a series of codified signs, articulated in accordance with syntactic rules." This sort of articulation is identified by Baldry and Thibault (2010, p. 50) as the resource integration principle which refers to "the ways in which the selections from the different semiotic resource systems in multimodal texts relate to, and affect each other, in many complex ways across many different levels of organisation. Multimodal texts are composite products of the combined effects of all the resources used to create and interpret them."

The wide multimodal spectrum of AV content demands attention towards the interaction between the different resources in terms of their influence in shaping, enforcing, enhancing, and eventually producing meaning. Chaume (1997, p. 315 and Dicerto (2017, p. 4) confirm, previous work in translation studies tended to focus primarily on verbal content, overlooking the non-verbal modes that are equally essential to the multimodal message.

How do films mean? As complicated as an answer should be, Bateman and Schmidt (2012, p. 28) breakdown what films entertain:

Films are artefacts particularly designed to carry meanings, to have effects on their viewers, to build and combine patterns made in a variety of materials— visual, acoustic, spatial and more. In short: films are very complex 'signs' in their own right, including within them a broad range of further signs, such as

spoken language, written language, visual representations of diverse kinds, spatial organisations, proxemics, codes of dress and other social conventions and so on— all orchestrated to create rich and complex webs of meaning.

It is indisputable that, at least in linguistics, the most apparent elements to convey a message are those expressed verbally namely lexis and sentence structure. Next in line, especially in AV content is the suprasegmental features, e.g. intonation, stress and prosody, which serve to add to the meaning. Nevertheless, Nord asserts on the multi-dimensional nature of communicative acts that can be realised by combining verbal and non-verbal means: "If we consider the text to be a communicative action, it is clear that in text analysis the dimensions of the communicative situation as well as the participants in the communicative act must be the prime factors" (Nord, 2005, p. 16). In general, semiotics refers to the study of signs. These signs are transferred through codes in non-linguistic channels in order to "supplement, illustrate, disambiguate, or intensify the message of the text" which are referred to from a functionalist point of view as a 'non-verbal element' (Nord, 2005, p. 118). *Non-verbal elements* is a term used by Nord that comprises:

1. paralinguistic elements of face-to-face communication (e.g. facial expressions, gestures, voice quality, etc.); and

2. non-linguistic elements belonging to a written text (photos, illustrations, logos, special types of print, etc.) She classifies vocal-related features (intonational features, pauses, etc) under 'suprasegmental features.'

Similarly, Taylor (2013, p. 100) explains how, unlike plain 'written' texts that are typically translated at word level, meaning in audiovisual products comes in 'patterns' for it normally comes in combinations of words and other modes that accompany them. He states:

> In the case of audiovisual texts, it is still practically always the words that are translated but it is reasonable to assume that other modes have an influence on the translation choices made, as well as the translators' knowledge of the world or the readership, the context of situation and culture, the requirements of censorship, etc. Starting from the assumption that speech or writing cannot 'say' everything, it is the interaction between word, image, sound, etc. that needs to be studied. This interaction between verbal elements, traditionally the object of translation studies, and the visual, acoustic, kinetic and other semiotic modes, is what should occupy audiovisual translators.

Dicerto (2017, p. 3) asserts on the importance of carefully considering the interaction between images and sounds from one end and the verbally communicated message in how the meaning conveyed by the latter can be drastically changed. In short, it is the 'multimodal message' that needs to be considered. These non-verbals and semiotics are all referred to in this research as 'extratextual factors', a term that comprises the factors that occur around and affect the act of translating. In short, the central focus of this research starts at ST analysis and does not stop at it, rather, it continues through the second phase of analysis that comprises comparing the Skopos of ST with what is rendered into TT through the multimodal layers and the wider context of the AV content. The next area that needs to be considered for a holistic text analysis is that of the socio-communicative factor.

4.2.4 Quantifying the Qualitative Data

This study adheres to an interpretivist, anti-positivist paradigm, characterised by an interpretive approach to the analysis of collected data, informed by theories and practices within the domain of translation. Nonetheless, in pursuit of methodological rigor and to enhance credibility and validity, a quantitative methodology is employed to gauge the extent to which translators implement functionality within each adaptation. Specifically, the study endeavours to quantify the degree to which lexical, syntactical, phonological, and socio-cultural aspects are scrutinised to elucidate the choice of a particular variety as the medium of adaptation within a diglossic environment. In this regard, Oakes (2012, p. 115) states: "There are a number of different ways to describe a single corpus. We consider how the frequencies of linguistic features may be quantified, such as in terms of their 'average' occurrence, dispersion among text segments, and whether they follow the familiar 'bell curve' characteristic of a normal distribution." This entails translating observations and interpretations into numerical representations. Notably, the quantification process involves tallying local words, proverbs, and other expressions that may present comprehension challenges for audiences unfamiliar with Egyptian linguistic nuances.

This quantitative data will serve as a supplementary function to the core qualitative framework, allowing patterns to emerge more visibly and facilitating a more robust assessment of translation strategies and audience orientation. By doing so, the research upholds a commitment to methodological triangulation, ensuring that the interpretations made throughout the analysis are grounded in both descriptive depth and empirical support.

4.3 The Application of Nord's Model

Nord's model will be integrated with a multimodal analysis model to produce the assessment tool for the AV layer of the text. Nord (1995, p. 262) recommends that a comprehensive functional analysis has to take place before any translation process by means of:

1. Analysing of the intended functions of the ST by fully understanding the 'translation brief'; and

2. Considering the "difference in cultural knowledge" and expectations of the addresses of the ST and TT. When differences are notable, the translator has to perform some sort of justifiable adjustment or adaptation on the TT.

The starting point will be a reflection on the contextual information of the text, e.g. the time of dubbing, dubbing company, and the TR. Such data will be available as we are talking about very well-known films produced by one of the, if not the most, influential production companies of AV materials. Nevertheless, Nord proposes on translation trainees to use a checklist made of varied questions that tackle different areas or 'factors' within or around the text (for more information, the checklist is summarised in Appendix A. The following practical step is to verify the textual functions based on their situational clues in each segment of the films. The segmentation is based on change in scenes and moving from one chapter to another. Since our texts are children's films, this segmentation is marked via clear filmic transitions. The main goal at this stage is to examine the fulfilment of the TT function in comparison to those of ST. Hence, this section examines whether there is an adaptation, mediation or deletion of a certain expression, TT compatible with the extratextual factors and in line with the AV display, or culturally functional adaptations in the two varieties.

4.3.1 Extratextual and Intratextual Factors

Nord's model suggests a systematic framework for the analysis of not only the text itself, but also of the factors surrounding it. Nord identifies two major types of factors: Extratextual and Intratextual factors (see Appendices A and B). Extratextual ones revolve around the agents related to the text starting from the 'sender/ author' and 'addressee/ recipient, under what 'intention' of the sender to achieve what communicative 'motive'; through which

channel of communication 'medium', when and where 'time' & 'place'. Bearing in mind the sum total of information offered by these factors, the 'Function' of a text can be identified. Before moving on to the second group of textual factors, it is highly important to refer Nord's input about identifying the 'intention factor':

> Where text production is concerned, we are mainly interested in the intention which the author is trying to realize by means of the text. It is this intention that determines the strategies of text production (such as elaboration of the subject matter, choice of stylistic devices or non-verbal elements etc.) and thus has a strong influence on text function. (Nord, 2005, p. 17)

Intratextual factors comprise information about 'subject matter' or the text's topic, the 'content' itself, i.e. what exactly is being said, the 'presuppositions' the author has about the audience, the order, construction of the text 'composition', the semiotic, non-verbal elements accompanying it 'paralinguistic', the use of any 'special' lexical items 'lexical characteristics' in which 'syntactic structures, and the suprasegmental features or the aural features of the speech, e.g. intonation, tone, pause, etc. The interrelation of factors is represented in table 8 below:

Intratextual / Extratextual	SUBJECT MATTER	CONTENT	PRESUPPOSI-TIONS	COMPOSITION	NONVERBAL ELEMENT	STYLE		
						LEXIS	SENTENCE STRUCTURE	SUPRASEG-MENTAL FEATURES
SENDER								
INTENTION								
AUDIENCE								
MEDIUM								
PLACE								
TIME								
MOTIVE								
FUNCTION								

Table 8: The Relationship between Extratextual and Intratextual Factors (Nord, 2005, p. 151)

Nord (2005: 160) suggests that the first step in any translation task is creating profiles of specification to be filled in upon commencing the translational action. It requires collecting information, mainly via the translation brief regarding text sender, producer, medium, place, time, mode, and function. She emphasises the need consider all relevant extratextual dimensions in addition to the intertextual features. An example of specification list is below in table 9.

	SOURCE -TEXT ANALYSIS	TRANSFER	TARGET-TEXT PROFILE
A. EXTRATEXTUAL FACTORS			
SENDER			
INTENTION			
AUDIENCE			
MEDIUM			
PLACE			
TIME			
MOTIVE			
FUNCTION			
B. INTRATEXUAL FACTORS			
SUBJECT MATTER			
CONTENT			
PRESUPPOSITIONS			
COMPOSITION			
NONVERBAL ELEMENT			
LEXIS			
SENTENCE STRUCTURE			
C. EFFECT			
EFFECT			

Table 9: Source-Text Analysis and Target-Text Profile (Nord, 2005, p. 160)

Nord (2015: 24) explains how this comprehensive analysis model comes in handy for it counts for both intratextual and extratextual factors which allows the translator to identify the "function-in-culture" of the ST. The ST functions-in-culture can then be compared with those of the TT and thirdly compared to what functions the ST intends to achieve by its initiator through the translation brief. Eventually, to produce a functional translation is to recreate an adaptation that is relatable to the target culture (TC) while remaining loyal to functions intended by the initiator. This notion presumably leads to the production of "an equifunctional instrumental translation, where the target text is adapted to the norms and conventions of the target culture and the needs and expectations of the target audiences" (Nord, 1997a, p. 51). She suggests that it's the translator's role to consider all the affectual factors of both ST and TT within their respective cultural contexts:

> Even more important, however, are the differences between source-text and target-text addressees with respect to sociocultural background, world knowledge, and cultural expectations. After comparing the source text-in-situation with the target text-in-situation, the translator should be in a position to decide on optimal 'transfer' procedures. (Nord, 2018, p. 59)

These procedures include comparison between the intended functions of the source and target texts; addressees of ST and TT; the time and occasional differences of reception; the medium; and the reason of production. In the case of 'lack of source-culture knowledge', textual expansions may redeem the needed connection provided that it does not exceed the allocated time and suits the visual motion and facial expressions of the speaker (Nord, 1995; 2018).

Nord (1997b, p. 49) explains how analysing functional units instead of structural ones has several advantages as it "conceives the text as a complex construction in which all parts cooperate to obtain certain global purposes." This means that even the tiniest of a text's constituent units needs to be accounted for. Furthermore, analysing functional units proves how both linguistic and non-linguistic means of communication are rarely monofunctional. Polyfunctional elements exist in all types of texts and AV material are rich with those. One way to 'disambiguate polyfunctional elements', explains Nord, is to correlate them with corresponding textual functions. Translating them requires being aware of these functions thus necessitates using special techniques that transfer the said functions into TL. It is arguable that to give complete priority to the text distorts the non-textual functions. Therefore, the other elements must be accounted for. These templates will not necessarily be filled in for every utterance; they are mentioned here to highlight the importance of bearing in mind all of the textual, extra textual, and intra textual features of each while translating audiovisual material.

4.3.2 Pragmatic/ Discourse Analysis

The theories of discourse analysis, outlined by scholars like Kress and van Leeuwen (2001, p. 20), Nord (2005, p. 46), and House (2012, p. 181), are embedded within the analysis process alongside other relevant theories. These theories play a crucial role in the study of choosing a specific Arabic variety for dubbing animated films into either MSA or ECA. Discourse, defined as socially situated knowledge about reality and its evaluations, interpretations, and legitimations, is central to understanding the cultural context within which communicative actions take place. When it comes to translating AV materials, a comprehensive text analysis must consider language function, content characteristics, language-stylistic features, formal-aesthetic elements, and pragmatic aspects. Discourse analysis, rooted in systemic functional linguistics, emphasises the relationship between texts and their socio-communicative functions, making it essential for understanding language variation and social contexts.

House (2012) points out that contrastive rhetoric and contrastive discourse analysis are particularly relevant to translation studies, comparing text conventions in different lingua-cultures. In the context of dubbing Disney animated films into Arabic, Multimodal Pragmatic Analysis (MPA) emerges as a valuable research methodology. MPA allows for systematic, comparable, and replicable studies, facilitating the description, comparison, and location of ST and TT within their sociocultural environments (Mubenga, 2009, p. 467). This approach proves beneficial in identifying translation shifts and understanding the translator's decisions, especially in the context of Disney's portrayal of diverse societal constructions and sociocultural status through character accents. Analysing how these variations are rendered in Arabic adaptations helps in identifying the most functional textual design for effective dubbing, taking into account the cultural nuances and linguistic choices that contribute to a nuanced and contextually appropriate viewing experience.

4.3.3 Multimodal Segmentation and Textual Transcription

It is a well-established fact that an AV text is the result of the articulation in several semiotic modes of discourse and communicative channels. Kress and van Leeuwen (2001, p. 20) define multimodality as "the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined - they may for instance reinforce each other ('say the same thing in different ways'), fulfil complementary roles (. . .), or be hierarchically ordered, as in action films, where action is dominant, with music adding a touch of emotive colour and sync sound a touch of realistic 'presence'."

Taylor (2013, p. 99) points out several contributions made in favour of identifying the relationship that governs the different modes in a text. For instance, Martinec and Salway (2005) classification of image/word relationship is based on a Hallidayan (1994) systemic functional linguistic perspective that views language as a social semiotic. This integration of verbal language use with other modes results in a relationship of the following natures: elaboration where one mode clarifies the other; extension that allows one mode to add something to another; or enhancement by which one mode qualifies the other by providing some circumstantial feature. Throughout the current film analysis, it would be crucial to identify this relationship and explain how it was handled in the adaptations.

Another contribution brought out in Taylor's entry is Baldry's (2005) Multimodal Corpus Authoring System (MCA). Baldry states that his MCA system enables users "to

segment film into functional units and, while viewing them, type out detailed annotations relating to patterns of meaning made by the various modes deployed with each unit". Taylor (ibid. 99) emphasises the system's ability in "the sifting of verbal material to translate, especially where there is a time constraint, as is often the case with subtitling or dubbing". By the same token, a multimodal transcription offers a description of the meaning-making blocks that make up a specific film text. It can capture the activities, people, objects, and circumstances represented in AV materials. According to Baldry and Thibault (2010, p. 49):

> [A] multimodal transcription of a film text reconstructs the way information is divided into blocks and the way these blocks relate to metafunctional organisation and the constant changes in this metafunctional organisation as the text flows in time (. . .) transcription can thus help us identify many elements in a film text and suggest the way they integrate to make meaning.

Given their nature, long films are transcribed by firstly dividing them into chunks known as 'phases' that allows the deconstruction of films. A phase is defined as "a scene or sequence in a film can be seen to be made up of a number of semiotic modes working together. For example, a scene featuring a particular set of characters, in the same setting, with the same register of dialogue, accompanied by a particular piece of music can be recognised as a phase" (Taylor, 2013, p. 102). The changes between phases are signalled by transitions; they may consist of immediate scene changes, fade-outs or obviously recurring actions. The multimodal transcription could be a useful tool in establishing where meaning was being created in a multimodal text and how meaning relays on various channels (Taylor, 2013). The original film was divided into 761 segments from the first fade-in into the film's intro until its final fadeout. The Arabic adaptations followed the same segmentation. This process facilitated comparing each segment against its counterparts. Deletion of certain scenes, sentences, or any other unit could be spotted out.

Looking at the entire transcription of the original film, I identified three major areas that the text comprised:

1. Conversational exchange and monologues; these are divided into:
   a. Rhetoric, expressive, figurative, and idiomatic language (figurative language)
   b. Non-rhetoric or expressive language (general)
2. Songs and lyrical verse sung individually or in groups

3. Humorous language including puns and wordplay

Moreover, the analysis examines the audiovisual spectrum of the ST, i.e. the original film compared to its two Arabic adaptations. Any manipulation in the visuals or auditory units are highlighted and discussed in detail.

After discussing the areas to be investigated in the film analysis, it is time now to provide the practical steps via which the entire film analysis is carried followed by an example. It will only be a couple on lines from a scene known as the *Hakuna Matata Scene.*

4.3.4 Procedure for Corpus Analysis

This study is concerned with assessing the viability of two Arabic varieties in delivering the most functional dubbing of *The Lion King*. Thus, two dubs of an original are compared and contrasted with one main aim in mind, that is the functionality factor. Each film includes a scripted text and few song lyrics.

The dubbed material has been produced using two varieties of Arabic twenty years apart. Together they comprise the data that was manually transcribed then analysed on several steps. Hence, it is descriptive qualitative research. The data for this study was derived from one Walt Disney animated film, namely *The Lion King* (1994), dubbed into MSA and ECA. The film has been selected by means of purposeful sampling since it was the first to be dubbed into ECA and one of the first to be redubbed into MSA.

For this study, a documentation process has taken place at two stages. The data was transcribed line by line and commented on. Then, any translational mismatching between the original and either of the adaptations and any textual, contextual, or metatextual specificity related to the Arabic used in the adaptations were color-coded. This was considered as raw material that could be tackled from different angles since it was comprehensive. The identified issues were narrowed to those which affect functionality of the translation. Thus, several issues were marked in a large spreadsheet using MS Excel according to the following criteria, these include translational issues (adaptation strategies, aural/ visual asynchrony, and translating fixed expressions and figurative language), another area was investigated where the languages used in the adaptations (ECA & MSA) were compared against one another to identify the grammatical differences between them. By the same token, phonological and morphological differences were also traced. And finally, the lexical issues that appeared in the ECA dub were listed.

MS Excel's filtering and sorting functions were utilised to systematically organise the identified translation and adaptation issues. Each issue was then assigned a detailed description. These functions facilitated the identification of issue frequency and enabled the categorisation of the translation strategies employed in the two adaptations. Additionally, phonological, lexical, and morphosyntactic differences between the adaptations were quantitatively analysed. This approach allowed for a more structured extraction of translation strategy frequencies and other relevant aspects.

The transcript-based analysis was conducted by identifying instances of translational mismatching between the two adaptations and the original. These instances are systematically presented in tables throughout the analysis in Chapter 5, which includes over thirty examples. Each example is accompanied by screenshots and verbal descriptions of the context, covering the following areas:

1. Speeches, dialogues, and songs,
2. puns and wordplay found in the original film (humorous language),
3. coordination between the visual, linguistic, and the auditory channels in each adaptation
4. voice acting performance and sound effects.

All of these cases were considered in their audiovisual context. The time of occurrence is also mentioned for easier reference. Following that, the translation technique activated for the transfer of each mismatching occurrence into the TTs was listed on the MS Excel spreadsheet with the main issue type and details classification of the issue. The file contained three sheets, each focuses on one main theme namely: translational, grammatical (syntactical and morphological), phonological, and lexical. Further, a quantitative analysis based on the sorting of issues followed to ascertain the frequency of use of the occurrence of the translational traits in the two dubs and the various translation techniques activated by the translators, tracking their recurrence in two varieties. The quantitative results are visually presented by charts and tables within the discussion chapters (5 and 6). These tables will be presented accordingly throughout the following chapters.

The first step of the analysis is to divide the film into large fragments and the fragments into shots. A shot is a single take generated by what resembles video camera movements. The various 'filmic' communicative channels that help creating meaning are transcribed. The main aim of film transcription is to focus attention on particular aspects of the source and adapted films relevant for the analysis. The transcription also provides a trace of the information that is

being conveyed aurally or acoustically. The analysis example begins with a short introduction to the scene followed by its original script. The kinesic and other non-verbal actions will be in braces {}. The two Arabic adaptations (ECA & MSA versions) will be compared to the original in terms of functionality. A linguistic translation in English of the Arabic adaptations is provided when huge differences between the two adaptations arise. Then, the elements that will be looked at are: translation and adaptation strategies, lexical issues related to the discourse, phonological differences, and syntactical differences between MSA and ECA.

4.4 Practical Application of the Analysis Model: An Illustrative Example

The scene, taken from *The Lion King* film, is a trialogue between the protagonist 'young Simba' who wakes up after an exhausting run across dry lands to meet a warthog (Pumbaa) and a meerkat (Timon) who claim to have saved him from vultures. It is marked as an introduction to a life-long friendship that is just about to start between the three. It well establishes the newly introduced characters (Timon and Pumbaa) and opens for what to come in the film. The two 'comic' friends notice Simba's demoralised status due to an incident he witnessed; so, they try to 'neutralise' or befriend him. Timon throughout the scene keeps making jokes and gradually gets to the point where he belittles the hardships of life. Pumbaa addresses Simba about 'what is eating him' meaning to ask about what saddens him given the fact that he is still young for that kind of burden. Timon hops in and finds a sarcastic reply to the question. The original script is as follows:

Pumbaa: (addressing depressed Simba) *Kid, what's eatin' ya*?
Timon: *Nothing-- he's at the top of the food chain*! *Ahhhhhhha ha haaa*! *The food chaaain*! {Realising his joke flopped} *Ah heh- Ahem. So, where you from*?

Figure 5: Screenshot from *The Lion King*, 0:41:30 - 0:41:37

In the original script, the visual mode 'character movement' was in line with the spoken utterance. Timon raises his arm to indicate Simba's existence as a lion at the top of the food chain. Pumbaa squints his eyes in disapproval of the joke's timing. Simba already looks exhausted and disheartened; Timon begins to hysterically laugh right after he finishes his punch line. Table 10 below shows that in the ECA adaptation, this kinesic gesture was ignored and an equivalent joke was created:

Segment No. Timeline reference and screenshot	Visual and kinaesthetic information	ST Audio information / character	Interpretation of film maker's intention via various modes (contextual info., visual, acoustic, etc.)	Source Text	ECA & Back Translation	MSA & Back Translation
Segment No. 291 Timeline reference 0:41:30 - 0:41:37	**Simba** looks sad and tired. **Pumbaa** narrows his eyes at Timon in discontent. **Timon** raises his arm well-above his head. The arm raise is natural with what the character is saying.	Sentence interrupted by a hysterical laughter that uncomfortably faded away.	Timon is portrayed as someone looking at life in a careless manner; he keeps making jokes despite the seriousness of the situation. He laughs loudly even if the person with him were miserable.	**Pumbaa:** (addressing depressed Simba) *Kid, what's eatin' ya*? **Timon**: Nothing-- he's at the top of the food chain! {laugh} The food chain! Ah heh-- Ahem. So, where you from?	بومبا: واكل مقلب؟ تيمون: بتقول إيه! دا الي واكل الكُل أها هاهاها أهيهي هي.. والعة والعة / إح أحم // وسعادتك منين؟ **P:** Have you eaten a prank? **T:** You say what? This is who eats all (laugh). Hot, hot. Ahem. You are from?	بومبا: هل خُدِعت؟ تيمون: من يمكنه خداع أسد بسهولة؟ ها ها هاها-- وهو بهذا الحجم هي هيهي // حسنًا / من أين أنت؟ **P:** Have you been deceived? **T:** Who could deceive a lion easily / {laugh} / being this big. Ok, where are you from?

Table 10: Multimodal Transcription and Analysis Model

Table 10 shows the visual and kinaesthetic, ST audio information along with interpretation of film maker's intention via various modes such as contextual, visual, and acoustic information. The table also illustrates the ST and back translation of the two TTs, revealing that the ECA

translation of the joke was obviously criticised for it was difficult to understand due to using a local expression; thus, it was changed in the following Arabic adaptations. Surprisingly though, the last two words from the colloquial joke were not only reserved in improved ECA adaptation, but they were also reused in the MSA version. The table shows that the MSA translator(s) paid attention to the joke and successfully found an equivalent. One problem though, the gesture was already over at the moment Timon finished his sentence.

In the ECA adaptation, the repetition of the word والعة is a result of redubbing the very first version of 1995. This word works fine for another 'folk' idiom in ECA that was not used; whereas It does not make sense in this context. In the 1995, first ever adaptation of the film into ECA, the dialogue went as follows:

بومبا: وكّلوك الأونطة؟

تيمون: تقصد إيه؟ دا الي واكلها والعة. (ضحكة) والعة والعة.

Pumbaa: Have you been fed nonsense?

Timon: What do you mean? It is he who eats it hot (laughs) /Hot, hot.

This expression as explained in the *Egyptian Colloquial Arabic for the Advanced Learner 'arabi Liblib* (Al Ekhnawy & Ali, 2012, p. 263) is used to refer to a person who eats food whilst very hot indicating his willingness to take advantage of the smallest opportunities, a fast riser. Since the utterance must cohere with the visual, other ways the translator could have dealt with such text. Below is the researcher's own alternative translation:

بومبا: يا صغير، ما يقلقك؟

تيمون: أَمِثْلُهُ يقلق وهو على رأس السلسلة الغذائية / (ضحكة) / أخبرنا / من أين أنت؟

Pumbaa: O little, what is worrying you?

Timon: (Do) those like him worry (while) being on the head (top) of the food chain!

{the laugh} Tell us / where are you from?

Using the expression 'top of the food chain', which is a known concept in science and used in education, has an added educational value in the ST. It is an information (referential function) used in a rhetorical statement that functions as a joke while complying with the visual mode and introducing a word that represents an equivalent meaning to it, thus making this alternative translation more functional than the available ones. Therefore, a functionally faithful adaptation should preserve this referential value in the TT, ensuring the target version remains

equifunctional. Retaining the original metaphor or an equivalent expression would arguably result in a more effective and pedagogically valuable translation than the alternatives currently available.

4.5 Conclusion

The main goal of this chapter was to present a reliable tool that can assess the level of functionality and thus present a recommendation regarding the best Arabic variety and best translation practices suitable for dubbing such AV materials. This chapter laid the foundation for the AV material analysis. The Arabic variety 'MSA or ECA' that tends to be better at producing a functional adaptation will be recommended for future adaptations.

A film's script is not arbitrary, neither are the visuals and movements within it. In a film, every word fits in and serves the portrayal of characters leading to events and building up the plot and conclusion. Lighting, camera takes, kinesics, acoustics and music are all signs that function along with the verbal ones to create the filmic experience and transmit the meaning intended by the filmmaker to its recipients. It is supported by the best illustrative tools: pictures in motion and sounds. Meaning is transferred via different modes (verbal, visual, acoustic) in a manner that delivers the intended messages of the filmmakers and helps to provoke certain feelings in the audience.

This sort of ability to comprehend a film's structure is an essential requirement of its translator. By analysing the filmic signs and structure, a translator can present an equifunctional adaptation. Thus, it is highly important for the translator to first understand the intent of the original film and interpret every 'meaningful' unit in it (i.e. spoken, acoustic, visual) while paying special attention to the semiotics, visual, and aural channels in order to find the best possible ways to recreate them.

This chapter was planned with two aims: one is to offer a model for textual and multimodal analysis with regards to the issues that could arise while working on audiovisual translation tasks; and second, to present a well-developed multimodal and functional analysis model as a protocol to be applied in future Arabic adaptations. By following a comparative approach applied to the two Arabic adaptations of Disney's *The Lion King*, the case study allows us to identify the implications of employing standard and colloquial Arabic in the translation and adaptation of children's animated films.

Since this model addresses the issue of translating AV materials through identifying the strategies employed during the translation process, it was necessary to investigate the

effectiveness of translating certain AV materials. By analysing a sample of the available adaptations, specifically the two Arabic versions of *The Lion King*, we can identify the shortcomings and failures that resulted in less functional or effective adaptations for each film segment or unit. This analysis aims to inform first and to enhance the adaptation process for future projects. This effectiveness is measured via employing a well-established approach known as 'functional adequacy'. Nord's (2005) conception of the term was followed here. She offered a translation analysis model that can be used by translation students and trainees. The analysis does not stop at the verbal and extra-textual levels of the text; rather, it proceeds to shed light on the linguistic-discursive, ideological, and cultural factors that affect the translator's choices. Although Nord states that her model is there to serve the mentioned beneficiaries without bluntly claiming its suitability for assessing already available translation works, the model provides enough tools to evaluate the degree of functionality of any AV adaptation produced by even 'professional' translators of texts designed to meet the criteria of a huge filmmaking entity such as Disney. This functionality is considered from the textual, extra-textual and multimodal perspectives.

The translation of the AV texts in question, i.e. Disney films, is far too complicated to be analysed using a single translation approach (linguistic, semiotic, communicative, etc.) The matter of discussing Arabic varieties forces a shift towards sociolinguistics, while the audiovisual nature of the texts takes us to yet another dimension where meaning is conveyed through different channels. Given these facts, Nord's model will not be the only one applied in the analysis, for other theoretical works (House, 2015; Colina, 2015; Gee, 2014) provide a wider platform to evaluate the quality of translation at various levels, i.e. a methodological approach that applies reliable and valid scales. Consequently, the functional approach to translation is used as a means of translation assessment by justifying the choices translators made. Explanations will be provided where functionality is not maintained in either adaptation. The findings of this analysis will therefore represent a reliable source to defend the choice of a particular variety. The Arabic variety that is proven capable of reconciling the conditions of functionality prevailing in the Arabic culture with the communicative intentions of the ST sender must be publicly advocated. After all, the aim is to come up with a list of recommendations for future productions.

Chapter 5: Analysis and Discussion of the Applied Translation and Adaptation Strategies

5.1 Introduction

This chapter presents the discussion on the textual and multimodal analysis of the dubbed translations of *The Lion King* into the standard and colloquial Arabic from a translational, contextual, and multimodal perspectives. The aim of the chapter is to identify the major differences between the ECA and MSA adaptations that make one of the translations more functional than the other in terms of loyalty to the original and cultural appropriateness for the target recipient/audience (TR). To achieve this aim, the study identifies functionality of the AV adaptation wholistically to highlight of the issues that turn either variety less functional than the other.

Major differences between the ECA and MSA adaptations are identified throughout the analysis in terms of translating rhetorical, figurative, humorous, and non-literary language. Other differences stem from the linguistic and lexical specifications of each variety. By outlining such differences, we will be able to determine the more functional Arabic variety for dubbing animated films. To attain this aim, the study identifies the translation issue from a theoretical perspective such as Baker's equivalence model. The translation problems attested in the data are grouped under four main categories: lexical, syntactic, phonological, and translational problems.

The material consists of two primary components: the audiovisual and the textual. The audiovisual component, the focal aspect of this chapter, includes the director's perspective of the motion picture through various modes: camera angles, shadows, panning, motion of objects, characters, body movements, facial expressions, gestures, etc. Auditory and acoustic elements such as voice acting, tone, sound effects, and music comprise the remainder of the audiovisual component. These elements are integral to the meaning of each scene and the film overall. In contrast, the textual component encompasses several elements: conversational exchanges and monologues using figurative language, such as rhetorical, expressive, figurative, and idiomatic language; general exchanges using non-rhetorical or expressive language; songs and lyrical verses sung individually or in groups; and humorous language, including puns, double entendres, and wordplay.

The chapter comprises five main sections. Section 5.2 covers the strategies of translating aural and visual elements, highlighting the acoustic and visual mismatch. Section

5.3 reveals the strategies of translating humour such as substitution and adaptation. Section 5.4 discloses the strategies of translating figurative language, focusing on substitution, paraphrase, omission, and literal translation. Section 5.5 unveils the strategies of translating non-literary language, emphasising omission, addition, paraphrase, cultural substitution, and disregarding conversational implicatures.

5.2 Strategies of Translating Verbal and Visual Elements

In the realm of audiovisual translation, the intricate task of integrating various multisemiotic elements, such as language, images, sounds, colours, gestures, and proxemics, unfolds a nuanced interplay of creative considerations. This study delves into the domain of aural and visual mismatching, where the alignment between spoken words and visual scenes deviates, potentially leading to distractions for the TRs. The investigation unfolds three translational issues arising from this mismatch: change in the visual by deletion, ignoring significant semiotics or words, and mismatching between aural and visual representation.

The first notable adaptation strategy is evident in the differences concerning the duration of the audiovisual material. This strategy involves the use of deletion in both the ECA and MSA adaptations, highlighting instances where manipulation or omission of words or semiotic features occurred. Further scrutiny is directed towards the neglect of significant semiotics or words, emphasising the impact on the overall meaning and visual alignment in the translated versions. Through a comprehensive analysis of specific examples, this section sheds light on the intricate decisions made by translators in the respective AV context. As the investigation unfolds, it becomes apparent that the choices made by the ECA and MSA adaptations vary in their effectiveness, raising questions about the fidelity of the translations and their ability to preserve the intended meaning and visual coherence. The study seeks to contribute valuable insights into the complexities of audiovisual translation and the nuances involved in maintaining a harmonious relationship between aural and visual elements in films.

5.2.1 Aural and Visual Mismatching

As demonstrated in sections 2.3.3 and 4.4.4, AVT is an activity that involves integrating various multisemiotic elements including images, language (oral and written), sounds, colours, gestures and proxemics into several audiovisual codes to satisfy creative needs, namely, play of voices and lighting stage/screen adaptation, scenery or narrative conventions, and

arrangement into sequences and shots (Gambier, 2008, p. 2). Translational issues stem from aural and visual mismatching, or by ignoring significant words or semiotics. Mismatching between aural and visual representation and changing the visual by deletion is attributed to an adaptation strategy. The following sub-sections address these issues respectively.

5.2.1.1 Mismatching between Verbal and Aural or Visual Representations

Mismatching indicates the discordance between two things that ought to be consistent. In AVT, it is the inconsistency between aural and visual representation, i.e., mismatching occurs when the spoken words (verbal language) and the scenes (visual sketches) are inconsistent with each other. Lip matching during dubbing is considered as one of the biggest challenges that dubbers face (Zagot and Vozdvizhensky, 2014, p. 270). The dubber should be capable of matching aural and visual representation of the dubbing. However, a close examination of the translation provided by both ECA and MSA adaptations had 6 and 4 incidents of mismatching aural and visual representation respectively. Four incidents are explained below:

Example 1

Segment number:	219
Time reference:	0:32:01- 0:32:02
Source text:	Banzai: {stomach growls}
	Shenzi: *Shut up*.
	Banzai: *I can't help it. I'am so hungry*. {jumping up} *I gotta have a wildebeest!*

The example shows that there are two non-verbal elements in the ST: the stomach growl and the character jumping up; however, there is a mismatch in the MSA adaptation regarding the sound of stomach growling in that it was removed entirely, yet it was kept in the ECA adaptation. At the verbal level, Shenzi orders Banzai not to make any noise by saying: 'Shut up', which is translated in Arabic as اكتم 'hold (it)' and اصمت 'quiet' in ECA and MSA respectively. Therefore, the imperative verb becomes meaningless in MSA since the audience does not know what makes Shenzi ask Banzai to be quiet.

Example 2

In a musical scene known as "Be Prepared" in *The Lion King*, the antagonist Scar rallies his new allies after revealing his intentions to get rid of the current king and heir and lay his hands on the throne.

Segment number: 192

Time reference: 0:29:12 - 0:29:32

Source text: Hyenas: *It's great that we'll soon be connected.*

With a king who'll be all-time adored.

Visuals and Kinesics: {Scar's army of hyenas is goose-stepping across the floor of the cave, now stylised into a Nazi-esque quadrangle. Hyenas march in tight, crisp phrasing and diction.} (TLK Script, 2010)

Figure 6: Nonverbal Signs in *Be Prepared* Song 0:28:59 - 0:29:32

In order to gain the hyenas' trust, Scar promises that they 'shall never go hungry again' while his voice echoes around what looks like an unpleasant rocky area as the camera pans out. His addressees –the hyenas- get excited and perform a military march in resemblance to an army of cruel soldiers that blindly follow an 'insightful' dictator. The scene does not need much verbal interpretation, yet it depicts political concepts such as dictatorship, obedience, military formations, etc. For a western audience, this scene would have echoes of rallies in Nazi Germany and *Triumph of the Will*[21]. The scene comes as a part of a song accompanied with loud marching stomps of an army of hyenas who obviously are not wearing boots. These visual and acoustic signs transmit unspoken meanings and need to be kept as they are related to the context and story build-up. Nevertheless, the MSA adaptation did not apply that echo for that sentence and did not cast the dramatic emphases on the spoken promise. The stomps are not as audible or effective as those of the original as well. The ECA adaptation effectively preserved

---

[21] Triumph of the Will (German: Triumph des Willens): A 1935 German Nazi propaganda film directed, produced, edited and co-written by Leni Riefenstahl.

these nonverbal signs in an exquisite recreation of the song while the foot stomps echo in the background.

Example 3

This example concerns rendering the salient features and the effects of the ST voice acting to the viewers. In this scene, young Simba and Nala request permission from their mothers to go out and play. When Simba's mother is hesitant, the cubs extend the word "please" in a drawn-out, exaggerated manner, conveying a sense of playful pleading. This intensification is crucial in maintaining the childlike tone and the extravagant style typical of animated films.

Segment number: 66

Time reference: 0:29:12 - 0:29:32

Source text: Sarabi: Well...

Nala and Simba: Pleeeease?

Visuals and Kinesics: {Simba and Nala say 'please' through broad, forced grins.} (TLK Script, 2010)

Figure 7: Nonverbal Signs in *Bath Scene* 0:14:02 - 0:14:03

In the ECA adaptation, the dubbers successfully replicated this effect by rendering the request in a similarly exaggerated and playful manner, preserving the original expressive quality. Conversely, in the MSA adaptation, the word "please" was translated as 'أرجوكِ' /arjouki/ in a direct and neutral manner, without elongation or added intonation to reflect the original pleading tone.

This difference in approach highlights the impact of linguistic and performative choices on audience reception. The ECA version effectively maintained the cartoony and expressive nature of the ST, whereas the MSA version rendered the phrase in a more formal and literal way, potentially diminishing the emotional and humorous effect for viewers. This suggests that

the more flexible phonetic and prosodic features of ECA allow for greater adaptability in conveying the expressive and exaggerated elements of animated films.

Example 4

Mid-song, Scar's ambition is unveiled. He declares his plan to overtake the kingdom and seeks the help of the hyenas. Throughout the scene, he shows how detestable and inferior they are in comparison to him. He ends up kicking one hyena away at the end of his sentence. The Arabic adaptations failed to maintain this notion and offered a translation that contradicts his promise stating that hyenas will receive justice. The Arabic adaptations turned Scar's pursuit of the title into a promise of justice and power for the hyenas, which is the opposite of what the viewers see on the screen. Scar aims to bring justice to himself. He implicitly explains to the hyenas that they are only there to help him. All he promises is to 'reward' them. Both Arabic translators applied addition during their translation procedure to turn Scar's verse into a promise of justice for the hyenas. Table 11 below demonstrates the mismatching between the ST and TTs:

Context: Mid-song, Scar explains his intentions and plan. He makes tempting promises to the greedy hyenas. When he passes behind one that is busy biting on a bone, Scar kicks him forcefully.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
184) 0:28:30 - 0:28:35	I know it sounds sordid \ But you'll be rewarded \ When at last I am given my dues! \ And injustice deliciously squared	ولَتتسموا بالجِدة / والقسوة والشِدة / لو ساعدتموني ستجدون / العدل والسلطة والجاه Be sharp / cruel and intense / if you help me you will find / justice and power and status	وعشان تاخدو المكافأة / مش عايز أي شفقة / وقد ما تدوني تاخدو / عدل وسلطة وجاه To get your prize / show no mercy / and as much as you give me, you'll get / justice and power and status

Table 11: Example 4 - Mismatching Textual and Visual Representation

One final identified mismatching issue concerns maintaining a smooth screenplay interruption during the dubbing process in the two adaptations. The occurrence of screenplay interruptions, where a character interrupts another, is a tool used to reflect the dominance of the speaker and the urgency for them to assert their perspective. Screenplay interruptions were

seamlessly performed three times in the ST but were successfully executed twice in each Arabic adaptation. Thus, this narrative device failed to persist once in each adaptation.

To prevent issues in dubbing, the recommendation is for dubbers to pay attention to letters and syllables, modulating the TT to visually resemble the original version when superimposed on the images and soundtrack. Dubbing, as explained in section 2.2.2, involves replacing the original soundtrack with the TL recording to ensure synchronisation of lip movements and sounds, creating an immersive experience for the audience. The analysis points out one instance of mismatched screenplay interruptions in the Arabic adaptations. The translations in both versions failed to capture the essence of each scene. The importance of phonetic synchrony, particularly lip synchrony, is emphasised. The suggestion is for translators and directors to focus on aligning the TT with the mouth movements of onscreen characters, especially in close-up scenes, to enhance the visual and auditory experience for the TL audience.

5.2.1.2 Ignoring Significant Semiotic Features

Semiotics is a field that includes the study of various types of signs rendered by various media and channels of socially organised as well as evolutionarily produced sign systems, and of the conditions of semiosis or significations, the processes of forming meaning from signs (Prior, 2014, p. 1). Such signs should not be ignored in audiovisual translation. In this respect, De Linde and Kay (1999, p. 45) point out that the processes of audiovisual translation are affected by the programme material structure and the semiotic relations working between the image and the text that should be rendered to the viewers. In this respect, the semiotic modality, including movements, gestures, sounds, images, and visuals complement each other to constitute a particular meaning (Taylor, 2016, p. 223). By comparing the translation available in the ECA and MSA adaptations, it is obvious that both ignored the semiotic elements as indicated in example 5 below:

Example 5

The character Banzai is expressing dissatisfaction at the hyenas' situation dangling at the bottom of the food chain; at the same time, we can see a string of saliva dangling from his mouth (second picture in table 12 below). This word 'dangling' is significant as it is emphasised via the visual. It is used to present the hyenas as disgusting creatures who cannot control their greed. They are expressing their discontent with their position in the food chain.

The character literally says that he hates dangling while something is dangling from his face to create irony. The Arabic adaptations came up with functional translations but without making use of the visual as there is no mention or reference of the world (dangling) which was intentionally visualised. This particular hyena only drools at this statement throughout the entire film.
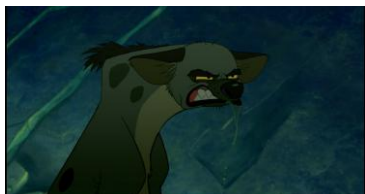
Context: The hyenas are not happy with their status especially after Mufasa scolded them.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
163) 0:25:58 - 0:26:06 	Shenzi: No wonder we're dangling at the bottom of the food chain. Banzai: Man I hate dangling.	انظر لما حدث لنا / نحن في الحضيض / ونعيش على الفتات أكره الفتات Look to what happened to us / we are in the bottom (of it) / and we live on crumbs. I hate crumbs	شوفوا جرالنا إيه / بقينا بالحضيض / وبنسِّف تراب الأرض بكره سفّ التراب Look at what happened to us / we are in the bottom (of it) / and we are sniffing the earth's sand. I hate sniffing sand

Table 12: Example 5 - Ignoring Semiotic Elements – A

Both the ECA and MSA adaptations compensated rightly with a local idiom but missed the opportunity to align the visual with the speech. The hyaenas are talking about their misfortune and inability to eat as much as they desire. The translation contradicts the image. There is no reference of the world (dangling) minimising its significance in the original. As shown in Example 4 above, the MSA translator ignored rendering the semiotic components- the dangling drool of saliva- which is significant in that it adds a dimension to the meaning; thus, it should have been rendered. The translators could have make use of the visual as in the following alternative translation:

- لا عجب في أننا نتدلى / نتأرجح في ذيل السلسلة الغذائية

- أكره التدلي / التأرجح

Back Translation: - No wonder we're dangling at the tail of the food chain.

                                  - I hate dangling.

This suggested translation shows that there are always ways to overcome untranslatability. It is highly recommended that the AVT translator accounts for the visual while working on the translation.

Example 6

In a scene known as the 'Stampede Scene', Scar, slowly and evilly, says the royal salute "long live the king" while letting off the forelegs of his brother and king causing his inevitable death. The phrase itself reflects loyalty to the monarch which ironically contradicts the visual act accompanying it. This nonverbal act did not need any interpretation as it leaves the audience in shock despite being aware of Scar's intentions in the build-up to the scene. However, in the Arabic dubbed versions, the translators did not rely on the nonverbal act and came up with a translation that does not maintain the same level of irony as it is shown in table 13 below:

Context: After rescuing Simba, Mufasa finds himself unable to save himself. He asks his brother, Scar, for help. But at that point, it was clear for the audience that Scar had planned everything to get rid of Mufasa and his son in order to become the king himself. Scar sarcastically bids farewell to his king.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
238) 0:35:33 - 0:35:35	Scar: *Long live the King*!	وداعا أيها الملك Farewell, O King!	الوداع، يا سيدي Farewell, My lord.

Table 13: Example 6 - Ignoring Semiotic Elements – B

The Arabic adaptations should have attained to the same level in irony achieved in the ST simply by using a direct translation equivalent for 'long live the king', i.e. عاش الملك. It appears that the MSA version was closer to an equivalent than the other because Scar admits that in Mufasa is his King but still he betrays him. The ECA translation of the salute was emptied of the paralingual element, thus is less effective.

The ST salute could also indicate that Scar meant to salute himself as in 'long live - THE NEW- king'. This interpretation was not conveyed in the two Arabic adaptations.

Example 7

Other paralingual signs are noticed in the 'Be Prepared' song performed by Scar. Scar's vocal qualities feature in his persuasive, explanatory approach while he reveals his intentions and plan to retrieve his 'stolen' right in ruling. The antagonist makes a nonverbal kinetic gesture of what he expects from his allies in return for his goodwill toward the army of hyenas. Scar, while singing, implicitly mentions that his new allies would have to perform certain 'heavy'

duties for him and does the neck slitting gesture indicating that such duties include killing other characters. Not a single reference to killing or death was mentioned in the original text at that point, yet it was implied in the visual. As for the Arabic adaptation, the translators dealt differently with this case. The gesture was interpreted and verbally included in the MSA adaptation; whereas in the ECA version, there is a contradiction between what is said and the visual as shown in table 14 below:

Context: Scar implies that he has bigger plans. He states that in order to gain his acceptance, the hyenas have to perform some 'dirty' business for him.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
193) 0:35:33 - 0:35:35	*Of course, quid pro quo, you're expected* *To take certain duties on board* {Motions a slice across the neck}	ستجنون معي كثيرا معي لتطير الرقاب You'll reap with me a lot With me, necks (heads) will fly	مش حقول أبدا لأ طول ما أمري منكم مطاع I'll never say NO. as long as my order (by you) is obeyed.

Table 14: Example 7 - Ignoring Semiotic Elements – C

It seems that the ECA translator/writer(s) of the song focused on maintaining rhythm and rhyme without trying to match what is being said with what is presented on screen. Eventually, the neck slitting gestures arrives at the same moment when Scar says something encouraging to his addressees. This opposes what Chaume (1996) and Zabalbeascoa (1997) advise translators to do by focusing their attention towards maintaining a relationship between the visual sign and its translation simultaneously through several channels, e.g. verbal, aural, etc. It can be inferred from the MSA adaptation of the example above that the visual was aptly considered, offering a functional translation that accounts for images and visual representation. It can also be deduced that the translations might be affected by the translator's own choice, what they prioritise when translating the scene.

5.2.2 Changing the Visuals by Deletion

A close inspection of the adaptations shows that the MSA producer applied deletion strategy on 7 occasions. It is worth mentioning that the deletion strategy in AVT, however, suggests omitting any part of the material from single words to an entire scene. In this respect, Nida (1964) propounds that omission is allowed in translation in order to avert both awkwardness and repetition. Baker (1992) indicates that there are some cases in which the

translator can omit a translating word or expression, we can justify the use of such a strategy if the word that a translator wants to omit is not vital enough or necessary to the development of the context and the meaning is still good without adding it, and if s/he does not want to distract the reader with lengthy explanations. Omission is used when it does not have the function of emphasis and when the translator feels that keeping certain elements in the translated text will weaken it. Therefore, s/he resorts to such strategy.

Example 8

Example 8 illustrates the use of deletion strategy by the ECA and MSA translators as it is shown in table 15 below:

Context: Simba and Nala reunite after a long period. They have a serious discussion, but they tend to celebrate the moment on their own way.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
483-4) 0:57:42 - 0:57:49	Nala: I've really missed you. Simba: I've missed you too.	------ ------ THE SENTENCES ARE CUT WITH THE VISUAL Totalling 6 seconds	إنتَ وحشتني قوي I've really missed you. وإنتِ وحشتني قوي I've missed you too.

Table 15: Example 8 - Change in the Visual by Deletion – A

The example above shows that the MSA adaptation deleted two ST sentences. Nonetheless, the ECA adaptation translated it as وإنتِ وحشتني قوي. The now-adult old friends express tendency to closeness. The sentences are accompanied with a chuffing, a low moaning and groaning of big cats when socially bonding with one another (Cat Chat 101, n.d.), that was kept in the ECA.

Example 9

Another instance of deletion took place in the MSA adaptation of a clip that lasted for 27 seconds. The scene was part of the *'Can You Feel the Love Tonight'* song where Simba and

Nala sing, play, and show affection. The ECA version kept the scene, and the song continued as it did in the original, but the MSA producer omitted it altogether.
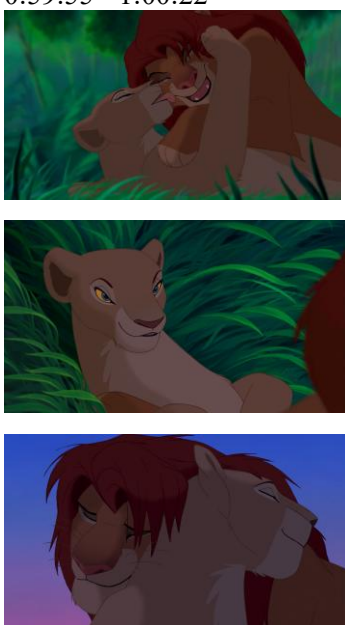
Context: After playing around in the jungle, the couple roll off a hill and land in a cuddling position.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
506-513) 0:59:55 - 1:00:22 	'The song continues'	~ The final chorus is omitted with the visuals totalling 27 seconds ~	'The song continues with the visuals'

Table 16: Example 9 - Change in the Visual by Deletion – B

As it is demonstrated in examples 8 and 9, the ECA translator addressed the ST, kept the visual, and did not tamper with the film's length, whereas in MSA, the translator opted for deletion as a translation strategy. One justification for this deliberate act is attributed to ideological considerations. As explained in sections 0.6 and 2.5, Al Jazeera Network through JCC commissioned the redub mission imposing its own conservative ideology to maintain a 'family-friendly' adaptation for the Arabs.

To summarise, with respect to verbal, visual, and aural consistency, the handling of significant semiotic features, and the deletion of certain segments of the motion picture, the translators of both adaptations adopted differing adaptation strategies, as presented in Table 17 below.

Issue	ST	ECA	MSA
Changes in the Visual by Deletion	Running time 1:23:24	Running time 1:23:24	Running time 1:19:25
Mismatching between aural and visual representation	761 segments	6	4
Ignored significant words/semiotic features		5	5
Failure in maintaining screenplay interruption	3	1	1

Table 17: Summary of the Issues Related to Audiovisual Translation & Adaptation Strategies

Deletion is major evidence of ideological manipulation. Since the MSA adaptation was produced by and for a private channel, it was expected to be subject to such manipulation. The difference between the two adaptations' running time tallies to four minutes for even the 'end credits' were redone and shortened. Two instances of affectionate interaction between the characters adult Simba and Nala that ran for 33 seconds were deliberately deleted in the MSA adaptation.

Moreover, semiotics is an integral part of the film's meaning. There are examples in the two adaptations where the translators prioritised conserving a natural flow of the dubbed film at the expense of caring for paralingual, visual, and semiotic signs. A more functional translation of an AV content requires accounting for such elements.

5.3 Strategies of Translating Humour

This section presents the translation of humour in two adaptations the ECA and MSA. Humour features in all Disney films even when they have serious themes and messages. *The Lion King* is not an exception as humour contributes significantly to its dialogue. Another reason for designating a separate section for dubbing humorous language is that anti-MSA viewers accuse it of being unable to create a light, funny tone as that on vernaculars in general and ECA in particular (Soliman, 2024). By comparing the Arabic dubbed humorous lines and scenes in both varieties of Arabic, we can validate or refute these claims.

Before proceeding to examine the sub-translational issues that fall under this section, it is necessary to define the translation of humour in AVT. In this regard, Zabalbeascoa (2005, p. 193) specifies the stimulants of verbal humour which include wordplay, puns, one liner, limericks, witticism, and any "funny situations that gradually unfold or suddenly become apparent in the narrative or plot." Kovács (2020, p. 68) points out that humour has different

manifestations stemming from double situations, meanings, forms, and faces that might have either explicit or implicit connotations. Besides, their meanings might be subjective i.e., some of them might sound funny for some people, but not funny for other people; thus, the translation of humour is considered as a challenging task on the part of the translators because they are confined to a particular community and culture. In this regard, Yahiaoui et al., (2019, p. 34) points out that translating humour is not only confined to literal translation of the ST, but it also entails achieving equivalent effect. In the case of humorous discourse, recreating the humorous effect must be given highest importance while dubbing. Nevertheless, being largely bound to cultural specifications, the factors which make a dub successful remain questionable. As illustrated in section 1.5., literal transmittance does not guarantee recreating the intended humorous effect. Audiences are motivated to watch animated comedies for the sake of amusement. This drives the translator to resort to functional equivalence in translation regardless of possible linguistic or cultural deviation through departure from the ST (Chiaro, 2009).

The present study resulted in identifying two sub-translation strategies emanating from the translation of humour, namely, the substitution of pun, and the translation of a pun by adaptation. The following section presents these sub-translational issues in detail.

5.3.1 Translating Puns by Substitution

A pun means "a humorous use of a word or phrase that has several meanings or that sounds like another word" (Cambridge Online Dictionary, n.d., Pun). Puns are regarded as one of the most popular types of verbal humour (Aleksandrova, 2019, p. 87). According to Ling (2006), humour means the utilisation of words that have several meanings for various objectives, particularly persuasion and humour. Moreover, puns are the outcome of a play on words within a language. Therefore, while translating the text, translators may need to perform some sort of cultural mediation. Baker (1992) elaborates that cultural substitution entails replacing a word in the ST by a more specific culture term in the TT in order to provide smooth translation that is close to the TL audience. The creativity of the translation occurs when the translators are able to use cultural substitution in pun dubbing.

There are twelve identified puns in the ST. A closer inspection of the dubbing provided by ECA and MSA transcripts reveals that the former's translator used cultural substitution in translating puns to render the same effect to the TL viewers; however, the translator of the MSA adaptation failed in recreating several puns in an effective manner for the TL viewers.

The ECA version used cultural substitution as a strategy in six cases, whereas MSA used it in five cases. The following example illustrates how both adaptations dealt with one pun.

Example 10

Surprised to hear that Simba should be king, Pumbaa intends to use the phrase 'I grovel at your feet', yet being Pumbaa, he mispronounces the verb creating a punny mistake.

Context: The history of Simba is unveiled by Nala for Timon and Pumbaa, the latter shows an exaggerated form of respect for the king.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
467 - 469) 0:56:45 - 0:56:50	Pumbaa: King? Your Majesty! I gravel at your feet.	ملك؟ / صاحب الفخامة / إنني أنثني أمام قدميك King? Your majesty, I fold under your feet.	صاحب الفخامة / أنا / أنا بطاطا تحت رجليك. Your majesty, I, I am a potato under your feet.
	Simba: Stop it.	بس بقى Stop it.	كُفّ عن هذا Stop it.
	Timon: It's not "gravel," it's "grovel." And don't; he's not the king. Are ya?	إنها أنحني / وليس أنثني / وهو ليس الملك / أنت الملك؟ It's 'to bow' not 'to fold'. And he's not the King. Are you the king?	اسمها بطاطي مش بطاطا. وهو مش الملك. إنت الملك؟ It's called 'to bend' not 'potato'. And he's not the King. Are you the king?

Table 18: Example 10 - Translating a Pun by Substitution
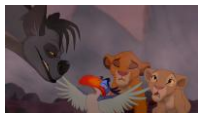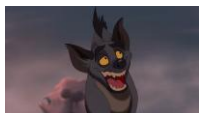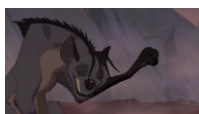
The pun occurs in the use of the verb 'to grovel' in the ST; it is defined in *Cambridge Online Dictionary* as 'to behave with too much respect towards someone to show that you are very eager to please them' (Cambridge Dictionary, n.d., Grovel). Pumbaa wanted to express this meaning, but he used a different word with phonetic closeness, i.e., gravel. It was translated by using cultural substitution by the ECA translator into "أنا بطاطا تحت رجليك" instead of the colloquial بطاطي 'I bend myself', which recreates the intended meaning by showing Pumbaa's inability to use the proper expression which translates into 'I am 'sweet' potato under your feet' which in turn was corrected by Timon as "It's called 'to bend' not potato". The pun is maintained by the phonics of the two ECA words /batata/ and /batati/. On the other hand, the translation provided by MSA translator into "إنني انثني امام قدميك" 'I bend before your feet' maintains the intended confusion by Pumbaa using the standard word 'bend' instead of 'bow; thus, both adaptations maintained the salient features of the ST by substituting the intended pun, which enables the TL recipients to understand the meaning and the sense of the ST.

5.3.2 Translating Puns by Adaptation

Translation by adaptation focuses on conveying the meaning to the target reader clearly without rendering the exact structure and words from the TT. In this respect, Newmark (1988, p. 46) indicates that free translation is "part of in TL emphasis which reproduces the matter without the manner, or the content without the form of the original." It is simply an indication of a competent translator. According to Vinay & Darbelnet (1995, p. 39), adaptation is "used in those cases where the type of translation being referred to by the SL message is unknown to the target language culture." The translation of puns in general is daunting due to the cultural differences between the languages (Khanfar, 2013, p. 3). In such cases the translators have to create a new situation that can be considered as being equivalent. Out of the twelve identified puns of the ST, the translation of puns by adaptation occurred in three occasions in the ECA version and once for MSA. This type of translation entails a lexical change in the TL. A closer examination of the translation provided by ECA and MSA translators reveals that neither of them has recreated the pun as illustrated in example 11 of the scene known as 'the bullying act' which illustrates an example of pun dubbing in the ECA and MSA versions.

Example 11

When Simba and Nala find themselves trapped in a dangerous place, Zazu tries to fix the situation, but the hyenas have other plans.

Context: Zazu, Simba and Nala find themselves trapped in a dangerous place. Zazu tries to fix the situation, but the hyenas make a couple of bullying jokes that use play on words related to the words lion and cub.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
111-116) 0:20:15 - 0:20:34	Shenzi: What's the hurry? We'd love you to stick around for dinner.	شنزي: ولم العجلة؟ / إبقوا معنا للعشاء Why the hurry? Stay with us until dinner.	شنزي: مستعجلين ليه؟ / خليكو عالعشا Why are you in a hurry? Stay over dinner.
	Banzai: Yeaaaah! We could have whatever's … lion around! Get it? Lion around! {laughs}	بنزاي: آه الطعام كثير/ والمتاح سيكفي! The food is a lot, what's available is sufficient	بنزاي: هييييياه الخير كِتير/ والموجود بِسِد There is plenty, what's available is sufficient
	Shenzi: Oh wait, wait, wait. I got one, I got one. Make mine a cub sandwich. Whatcha think?	شنزي: إسمعوا عندي مزحة / أريد عصير أسد / حلوة / ها ها ها I want a lion juice / nice (good one)	شنزي: بس بس بس لقيتها / هاتلي عصير أسد / تجنن مش كدا؟ / ها ها ها Get me a lion juice / amazing (the joke), isn't it?
	Ed: *Eeulehu*	إد: بلبلبلبلبل شنزي: ماذا يا إد/ ماذا تريد؟	إد: بلبلبلبلبل شنزي: إيه؟ عايز إيه؟

	Shenzi: What? Ed? What is it?	What is it Ed? What do you want?	What? What do want?
	Banzai: Hey, did we order this dinner to go?	بنزاي: لقد طار إفطارنا Our breakfast has flown	بنزاي: يا جدعان / كدا يبقى الفِطار طار Guys, by this, our breakfast has flown
	Shenzi: No. Why? Banzai: 'Cause there it goes!!	شنزي: ماذا؟ أين؟ بنزاي: لقد هربواااا What? Where? They escaped!	شنزي: مين؟ فين؟ بنزاي: طار طار Who? Where? Flown flown

Table 19: Example 11 - Translating a Pun by Adaptation

There are two clever puns in the ST here with good homonyms. First the hyenas imply their intention of eating the two cubs and the bird. They act like bullies everywhere who make fun of their victims by mocking their names or appearance. So Banzai uses the same invitation phrase told by generous hosts to their unexpected visitor(s) to indicate their willingness to share whatever food available, that is: "we could have what's lying around". Thus, ST employs the phonic resemblance between lying / lion. The second pun makes use of the famous type of sandwich known as 'club' which is partially homonymous with cub.

Looking at the two adaptations, the first pun (lion around) was completely ignored in MSA, but a similar play on words was attempted in ECA as the translator delivered the same meaning by employing a word that rhymes with أسد /asad/ يسد /yasid/. The expression ' يسد جوعا ' (to sate one's hunger) is known in Arabic and is used in some of its vernaculars. The verb /yasid/ when used in first person singular is homonymous with /asad/ lion.

The second pun (cub sandwich) was translated as (lion juice) in MSA and ECA. Nevertheless, the later was more appropriate for this pun copies the vocal expression of عصير قصب /ʕasir ʔasab/ (sugarcane juice), a very popular drink in Egypt. In 6.2., it is explained how ECA produces the /q/ sound as voiceless uvular stop /ʔ/. This is not the case for MSA which maintains it as a uvular stop. Thus, the play on the sounds between the used /asad/ and the intended /qasab/ does not occur. Moreover, the MSA translation of 'cub sandwich' into عصير أسد (a lion's juice) makes no sense. This error can be considered as a destruction of linguistic patterning as the phonic element of the pun is recreated defectively. The two dubbed versions reveal that both ECA and MSA translators relied heavily on 'adaptation' translation procedure in pun dubbing. The phonics of ECA enabled the dubber to produce a relatively understandable translation, whereas MSA produced a standardised version of the colloquial translation.

Nida (1964) pinpoints the aim of functional equivalence as being to render the closest equivalent to the source-language message. The inspection of the translations provided by ECA

and MSA shows that ECA used functional equivalence for adapting the puns using the phonics of ECA to reproduce the play on words. MSA on the other hand failed massively in recreating the first pun while offering a dull translation of the second. In a suggested MSA translation, the translators could make use of Arabic's wide range of lexical items, morphosyntactic variety, or syntax to preserve the play on words.

Suggested Translation:

بنزاي: صحــــيح! أريد أن أسد جوعي.. (أسد)، هل فهمتِها؟

شينزي: لحظة، لحظة.. لديّ واحدة.. (ليث) عندي شيئاً آكله.. ها، ما رأيك؟؟

Back Translation:

Banzai: Yeaaaah! I could have something to plug up my hunger. Get it? Plug!

Shenzi: Oh wait, wait, wait. I got one, I got one. I *wiCh* (wish) I had something to eat. What do you think?

The subject in the first sentence was shifted from first person plural to singular to use the sound of the conjugated verb (يسد – *yasid* = to plug) similar to the noun (أسد – lion). The word for cub in Arabic is (ليث - *layth*), so the pun fits naturally.

To sum up, puns have been dubbed using adaptation and substitution. It turns out that this remains as one of the most problematic areas for the translator. As the table below indicates, the ECA translator opted for the use of both substitution and adaptation for translating puns. The MSA one leaned more toward substituting puns with culturally and linguistically appropriate puns. Yet we have here four instances where the MSA translator failed to deliver a translation that functions as a pun. To sum up, the ECA adaptation of puns turned out to be to a more effective than the MSA translation.

Issue	No. of Puns in the ST	ECA	MSA
Translating a pun by adaptation		3	1
Translating a pun by substitution	12	6	5
Nonfunctional translation of a pun		3	6

Table 20: Summary of the Strategies Applied for Translating Humour

As indicated earlier, the translation of puns should be creative. In respect of the functional translation, the ECA version is more functional than the MSA one in translating humour because it rendered the humorous effect which is considered as one of the primary

goals in translating humour. Accordingly, the ECA translator conveys the cultural and the linguistic values of the ST leading to an effective translation. As a consequence, ECA dubbing is regarded as an acceptable translation because it embraces the cultural and the linguistic values of the target poly-system (Cintas, 2004, p 29). To summarise, the ECA translator recreated the pun, while the pun was not recreated by the MSA translator. It is worth mentioning that sentences which indicate humorous element should be rendered to the TRs in such a manner. One main take on ECA is its ability to render humour as it is lighter, and most jokes today are in vernaculars. The example presented in MSA could have been translated in a more functional manner if given more consideration and care as shown in the suggested translation. Thus, in the two Arabic dubbed versions of *The Lion King*, the ECA adaptation is more functional than MSA version in rendering humour.

5.4 Strategies of Translating Figurative Language

Figurative language means the deviation of the use of the ordinary order or meaning of words. It comprises different types such as idioms, collocations, fixed expressions, metaphor, and rhetorical expressions. Baker (1992, p. 67) defines idioms as "frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components". Baker illustrates how most idioms are not to be translated literally due to the difference between their literal meaning and their core meaning. In addition, Richards and Schmidt (2013) stress that an idiom should be considered as an individual unit and its core meaning cannot be elicited from its individual words.

Translators frequently encounter difficulties when dealing with figurative language in general, and idiomatic expressions in particular. Trask (2007) points out that idioms typically convey meanings that differ from their literal interpretation. Ghazala (1995, p. 24) adds that semantic challenges such as polysemy, synonymy, monosomy, metaphors, collocations, and idioms arise when the meaning of a word or expression is either unclear or unfamiliar to the translator. Al Zahrani (2018) observes that idioms are formulaic in nature, which poses difficulties for translators who lack sufficient cultural knowledge of the SL. She argues that a deep understanding of the ST culture is essential for conveying the idiom's embedded meaning in the TT.

Some idioms, however, are classified as literal idioms, in which the intended meaning can be deduced from their constituent parts. In this respect, Fernando (1996, pp. 35–36) describes literal idioms as fixed expressions that allow limited modification and convey

straightforward, unambiguous meanings. As a result, they generally do not pose significant difficulties in translation.

Like idioms, collocations are daunting in their translation. Newmark (1988) states that the translator might confront a number of problems in translating collocations, lexical items tending to keep company with other words (Bahumaid, 2006).

A closer inspection of the translation provided by ECA and MSA dubbing shows that both adaptations resulted in five translational issues emerging from the audiovisual translation of idioms, namely, translation by substitution or simplification, translation by paraphrase, and translation by omission. Nonetheless, ECA demonstrated more ability to transfer such expressions. In one case, the word بمخمخ which means 'to think deeply of something' in Egyptian colloquial is rightly transferred in the ECA adaptation for the ST phrase "who's the brains in this outfit!"[22]. In another case, and the rendition of the expression الرجل تدب مطرح ما تحب for the expression "home is where your rump rests"[23] coined from 'home is where the heart is' was also exuberant. Nevertheless, these expressions are only meaningful to experienced viewers who are aware of Egyptian colloquial. Ayomi (2009, p. 65) suggests examining the intended meaning of the writer and the formal devices utilised in the SL and investigating the poetic forms as well as the available figurative devices in the TL prior to translational activity. Generally, the translator of figurative and poetic language must be someone who is talented in artistic verbal expression and literary work. The translator then has to re-render the figurative language and poetic of the SL in the receptor language fluently as though the translator is creating an original work of art.

The frequency of the translation of idioms, fixed expressions, interjections, rhetoric and figurative language accounts for forty-two cases. The following section presents the major adaptation/translation strategies taken by the translators for these figurative language forms. There follows is a detailed discussion on the most applied translation strategies employed by both adaptation translators along with a few examples.

5.4.1 Translation of Figurative Language by Substitution or Simplification

The translation of figurative language presents a significant challenge in audiovisual translation due to the intricate interplay between linguistic, cultural, and contextual factors.

---

[22] *The Lion King* (1994), 0:42:30. Segment 275.

[23] *The Lion King* (1994), 0:46:15. Segment 344.

Chiaro (2009) underscores the complexity of such expressions in general and idiomatic translation in particular, highlighting the need for both linguistic dexterity and an in-depth understanding of the socio-cultural nuances that inform meaning. Idioms, by their very nature, are fixed expressions whose meanings cannot be deduced by interpreting the individual lexical components. Even if the structure and vocabulary of an idiom are fully comprehended, its figurative meaning remains opaque without familiarity with its usage in a given cultural or linguistic context. Sadeghi and Farjad (2014, p. 248) emphasise that idioms function not only as stylistic embellishments but also as pragmatic devices that contribute to discourse coherence and effective communication.

One of the primary strategies employed in the translation of idioms is substitution, wherein an idiom in the TL conveys the same meaning as that in the SL but employs a different lexical composition (Putra & Novalinda, 2019). This approach ensures that the target audience receives the intended message while maintaining a natural and culturally appropriate expression. However, idioms often lack direct equivalents across languages, necessitating alternative translation strategies. Baker (1992, pp. 72-77) outlines four principal strategies for dealing with idiomatic expressions: (1) translating an idiom using an equivalent with similar meaning and form, (2) translating an idiom with an equivalent that conveys a similar meaning but differs in form, (3) paraphrasing the idiom to convey its essential meaning without employing an idiomatic structure, and (4) omitting the idiom entirely when it poses insurmountable translation difficulties.

While the omission of idioms may sometimes be justified, particularly when no suitable equivalent exists in the TL, it often results in a loss of stylistic and cultural richness. Idioms play a crucial role in characterisation, humour, and emotional resonance in audiovisual material. Their deletion may lead to diminished expressiveness, reducing the overall impact of the translation. Thus, the selection of a translation strategy must consider not only linguistic equivalence but also the broader communicative and functional context of the audiovisual content. The following examples (12 and 13) illustrate cases where the omission of idiomatic expressions resulted in reduced functionality, affecting the overall effectiveness of the translated material.

Example 12

In this scene from *The Lion King*, Zazu expresses his disapproval of the young cubs' plan, specifically their use of the phrasal verb "to check something out," which they employ to

indicate their intention to explore a dangerous place. In response, Zazu deliberately reinterprets the phrase, invoking its alternative meaning—"to check out," as in departing from a location, akin to checking out from a hotel. This lexical play serves as a humorous linguistic device, demonstrating wordplay through polysemy. Such instances pose particular challenges in translation, as they require careful consideration to ensure that both the semantic shift and comedic effect are effectively conveyed in the TL.

Context: Simba and Nala are fascinated by the elephant's graveyard. They wonder whether if the skulls still contain the brains. Simba invites Nala to explore. Aware of the possible danger of being in an area of the outlaws (the hyenas), Zazu instructs the cubs to cancel their plan and leave immediately.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
96-98) 0:18:55-0:18:59	Nala: I wonder if its brains are still in there.	نالا: ترى هل ما زالت أمخاخها موجودة؟ Are their brains still available? I wonder.	نالا: يا ترى مُخها لسة فيها؟ I wonder if their brains are still there!
	Simba: There's only one way to know. Come on. Let's go check it out.	سيمبا: هناك طريقة واحدة لنعرف/ هيا بنا / لندخل ونرى There is one way to find out / come on, let's get inside and see.	سيمبا: في طريقة وحيدة // تعالي ندخل جوّاها ونشوف There is one way // let's get inside and see.
	Zazu: The only checking out you will do will be to check out of here.	زازو: هاه / الطريقة الوحيدة هي الخروج من الجماجم والهروب من هنا Uhu / The one way is to exit the skulls and escape from here.	زازو: غلط / والطريقة الوحيدة إنك تخرج برا الجماجم وتهرب من هنا WRONG / The one way is that you exit the skulls and escape from here.

Table 21: Example 12 - Translating Figurative language by Substitution or Simplification – A

Simba enthusiastically invites Nala to *"check out"* the remains of an elephant graveyard, using the phrase to mean *explore* or *investigate*. Zazu, upon overhearing the conversation, immediately repurposes the same phrase to instruct the cubs to *"check out"* of the area, using its alternate meaning of *leaving* or *vacating* a place. This deliberate lexical shift exemplifies wordplay through polysemy, where a single expression carries distinct meanings in different contexts.

The interplay between verbal and visual elements reinforces this linguistic ambiguity, making the humour more effective. The characters' actions, facial expressions, and the setting contribute to the audience's comprehension of the wordplay, highlighting the significance of multimodal analysis in audiovisual translation. As illustrated in the table, the two Arabic adaptations attempted to maintain the original phrasing by using an equivalent expression for Simba's invitation. However, when the phrase was reused by Zazu, it lacked the same fluidity

and naturalness, resulting in translations that appeared less cohesive in both MSA and ECA adaptations.

Example 13

In this scene, Timon uses the idiom "to have one's wires crossed" defined as: "When people get their wires crossed, they have a different understanding of the same situation" (Cambridge Dictionary, n.d., get your line crossed) to point out the misunderstanding that he and Nala have regarding Simba's situation and past. Since it is a film about the animal kingdom and the addressee is a lioness, Timon plays with the expression switching 'lines' with 'lions.'
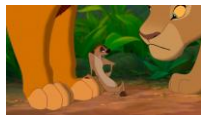
Context: Simba, Nala, Timon and Pumbaa are discussing Simba's past and future. Timon finds it difficult to believe that Simba is a run-away king. He denies what Nala tells the duo.			
Segment No. & Time Reference	Source Text	MSA & Back Translation	ECA & Back Translation
466) 0:56:37 - 0:56:40	King? Pbbb. Lady, have you got your lions crossed?	ملكّ / بففففففت / يا سيدتي يبدو أنك فقدت عقلك تمامًا. King! Pffft, Lady it looks like you completely lost your mind.	ملكّ / بففففففت / يا هانم إنت فيوزات مخك ضربت خالص. King! Pfffft, Lady, it looks like the fuses of your brain are entirely gone.

Table 22: Example 13 - Translating Figurative language by Substitution or Simplification – B

The sentence poses a challenge as it contains a play on word within an idiom. The Arabic translators attempted rendering the intended meaning by using different lexical items creating a translation of the idiom with similar meaning but dissimilar form. It is a second strategy of translating idiomatic expressions adopted by Baker (1992) in which the intended meaning of the idiom is rendered without rendering the form of an idiom. However, there are slight differences between the above-mentioned versions. To elaborate, the ECA translator used transcultural substitution strategy by using a colloquial language with فيوزات مخك ضربت خالص 'the fuses in your brain went off entirely' whereas the MSA translator used standard language by using a much formal standard language into فقدت عقلك تماما 'completely lost your mind'.

Regarding functionality, the MSA adaptation sounds functional because it succeeded in replacing the whole SL idiom with another one in the TL by using Baker's translation strategy to deal with idiomatic translation. Yet the ECA adaptation used two foreign words *hanem* (lady in Turkish) and *fju:zat* (electrical fuse but in the Arabic feminine plural form) turning the used ECA idiom into a more complicated one especially for children. Moreover, neither adaptation succeeded in rendering the intended play on words.

5.4.2 Translation of Figurative Language by Paraphrase

The translation strategy of paraphrasing is used when the translator rewrites the certain text in order to clarify it. It is advisable for the translators to employ it when they confront an ambiguous sentence. Robinson. (1998, p. 166) defines paraphrasing as "a term for loose rewarding, saying something in your own words". defines as the. Thus, paraphrasing entails rewriting or stating the thoughts of the ST by using various techniques; including changing an utterance one part of speech to another, altering word order, and changing the structure of the sentence (Asterina & Ali, 2022, p. 94). Example 14 illustrates the use of paraphrase as a translation strategy for rendering idiomatic expressions.

Example 14

Scar, the brother of the reigning king, Mufasa, appears to have been unable to assert his claim to the throne due to his physical inferiority. In a conversation with Zazu, Mufasa's majordomo and royal advisor, the thought of a direct challenge for power is raised. Zazu implies that such a contest between the two brothers could resolve the issue. However, Scar responds by using an idiom to highlight the lions' contrasting inherent traits, asserting that while Mufasa possesses physical strength, he himself was endowed with intelligence. This moment in the narrative serves to reinforce Scar's resentment and foreshadows his reliance on cunning and manipulation rather than direct confrontation to achieve his ambitions.

Context: Scar uses his sarcasm to explain how despite his wits and mental capacity, his physical inferiority in comparison to his brother's, King Mufasa, deprives him from getting into a direct challenge as per Zazu's suggestion.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
29) 0:06:28 - 0:06:39	Well, as far as brains go, I got the lion's share. But, when it comes to brute strength {looking at Mufasa}... I'm afraid I'm at the shallow end of the gene pool.	لأنني من ناحية الذكاء حصلت على نصيب الأسد / ولكن من ناحية القوة / فأنا نصيبي قليل جدا وضعيف. Because in terms of intelligence I've got the lion's share / but in terms of strength / my chance is very little and weak.	لو كان عالذكاء، أنا ليّ نصيب الأسد / لكن لو المسألة مسألة قوة / فأنا حظي ضعيف، تافه. In terms of intelligence / I've got the lion's share / but if it was a matter of strength / my odds are weak, meaningless.

Table 23: Example 14 - Translating Figurative Language by Paraphrase – A

The idiom 'at the shallow end of the gene pool' in the ST humorously refers to unlucky people who might be missing a few vital genetic components (Farlex Dictionary of Idioms, n.d., the shallow end of the gene pool). This is a rather sophisticated expression for a children's

film, yet again, it is expected from a character with the wits and sarcasm of Scar. The translation provided by ECA and MSA shows that both used paraphrasing strategy disregarding the expressive function of the text and offering direct, simplified interpretation of what is intended. In terms of the functionality, both delivered minimal functional translation but failed to render the salient features and the effect of the idiom to the TL audience. The translation of figurative language with similar meaning and similar form (paraphrasing) occurred six times in the ECA adaptation and four in the MSA one making the latter more functional at this task.

That said, paraphrasing and substitution are not the only possible translation options for figurative language since there are four instances where such phrases have been literally translated. One case is shown in the following.

Example 15

Simba is ecstatic about the future as he has just had a talk with his father the king about the kingdom's borders. He heads directly to deliver this 'good news' to his uncle whose chances of gaining power diminished with the birth of the heir. Scar sarcastically expresses his discontent, but of course, naive Simba does not get it.
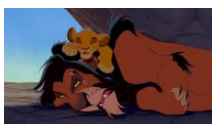
Context: Simba happily approaches his uncle Scar expressing his joy for the prospect of him ruling the kingdom in the future.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
56) 0:12:03 - 0:12:08	Simba: Hey, Uncle Scar? When I'm king, what will that make you? Scar: A monkey's uncle. Simba: Heh heh. You're so weird.	- عمي سكار/ عندما أصبح ملكاً ماذا ستكون أنت؟ - عِمالة زائدة. - ها ها ها أنت غريب جداً. - Uncle Scar, when I become a king, what will you be? - Unwanted labour. - Hahaha, you are very weird.	- عمو سكار / لما أنا أبقى ملك / إنت حتبقى إيه؟ - كِمالة عدد. - إنت غريب قوي. - Uncle Scar, when I'm king, you will be what? - A parity. - Hahaha, you are very weird.

Table 24: Example 15 - Translating Figurative language by Paraphrase – B

"A monkey's uncle" is an idiom that indicates surprise, amazement or disbelief that was caused by an unexpected action (Cambridge, n.d., I'll be a monkey's uncle). Scar uses it as an indication of his distrust in Simba's eligibility to make it, or it could indicate self-pity as he missed his chance of ruling the kingdom. Surprisingly though, it actually describes a situation of a monkey and its uncle. Scar uses it as to express disrespect for Simba as an incompetent future king, and he himself as a mere uncle to an unworthy new king.

The two Arabic adaptations transferred the meaning using equivalent idioms for it. It was translated as عِمالة زائدة and كِمالة عدد meaning 'overemployment/ unwanted labour' and 'a parity' in the MSA and ECA respectively. Although both translations produced equivalent idioms, neither of them achieved the embedded meaning of the original expression i.e. to disrespect Simba. The first is a very sophisticated and too specific expression that can only be understood by Egyptians. Simba, who might have missed the intended meaning, laughed at Scars response; neither of these two Arabic responses evoke laughter as they seem hard to interpret by children. Hence, translating idioms is similar to translating culture-specific items; both idioms and culture-specific items are creative styles of writing that is functional and entertaining at the same time.

5.4.3 Translation of Figurative Language by Omission

Omission is a translation strategy that entails the deliberate deletion of certain words in translation in order not to distort the translation. Perhaps, the translator does not find an equivalent word in the TT, thus, s/he employs omission strategy (Munday, 2016). In fact, the translator might use this technique because of the cultural clashes between the two languages, or it is used by translators to omit specific words without altering the meaning to make the TT more comprehensible and relevant to its TRs. Example 16 demonstrates the use of deletion in translating figurative language by ECA and MSA translators.

Example 16

In the opening scene of the film, Zazu explains how King Mufasa is irritated by his brother's irresponsible actions including missing Simba's induction ceremony.

Context: Zazu and Scar set the conflict in the film. Scar is disrespectful of his king brother; Zazu state that the king is furious with Scars actions by using an expression related to the animal kingdom.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
10-11) 0:05:10 - 0:05:19	Scar: Oh now look, Zazu. You've made me lose my lunch. Zazu: Hah! You'll lose more than that when the King gets through with you. He's as mad as a hippo with a hernia.	سكار: زازو / لقد أضعت غدائي. زازو: أنت الذي سيضيع عندما يصل مفاسى / لقد طيرت صوابه بأفعالك. You will be the one who vanishes when Mufasa arrives / you drove his reason away by your deeds.	سكار: زازو / ضيّعت غدايَ زازو: إنت الي حتضيع لما مفاسى يشوف شغله معاك / دا حيتجنن من أفعالك. You will vanish (like your lunch) when Mufasa deals with you / your deeds drive him mad.

Table 25: Example 16 - Translation by Omission of Figurative language – A

The idiom 'as mad as a hippo with a hernia' is an imagery vivid enough for the ST receiver to comprehend; the whole idiom means according to its occurrence in the context that one character is extremely angered by another's actions. Such expression is undoubtedly intentionally used in a children's film about the animal kingdom.

In the two adaptations, this idiomatic expression was translated by means of omission, whereby the simile involving the 'hippo' and King Mufasa was entirely excluded—perhaps in an attempt to avoid distracting the TR. In the ECA version, the expression was rendered using simple and accessible language as دا حيتجنن من أفعالك, which translates to 'he will go crazy from your actions'. In the MSA version, the expression was translated as لقد طيرت صوابه, meaning 'you have made him lose his mind'. Although the latter is also an idiomatic expression, it lacks the original's connection to the animal kingdom. According to Baker (1992), omission is a legitimate translation strategy for idioms when no equivalent expression exists in the TL. However, this does not appear to be the case in this context. Arabic, including its colloquial varieties, is rich in animal-related proverbs and idiomatic expressions that could have been employed to preserve the metaphorical content of the source text.

An alternative adaptation might involve maintaining the figurative imagery by substituting the hippo with another culturally familiar animal, while conveying the intended meaning through a simple, locally relevant idiom. For instance:

زازو: ها! ستخسرُ أكثر من ذلك بعد أن يفرغ منك، فلو كان له صبر الجِمال لنفد.

Back Translation

Zazu: You'll lose more when he's through with you, if he had a camel's patience, it would have gone.

Overall, omission of figurative language occurred in 5 instances in the MSA adaptation and 4 in ECA.

5.4.4 Literal Translation of Rhetorical Language

The *Longman Dictionary of Language Teaching and Applied Linguistics* defines rhetoric as 'the study of style through grammatical and logical analysis' (Richards & Schmidt, 2013, p. 499). A rhetorical question is then: a forceful statement which has the form of a

question but does not expect an answer. For example, "What difference does it make?" which may function like the statement, "It makes no difference" (ibid., p. 500).

Direct or conventional meaning does not pose much of an issue for a translator, but each language, states Baker (2018, p. 246), also employs conventionalised expressions and patterns of conveying implications that require conventional associations between certain linguistic patterns and certain inferable meanings. Rhetorical questions belong to this category. They are in fact interrogative in form only and are not used to ask genuine questions: Isn't it a lovely day! = It is a lovely day (Aarts et al., 2014, p. 347). Thus, translating a rhetoric depends on understanding the intention of the sender, suggests Nord (2005, p. 54), because it determines the structuring of the text with regard to its content (subject matter, choice of informative details) and form (e.g. composition, stylistic-rhetorical characteristics, quotations, use of non-verbal elements etc.). Example 17 illustrates an incident where a rhetorical question was translated literally.

Example 17

Simba and Nala are caught trespassing the hyenas' land. The three hyenas start bullying them for this 'crime'. Here, one character initiates the conversation with a rhetorical question. In Arabic, it was dealt with as a real question that required an answer to it.

Context: The hyenas approach the two cubs and Zazu. They show signs of intimidation and bullying. They indirectly point out their intention of punishing the trespassers by 'eating' them.			
Segment No. & Time Reference	Source Text	MSA & Back Translation	ECA & Back Translation
102-103) 0:19:24 - 0:19:36	Shenzi: Well, well, well, Banzai. *What have we got here*? Banzai: Hmm. I don't know Shenzi. Uh… What do you think, Ed? Ed: {Crazy laughter} Banzai: Yeah, just what I was thinking. A trio of trespassers!!	شنزي: انظر انظر يا بنزاي من جاء عندنا Shenzi: Look, look, Banzai (at) who has come to us. بنزاي: إممم لا أدري يا شنزي/ ما رأيك يا إد؟ إد: (ضحكة غريبة) Banzai: Uhm I do not know, Shenzi. What do you think, Edd? إد: (ضحكة غريبة) Ed: {Crazy laughter} بنزاي: بصراحة / أنا أظن / أن الثلاثة لا يفهمون Banzai: Honestly, I think that the three do not understand.	شنزي: بص بص بص بنزاي / شوف مين شرّفنا Shenzi: Look, look, look, Banzai, see who's honored us. بنزاي: إممم / مش عارف يا شنزي / إيه رأيك إنت يا إد؟ Banzai: Uhm I do not know, Shenzi. What is it that you think, Edd? إد: (ضحكة غريبة) Ed: {Crazy laughter} بنزاي: أنا رأيي بصراحة / إن دول تلاتة فاقدين Banzai: My thought honestly, that these three have lost it.

Table 26: Example 17 - Translation by Omission of Figurative language – B

In this scene, Shenzi poses a rhetorical question to Banzai regarding the presence of the cubs and the bird on their territory. The question is not intended to elicit a literal response about their activities or presence; rather, it serves to highlight the gravity of their intrusion and prompt reflection among the trio. Banzai's hesitant response adds an element of suspense, reinforcing the implied severity of the situation. The conversation proceeds with the hyenas discussing the trio's transgression, which culminates in the assertion that such an act warrants retribution—namely, being 'eaten' by the landowners. This implicit meaning is reinforced by Banzai's interpretation of Ed's nonsensical laughter, which, though lacking verbal content, is translated by Banzai into a condemnation of the cubs' trespassing—a crime portrayed as punishable by death.

To preserve these layers of meaning in translation, it is essential that the translator considers the broader conversational and contextual framework. Rendering the exchange as a straightforward question-and-answer interaction fails to capture the rhetorical intent and the dramatic build-up. Instead, the translator should respond to the rhetorical nature of the dialogue by constructing a more cohesive and contextually grounded rendition that aligns with the characters' tone, intent, and the narrative progression.

To sum, translating figurative language requires complete comprehension of the ST and to attain its extratextual and paratextual factors. Producing a functional dub is possible when the TT is reassessed separately as an original product.

5.4.5 Translating Interjections and Phatic Expressions by Omission or Substitution

An interjection is generally understood as a lexical item that expresses sudden emotion or reaction, often standing outside the syntactic structure of a clause and carrying interpersonal or emotive meaning (Aarts et al., 2014, p. 221; Cambridge Dictionary, n.d.; Ameka, 2006, p. 743). Scholars such as Goffman (1981) and Ameka (1992) regard interjections as marginalised linguistic elements, closely tied to paralinguistic features such as vocal gestures and facial expressions. While some, like Wharton (2003, p. 40), argue that interjections fall outside the core linguistic system and function primarily in socio-communicative roles, others emphasise their semantic richness and communicative importance (Wilkins, 1992, p. 120). Thawabteh (2010, p. 511) underscores their significance in translation, noting that they convey subtle emotional nuances and that omitting them may result in pragmatic loss.

In the context of this study, interjections were translated in the ECA and MSA adaptations using various strategies, including omission, cultural substitution, and paraphrasing. Newmark (1988) adds that interjections often carry sound effects—such as intonation, stress, metre, and onomatopoeia—with aesthetic and semantic functions in the source language. He suggests employing metalingual additions to preserve these functions in translation. Examples of interjections in the ST include:

- **<u>Shyeah?</u>** You know, if it weren't for those lions, we'd be runnin' the joint. (Shenzi, Segment 164)
- **Jeez**, it's a lion! Run Pumbaa! Move it! (Timon, 267)
- **Oh**. **Gee**. I always thought that they were balls of gas burning billions of miles away. (Pumbaa, 411)
- **Whoah**!! ... **Jeez**! Why do I always have to save your AAAAAA!! (Timon, 438)
- **Yeah**! you hear that? If you ever come back, we'll kill ya! (Banzai, 257)
- **Pfffft**! I tell ya, Pumbaa. This stink. (Timon, 485)
- **Oww! Jeez** -- what was that for? (Simba, 595)
- **Hey**! Where are you going? (Rafiki, 602)
- Don't ever do that again! Carnivores, **oy**! (Timon, 608)
- **Aw**, man! (Young Simba and Nala, 98)

Interjections contribute significantly to the meaning of an utterance. For example, the interjection jeez is defined as "an expression of surprise or emotion" (Cambridge Dictionary, n.d.), and is typically used to express mild surprise, disappointment, or astonishment.

The translation of interjections presents a considerable challenge, as they often function similarly to idiomatic expressions, the meanings of which cannot be inferred from their constituent parts (Baker, 1992, p. 63). As such, effective translation requires the translator to possess a robust understanding of the ST culture. In Arabic, particularly in written language, astonishment and surprise are often expressed through alternative linguistic means.

A close analysis of the MSA and ECA adaptations reveals that several interjections present in the source text were omitted in both versions. However, such omissions can undermine the emotional resonance of the original dialogue, especially when the interjection signals excitement or approval. Cuenca (2006, p. 21) argues that translating interjections is of critical importance in dubbing, as it involves rendering discourse meanings that are deeply embedded in specific cultural and linguistic contexts. The translator must therefore interpret the pragmatic and semantic function of the interjection, consider its contextual usage, and identify an appropriate equivalent that elicits a comparable effect on the TRs.

From a functionalist perspective, the ECA adaptations of interjections are arguably more effective than the MSA counterparts. This is primarily because ECA employs the principle of equivalent effect, which, as Nida (1964) posits, seeks to replicate the relationship between the message and its original audience in the TL version. The use of colloquial language in ECA enables a more accurate reflection of the source text's emotional tone and communicative intent, thus better engaging the TRs.

In twelve instances across the corpus, interjections were translated using cultural substitution, replacing the original term with a culturally relevant expression in Arabic. The dubbers also frequently opted for omission when no suitable equivalent was available. Regarding functionality, both substitution and omission proved effective, particularly when both adaptations used the same interjection and translation method.

Table 27 below presents a summary of the key translation strategies identified in dealing with idioms, fixed expressions, rhetorical language, and interjections. It highlights the most salient issues observed in the dubbing of figurative language and the treatment of interjections.

Translation Strategies	No. of Segments in the ST	Related issues in ECA	Related issues in MSA
Translation by substitution or simplification		6 (19%)	8 (26%)
Translation by paraphrase		8 (26%)	5 (16%)
Translation by omission	31	4 (13%)	6 (19%)
Special phrase maintained		10 (32%)	5 (16%)
Nonfunctional translation of idioms, fixed expressions, rhetoric, and figurative language		3 (10%)	7 (23%)
Translation of interjection by cultural substitution	12	3 (25%)	4 (33%)
Omission of interjection		4 (33%)	5 (42%)

Table 27: Summary of the Strategies Applied in the Translation of Figurative Language

Table 27 pinpoints the number of occurrences and the strategies used in both ECA and MSA dubs, including translation by substitution or simplification, paraphrase, omission, and cultural substitution. It also mentions instances of maintaining special phrases and the nonfunctional translation of certain language elements. The table indicates how, in 31 occurrences of Figurative Language, the MSA version fails in transferring the meaning in 23% of the expressions, whereas the ECA adaptation failure drops to 10%. Moreover, ECA has a 32% success rate at maintaining figurative language, while the MSA only maintains 16% of it

as MSA tends to substitute or simplify such expressions. Lastly, the MSA succeeded in translating interjection in 25% of the total of 12 occasions, whereas the ECA did it in 42% of the occurrences.

Having explored the strategies employed in adapting figurative and literary language, it is necessary to turn attention to the broader range of non-literary expressions found in the text. The following subsection examines the most prevalent translation strategies used for dialogue and narrative elements that fall outside the rhetorical, expressive, or lyrical domains.

5.5 Strategies of Translating Non-Literary Language

This subsection will trace the most common translation strategies applied in each adaptation for the general parts of the text that are not of rhetorical, expressive, or lyrical nature. It is evident that both translators managed to successfully transfer the meaning from the original into the two varieties; nevertheless, several non-expressive utterances were dealt with in an indirect translational approach in what can be regarded as a treatment of expressions that do not have direct or obvious equivalence.

Baker (1992; 2018) identifies 8 strategies used by professional translators for dealing with non-equivalence. The most frequent strategy in ECA were cultural substitution, illustration, and addition, whereas the MSA translator used the translation strategy of *addition* followed by *neutralisation* or using less expressive words. Translation loss occurred on at least 2 extra occasions in the MSA adaptation in comparison to ECA.

5.5.1 Translation by More Neutral/ Less Expressive Words

In both film dialogue and screenplay, meaning often relies on the speaker's emotional intent, particularly expressive meaning, which refers to language that is not objectively verifiable as right or wrong but is instead shaped by the speaker's feelings (Junining, 2014, p. 62). When expressive meaning is rendered in translation using neutral equivalents, the emotional nuance embedded in the original may be lost. Given its close association with speaker sentiment, the use of less emotionally charged terms can diminish the expressive impact of the dialogue, reducing its resonance with the audience.

A close examination of the ECA and MSA adaptations reveals that the MSA version frequently failed to convey the expressive meaning present in the ST, opting instead for neutral renderings with reduced emotional intensity. In contrast, the ECA adaptation more effectively

retained the original affective tone. As Baker (2018, p. 22) notes, some words in the SL do not have attitudinal or emotion-related equivalents in the TL, prompting translators to use neutral or non-expressive alternatives, which can result in the loss of emotional nuance. In the present corpus, neutralisation strategies appeared 11 times in the ECA adaptation, each involving deliberate attempts to render expressive lexical items. The MSA version, however, employed this strategy in 25 instances, indicating a greater reliance on emotionally neutral translation choices. Example 18 below illustrates one such case in which a less expressive equivalent was selected, thereby weakening the affective force of the original expression.

Example 18

The Hula Scene demonstrates patronising the translation due to ideological reasons. The Arabic adaptations altered the use of the specific terms referring to the consumption of pork. In preparation for the fight between the villain and the protagonist, the latter's friends Timon and Pumbaa (a meerkat and a warthog) find themselves obliged to create a diversion for the hyenas so Simba can find Scar and fight him. Comically, the only way to do so is to literally entice the hungry hyenas with the 'juicy meat' of the warthog. So Timon puts on a Hawaiian hula outfit and starts singing.

Figure 7: Translation by More Neutral Word in *The Hula Song*

Timon and Pumbaa serve as the primary comic relief in the film. Their role in raising Simba during his exile and shaping his worldview is pivotal to the narrative. In this particular scene, both the ST and visual cues are designed to be enticing for the addressees, the hyenas, who are clearly tempted by the invitation, particularly given the established context of food scarcity in the kingdom at that time.

In the Arabic adaptations, however, direct references to 'bacon,' 'swine,' and 'pig' were omitted due to religious sensitivities. Islam, which is the dominant religion across the Arab world, prohibits the consumption of pork. As a result, the translators faced an additional ideological constraint beyond the already limiting factors of time and textual form inherent in song translation. The challenge was to create a light-hearted, culturally appropriate song that retained the original function—namely, to distract the hyenas so Simba could confront Scar—without explicitly referencing pigs. Instead, more general terms such as "meat" were employed to preserve narrative coherence while maintaining cultural and religious appropriateness. The comparative table below presents the adapted versions.

Original Song	Back translation of MSA Adaptation	Back translation of ECA Adaptation
Timon: *Luau!*	Listen (you plural)! اسمعوا!	Yahoo! يا هوو
If you're hungry for a hunk of fat and juicy meat	If you (sing.) were hungry carving meats لو كنت جائعا وتشتهي اللحوم	If you were hungry carving a scrumptious meal إزا كنت جِعان ونفسك ف أكلة هنية
Eat my buddy Pumbaa here because he is a treat	Taste Pumbaa before he leaves فلتتذوق بومبا قبل أن يقوم	Come taste Pumbaa his meat is tender and sweet (nice) تعالَ كل بومبا لحمته حلوة طرية
Come on down and dine	Come on, hurry now هيا أسرعوا الآن	Eat all of it grilled كله كله مشوي
*On this tasty **swine***	Grab a bite ولتتفضلوا	Eat all of it fried كله كله مقلي
All you have to do is get in line	It's time to eat (it's food time) موعدُ الأكل قد حااااان	Pumbaa is one hella' boy بومبا دا واد ما حصلش
Aaaare ya achin'	Are you ready? ءأنت جاهز؟	Sharpen your teeth سن أسنانك
Pumbaa: *Yup, yup, yup*	Certainly بالتأكيد	Yep, yep, yep يب يب يب
Timon: *Fooor some **bacon**?*	Your meat is fresh? لحمك طازج؟	Tell your neighbours قول لجيرانك
Pumbaa: *Yup, yup, yup*	Certainly بالتأكيد	Yep, yep, yep يب يب يب
Timon: *Heee's a big **pig***	It is ready إنه لجاهز	Pumbaa's meat لحمة بومبا
Pumbaa: *Yup, yup*	Yes نعم	Yep, yep يب يب
Timon: *You could be a big **pig** too*	Come on, start هيا فلتبدأوا	Its taste is unprecedented (unmatched) طعمها شيء ما حصلش

Table 28: Transcript and Arabic Translation of *the Hula Song*

The final verse of the song, "You can be a big pig too", presents an additional challenge in the Arabic adaptations. The phrase, which encourages indulgence in gluttonous and

disrespectful behaviour, was deemed culturally inappropriate, as it could be interpreted as promoting irresponsible consumption. Consequently, the line was altered in both Arabic versions to avoid potential backlash from the TRs.

Notably, the issue of portraying pigs in content intended for Arab audiences has also been documented in a related domain: the Arabic adaptations of Disney comics. In her doctoral thesis, Zitawi (2004) provides evidence of instances in which pigs in the original Disney comic strips were visually altered into bears by adding black noses. Fortunately, such drastic visual modifications were not implemented in the case of *The Lion King* adaptations; the translators opted instead to omit direct references to pigs and pork-related terminology.

In both versions, the translation strategy relied heavily on intentional lexical decisions that diverged from the original source text. Throughout the translation process, the translator must consider both the linguistic and the broader textual context of the TRs while making lexical choices and selecting of specific terms. In this study, the ECA and MSA adaptations demonstrate markedly different lexical approaches, each shaped by its respective cultural and linguistic priorities. The table below illustrates few lexical differences in more detail.

Example 19

In the ST, Simba refers to Nala as a friend. The two Arabic adaptations handled this word differently in what seems to a patronised translation in MSA.

Context: Zazu explaining to the young cubs that they are destined to be married.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
72) 0:14:44 - 0:14:50	Simba: I can't marry her. She's my friend. Nala: Yeah. It'd be too weird.	سيمبا: لا يمكن أن أتزوجها/ إنها كأختي نالا: نعم/ سيكون هذا غريباً Simba: I can not marry her, she is like a sister. Nala: Yes / That would be weird.	سيمبا: مقدرش أتجوزها / دي صحبتي نالا: دي تبقى حكاية غريبة! Simba: I can't marry her, she's my friend. Nala: It'd be a weird story.

Table 29: Example 19 – Implementation of Patronisation

A close inspection of the translation indicated above proves a discrepancy in the translation strategies applied in both versions. The translation provided by ECA [24] 'دي صحبتي' is literal translation of the ST sentence 'she's my friend'. Such literal translation does not constitute a problem for TRs. On the other hand, the translation provided by the MSA is

---

[24] The proper Arabic spelling of this sentence is هذه صاحبتي.

adaptation replaced the word 'friend' with 'sister' for the former entails the meaning in contemporary Arabic dialects to indicate 'girlfriend, صاحبتي', which can be refused by many Arabs for religious reasons. Hence, 'sister' was used to avoid such denotation in MSA.

This type of translation which entails a change at the lexical level is viewed as a form of patronisation by the MSA translator in light of the TC. Based on the foregoing, this translation provided by the MSA adaptation is disloyal to the ST making the translation provided by ECA more functional. This finding contradicts with the conclusion of Allam (2016) that asserts MSA's tendency to adopt a foreignized macro strategy, primarily relying on direct and literal translation at the micro level, often results in translations that maintain the linguistic form and content of the original.

5.5.2 Translation by Omission

Omission refers to the deliberate exclusion of certain words or constituents during the translation process. As Leppihalme (1994, p. 93) notes, "[a] translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save him/herself the trouble of looking up something s/he does not know." In this sense, omission is typically employed when the omitted element does not contribute significantly to the overall meaning or emphasis of the source text. Baker (1992, p. 40) also supports this strategy, arguing that omission may be justified if the excluded item is not essential to the development of the context and if its absence does not obscure the intended meaning. Moreover, this technique may be used to avoid distracting the reader with unnecessary or lengthy explanations. This implies that omission should be applied judiciously and not as a means of circumventing research or effort. Omission may also be adopted when the translator lacks sufficient knowledge of the SL or wishes to avoid conveying inaccurate information.

In the present study, omission was recorded on four occasions in the ECA dub and nine in the MSA dub, suggesting that the strategy was selectively employed to manage linguistic or cultural incompatibilities between the source and target texts.

Segment No.	ST Omitted Utterance	Explanation	ECA Translation	MSA Translation
161	Man, that lousy Mufasa	Insults are omitted in MSA and in some ECA cases.	-	-
187	No fool, we're going to kill him. And Simba too.		غبي	-
189	IDIOTS! There will be a king!		أغبيا	-

222	Well… can't I just pick off one of the little sick ones?	This reflects the hyena's nature. It aligns with the context portraying these animals as gluttonous ones.	-	-
293	Ahh. You're an outcast! That's great; so are we!	Used in a sarcastic, a bit rude manner.	-	-
296	Good. We don't wanna hear about it.		-	-
319	Why, when he was a young wart-hog…	MSA avoids using all references to pigs.	خنزير	-
254	What you want me to come out looking like you? Cactus Butt?	Insults are omitted in MSA and in some ECA cases.	-	-
718	Take that, you stupid...		-	-
333	Hey, Pumbaa! Not in front of the kids!	Pumbaa was about to say the word 'fart', Timon stopped him. Even the reference to the word itself was omitted.	-	-
400	*Simba burps as a result to having had a large meal* Whoah. Nice one, Simba.	The two Arabic adaptations kept the burping sound but altered Timon's comment to reflect it on the food not the action itself. Timon comments on it as a sign of approval.	-	-
493	And with all this romantic atmosphere // Disaster's in the air A trio of trespassers!	Significant words omitted.	- -	- -
58	He didn't show you what's beyond that rise at the northern border…?	These were omitted without a justifiable reason.	-	-
549	You said you'd always be there for me!		-	-
491	Our trio's down to two.		-	-
277	Let's get out of here and find some shade.		-	-
220	I can't help it. I'm so hungry ... I gotta have a wildebeest!		-	-
579	Noo. Look ... harder.		كويس	-

Table 30: Examples of Translation by Omission

Several general observations can be drawn from the instances of omission discussed above. Firstly, the MSA adaptation evidently aims to produce a family-friendly version that is entirely free from offensive language. In contrast, the ECA version retains certain mild insults to preserve the natural flow and authenticity of conversational exchanges. While Arabic adaptations typically exhibit sensitivity regarding the depiction of swear words, insults,

criminal acts, and socially inappropriate behaviours such as burping or farting, the MSA version demonstrates a notably higher degree of restraint.

It could be argued, however, that the omitted terms were contextually significant and purposefully included in the ST to contribute to narrative development. For example, Timon's description of Simba and Nala's developing relationship as a "disaster" not only serves a humorous function but also foreshadows a change in the dynamic of the trio. Similarly, the term "trespassers" used by the hyenas is pivotal in legitimising their aggression towards Simba, Timon, and Pumbaa. Nevertheless, the Arabic adaptations, and MSA in particular, appear to avoid attributing blame or criminality to the protagonists, leading to the omission of such terms despite their relevance.

Omitting key lexical items or expressions may result in translation loss. Dickins et al. (2002) describe translation loss as the outcome of omitting elements that are necessary for conveying the intended meaning in the target text. As illustrated in this section, meaning is not solely conveyed through words; it also emerges through semiotic, paralinguistic, and other non-verbal channels. Consequently, translation loss may occur not only through the deletion of verbal content but also through the neglect of these additional layers of communication. To mitigate such loss, it is essential that entire communicative acts—rather than isolated lexical items—are faithfully rendered in the translation.

5.5.2 Translation by Addition

Addition is recognised as a key translation strategy used to compensate for translation loss. It involves incorporating specific elements into the TT in order to preserve the intended effect and meaning of the ST for the TRs. The significance of this strategy lies in its ability to ensure that the core meaning of the ST is conveyed clearly and effectively, thereby facilitating the smooth transmission of information. According to Baker (1992), addition is sometimes necessary for the sake of accuracy and ease of comprehension. It may take the form of bracketed content, annotations, or footnotes.

This strategy can be implemented in AVT through various modes, such as visual or verbal supplementation. In such cases, the added material often serves to clarify culture-specific references or expressions that might otherwise be unfamiliar to the TL recipient. As the analysis indicates, the ECA translator employed translation by addition in ten instances to sustain the original effect for the target audience, while the MSA translator applied this strategy, including compensatory additions, in thirteen instances.

Segment No.	Original Utterance	Explanation	Translation in ECA	Translation in MSA
190	I WILL BE KING!	'King' is associated to 'jungle'	أنا حبقى ملك الغابة I will be king of the jungle	سأكون ملك الغابة I will be king of the jungle
245	But the king is dead		لكن ملك الغابة مات But the king of the jungle is dead	ولكن مات ملك الغابة But the king of the jungle is dead
379	I ... am ... the king!		أنا / ملك الغابة I am king of the jungle	أنا ملك الغابة I am king of the jungle
127	Here kitty, kitty, kitty	Explanatory addition	-	وقعتما / وقعتما You fell (you're caught)
133	If you ever come near my son again…		-	إذا تجرأتم واقتربتم من ابني سأقتلكم. I'll kill you.
186	Why? Is he sick?		-	سنحاربه؟ We'll fight him?
256	Well, he's as good as dead out there anyway. And if he comes back, we'll kill him.		-	سوف يموت في كل الأحوال / إنه في الصحراء / وإذا عاد ثانية نقتله He will die anyway. He's in the desert. If he comes back again, we kill him.
716	THEY CALL ME // MISTER PIIIG!		-	أنا اسمي / الأستاذ بومبا My name is Mister Pumbaa
72	Oh young master, one day *you* will be king; then you can chase those slobbering, mangy, stupid poachers from dawn until dusk.	Stating the contextually or visually obvious	-	أووه / سيدي الصغير عندما تصبح ملكاً / سوف تطارد اللصوص الأغبياء/ طول النهار والليل في كل مكان Oh, my little lord, when you become king, you'll chase away foolish thieves all day and night, everywhere.
86	I beg your pardon, madam, but GET OFF! Simba? Nala?		بعد إذنك يا مدام / روحي حتطلع / سيمبا !! نالا!! Excuse me, Madame. My soul is leaving.	بعد إذنك يا سيدتي /سوف أختنق / سيمبا! نالا!! Excuse me, Madame. I am suffocating.
453	Hey, Pumbaa! Come over here.		يا بومبا / متخفش قرّب . Yes! O Pumbaa, don't be afraid come near.	تعال يا بومبا، لا تخف واقترب Yes, come, Pumbaa, don't be afraid and come close.
446	How did you / who / wow / this is cool / it's great to see you		معقولة إنت !معجزة إني شفتك I..I.. // Is it you! // It's a miracle I saw you	-
527	I can't go back.		برضه مش قادرة تفهميني You still refuse to understand me	-
221	Stay / put		بطّل فجع! Don't be gluttonous	لا تكن شرها! Don't be gluttonous

Table 31: Examples of Translation by Addition

These examples reflect several key observations. Firstly, both adaptations appear to demonstrate a consistent collocation of the term *king* with the phrase *of the jungle*, as evidenced in segments 190, 245, and 379. In the ST, the term *king* is used independently, without reference to a specific domain or territory, which aligns with the anthropomorphic cinematic world where humans do not exist. This linguistic economy is typical in English, where contextual cues suffice to convey meaning. However, the Arabic adaptations seem to exhibit a form of sensitivity or hesitation when it comes to references to royalty or leadership roles. This is particularly evident in the avoidance of the term *king* in its isolated form, possibly due to socio-cultural or ideological connotations associated with monarchy in Arab cultures. Additionally, the phrase *king of the jungle* is not contextually appropriate, as the film is clearly set in the African savanna, not a jungle. Thus, the Arabic addition introduces a factual inaccuracy that may mislead target viewers unfamiliar with the visual or geographical context.

Another significant trend is the translators' tendency to simplify or explicate information that is already visually apparent. This is particularly notable in segments 72, 86, 221, 453, 446, and 524, where additions are made that merely interpret what is visible on screen. Such additions suggest an inclination towards over-clarification, which can risk diluting the original's artistic subtlety. This practice is more prevalent in the MSA adaptation, which demonstrates a greater frequency of explanatory additions, as shown in segments 127, 133, 186, 256, and 716. These additions reflect an effort to make the text more accessible, particularly to younger viewers, by simplifying complex expressions or reinforcing visually represented ideas.

One general remark that can be drawn from the data is that addition is not among the most frequently employed translation strategies. Many of the examples discussed may also be considered under the category of conversational implicature (see Section 5.5.4), as they represent attempts to spell out implied meaning or fill perceived gaps in dialogue. Nonetheless, it is crucial to acknowledge that such interpretative additions can risk undermining the integrity of the original audiovisual material. Translators, particularly in AVT contexts, must exercise restraint and adhere to the boundaries of translation rather than veering into overt interpretation, thereby preserving the balance between fidelity to the ST and functionality for the TL audience.

5.5.3 Translation by Illustration, Paraphrase, or Cultural Substitution

According to Baker (1992), illustration is a useful strategy when the target equivalent does not fully reflect the meaning of the source item, particularly when the reference involves

a physical entity. It allows the translator to remain concise and avoid over-explanation. *Paraphrasing*, on the other hand, involves rendering the core meaning of the ST in different words. Baker (ibid.) notes that this strategy is particularly effective when the meaning of the ST is complex, as it simplifies the message for the TR. Paraphrasing goes beyond mere rewording; it includes restructuring ideas to enhance clarity. It is generally recommended as a practical approach to resolving translation challenges. In a related discussion, Bayar (2007, pp. 80–82) identifies three main procedures underpinning adaptation: cultural substitution, paraphrasing, and omission. Cultural substitution, in particular, facilitates the TL audience's comprehension by aligning the ST meaning with culturally familiar references (Warachananan & Roongrattanakool, 2015).

In the present study, the frequency of paraphrasing was higher in the MSA adaptation (28 instances) than in the ECA version (21 instances). This suggests that the ECA screenwriter was, to a considerable extent, more culturally attuned to the ST, enabling them to render the text with fewer modifications. While illustration can be effective, it may result in translation loss if the ST utterance contains essential words or markers that are not fully conveyed. The ECA's reduced reliance on strategies such as illustration, paraphrasing, and cultural substitution indicates a more direct and culturally aligned translation approach. This implies that the ECA adaptation was able to preserve the intended meaning with greater simplicity and minimal intervention. Consequently, the ECA screenwriter appeared to demonstrate greater confidence in the TR's ability to engage with the ST without requiring extensive adaptation, thereby enhancing both cultural resonance and communicative clarity.

5.5.4 The Issue of Disregarding Conversational Implicatures

Conversational implicatures refer to meanings that are implied or suggested in conversation rather than explicitly stated (Yule, 1996). These are inferences drawn by listeners based on contextual cues, intonation, and shared background knowledge between speakers. In translation, particularly in AVT and dubbing, accurately conveying these implicit meanings becomes essential for maintaining the pragmatic and communicative intent of the original dialogue.

The most widely recognised theoretical framework for analysing conversational implicature is Grice's (1975) Cooperative Principle. Grice posits that effective communication is guided by four conversational maxims: quantity, quality, relation, and manner. When speakers intentionally flout one of these maxims—such as by providing insufficient

information or being deliberately ambiguous—listeners interpret the underlying meaning through contextual inference. This phenomenon poses significant challenges in dubbing, where cultural specificity, time constraints, and linguistic divergence can obscure or distort the intended implicature.

The analysis shows that in both MSA and ECA adaptation the translators occasionally neglected to preserve the conversational implicatures embedded in the ST. This results in diminished expressive nuance or unintended literalness in the TT. Two illustrative examples from the corpus highlight this issue, where the adaptations failed to reflect the subtlety of implicature, leading to potential misinterpretation or reduced impact for the TRs.

Example 20

A short conversation that took place at an early stage in the film is referred to later. The translators of both adaptations failed to pick up the initial conversation by restating the exact words used in their translation of the earlier conversation.

Context: Zazu speaks ill about the hyenas. He describes them with 4 negative descriptions. Then later in the film Simba refers to those descriptions.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
53) 0:11:20 - 0:11:27	Simba: I never get to go anywhere. Zazu: Oh young master, one day *you* will be king; then you can chase those slobbering, mangy, stupid poachers from dawn until dusk.	- لا يُسمح لي بالذهاب أبدا - أووه / سيدي الصغير عندما تصبح ملكاً / سوف تطارد اللصوص الأغبياء / طول النهار والليل في كل مكان Simba: I'm not allowed to go anywhere. Zazu: O my little master, when you become king, you will chase those stupid thieves, all day and night everywhere.	- مش مسموح لي أروح أي مكان - أووه سيدي الصُغنّن / يوم ما تبقى ملك / ساعتها / طارد اللصوص الأغبيا الي بيريّلو دول / طول النهار والليل Simba: I'm not allowed to go anywhere. Zazu: O my little master, the day you become king, at that hour, chase those stupid thieves who drool, all day and night.
108) 0:20:03 - 0:20:07	Simba: But Zazu, you told me they're nothing but slobbering mangy stupid poachers.	ولكنك يا زازو / أخبرتني أنهم حمقى ولصوص ومرضى بالجرب But you told me that they are stupid thieves with mange.	لكن إنت قُلتلي / إنهم حرامية وأغبيا وعندهم مرض وأنيميا! But you told me that they are thieves and stupid and have a sickness and anaemia.

Table 32: Example 20 - Disregarding Conversational Implicature – A

Into the twentieth minute of the film (segment 108), Simba restates information previously conveyed by Zazu in segment 53. However, the Arabic adaptations present a new translation that does not align with Zazu's earlier statement, resulting in textual inconsistency. In the ECA version, Simba uses expressions that Zazu did not originally say, thereby disrupting narrative continuity. Additionally, the adjective *mangy* is replaced with a more general term referring simply to *sickness*, which dilutes the original connotation. The term *slobbering* is also omitted, with no corresponding equivalent included in the adaptation, further reducing the expressive intensity of the original utterance.

Example 21

      This is another example of a distorted conversational implicature and textual consistency caused by the translation.

Context: Scar challenges Simba to share a dark secret that caused the death of Mufasa and his running away.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
681) 1:14:58 - 1:15:09	Ahh, so you haven't told them your little secret. Well, Simba, now's your chance to tell them. Tell them who is responsible for Mufasa's death!	ااه أنت لم تخبرهم عن سر هروبك؟ ها يا سيمبا الفرصة أمامك الآن / أخبرهم / أخبرهم من المسؤول عن موت مفاسى Oh! So you have not told them about the secret for your running away? So, Simba, your chance is here. Tell them who is responsible for the death of Mufasa.	ااه هو إنت مقلتلهمش على سر هروبك؟ ها يا سيمبا الفرصة قدامك / قول لهم مين المسؤول عن موت مفاسى Oh! Haven't you told them about the secret for your running away? So, Simba, here is your chance. Tell them who is responsible for the death of Mufasa.
694) 1:16:18 - 1:16:21	And here's my little secret. I killed Mufasa.	سوف أخبرك بسر خطير / أنا / قتلتُ / مفاسى I will tell you a dangerous secret, I killed Mufasa.	حقول لك على سر خطير / أنا قتلت مفاسى I will tell you a dangerous secret, I killed Mufasa.

Table 33: Example 21 - Disregarding Conversational Implicature – B

The example in Table 33 highlights a key narrative device involving the revelation of two secrets. Scar manipulates Simba's guilt over Mufasa's death by urging him to confess his "little secret" to the lionesses, intending to undermine Simba's standing among them. Subsequently, Scar reveals his own "little secret," which entails a confession to murdering Mufasa, at a moment when he believes he has gained the upper hand in their confrontation. This use of conversational implicature builds upon earlier dialogue, creating a layered and cohesive

exchange. However, neither adaptation preserved the reference to the phrase *little secret*. As a result, the second occurrence of the phrase failed to evoke the intended impact or reinforce the prior implication, thereby disrupting narrative cohesion. In the context of AVT, maintaining the flow of implicature is vital to ensure both narrative continuity and audience engagement. The failure to do so in this instance, and in five other similar cases across the two adaptations, indicates a breakdown in the effective rendering of contextual meaning.

5.5.5 Translating Deviant Grammatical Configurations

Grammar regulates the combination of words, phrases, and other linguistic units in a language. Baker (2018, p. 94) asserts: "A language can, of course, express any kind of information its need to express, but the grammatical system of a given language will determine the ease with which certain notions such as time references or gender can be made explicit". Chaume (2004, p. 17) asserts that film dialogues are rich with grammatical deviations and configurations in that colloquial oral registers impart authenticity and dynamism to a text through the extensive use of interjections, topicalization, and notably, spontaneous lexical innovations, intertextuality, clichés, stereotypical phrases, as well as social and professional slang. One method to overcome this translational issue is via grammatical transposition which involves substituting or enhancing specific parts of speech in the ST with different parts of speech in the TT, which becomes imperative due to notable variations in syntactic structure between the SL and the TL (Shuttleworth, 1997, p.68).

The MSA adaptation includes two instances of deviant grammatical configurations, whereas the ECA version comprises three occasions. A deviant language form entails differing from what is 'normal' or expected. The term is used by some linguists as an alternative way of saying that a particular structure or usage is (perceived to be) of dubious acceptability, or (in more prescriptive works) incorrect (Aarts et al., 2014, p. 119).

Example 22

As heir to his father, the King, Simba behaves as though he already holds the authority to appoint or dismiss the majordomo. He implies that he would immediately dismiss Zazu if his commendations are not approved. However, both Arabic adaptations failed to capture the correct tense, instead rendering the statement in the future form.

Context: Simba point out a possible change in ruling protocols saying that he will have to fire Zazu if he disapproves his ways.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
72) 0:15:11 - 0:14:13	Simba: Well in that case, you're fired.	سيمبا: حينها سأقيلك At that time (then), I will fire you.	سيمبا: ساعتها حأرفدك At that hour (moment), I will fire you.

Table 34: Example 22 - Grammatical Deviation – A

In the ST, Simba uses the present tense to indicate that he has already made up his mind and decided to dismiss Zazu for restricting his freedom. This choice of tense conveys a sense of immediacy and determination. However, both Arabic adaptations render the line in the future tense, thereby overlooking the element of immediate effect embedded in the original. Translators must pay close attention to the grammatical structure of the source text and strive to deliver an equivalent rendering that preserves its intended tone and temporal nuance.

Example 23

A further instance of mistranslation appears in the rendering of a deliberate syntactical error used in the source text to highlight Simba's linguistic immaturity. The original script employs the grammatically incorrect comparative form *scareder* instead of the correct *more scared*, a choice that reflects Simba's childlike speech. This nuance was not replicated in either adaptation, resulting in the loss of a key characterisation device that adds depth and authenticity to Simba's persona.

Context: Simba point out a possible change in ruling protocols saying that he will have to fire Zazu if he disapproves his ways.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
153) 0:15:11 - 0:14:13	I think those hyenas were even scareder.	الضباع اليوم كانوا خائفين منك The hyenas today were scared from you.	الضباع النهار دا كانوا مرعوبين منك The hyenas today were terrified from you.

Table 35: Example 23 - Grammatical Deviation – B

Having recognised such a colloquial feature, the translators should have opted for a certain strategy that caters for such a shift from a high (H) to a low (L) variety in the Arabic adaptation. Using an unusual form of the adjective could have worked. Nonetheless, the Arabic adaptations ignored the deliberate use of the original informal comparative form of scared.

To conclude Section 5.5, Table 36 summarises the primary translation strategies used for rendering non-literary language in the ECA and MSA adaptations. These include translation by superordinate, omission, cultural substitution, and addition. The table also highlights instances of functionally equivalent rendering and those where conversational implicature was disregarded. This comparative overview thereby supports the broader analysis of functional equivalence in the two adaptations.

Translation Strategies	No. of incidents and (%) out of 90 cases - ECA	No. of incidents and (%) out of 90 cases - MSA
Translation by more neutral/ less expressive words (superordinate)	11 (12.2)	25 (27.7)
Translation by omission	15 (16.6)	20 (22.2)
Translation by cultural substitution or illustration	14 (15.5)	9 (10)
Translation by addition	12 (13.3)	15 (16.6)
Disregarding conversational implicature	9 (10)	8 (8.8)
Functionally translating non-literary language	29 (32.2)	14 (15.5)

Table 36: Summary of the Strategies Applied in Translating Non-Literary Language

Table 36 presents a comparative analysis of translation strategies employed in translating the identified ST's non-literary language and how it was rendered in the ECA and MSA adaptations. Notably, translating non-literary language functionally emerges as the most prevalent strategy in ECA, accounting for 32.2% of cases, whereas it constitutes only 15.5% in MSA. In contrast, translation by superordinate is significantly more common in MSA (27.7%) than in ECA (12.2%). Translation by omission is slightly more prevalent in the MSA adaptation (22.2%) compared to ECA (16.6%). Both adaptations show moderate reliance on cultural substitution, illustration, and addition, while the frequency of disregarding conversational implicature remains relatively low in both cases. These variations reflect distinct translational priorities and contextual sensitivities between the two adaptations, reinforcing the earlier findings on divergence in communicative style and viewer orientation.

5.6 Conclusion

Overall, Chapter 5 has meticulously analysed the translation and adaptation strategies employed in the Arabic dubbed versions of *The Lion King*, elucidating the strengths and weaknesses inherent in each approach. The investigation into the translation of figurative and non-literary language within the ECA and MSA adaptations has highlighted a spectrum of

strategies including substitution, adaptation, omission, and addition. These findings underscore the nuanced and varied methodologies applied in translating this iconic film into two distinct Arabic varieties, revealing the intricate balance of linguistic accuracy, cultural sensitivity, and pragmatic communication required for successful adaptation.

The analysis of audiovisual translation and adaptation strategies reveals that deletion is a prominent indicator of ideological manipulation, particularly in the MSA adaptation produced for a private channel. The four-minute difference in length between the two adaptations, including the reworking and shortening of end credits, exemplifies this manipulation. Furthermore, the study underscores the importance of semiotics in the film's meaning, highlighting instances where translators prioritised a natural flow over the preservation of paralingual, visual, and semiotic signs. This points to the necessity of a more functional approach to audiovisual translation, one that accounts for these critical elements.

The analysis of humour translation strategies reveals that the ECA adaptation demonstrates greater effectiveness compared to the MSA version. The ECA translator exhibits a notable ability to render puns creatively and preserve the comedic effect, thereby fulfilling one of the core objectives of humour translation. By successfully conveying the cultural and linguistic nuances of the source text, the ECA version achieves a more functional and contextually appropriate translation within the target polysystem. This achievement can be attributed to the translator's skill in adapting humour through expressions rooted in contemporary vernacular, which enhances relatability and audience engagement. In contrast, the MSA adaptation proves less effective in this domain, as it lacks the same level of spontaneity and cultural resonance.

Section 5.4 provides a detailed account of the strategies used in translating figurative language in both ECA and MSA dubs. The findings indicate that the ECA adaptation outperforms the MSA version in maintaining special phrases and interjections, with a lower failure rate in transferring meaning. The ECA's success rate in preserving figurative language is significantly higher, whereas the MSA adaptation tends to substitute or simplify figurative expressions, leading to a notable proportion of failures. These results underscore the ECA adaptation's more functional approach to translating figurative language, effectively maintaining the original script's nuances and implicit meanings.

The comparative analysis further highlights significant disparities in the translation strategies for non-literary language between the ECA and MSA adaptations. The ECA adaptation predominantly employs functional translation, reflecting a more effective strategy

for preserving the original meaning. In contrast, the MSA version frequently resorts to using more neutral or less expressive words, resulting in a less dynamic translation. The higher incidence of omission and the lower consideration of conversational implicatures in both adaptations further illustrate the distinct translational priorities and methodologies. These findings underscore the ECA adaptation's superior capability in rendering non-literary language, enhancing the overall viewing experience for the Arabic-speaking audience. Ultimately, this chapter provides a comprehensive analysis of the translation and adaptation strategies employed in AVT, contributing to a deeper understanding of the effectiveness of MSA and ECA translations in the audiovisual medium.

In conclusion, the chapter's findings demonstrate that the ECA adaptation generally achieves a more functional and culturally resonant translation of *The Lion King* compared to the MSA version. This highlights the importance of considering linguistic, cultural, and pragmatic aspects in AVT to ensure that the final product is both meaningful and engaging for the target audience.

Chapter 6: Analysis and Discussion of Linguistic Specifications of ECA in Comparison to MSA

6.1 Introduction

Translation is a complex, multifaceted process that extends far beyond the mere substitution of words between languages. It requires not only proficiency in both the source language (SL) and target language (TL) but also a deep understanding of the cultural, contextual, and situational nuances that shape meaning in each language. As Vermeer (1978, p. 100) and Reiss and Vermeer (1984, p. 196) assert, a pragmatic Skopos approach underscores that the purpose of the translation—the *Skopos*—should guide the choice of translation strategies and methods to achieve the intended effect on the target audience. Similarly, Newmark (1988) emphasises that while it may appear straightforward to replace a word in the SL with a direct equivalent in the TL, such a process overlooks the complexities involved in selecting the most accurate, appropriate, and culturally resonant lexical equivalents. A successful translation must not only be linguistically accurate but also culturally and contextually appropriate, aligning with the conventions and expectations of the TL audience.

The functionalist concept of loyalty to the source text (ST) versus loyalty to the target text (TT) is particularly relevant in audiovisual translation (AVT), where translators must balance fidelity to the original content with the need to adapt the translation to fit the medium and audience. This often involves creative decisions aimed at preserving the spirit and tone of the original, while ensuring the translated text communicates effectively in its new context. The data shows how ECA frequently employed strategies such as omission or cultural substitution to navigate these challenges.

This chapter explores the various translation shifts that emerge when comparing two adaptations (TT_1 and TT_2) within their respective linguistic and cultural frameworks. By focusing on two Arabic adaptations of the same work, we examine how the translators' choices reflect their cultural contexts and how these decisions impact the translation process, particularly in film translation. The chapter is structured into three key sections: Section 6.2 examines lexical challenges, including the translation of colloquial expressions, slang, proverbs, and polysemy; Section 6.3 investigates phonological issues, focusing on shifts in consonantal and vowel sounds; and Section 6.4, divided into three subsections, addresses syntactic challenges such as the use of demonstratives, relative pronouns, negation,

interrogatives, non-standard prepositions, the disregard of dual and feminine plural forms in ECA, and the morphosyntactic discrepancies of the colloquial.

6.2 Lexical Specificity of ECA

Lexical problems in translation, as the term suggests, pertain to the various challenges and factors that influence a translator's lexical choices. According to Baker (1992), these issues encompass the translation of proverbs, homonymy, polysemy, generalisation, specification, and the rendering of both denotative and connotative meanings. In the context of the present study, a comprehensive analysis of the ECA script reveals that 483 lexical issues were identified out of a total of 989 utterances, amounting to 48.8% of the adaptation. These challenges primarily stem from the use of regional and local expressions or polysemous terms, which may introduce ambiguity for target text recipients (TRs) unfamiliar with such culturally specific language.

The subsequent discussion addresses the primary lexical problems encountered in the ECA adaptation, particularly in relation to the use of colloquial expressions, slang, polysemous terms, and regional proverbs. One of the most significant challenges in dubbing from English into Arabic lies in rendering colloquial or slang expressions present in the ST. To address this, the translator must possess a thorough understanding of such expressions, which are often context-specific and culturally embedded. Inadequate comprehension or misinterpretation may result in substantial translation loss. Hence, the translator's proficiency in the linguistic and cultural dimensions of both the source and target languages is vital for accurately and functionally conveying meaning.

6.2.1 Colloquial Expressions and Slang Language

Colloquialism as a language variation is used by a group of people who share the same social status or interests. Colloquial expressions still constitute an integral part of the evolution of language, particularly in regional and local varieties. Slang language tends to use informal words and phrases by a particular group of people or social class. To draw a distinction between colloquialism and slang, colloquialism is more formal than slang. Slang is culture-bound; thus, it is not an easy task to translate slang expressions. According to Fawcett (2014, p. 157) "a constant headache in all forms of translation is posed by phraseology marked as familiar or slang". In this regard, Adams (2009, p. 16) pointed out that "slang serves to fill the following

purposes: to identify members of a group, to change the level of discourse in the direction of informality, and to oppose established authority". Adams (2009, p. 57) added that "the objective of using sets of slang words and expressions is to achieve something on a social level". Adams further explains how the speaker uses slang in order to achieve social dynamics with the people to whom s/he is speaking, and slang outlines social space, and attitudes towards slang helps identify and construct social groups and identity.

According to Akbari (2013, p. 13), language serves not only as a means of communication but also as an expression of culture and the individuality of its speakers, shaping their perception of the world. This notion carries implications that extend beyond translation. If language indeed influences thought and cultural perception, then achieving full equivalence in translation becomes a particularly complex endeavour. It is therefore essential for translators to recognise colloquialisms in the ST, as such linguistic features often provide insight into a speaker's social background and identity. In the context of the present study, the colloquial language used by the hyenas, for example, underscores their marginalised status as anarchic, outlaw figures who stand in contrast to the more structured and authoritative lions' community.

Despite the importance of this issue, limited research has been undertaken on the use of colloquialisms in AVT for Arab audiences (see 3.5.2). Within the scope of this study, the ECA adaptation demonstrates a heavy reliance on colloquial terms specific to Egyptians, many of which are unfamiliar to speakers of other Arabic dialects. These account for 41.8% of the total utterances in the ECA version, as illustrated through examples discussed in this chapter. Such linguistic choices can lead to ambiguity or a lack of clarity for non-ECA audiences.

Two primary factors contribute to the challenge of comprehending slang across Arabic-speaking regions. First, slang is highly dynamic and continually evolving, making it difficult for non-native speakers or those outside a particular social group to interpret accurately (Eble, 1996). Second, the understanding of slang often requires a nuanced grasp of cultural references and social conventions, which may not be shared by speakers of other regional varieties (Adams, 2009).

A detailed examination of the ECA adaptation reveals that the translation was conducted without due consideration for the linguistic diversity of Arabic-speaking audiences. If the film were exclusively intended for an Egyptian audience or viewers with a particular affinity for Egyptian culture, this approach might have been highly effective. However, given that production and distribution agencies typically aim to maximise reach across the entire

Arab world for commercial gain, the extensive use of ECA-specific slang may have been counterproductive. This consideration is further substantiated by the industry's eventual transition from dubbing Disney's animated films in ECA to MSA, as discussed in Sections 2.5 and 3.5.

By contrast, the MSA adaptation demonstrates a more TT-oriented translation strategy, prioritising linguistic accessibility and cultural neutrality. This approach seeks to align the text with the structural and cultural conventions of the TL, thereby enhancing its comprehensibility for a broader audience. The following examples from *The Lion King* further illustrates the extent to which the ECA adaptation relies on highly localised and slang expressions, potentially limiting its comprehensibility and appeal to non-ECA speaking audiences.

Example 24

This exchange takes place between Zazu, Scar, and Mufasa. It features the translation of the English expression "I feel simply awful," uttered by Scar to Zazu in the presence of Mufasa, as an excuse for missing an important royal occasion. Scar's tone is sarcastic, and his body language—turning his back to the king—signals clear disrespect and indifference towards royal protocol. Furthermore, the act of scraping his claws along the cave wall may symbolise his readiness to escalate the situation, suggesting that he is preparing for a potential confrontation. Zazu, by contrast, appears intimidated; thus flies to seek protection in Mufasa's authority.

Context: Scar misses Simba's presentation; when Zazu wonders about the reason, Scar dramatically plays that 'it must have slipped my mind' card.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
19) 0:05:46 - 0:05:56	Scar: That was to*day?* Oh, I feel simply *awful.* ...Must have slipped my mind.	يا آه هل كان هذا اليوم؟ للحرج. يبدو أنني فقدت عقلي. Was it today? O the embarrassment. It appears that I lost my mind.	ودا كان النهارضة؟ يادي الكسوف. أكيد عقلي فوّت. It was today! How shameful. Surely my mind missed it.

Table 37: Example 24 - Using a Colloquial Expression

In respect of ECA translation, the colloquial expression in ECA 'يادي الكسوف' does not have a particular meaning in MSA. This ECA expression though indicates embarrassment by what has been done. Knowing that such a culture-specific expression, used by Egyptians, does not exist in the glossary of standard and other Arabic varieties. Therefore, the translation of 'I feel

simply awful' into يادي الكسوف might sound incomprehensible to a large portion of TL recipients namely children of C1 group and some of C2's early adolescents[25].

Conversely, the MSA translator adopts a more universally accessible and culturally neutral strategy that preserves the original meaning and ensures broader intelligibility across the Arabic-speaking world. As a result, the MSA version proves more functional in this instance, as it facilitates comprehension among target recipients from diverse regional backgrounds. To support this claim, Allam (2016) concludes in his contrastive study between ECA and MSA of an animated film's translation that ECA is considered as an incomprehensible variety that is commonly used in the Arab world, he believes that MSA is more comprehensible in the Arabic-speaking world. Therefore, it is more preferable than ECA among some AV content production companies.

The list below outlines several similar expressions used in the ECA adaptation, alongside attempted back-translations into English.

No.	Back Translation	ECA Expression / Term
55	Oh, good / I wish I could bounce of joy	آه كويس / كان نفسي أتنطط مالفرحة
60	Oh news! I slipped with my tongue	يا خبر! وقعت بلساني
75	And with your knowledge, in this way, you will be a king (who is worthless)	ويكون بعلمك بطريقتك دي حتبقى ملك أي كلام
108	Do you think that entering the bathroom is the same as leaving it, wee?	فاكر إن دخول الحمام زي خروجه يا صغنّن؟
120	Why don't you pick up on someone your size, my brother	متتشطر على حدِّ قدّك يا أخي
152	If you come to the truth	إن جيت للحق
173	And you didn't do your duty with them	ومقَمتوش بالواجب معاهم
186	Yes, we will prepare / (of course) / we must prepare	أيوه حنستعد / أومال / لازم نستعد
194	The first time I reach the top	أول ما أتلايم ع القمة
243	This is an accident that I did not intend	دي حادثة ماكنش قصدي فيها
267	Follow me, it turned out to be a lion / take off, Pumbaa (run away)	إلحقوني طلع أسد / قلّع يا بومبا فلسع
268	This is lonely and a wee	دا وحداني ومئضئض

Table 38: Examples of Culture-specific Expressions in the ECA Adaptation

It is evident from these translation choices that ECA adaptation tends to adopt the domestication approach in translation by providing a transparent and fluent style for reducing

[25] As discussed in 3.4.2, C1 refers to individuals lacking sufficient education or cultural exposure to comprehend an unfamiliar variety without assistance from older people. In contrast, C2 encompasses early adolescents and adolescents who understand linguistic duality and are exposed to other varieties.

the strangeness of the foreign text for TL recipients. In this respect, Venuti (1995, p. 20) points out that domestication is "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home." This domestication by using a specific regional colloquial occurred in more than 30% of the film's utterances, making it more difficult for C1 group film viewers to maintain profound understanding of the spoken exchange.

The remaining portion of the ECA script is written using either colloquial words and expressions shared among Arabs, or by using MSA or classical Arabic words which occurred in 38 cases. The H variety is used in ECA to reflect the sociolect. For instance, Scar is a character of wit and strong public speaking abilities; thus, we see him using the Standard Arabic terms and words on several occasions as illustrated below:

Example 25

Standard language is an integral part of vernaculars. Some characters speak using a high-level language to reflect their intellect and/or social class.
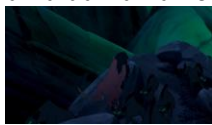
Context: Scar addresses the lionesses after the death of Mufasa and the disappearance of young Simba. He introduces himself as the sole leader who brings a new beginning for his subjects including the hyenas.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
260) 0:40:00 - 0:40:48	Scar: Yet, out of the ashes of this tragedy, we shall rise to greet the dawning of a new era // in which lion and hyena come together, in a great and glorious future.	وعلى الرغم من كل هذه الأحزان / يجب علينا ان نبدأ فجر عهد جديد / تتعايش فيه الأسود والضباع / نتقدم معا نحو الانتصارات / والمستقبل الزاهر Despite all these sorrows, we shall begin a dawn of a new era, in which lions and hyenas coexist, moving forward together towards victories and a bright future.	وبالرغم من كل الأحزان / لازم نبدأ فجر عهد جديد / تتعايش فيه الأسود والضباع / نتقدم معا نحو الانتصارات / والمستقبل الزاهر Despite these sorrows, we must begin a dawn of a new era, in which lions and hyenas coexist, moving forward together towards victories and a bright future.

Table 39: Example 25 - Using H Variety in the ECA Adaptation

An important consideration is that the inclusion of an H variety in an L speech context does not typically present a challenge, as the H variety is universally recognised and understood, even by individuals with limited formal education. However, the issue arises in the reverse scenario, where L forms are introduced into an H speech context. Unless the chosen colloquial terms and expressions are widely recognised, they may create difficulties for non-native viewers. Thus, while the integration of H in L contexts is generally unproblematic, the

introduction of L into H contexts requires careful consideration to ensure accessibility and comprehension (see 2.5.1).

6.2.2 Translation Using Colloquial Proverbs

he translation of proverbs requires not only a strong command of the linguistic structures and equivalent terminology but also a comprehensive cultural understanding to ensure accurate conveyance of meaning to the target audience (Thalji & Dweik, 2015). In addition to linguistic proficiency, translators must possess in-depth familiarity with the target culture (TC), encompassing beliefs, traditions, artistic expressions, social norms, and values. Thawabteh (2011) identifies colloquialisms and slang as among the key challenges in the translation process, particularly in the context of subtitling from English to Arabic. This challenge is equally relevant in audiovisual dubbing, where colloquial expressions are frequent and require careful handling.

Egypt's rich cultural and social heritage includes an extensive repertoire of proverbs, many of which have been adopted across the Arab world. Such proverbs often feature in adaptations using ECA. However, some proverbs employ complex or culturally specific language that may not be readily comprehensible to all segments of the TRs, particularly those in groups C1 and C2. Since colloquial expressions are frequently used in audiovisual media to reflect cultural depth, the translator must have a thorough understanding of the source culture to ensure contextual accuracy and appropriateness in the TL version.

A translator's competence in both the linguistic and cultural dimensions of the source and target languages is therefore critical for successfully rendering colloquial expressions. Professional experience and cultural literacy are essential for managing the challenges posed by informal phraseology, thereby ensuring that the translation remains faithful, functional, and accessible.

The present study identified seven instances in which Egyptian proverbs were employed in the ECA adaptation. Example 26 illustrates one such case, demonstrating how the use of colloquial proverbs, while culturally authentic, may compromise the functional equivalence of the translation in comparison to the MSA version.

Example 26

Scar mocks the newly born heir to the throne in front of the king. In ECA, a local proverb was used to translate what Scar said.

Context: Scar is expressing to Zazu his discontent of being second in line to the new-born cub.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
21) 0:06:03 - 0:06:06	Well, I *was* first in line, ... until the little *hairball* was born.	كنت في أول الصف / إلى أن جاء ذلك الشبل المُبجّل. BT: I was first in line / until that dignified cub arrived.	كنت أول الصف لحد ما سبع البرمبة ما شرّف. BT: I was first in line until the Lion of Burumba honoured us (arrived).

Table 40: Example 26 - Using a Colloquial Proverb in the ECA Adaptation – A

Scar dismissively refers to Simba as a "little hairball," a term that can either be interpreted as affectionate teasing or subtle derision. The ECA adaptation, however, presents a problematic translation by using the term *Burumba*, which is a modified form of *Burambel*, the name of a small Egyptian town known nationwide for its courageous inhabitants. While this expression has appeared in a few classical Egyptian films and may occasionally be used in everyday conversation, it is not widely recognised by younger generations. The term was likely selected in the ECA adaptation due to the incorporation of one of the many names of lion in Arabic 'سبع' /sabʕ/; yet the entire expression conveys a negative connotation. In Egyptian colloquial usage, *Lion of Burumba* is often employed mockingly to describe individuals who feign bravery, which diverges from the original tone of the ST.

In the first ECA dub of 1994, the term used for *hairball* was 'مفعوص' /mafʕūs/, which translates to *mashed* or *squeezed*. This choice is particularly problematic as it carries a highly disrespectful tone, making it inappropriate as a description of a child, let alone the heir to the throne. Conversely, the MSA adaptation translates *hairball* as 'الشبل المبجل' /al-shibl al-mubajjal/, meaning *glorified cub*. While this rendering maintains a sarcastic tone, it also significantly softens the expression's impact. Unlike the ECA adaptation, the MSA version adheres to a level of decorum that prevents Scar from openly insulting the newborn heir in front of Mufasa. However, this heightened politeness also distances the translation from the character's intended tone of veiled contempt.

Overall, the MSA translation ensures greater clarity, politeness, and functionality, making it more comprehensible to a broader Arabic-speaking audience. In contrast, the ECA adaptation may cause ambiguity due to its culturally specific reference, which is likely unfamiliar to non-Egyptian viewers.

More broadly, the use of colloquial proverbs in translation presents a significant challenge for TL audiences, as these expressions are inherently culture-bound and typically understood only within a specific linguistic community. In audiovisual translation, the

intersection of culture and language remains one of the key obstacles to achieving a functionally effective translation (Chiaro, 2009). To address this issue, a functional translation approach that prioritises accessibility and clarity for the widest possible range of audience should be adopted. The challenge becomes even more pronounced when an entire dialogue is constructed around a play on a culturally specific proverb, as demonstrated in the following example.

Example 27

The ST conversation contains an idiom that one character interprets literally, creating a humorous misunderstanding. In the ECA adaptation, the translator replaced this idiom with a colloquial Egyptian proverb, which was fragmented and distributed across the conversation.

Context: Scar is expressing to Zazu his discontent of being second in line to the new-born cub.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
285 - 289) 0:43:03 - 0:43:11	Timon: Hey, where you going?	إلى أين تذهب؟ Where are you going?	على فين العزم؟ Where are you heading?
	Simba: Nowhere.	لا مكان Nowhere.	ولا حتة Nowhere.
	Timon: Gee. He looks blue.	هيي يبدو حزينًا He looks sad.	باين عليه متعوس He appears (to be) miserable.
	Pumbaa: I'd say brownish-gold.	أظنه خائب الأمل I think he is disappointed.	وأنا بقول إنه خايب الرجا I say he is hopeless.
	Timon: No, no, no, no. I mean he's depressed.	لا لا لا لا إنه مكتئب No, no, no, no, he is depressed.	لا لا لأ أنا قصدي مكتئب No, no, no, I mean depressed.

Table 41: Example 27 - Using a Colloquial Proverb in the ECA Adaptation – B

This exchange between the three characters demonstrates how the ECA translator attempted to incorporate the Egyptian proverb اتلم المتعوس على خايب الرجا, which can be loosely translated into English as 'Tweedledum and Tweedledee' or 'Frick and Frack'. This expression highlights the resemblance between two seemingly different individuals. However, in ECA, the proverb carries a negative connotation, as it mockingly suggests that two ill-fated individuals have come together, thereby worsening their misfortune.

The decision to use a proverb in place of the idiom (Simba looks blue), which originally leads to a humorous misunderstanding between Timon and Pumbaa, exhibits creativity on the part of the ECA translator. Nevertheless, this adaptation heavily relies on the audience's familiarity with the proverb to fully grasp its intended meaning. Since the proverb is not subtly

embedded within the conversation but rather serves as a central element, viewers unfamiliar with it may struggle to understand the exchange.

Conversely, the MSA translation, while lacking in creativity and wordplay, remains comprehensible to a wider audience. Unlike ECA, which incorporates colloquial expressions that are only accessible to a specific linguistic and cultural group, the MSA adaptation prioritises clarity and accessibility. Given that the adaptation is intended for a pan-Arab audience, this study concludes that the ECA translation is less functional than the MSA version due to its reliance on regional colloquialism. Furthermore, neither version effectively conveys the humour of the ST in this example, highlighting the challenges of translating idiomatic expressions in a way that preserves both meaning and comedic effect.

6.2.3 Polysemy

According to Crystal (1991), polysemy refers to a word that has more than one meaning. Egyptian Arabic entertains a wide range of polysemous words that exist in MSA and other local dialects across the Arab world. The translator might use a polysemous word in a translation that could pose a problem for the recipient particularly when s/he is not linguistically aware of the other meanings of such words. In the present study, the ECA version used a polysemous word that has several meanings in Classical Arabic (CA) and MSA in 98 segments. Examples include:

Recurrence of the Polysemous ECA Word	ECA Meaning	Meaning in MSA & other dialects
بقى × 48	To become; (dull use)	Close to the pronunciation of بقي which means 'stayed'
حاجة × 29	Something; it	A need
زي × 18	As; similar to	To put aside
بس × 16	But	A roux (a mixture of flour and fat)
عاوز – عايز × 14	To need; to want	To lack something
قوي × 8	A lot	Strong
أوعى × 7	Get off; stay away; back off; beware	Close to the pronunciation of وعى which means 'understood'
خلى / خليك × 6	Made; turned into something	Left; let go of something
خلاص × 6	Enough	Being safe; the conclusion
حتة × 5	Place; area; piece	Close to the pronunciation of حتى which means 'even'
الحقني × 5	Help me; bring me	Follow me
جايز × 4	Perhaps; probably	Permissible / allowed

زغنا / زوغان × 3	We ran away; ducked; evaded	To lean
عيل × 3	A child; immature	A dependent
افتكر / تفتكر × 3	To remember; to think	To ponder
(ملوك الماضي × 2 العظام)	Great	Bones
عيان	Sick	Unable
بجد / بتكلم جد	Really; honestly	Grandfather
أحسب	To think or consider	To count
وحش/ وحشة	Ugly; bad	Close to the pronunciation of وَحْش: monster
ضلينا	We lost our way	Improper pronunciation for ضللنا; close to ظل: shadow
بسلامتك	Yourself	Related to health
TOTAL Number of Recurrences: 140 (14.65%)		

Table 42: List of Polysemous ECA Words and their Recurrence

Table 42 reveals that the ECA adaptation employed at least 22 lexemes that may present comprehension difficulties. A notable example is the word عظام, which, although intended to convey the plural masculine form of the adjective "great," is more commonly associated with the meaning "bones" in both CA and MSA. A more suitable and contextually accurate alternative in this case would be عظماء, which more clearly reflects the intended semantic load of "great men" or "nobles" without risking ambiguity.

The ECA version represents a localised translation that relies on commonly used vocabulary familiar to Egyptian audiences and to those with sufficient cultural exposure to the Egyptian dialect. However, these lexical choices may carry different connotations or meanings in MSA and other Arabic dialects, potentially rendering them unfamiliar or ambiguous to broader Arabic-speaking audiences. For instance, the word بقى in ECA can denote multiple meanings: it may function as a verb meaning 'became,' act as an equivalent to the modal verb 'shall,' or serve as a discourse marker with little semantic weight. Such multiplicity in usage highlights how culturally embedded vocabulary can lead to confusion when interpreted outside its original sociolinguistic context.

Similarly, while the ECA adaptation preserves and, in some cases, intensifies the intended meaning of the ST for an Egyptian audience, this fidelity is not guaranteed for viewers unfamiliar with the dialect. A further example is the word قوي, which in ECA is often used to mean 'very' or 'a lot,' whereas in MSA and other varieties, its primary meaning is 'strong.' This semantic overlap may result in ambiguity for target recipients from non-Egyptian dialectal backgrounds. In contrast, the MSA adaptation employs lexical choices that are both widely comprehensible and educationally appropriate for a pan-Arab audience, thereby reducing

potential confusion and ensuring a more consistent communicative effect across the Arab-speaking world.

6.2.4 Using Loanwords

Loanwords or lexical borrowing are terms used to refer to the process by which words are transferred from one language to another. Classical Arabic (CA) has borrowed words from various languages, including Latin, Greek, Persian, Syriac, and Turkish. The development of the Arabic language was facilitated by borrowings for words that were rarely available in Arabic and thus were adapted or adopted into the Arabic language. Yet, Arabic was able to maintain its unique identity despite being exposed to various foreign languages. Ancient Arabic scholars used various terms to refer to loanwords, including *al-gharīb* (the stranger), *addakhīl* (the intruder), and *al-aʕjami* (foreign) (Bueasa, 2015). Nevertheless, since vernaculars are not academically canonised, they tend to be more accepting of borrowed words in speech contrary to classical or standard Arabic which are less tolerant of the use of loanwords in formal writing (Baker, 2018, p. 37). Many words in ECA are borrowed from a variety of other languages, e.g., Turkish, French, English, Hebrew, Persian, Coptic, and ancient Egyptian, and others depending on the speaker contact with these languages.

Borrowing is a recurrent feature of the ECA adaptation that witnessed at least 24 instances of using loanwords that are not justifiable for an Arabic word exists. These include greetings like *hey* and *bye,* titles *(madam*, *hanem),* among other words such as:
- 'Dada', Urdu origin meaning grandfather; used in ECA to mean babysitter in:

<div dir="rtl">دا عيّل يلزمه دادا</div>

- 'Karagöz', Turkish origin pronounced as /ʔragouz/; used in ECA to mean clown in:

<div dir="rtl">مش إنت الأراجوز بتاع مُفاسى؟</div>

- 'stupid', 'romantic', 'tank', and 'madam', transliterated from English; used in ECA to indicate the same meaning as in:

<div dir="rtl">مُش قُدام الإستيوبد – والجو الرومانتيكي – تملى التنك – بعد إذنك يا مدام</div>

- 'beh', transliterated from Turkish meaning leader; used in ECA to reflect respect to a male:

<div dir="rtl">حرّمت يا بيه</div>

- 'nunu', unidentified origin; used in ECA for little babies: لكن دا لسة نونو

These words and hundreds of other ones that are used in the Egyptian lexicon do not exist or carry the same meaning in the other Arabic varieties. For this reason, ECA is regarded as a

local one despite its portrayal as a common tongue for most Arabs. It will be difficult for Arab children to understand the meaning of such words without prior knowledge of the lexis making ECA a less functional option with this regard.

To recapitulate this subsection, the reliance on colloquial expressions, culturally specific terms, regional proverbs, loanwords, and polysemous words with overlapping meanings renders the ECA adaptation more localised in nature. As a result, it caters predominantly to a specific subset of viewers who are familiar with the Egyptian dialect and its cultural nuances. This approach runs counter to the broader communicative intent of the original film, which is designed for a global and linguistically diverse audience.

The chart below illustrates the distribution of lexical choices in the ECA adaptation. Although standard and widely recognisable words constitute the majority, the frequency of local expressions remains considerable. Particularly notable is the prominent use of loanwords, with 24 distinct occurrences recorded in the ECA version. By contrast, the MSA adaptation maintains linguistic purity, with no instances of loanword usage, reflecting a more inclusive and pan-Arab approach.
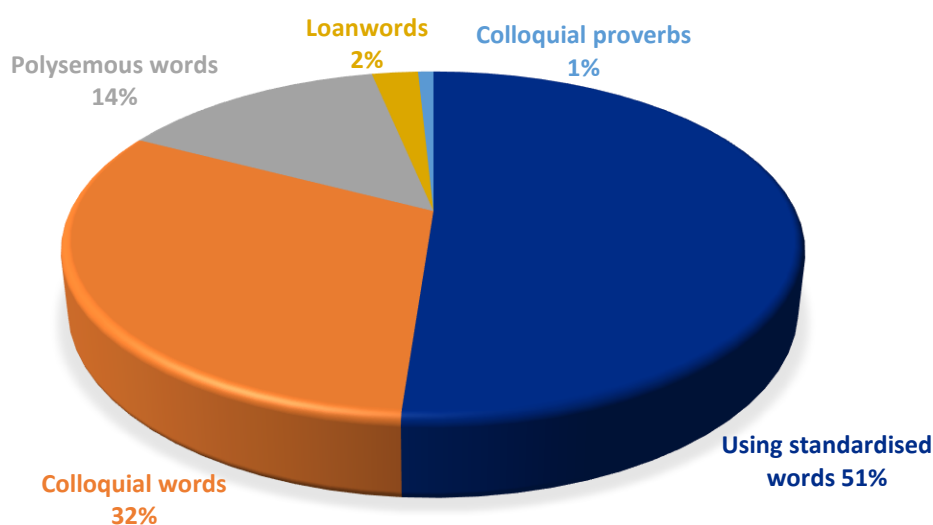
Figure 8: The Percentages of Polysemous Words, Colloquial Words and Proverbs, Loanwords, and Standardised Words in the ECA Adaptation

The ECA adaptation comprises a total of 989 utterances. Analysis indicates that polysemous words, colloquial expressions, proverbs, and loanwords appear 483 times, constituting 49% of the entire ECA script. Despite the presence of standardised vocabulary, this significant proportion of the aforementioned categories poses challenges for it does not only affect

comprehension and enjoyment of the AV content for inexperienced viewers, it also lacks educational value.

6.3 Phonological Alteration

The Arabic language comprises a wide range of dialects, including ECA, each characterised by distinctive phonological systems. These dialectal variations result in partial to substantial differences in the articulation of certain sounds and the application of stress patterns. The phonological discrepancies between ECA and MSA reflect the broader phenomenon of intralingual variation within Arabic. Phonological challenges in translation often arise from differences in lexis, sound, style, and grammatical usage (Ghazala, 1995). The phonological issues addressed in this study pertain specifically to variations in sound production found in ECA that differ from their MSA counterparts. These differences, inherent to the L variety, are the result of distinct phonemic inventories that are not genuine in the H variety.

This section examines the frequency and nature of phonological patterns recurring in the ECA adaptation, assessed in comparison with the phonological norms of MSA. These dialectal discrepancies fall within the domain of intralingual translation and are particularly relevant when evaluating the functionality and accessibility of audiovisual translation. In the present study, two principal categories of phonological concerns were identified: issues related to consonantal sounds and issues related to the realisation of vowels. Both categories may hinder comprehension and compromise the overall effectiveness of any translated content.

6.3.1 Phonetic Variance in Consonantal Sounds

The decision to choose an L Arabic variety over the others requires a thorough understanding of the language structure in the region that the adaptation targets. Such awareness highlights the dialectal differences from, lexical, syntactic, and phonological perspectives.

One of the main concerns with ECA is that it, as is the case for each L variety, has its unique inventory of consonants. The letters are basically the same as those found in CA and MSA but articulated differently. For instance, the /dʒ/ sound in Classical, MSA in, and other L varieties is realised as a voiced velar plosive or stop /g/ in most parts of Egypt. Although this

sound exists in other Arabic vernaculars, it remains abnormal for millions of Arabic users in the Levant (in Lebanon, and in part of Syria, Palestine, and Jordan).

Moreover, the phonological differences between ECA and MSA in the consonantal sounds (ð, G, z, q, θ) are noteworthy. Al Suwaiyan (2018) indicates that the voiced dental fricative /ð/ as in the English [this] has a variety of pronunciations in Arab dialects, i.e., in MSA it is pronounced as a voiced dental fricative هذا /haða/, while it is pronounced as a voiced palate alveolar sibilant fricative /z/ in ECA, whereas in the Palestinian dialect, it is pronounced as a voiced alveolar stop /d/ (or even /dˤ/).

Nevertheless, not all consonant sounds in the ECA adaptation strictly adhered to Egyptian phonological norms. For instance, in segment 689, the sociolect of a character such as Scar is reflected in the articulation of the sound /ð/ (ذ) as in MSA. However, within the same sentence, the speaker reverts to the Egyptian realisation, indicating phonological inconsistency.

	Utterance	Transliteration	Back Translation
Original	Then ... you're ... guilty!	--	--
ECA	إذا أنت مزنب	/ʔða:n ʔnt: muznib/	Then (so) you are guilty.
MSA	إذا أنت مذنب	/ʔða:n ʔnt: mðnib/	Then (so) you are guilty.

Table 43: The Phonetic Change of the Sound /ð/ ذ in the ECA and MSA Adaptations

Another notable phonological feature consonant sound production is manifested in realisation the voiced /g/ in ECA, which corresponds to /dʒ/ in MSA. Additionally, the present study recurrent phonological variation in the realisation of the voiced dental fricative /ð/, represented by the letter (ذ) in MSA, which is frequently rendered as the voiced alveolar sibilant /z/ in ECA. Likewise, the study found phonological differences between ECA and MSA dubbing in the pronunciation of the letter (ق) typically pronounced as /q/ in MSA but realised as a glottal stop /ʔ/ in ECA. Such phonological variation can lead to confusion among speakers of other Arabic dialects, particularly when a word in ECA resembles or overlaps with a distinct lexical item in MSA. For example, in segment 734 "أصدقاء؟ مش لسة قايل علينا أعداؤه؟" the pronunciation of /q/ in قايل as /ʔ/ renders it phonetically similar to /ʔājil/ (آيل) in MSA, which means 'ramshackle.' This exemplifies how phonological divergence in ECA may unintentionally obscure meaning or introduce ambiguity for non-Egyptian Arabic speakers.

The interdental consonants /θ/ and /ð/ are present in the phonemic inventory of Arabic and are typically produced by most native speakers. However, in ECA, these sounds are often approximated to the sibilants [s] and [z], respectively. Furthermore, the current study identified a recurring phonological divergence in the pronunciation of the letter ث, which is realised as

/θ/ in MSA but substituted with /t/ in ECA. Such phonological substitutions may result in confusion for less experienced viewers, particularly those unfamiliar with Egyptian phonological patterns. Table 44 below presents several examples of the sound ث /θ/, among others, as rendered in both MSA and ECA adaptations.

Lexile	MSA Transliteration & Meaning	ECA Transliteration & Meaning
Rebel	ثائر /θa:ʔjr/ A rebel	سائر /sa:ʔjr/ Walker
Shadow	ظل /ðˤil/ Shadow	ضِل /dˤil/ Get lost
Voice	صوت /sˤwt/ Voice	سوط /swtˤ/ Lash
Accident	حادثة /ħa:dθa/ Accident	حادسة /ħa:dθa/ Instinct
Then	ثُم /θumma/ Then	سُم /Summa/ Poison

Table 44: Samples of Consonantal Variation between ECA and MSA

These examples, along with numerous others, demonstrate how the production of unorthodox phonetic realisations in certain words can alter their meaning and lead to confusion among less experienced listeners. As Ryding (2005, p. 10) observes, Arabic is considered relatively phonetic, in the sense that there is generally a strong correlation between the orthography of a word and its pronunciation. However, the phonological realisations characteristic of ECA may pose a significant challenge for TRs unfamiliar with its phonetic system. This difficulty is further compounded by the use of culture-bound expressions specific to ECA, such as شقي (mischievous), لزيز (funny or likeable), تاني (again or another), حاجة (need or thing), and ضهرك (your back), which may not be readily understood outside the dialect's native context.

The comprehensibility of an adaptation is crucial to its functional success, and phonological accessibility plays a central role in achieving this. If the sound patterns deviate too far from what is widely understood among Arabic speakers, the film's intended message may be partially lost. Table 45 below illustrates percentage of the utterances in the ECA adaptation that exhibit consonantal phonological shifts.

Phonological issues	ECA	Percentage
Realising voiced /g/	116	
The consonant sound /ðˤ/ realised as /dˤ/ and /dˤ/ as /z/	32	
The consonant sound /ð/ realised as /z/ or /d/	32	365 / 989
The consonant sounds 'unvoiced th' /θ/ and /sˤ/ realised as /s/	14	
The consonant sounds 'unvoiced th' /θ/ realised as /t/	11	
The consonant sound /q/ realised as /ʔ/	159	
Total	**365**	**36.9%**

Table 45: Phonetic Shift Recurrences in the ECA Adaptation

Table 45 illustrates that the percentage of consonantal phonetic changes in the ECA Adaptation is approximately 37%, and the highest number of sound alteration occur in pronouncing the sounds /q/ and /g/. It also shows that the sound /ð/ is commonly replaced by /z/.

6.3.2 Phonetic Variance in Vocalic Sounds

A meticulous analysis of the phonological realisation in the ECA adaptation reveals marked deviations from MSA, particularly in the treatment of vowels and vocalic phonemes. A shift in diacritical marking often results in altered vowel qualities in ECA words compared to their MSA or CA counterparts. For instance, the MSA word /ʕuðˤma:ʔ/ (عظماء), meaning "great ones", is realized in the ECA adaptation as /ʕiza:m/ (عظام), meaning "bones", reflecting not only a phonetic but also a semantic shift. Similar modifications are evident in the word /ʔfa:qtnj/ (أفاقتني) "woke me up", which becomes /fw:ʔjtnj/ (فوّقتني) in ECA. These patterns reflect a broader tendency in ECA towards phonological simplification, including diphthong monophthongisation—wherein /aw/ and /ay/ become /o:/ and /e:/ respectively (Watson, 2002, p. 34)—and centralisation of short vowels, which often shift from /i/ and /u/ to more centralised [ɪ], [ʊ], or [ə] (Mitchell & El-Hassan, 1994, p. 51). These changes are accompanied by consistent alternations in short vowel quality and length, the table below illustrates some of these alterations.

Lexile	MSA Transliteration & Meaning	ECA Transliteration & Meaning
Great (pl)	عظماء /ʕuðˤma:ʔ/ Great	عظام /ʕiza:m/ Bones; great
Here	هُنا /huna:/ Here	هنا /hina:/ Here
Woke me	أفاقتني /ʔfa:qtnj/ Woke me up	فوّقتني /fw:ʔjtnj/ Woke me up
Hungry	جائع or جوعان Hungry /dʒwʕa:n/ or /dʒa:ʔjʕ/	جعان /giʕa:n/ Hungry
Flies (insect)	ذباب /ðba:b/ Flies	دبّان /dib:a:n/ Flies

Table 46: Shifts in the Diacritical Marks in the ECA Adaptation

Moreover, vowel length—an essential phonemic feature in MSA—is frequently neutralised in ECA, diminishing the functional contrast between short and long vowels (Versteegh, 2014). This neutralisation can obscure meaning and reduce clarity, especially in audiovisual materials where precise phonological cues support narrative comprehension. These inconsistencies pose pedagogical challenges, particularly in audiovisual translation, where linguistic variation impacts both narrative immersion and educational potential.

The alteration of diacritical marks or vowel sounds, coupled with shifts in phonetic articulation, within the examples provided, underscores the marked disparity between colloquial lexical forms and their MSA counterparts. This incongruity poses a challenge for novice listeners, as it introduces ambiguity and complexity to the linguistic landscape. Yet such functional disparity bears significant implications, particularly within educational contexts. The table below lists five issues related to long and short vowel variance as identified in the ECA adaptation.

(Short) Vowel Alteration in ECA	ECA	Percentage
Short vowel produced longer than it is in MSA	12	
Diacritical mark change from *damma* to *kasra*	18	
Diacritical mark change from *fat'ha* to *kasra*	19	71/989
Long vowel rendered into another [/ʔ/ or /w/ turned into /j/ ي]	20	
Diacritical mark change from *damma* to *fat'ha*	2	
Total	**71**	**7%**

Table 47: Summary of the Vocalic Changes in the ECA Adaptation

Table 47 shows that diacritical mark changes in the ECA adaptation account for 7%, while phonetic changes in vocalic and consonantal shifts constitute 37% of the film's utterances. Combined, these issues affect 44% of the ECA utterances, leading to expected confusion and lack of clarity, particularly for young, inexperienced Arab viewers who may struggle to distinguish between colloquial and standardised sounds due to limited linguistic awareness.

From a pedagogical perspective, the use of a standardised phonology, as embodied in MSA, provides a consistent and accessible linguistic model for learners across the Arabic-speaking world. MSA's presence in formal discourse and written media allows it to serve as a unifying linguistic variety. Consequently, its use in audiovisual media can enhance language acquisition by offering learners a coherent phonological framework. In contrast, ECA's informal and regionally bounded variation can introduce barriers to understanding, particularly for C1 and C2 learners unfamiliar with its phonological and lexical particularities. This perspective aligns with Yacoub's (2009) findings, which consider MSA a more functional and widely understood variety.

In conclusion, the phonological deviations observed in ECA adaptations, including variance in vocalic and consonantal sounds, significantly impact clearness and learning potential. These features underscore the importance of aligning audiovisual content with standardised forms like MSA in AVT for a pan-Arab audience. As several studies have shown, animated films can facilitate language development in areas such as grammar and vocabulary

(Mushtaq, 2016; Hofmann, 2018; Silvani, 2020). Thus, promoting MSA in such media may foster greater linguistic competence and reduce confusion among young viewers.

6.4 Syntactical Differences between MSA and ECA

This section addresses the syntactic issues identified in the MSA and ECA adaptations of the selected animated film. These grammatical challenges fall into two principal categories. The first comprises syntactic differences between MSA and ECA, including the use of negation, prepositions, demonstratives, desinential inflection, and the omission of dual forms. The second category concerns morphosyntactic discrepancies, such as the addition of prefixes to indicate future or present tense, the formation of non-standard morphological combinations in ECA, and the use of clitics, whereby words are phonetically or morphologically conjoined.

In the context of AVT and the adaptation of animated films, the selection of either ECA or MSA is a critical decision that influences the accessibility, comprehensibility, and overall reception of the content, particularly among younger viewers. This is especially relevant for children in the C1 group, who are at an early stage of language acquisition and may struggle to reconcile the variety used in audiovisual materials with the standardised variety taught in formal education. Exposure to unfamiliar syntactic or morphosyntactic forms through dubbing can lead to confusion, potentially impeding comprehension and diminishing the educational or entertainment value of the adaptation.

As the analysis demonstrates, deviations in grammatical structure—particularly those involving syntax—may render utterances more complex than necessary, thus complicating the viewing experience for younger audiences. Consequently, it is imperative that translators and adaptors carefully consider the linguistic implications of their choices to ensure alignment with the linguistic competence of the TRs and to support clarity and functional equivalence in the translation.

Classical Arabic morphology is both derivational and inflectional and features declensional endings, which are largely absent from vernacular varieties. Accordingly, several syntactic and morphosyntactic deviations were observed in the examined data. These are categorised into eight recurrent themes: the use of negation, prepositions, demonstratives, desinential inflection, omission of dual and feminine plural forms, interrogative constructions, the formation of non-standard combinations in ECA, and the incorporation of non-standard morphemes. These phenomena were identified in more than 470 instances within the ECA

adaptation. The following sections elaborate on each of these grammatical issues and evaluate their functional implications within both adaptations.

6.4.1 Syntactical Differences between MSA and ECA

A substantial distinction between H and L Arabic varieties relates to their syntax. Arabic exhibits both verbal and nominal sentences. CA, and by extension MSA, typically follows the verb→ subject→ object (VSO) word order (Millar & Trask, 2015, p. 137). In contrast, spoken Arabic dialects, including ECA, commonly adopt a (SVO) word order. Moreover, MSA requires the marking of person, gender, tense, and number through inflectional morphemes, whereas such inflections are frequently absent or simplified in colloquial varieties.

ECA distinguishes itself from CA and MSA through several syntactic particularities. One of the most prominent differences is the approach to negation. ECA frequently utilises distinct morphemes and syntactic configurations that are not found in CA or MSA. Similarly, ECA demonstrates greater flexibility in the use of prepositions and diverges from standard Arabic norms in the placement and function of demonstratives within sentences.

Desinential inflection in ECA is often absent due to the omission of diacritical marks and nunation, or the reduction of morphological variation to a single default form. This simplification also applies to the dual form, which is frequently disregarded in favour of singular or plural constructions. ECA further departs from CA and MSA through its use of non-standard interrogative sentence structures and a tendency to produce unconventional word combinations.

Additionally, the presence of distinctive morphemes within ECA underlines its syntactic divergence, reflecting the dialect's ongoing linguistic evolution within the broader Arabic continuum. These features contribute to the challenges of achieving syntactic consistency in audiovisual translation and underscore the importance of considering syntactic variation in dubbing practices.

6.4.1.1 Demonstratives and Relative Pronouns

Demonstratives represent the indexical or deictic set of expressions that are heavily affected by the context of the situation in which they are utilised. Therefore, they are governed by the pragmatics like other grammatical items, including the intention of the speaker and their occurrence in the context (Meteab & Hazem, 2020, p. 404). They are regarded as grammatical

markers, copulas, definite articles, focus markers, sentence connectives (Diessel, 2008, p. 12). Within the Arabic linguistic tradition, demonstratives are classified under the category of *asmā' al-ishārah* (أسماء الإشارة), or 'names of reference' (Ghubin, 2006, p. 18).

MSA possesses a fixed set of eight demonstrative pronouns namely هذا / هذه / ذاك / تلك / هذان / هاتان / هؤلاء / أولئك each varies according to gender, number, and proximity. Their counterparts in ECA, such as دا / دي / دول, do not follow the same system. These ECA forms are not universally recognised or employed by speakers across the Arab world, thereby creating potential challenges for comprehension and consistency in audiovisual translation. The examination of the ECA adaptation reveals that the English demonstratives this and that were rendered as دا /da/ for masculine singular nouns and دي /di/ for feminine singular nouns. These forms, however, were used without regard to the dimension of proximity that is intrinsic to demonstrative use in MSA and CA.

The demonstratives employed in ECA are specific to the dialect and may be unfamiliar to young or inexperienced Arab viewers from outside Egypt. As such, they represent culture-bound lexical items that may not be readily understood by speakers of other Arabic varieties. Furthermore, the ECA adaptation reduces the demonstrative system to only three primary forms, thereby omitting distinctions of duality and spatial reference that are preserved in the eight demonstrative pronouns used in MSA and CA. This simplification can hinder both comprehension and grammatical accuracy in a pan-Arab context.

6.4.1.2 Negation

Negation is considered a universal linguistic feature. Indeed, it is a fundamental concept that is indispensably integrated in the production of natural language. In this vein, Miestamo (2008, p. 5) asserts that "negation is generally taken to be a universal category. No languages without negation have been found".

ECA uses the split particle /ma/ and the enclitic /ʃ (š)/ or expresses negation via the particle مش /miʃ/ which Brustad (2000, p. 281) refers to as Verbal Negation and Predicate Negation. MSA and other Arabic varieties, including ECA, also use various syntactic structures such as /wala/ = none, not any, and /la ... wala/ = (neither... nor) to categorically negate verb phrases, which are passed down from Classical Arabic (CA) and used in Modern Standard Arabic (MSA).

Before proceeding to examine the negation in an example from the adaptations, it is necessary to indicate that there are various negative particles that are utilised in the Arabic language. These particles have their own conditions and particular uses. The five particles used for negation in Arabic language are لا، ما، لم، ليس، لن. Each particle indicates tense and mood. Negation reoccurred in 114 instances in ST. The opening sentence of the film contains two types of negation as shown in the example below:

Example 28

This example shows how the ST's standard types of negation using 'not' and the adverb 'never' are rendered in the two Arabic varieties at hand.

Context: Scar catches a mouse which scampers into his den. Scar pities the mouse and himself. His whole consideration of life falls in its unfairness. He pays tribute, wildly opens his jaws to devour the mouse.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
6) 0:04:50 - 0:05:00	Life's not fair, is it? You see I -- well, I... shall never be King. {exhale lightly} And you... shall never see the light of another day. /// Adieu...	دنيا ليس لها أمان / لن.. أنا.. لن أصبح ملك الغابة / وإنت / لن ترى النهار مجددا / وداعاً Life has no fairness / I... will never become the king of the jungle / and you will never see the morning light ever again. Goodbye.	دنيا ملهاش أمان / أهـ أنا لا حبقى بيوم ملك الغابة / ولا إنت حيطلع عليك يوم تاني / ممم وداعا Life has no fairness / (for) I will never one day become king of the jungle / nor will another day come upon you / Goodbye

Table 48: Example 28 - Differences in Verb Negation

The example shows that both ECA and MSA dubbings used different negation structures. The ECA translator opted for the [ma -š] negation and the verb phrase negator [لا… ولا] which stands for "neither… nor" in English. MSA on the other hand employed the standard ليس /layysa/ and لن /lan/ to perform the negation function. It is worth to mentioning that /lan/ لن is considered as a tensed negative in standard Arabic (Benmamoun et al., 2013, p. 95) used to indicate a future tense. As the MSA dub demonstrates, the negative particle in MSA does not have to merge with the future marker as it does in ECA for it denotes the tense. Regarding functionality, MSA dubbing is more functional than ECA dubbing because the negation particles are well defined and known to all Arabs. The negation (la) carries the imperfective morphology on the verb (Loutfi, 2017, p. 44), but in ECA, it is followed by the prefix حـ /ħa/ which functions as a future auxiliary to indicate the future tense. Thus, this structure is not

functional because it literally indicates negation then affirms the future action. This confusing structure can be avoided by using the set of Standard Arabic particles which indicate time referents.

Within the context of AVT, particularly in dubbing animated films, the selection of a linguistic variety that employs a standardised negation system is of considerable pedagogical significance, especially given that the TRs are predominantly children. Employing MSA's structured negation system offers clear advantages in this domain. While colloquial forms may reflect everyday speech and thus appear more relatable, the grammatical consistency of MSA contributes to clearer linguistic input, supporting early language acquisition.

MSA provides a stable and coherent framework for expressing negation, which facilitates children's comprehension and helps instil fundamental grammatical principles. When children are exposed to MSA through dubbed audiovisual content, they are more likely to internalise standard linguistic forms, reinforcing their formal education and supporting the development of academic Arabic literacy. Conversely, reliance on colloquial negation patterns may introduce inconsistencies and obscure grammatical rules, thereby posing challenges for comprehension. For this reason, dubbing animated films in MSA not only maintains linguistic integrity but also contributes meaningfully to the educational growth of young audiences by delivering accessible and pedagogically sound content.

6.4.1.3 Interrogative Particles

ECA employs a range of interrogative particles that are either regionally specific or have evolved from CA. These colloquial forms typically function as informal question markers and are a defining feature of spoken Egyptian Arabic. In contrast, such particles are largely absent from both CA and MSA, marking a clear syntactic and pragmatic divergence. Their usage reflects not only the oral nature of ECA but also the flexibility of the dialect in accommodating conversational dynamics and sociolinguistic nuance. Examples of these interrogative particles include:

ECA	CA / MSA	Gloss
فين	اين	Where
إزاي	كيف	How
مين	من	Who
ليه	لم / لماذا	Why

إيه / أي	أي	What / which
مش كدا	أليس كذلك	(Tag question)
مش لسة	ألم (فعل مضارع) للتو	haven't (subject) just
مِنين	من أين	From where
اشمعنى	لم هذا (دونا عن غيره)	Why this and not another[26]
ايمتى	متى	When
مال	ما بال	What's the matter
كام	بكم / كم	How (much/many)
في	هل	Is there

Table 49: List of ECA and MSA Interrogative Particles

These examples illustrate not only lexical divergence but also the phonological simplification and regionally preferred pronunciation patterns that characterise ECA. The informal tone and ease of articulation in these forms contribute to their popularity and frequency in everyday discourse, particularly in audiovisual dialogues and media targeted at Egyptian audiences.

The translator in the ECA adaptation has used these culture-bound interrogative sentence particles and structures in 114 instances. According to Al Abwaini and Hussein (2013) culture bound expressions are peculiar to certain cultures and embedded in various types of texts, political, social, geographical, and religious. This is a clear indication that the ECA used interrogative particles and structures that are not common to all Arabs, while on the other hand, MSA applies ones that are commonly used in H variety contexts.

The selection of an appropriate variety with functionally effective interrogative particles is paramount in ensuring communicative clarity and pedagogical value in audiovisual content. Opting for interrogative structures aligned with those found in MSA offers distinct advantages, particularly for younger viewers. MSA's interrogative particles provide a structured, rule-governed framework for question formation, which enhances both comprehension and language acquisition. Exposure to such forms through dubbed animated films enables children to internalise standard grammatical structures, thereby fostering critical thinking, syntactic awareness, and overall linguistic competence. By contrast, the use of colloquial interrogative particles, especially those with foreign borrowings or regionally marked features, may introduce unnecessary complexity and confusion, particularly for novice

---

[26] El-Said Badawi, Martin Hinds - *A Dictionary of Egyptian Arabic*-Librairie du Liban (2009) – P. 42

or non-native listeners. Therefore, prioritising MSA interrogative forms in dubbing practices ensures that young audiences receive linguistically accessible and educationally beneficial content, while simultaneously reinforcing exposure to a unifying, cross-regional standard variety.

6.4.1.4 Non-Standard Use of Prepositions

The preposition is a part of speech used to indicate relationships of time, place, direction, and other abstract connections between elements in a sentence. As defined by Quirk et al. (1985), a preposition is a member of a closed set of items which typically precedes a noun phrase and expresses a relation between that noun phrase and another element in the sentence. When combined with a complement, it forms a 'prepositional phrase', which typically consists of the preposition followed by a 'prepositional complement'. This complement may take the form of a noun phrase, a WH-clause, an adverb phrase, or a subordinate clause.

This grammatical feature was observed twenty-five times in the film under analysis. Example 29 below illustrates one such instance of prepositional usage that diverges from the standard form.

Example 29

The use of a non-standard prepositions in the ECA adaptation is demonstrated in the following segment.

Context: Scar catches a mouse in his den. He looks in pity at the prey, wildly opens his jaws, tongue out. Scar pities the mouse and himself. His whole consideration of life falls in its unfairness.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
6) 0:05:15 - 0:05:19	I'm here to announce that King Mufasa is on his way.	جئتُ لأبلغك أن الملك مُفاسى قادم هنا BT: I came to tell you that King Mufasa is coming here	أنا جاي أبلغك إن الحاكم مُفاسى عالطريق BT: I am coming to tell you that the ruler Mufasa is on the way /

Table 50: Example 29 - The Use of a Non-Standard Preposition

The ECA translation of the prepositional phrase in the ST "on his way" is عالطريق, which equals to the meaning of 'on the road'. In ECA, the preposition "on" is translated into ع and then merged with the prepositional complement. This prepositional phrase does not exist in Arabic glossaries. The preposition على /ʕala/ which means 'on' is shortened into one letter only ع similar to (and) becoming (n) in (Rock n' roll). In this structure, it denotes a different

meaning to the intended which is (to follow the path of). A different preposition gives the intended meaning of the original by: أنا في الطريق = 'I am in (on) my way' to indicate the action of commuting. However, in MSA, the whole prepositional phrase is translated into قادم هنا, which is equal to the meaning of 'he is coming'.

Further examples from the corpus reveal colloquial deviations from the standard prepositional system of MSA. One such pattern involves the substitution of the MSA preposition إلى /ʔila/ (to) with على /ʕala/ (on) in ECA. For instance, in segment 137, the phrase ورايا عالبيت "behind me to the house" replaces إلى البيت, and in segment 325, the expression فلسعوا عالهند "they ran off to India" substitutes the more formal إلى الهند. Additionally, ECA frequently employs the shortened, prefixed form عـ as a multifunctional substitute for both على (on) and عن (about), contributing to further divergence from MSA syntactic norms. The MSA form of على was still used on 29 occasions in the ECA version. This and other propositions are used as clitics in that they are phonologically attached to a following word but have a distinctive syntactic function. The issue here is that having two forms of the same preposition in the same variety used in sometimes peculiar combinations is confusing for inexperienced viewers. Moreover, ECA uses its own prepositional phrases that are not part of the CA/ MSA lexicon such as in segment 243 دي حادثة مكنش قصدي فيها (It is an accident I didn't intend in it).

This phenomenon underscores the structural economy and phonological reduction characteristic of colloquial usage, particularly in rapid or informal speech. As Husni and Zaher (2020) explain, Arabic prepositions can be categorised into five distinct groups: the first four are classified according to the number of letters in each preposition, while the fifth category comprises a list of 27 locative adverbs. The one-letter prepositions (بـ /bi/, لـ /li/, كـ /ka/, and تـ /ta/) are among the most functionally flexible lexis. Their meanings and usage examples are presented in the table below.

MSA Preposition	Gloss	Example & back Translation
بـ	by	بالبريد - By post
لـ	For / to	للبيت باب - (for) the house a door
كـ	As / like	أنت كالأخ - You're like a brother
ت & ب القسم	To swear by / to	تالله لأقعدن هنا - I swear to God I will sit here

Table 51: List of One Letter Arabic Prepositions

As the table illustrates, the ECA preposition ع does not exist in the CA/MSA lexicon despite the latter entertaining a range for one-letter prepositions. In respect of the functionality, the translation provided by MSA, translator is more functional than that of the ECA translator

because the translation provided by MSA is comprehensible for all Arab language varieties, whereas the translation provided by ECA is peculiar to the Egyptian dialect; thus, it requires the recipient to be familiar with such culture.

6.4.1.5 Loss of the Desinential Inflection in ECA

Arabic is an inflectional language in which verbal conjugation for aspect and mood is realised through the attachment of agreement markers to the verb stem. These markers signal agreement with the subject in terms of person, gender, and number (Gadalla, 2000, p. 77). In ECA, however, the inflectional system exhibits notable simplification, as both the perfective and imperfective markers for the dual and feminine forms are typically omitted. This reduction reflects a broader trend of morphological economy characteristic of colloquial varieties.

Beyond verbal morphology, Arabic nouns also display complex inflectional behaviours, particularly in annexation (الإضافة iḍāfa) constructions and when suffixed with personal pronouns. These structures often alter the nominal form to accommodate case, possession, or syntactic function. A prominent example is the noun /ab/ (father), which belongs to a distinctive set of six nouns that deviate from regular case inflection. As Ryding (2005, p. 92) explains, these nouns "inflect for case by using a long vowel instead of a short vowel when they are the first term of an annexation structure or when they have a personal pronoun suffix." Such morphological irregularities illustrate the nuanced and highly structured nature of Arabic, and they pose specific challenges in both language acquisition and audiovisual translation

Example 30

This example demonstrates the inflection of case in MSA and how it is ignored in the ECA adaptation.

Context: Nala and Simba wish to get rid of their companion. They use a mock name referring to him.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
69) 0:14:15 - 0:14:17	Nala: Right. So how are we gonna ditch the dodo?	نالا: حسناً / وكيف سنتخلص من أبي منقار؟؟ Ok. And how are we gonna ditch the father of the beak? (genitive case)	نالا: ونخلص من أبو مُنقار دا إزاي؟ Ok. And how are we gonna ditch the father of the beak? (nominative case)

Table 52: Example 30 - Inflection of Case in MSA

Arabic dialects in general drop the case and mood features almost completely. In ECA, the grammatical inflection is mostly one. In Classical and Standard Arabic, there are three cases (nominative, accusative, genitive) for the verb and four for nouns. Furthermore, the ECA version eliminates the gender distinction between second- and third-person plural subjects.

Example 31

In this example, Zazu begins his briefing using MSA, but then uses simplified inflection.

Context: Zazu gives Mufasa a morning briefing about the kingdom. He informs him about several animal groups.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
6) 0:10:20 – 0:10:25	Zazu: Well! The buzz from the bees is that the leopards are in a bit of a spot … Mufasa: "Oh, really?" Zazu: "And the baboons are going ape over this. Of course, the giraffes are acting like they're above it all…."	زازو: جائنا من زن النحل أن النمور محتشدون The tigers are gathered (nominative case) مفاسى: حقا! زازو: بينما القرود متحفزون // توجد بعض المشاكل التي تحتاج إلى حل... While the monkeys are prepared (nominative case)	زازو: جائنا من زن النحل / أن النمور محتشدين The tigers are gathered (accusative case) مفاسى: فعلا زازو: بينما القرود متحفزين // وهناك مشاكل / وأنا أحاول أن أحل هذه المشاكل While the monkeys are prepared (accusative case)

Table 53: Example 31 - Simplified Desinential Inflection in ECA

In example 31, Zazu reports a briefing for his king. He mainly delivers the report in MSA. Yet because of the influence of ECA, the grammatical inflection was all done in the accusative case. The remarkable note is in his greeting earlier, Zazu spoke in CA/MSA. This inconsistency is confusing for inexperienced TRs. This can be very destructive in terms of language learning as well. Therefore, MSA translation is more functional than ECA translation as it respects all three inflection markers.

Arabic, as an inflectional language, uses a rich system of morphological markers to indicate aspect, mood, and agreement with the subject's person, gender, and number. While Arabic dialects typically omit case and mood features, ECA specifically displays minimal grammatical inflection. Notably, ECA neutralises gender distinctions in second- and third-person plural subjects, replacing feminine endings with masculine ones (Gadallah, 2005, p. 91).

An example of this is the sentence about the lionesses refusing to hunt: رافضين يطلعوا للصيد (they (m.pl.) refuse (m.pl.) to go hunt); here, the referent is for feminine plural. The ECA marker is for masculine plural. This segment was rendered in the MSA adaptation as إنهن مضربات (they (f.pl) are protesting (f.pl)) maintaining the feminine plural forms.

Despite the absence of inflection, diacritical marks, and perfective and imperfective markers in ECA, comprehension remains unimpeded. However, the adoption of MSA's adherence to full inflection markers carries an educational value. MSA translations ensure linguistic consistency and efficacy in language learning, respecting inflection markers and facilitating comprehensive understanding.

6.4.1.6 Ignoring Dual and Feminine Plural

The sixth and last grammatical issue occurred 31 times in the ECA film and is derived from the fact that Arabic L varieties disregard the dual form. Throughout the ECA adaptation, only singular or plural forms manifest in the translation in contrast to the MSA adaptation that also has duality.

In CA/MSA, the dual and plural verbal markers are used when the verb follows the subject or when the subject is absent. In ECA, on the other hand, the plural marker is used for all dual and plural subjects (Gadalla, 2000, p. 29). To compensate for the disappearance of the masculine-feminine distinction in ECA regarding duality, the adjective number *itn-ēn* "two" in Egyptian Arabic does not indicate gender, it could be two masculine objects or persons; it could also mean two feminine objects or persons (Al-Sharkawi, 2013, p. 5). The table below illustrates two incidents of dual and feminine markers negligence in the ECA version.

Example 32

Table 54 presents two distinct examples illustrating how the MSA adaptation effectively preserves dual forms, their corresponding conjugational patterns, and accurate phonological realisation. Additionally, the adaptation maintains the correct use of feminine plural markers, thereby demonstrating a higher degree of grammatical precision compared to its ECA counterpart.
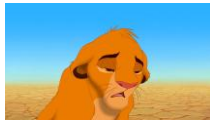
Context for 298: Simba meets Timon and Pumbaa. The two are worried about his condition and the reason behind his running away.			
Context for 387: The hyenas complain to Scar about the lack of food due to the lionesses' protest.			
Segment No. & Time Reference	**Source Text**	**MSA & Back Translation**	**ECA & Back Translation**
298) 0:44:30 - 0:45:33	Pumbaa: Anything we can do? Simba: Not unless you can change the past.	بومبا: أيمكننا مساعدتك؟ - Can we help (you)? سيمبا: لا / إلا إذا غيرتما الماضي - No / unless you (dual) changed the past.	بومبا: في خدمة نقدمها؟ - Is there a service we (can) offer? سيمبا: لأ / إلا إذا غيرتم الماضي - No / unless you (plural) changed the past.
387-388) 0:49:34 - 0:49:44	Scar: It's the lionesses' job to do the hunting Banzai: Yeah, but they won't go hunt.	وما شأني أنا بهذا؟ / الصيد عمل إناث الأسود إنهن مضربات How is that MY problem! Hunting is the job of the lionesses. Yeah, but they (feminine plural) are on a strike.	وأنا مالي! الصيد شغلة حريم الأسود رافضين يطلعو للصيد How is this related to me! Hunting is the job of the lionesses. Yeah, but they (masculine plural) refuse to go hunting.

Table 54: Example 32 - Dual and Feminine Plural Markers in MSA

As indicated in example 32 above, the pronoun 'you' in ST refers to 'two people.' It has been translated into غيرتم in ECA, which reveals that the ECA translator ignored the dual in the sentence by using plural pronoun rather than dual pronoun into غيرتم. On the other hand, the MSA translator used the dual pronoun غيرتما (you two have changed 'something'). Regarding functionality, the MSA translation is more functional than the ECA one because in MSA, there is a correlation between a pronoun and explicit noun. In this regard, Igaab and Tarrad (2019) indicate that a pronoun and the explicit noun should have the same number whether singular, plural, or dual.

6.4.2 Issues Related to the Morphosyntactic Specifications of ECA

Producing unconventional morphological combinations, when compared to those of the H variety, is a common feature across all L varieties of Arabic, including ECA. A key component of language proficiency lies in the knowledge of both syntax and morphology, which are interrelated linguistic domains. While morphology examines morphemes and their role in word formation, syntax concerns the rules by which words combine to form grammatically correct sentences (Shamsan & Attayib, 2016, p. 282). According to Gadalla

(2000, p. 14), differences in morpho-syntactic and morphological features contribute to the phonological divergence between MSA and ECA. Each variety possesses a distinct set of affixes, often realised as clitics, i.e., bound forms that may also appear in prefixed, suffixed, or broken forms. Aboul-Fetouh (1968, p. 24) classifies clitics into five particle types: prepositions, negative markers, interrogatives, tense markers, and conjunctions; in some cases, they may also function as pronominal suffixes.

Before examining the specific sub-categories of this phenomenon, it is essential to clarify that morphosyntax, as Nikolaeva (2018, p. 3) explains, refers to the intersection of morphology and syntax. In this context, morphosyntactic differences denote the combined morphological and syntactic distinctions between ECA and MSA. These are here categorised under the broader label of *morphosyntactic specifications*, which were observed 81 times throughout the film. These occurrences fall into three main sub-categories: the use of the future tense marker هـ/حـ (/ha/), appearing 26 times; the addition of the present tense prefix بـ /ba/, found 17 times; and the use of clitics or irregular word combinations specific to ECA, which occurred 38 times. The following discussion explores each of these sub-categories in further detail.

6.4.2.1 Addition for Future and Present Tenses

In Egyptian Arabic, future time reference is expressed by the proclitic /ha/, which is derived from the motion participial predicate *raayih* (going) (Benmamoun, 2000, p. 33). It is produced as /ħa/ in some phonological combinations. This morpho-syntactical particle occurred in the ECA adaptation on 27 occasions. Many Arabic vernaculars including ECA add the proclitics "/ħa/ حـ" or "/ha/ هـ" which denote the future tense, whereas MSA uses /sa/ سـ or the separate future particle /sawfa/ سوف. Other Arabic varieties use different particles like /ba/ بـ. This wide range of particles is confusing for young language users.

Begging verbs with the particle /b/ occurred 17 times in the ECA dub. The analysis shows that ECA adds the prefix "/ba/ بـ" to denote the present tense, which indicates an action that is still unfinished at the time in which the reference is being made (AlAsbahy & Aleemuddin, 2016, p. 175). As mentioned in the previous section, /ba/ is used in other Arabic vernaculars to indicate the future tense.

This is problematic because it leaves the inexperienced recipients with ambiguous time referents. Therefore, the safest approach is to use the standard variety that does not pose such issues for the majority of the language users.

6.4.2.2 Using Clitics

One of the major distinctions between MSA and ECA, as noted by Gadalla (2000, p. 33), is that MSA differentiates between 'pausal' and 'non-pausal' forms of words, whereas ECA does not. Pausal forms refer to words uttered in isolation or at the end of an utterance, while non-pausal forms are those used within connected speech. In MSA, final short vowels, particularly those marking case, are dropped in pausal forms but retained in non-pausal contexts. This is particularly evident in nouns, where these short vowels serve as case endings in the singular, sound feminine plural, broken plural, and form part of the dual and sound masculine plural inflections.

Another key morphosyntactic feature found in ECA, but absent in MSA, is the extensive use of clitics. Alotaiby et al. (2010, p. 595) define a clitic as "a linguistic unit that is pronounced and written like an affix, but it is grammatically independent." Clitics are morphemes that are phonologically dependent on adjacent words, although they retain a degree of grammatical autonomy.

In the corpus analysed, clitic constructions occurred 38 times, highlighting their prominent role in the ECA adaptation. ECA often combines two or more morphemes into a single phonological unit, resulting in forms such as: دنا /dana/ ("I"), قوليهاله /qulihālu/ ("say it to him"), يبني /yabni/ ("my son"), and مقلتلهمش /maʔultilhumʃ/ ("you didn't tell them").

Unlike MSA, which draws its vocabulary from a widely understood Arabic glossary, ECA clitic constructions are complex, compact combinations of multiple morphemes. These structures are not only specific to Egyptian Arabic but are also less familiar to speakers of other L varieties, potentially impeding comprehension. The prevalence of clitics in ECA is partly phonological in nature, arising from the omission of diacritical marks to facilitate faster, more fluid speech. As Ghazala (1995) notes, phonological issues often emerge from interactions between lexis, sound, style, and grammar, with such combinations impacting the overall clarity and accessibility of the utterance. For inexperienced audiences, particularly children, these compounded phonological and morphosyntactic features may lead to ambiguity or misunderstanding. Such challenges can be mitigated by adhering to the standardised variety, thereby ensuring broader comprehensibility and pedagogical value.

6.4.2.3 Translating Informal Contractions

One of the limitations of MSA compared to L varieties lies in its inability to fully capture the nuances of informal language, particularly contractions and colloquialisms. In the ST, contractions such as ['em, thoughta', 'im, etc.] appear 19 times, primarily in the speech of low-class characters such as the hyenas, as well as the comic duo Timon and Pumbaa. These linguistic markers serve to reflect the characters' social status and intellect. However, due to the intrinsic characteristics of vernacular speech, these contractions were neutralised in the ECA adaptation and rendered into formal language in the MSA version.

This observation highlights the challenges of conveying sociolect through MSA, as it lacks the flexibility and informal structures inherent in vernaculars. A potential solution to this issue is the incorporation of regional vernaculars in specific parts of the film, allowing for a more accurate representation of character speech patterns. Alternatively, sociolect can be simulated within MSA by deliberately employing syntactically irregular or fragmented structures. Given that MSA is typically well-structured and grammatically consistent, any deliberate deviation from standard syntactic rules could be interpreted as a sociolect, thereby preserving the intended characterisation and social distinctions present in the original text.

6.4.3 Summary of (Morpho)Syntactic Discrepancies

From a syntactic perspective, the MSA adaptation, free from region-specific and colloquial syntactic modifications, is more comprehensible and accessible to a wider TL audience compared to the ECA version. The structured and standardised nature of MSA enhances its clarity, thereby improving its functionality in accurately conveying meaning. Consequently, based on the analysed data, this section concludes that MSA exhibits greater functionality than ECA in this respect.

Table 55 below presents the frequency and percentage of the syntactic and morphosyntactic features observed in the ECA version, highlighting its distinct linguistic characteristics and their implications for translation effectiveness.

Syntactical & Morphosyntactic Specifications of ECA	ECA	Percentage
Demonstratives and relative pronouns	156	
Negation	114	488/989
Desinential inflection issues	20	
Preposition-related issues	25	

Interrogative sentencing	70	
Ignoring dual and feminine plural	22	
Using odd morphemes to indicate the present and future tenses	43	
Using clitics (word combinations)	38	
Total	**488**	**49.3%**

Table 55: Summary of the Syntactical & Morphosyntactic Specifications of ECA

Table 55 shows that nearly half (49.3%) of the utterances in the ECA adaptation exhibit syntactic or morphosyntactic deviations when compared to MSA's standardised structures. These deviations further illustrate how ECA make it less of a functional variety for a larger audience. While these features are natural to spoken ECA, their prevalence in dubbing introduces linguistic forms that lack widespread pedagogical utility, particularly for viewers unfamiliar with Egyptian Arabic.

Moreover, the comparative observation of the linguistic features of MSA and ECA resonates with the identification of structural differences between the two adaptations. The discussion in 3.5.1 indicates how exposure to specific linguistic forms in audiovisual media may influence language use and proficiency among viewers. One main factor that is in favour of MSA its educational ability. Using proper MSA can improve Arab children's linguistic abilities and lexical knowledge. Thus, films of this magnitude must be confined with the linguistic conventions of the TL.

6.5 Conclusion

Chapter 6 explores the second part of the study's findings, focusing on the multimodal analysis of the Arabic-dubbed versions of *The Lion King*, with a comparative lens on the ECA and MSA adaptations. The primary aim is to investigate their respective levels of effectiveness, clarity, and fidelity to the source material, thereby evaluating their overall functionality. A functional Arabic variety used for dubbing animated films is ought to be comprehensible and does not cause ambiguity for the TRs. This chapter addresses translation challenges from an intra-lingual perspective and within a theoretical framework, identifying three core thematic domains: lexical, phonological, and syntactic.

The detailed analysis reveals that the ECA adaptation is less functional than its MSA counterpart. This reduced functionality is attributed to ECA's reliance on culturally bound references (CBRs), such as idiomatic expressions and proverbs, which require prior cultural knowledge from the viewer to ensure comprehension. The data and illustrative examples suggest that MSA dubbing is more effective due to its linguistic clarity and adherence to a

consistent set of grammatical and phonological rules. In contrast, ECA's dependence on colloquial language, characterised by regional, generational, and socio-cultural variation, renders it more fluid and less stable over time. Phonologically, this instability is mirrored in inconsistent vowel realisations and consonantal shifts.

Furthermore, the use of ECA in AV content may adversely affect the language proficiency of young viewers and learners of Arabic. It may distance them from MSA, weakening their grasp of formal grammar and vocabulary. As such, MSA proves to be the more functional variety, particularly within educational contexts. Its standardised syntax and phonology foster linguistic coherence and facilitate comprehension, thereby contributing to equitable educational opportunities. MSA provides a reliable linguistic framework that supports language acquisition and proficiency development. This view aligns with Yacoub's (2009) findings, which characterise MSA as a widely understood and therefore more effective variety across the Arab world.

The data also indicate that phonetic variations, such as changes in diacritical markings, short vowel shifts, and consonantal alternations, account for 44% of utterances in the ECA version. Such alterations introduce ambiguity, particularly for younger or linguistically inexperienced viewers, who may struggle to differentiate between colloquial and standard forms due to limited language awareness. This finding aligns with those of Mushtaq (2016), Hofmann (2018), and Silvani (2020), whose studies collectively demonstrate that children benefit more from exposure to AV materials presented in the standard variety. These benefits include improved acquisition of grammar, vocabulary, and writing skills. Standardised AV content reduces confusion arising from colloquial expressions and phonological variability, thereby enhancing overall language development.

The chapter concludes by highlighting the functional superiority of MSA in the context of audiovisual translation. Drawing on Christiane Nord's (2005) functionalist translation theory, it underscores the importance of adapting translation strategies to suit the communicative purpose, target audience, and medium. The theory supports the use of MSA as it enhances message delivery while maintaining fidelity to the source material. Findings by Betti and Igaab (2022) reinforce this argument, showing that MSA fosters linguistic competence and lexical development in children. In contrast, the phonological inconsistencies and informal nature of ECA may impede grammatical proficiency. Moreover, MSA's potential as a language learning tool is significant, especially as AV content appeals to learners emotionally, making the acquisition process more engaging and effective (Fuadah et al., 2020).

In sum, the findings advocate for the use of MSA in audiovisual translation, particularly in materials intended for educational or formative purposes. MSA not only ensures clarity and consistency but also supports the broader goals of linguistic development and cultural cohesion across the Arabic-speaking world.

Chapter 7: Findings, Contributions, Limitations, and Recommendations

7.0 Introduction

This in-depth investigation into the dubbing of animated films into Egyptian Colloquial Arabic (ECA) and Modern Standard Arabic (MSA) was conducted through a case study of *The Lion King* (1994) and its two Arabic dubbed adaptations. The study explored the functionality and challenges of audiovisual translation (AVT) in a culturally diverse context, considering translation theories, communicative function, and the impact of linguistic and cultural heterogeneity. This chapter summarises the key findings in light of the theoretical framework and non-textual factors influencing the functionality of both adaptations. It further outlines the contributions of the research to applied linguistics, identifies its limitations, and offers recommendations for future studies in the field.

A central aim of this research was to empirically determine which Arabic variety, MSA or ECA, is more suitable for functional dubbing, particularly in the context of animated films intended for young audiences. The study examined the functional strengths and limitations of both varieties through detailed analysis of AV content. Nord's functionalist model was employed, which underscores the significance of communicative purpose, audience expectations, and situational context. This aligns with core principles of functionalist AVT, where effective message transmission is prioritised within the constraints of multimodal media.

Comparative analysis of selected extracts from the source text and both dubbed versions revealed that the ECA adaptation frequently overuses culturally bound expressions that may hinder comprehension, especially among non-Egyptian children in the C1 (pre-school) and C2 (early adolescent) groups. The two adaptations differed markedly in structure, with the ECA version exhibiting distinct syntactic and morphological combinations when compared to the more standardised MSA (see Chapters 3 and 6). Given the pedagogical importance of animated films in early language development (Döring, 2002; Lodhi et al., 2018), the use of non-standard linguistic forms and unfamiliar semantics in the ECA version may negatively affect the viewer's learning experience (Mahmoud, 2007). In contrast, the use of a standardised variety such as MSA is shown to enhance the acquisition of H variety language, which has proven benefits when introduced prior to formal schooling (Mazouzi, 2017; Ahmad, 2021; Abu-Rabia & Khalaily, 2023).

This thesis has been structured to progressively build a case for evaluating functional adequacy in Arabic dubbing. Chapter 1 established the importance of adopting functionally

appropriate translation strategies and highlighted the translator's role as a mediator navigating ideological, linguistic, and cultural challenges. Chapter 2 explored a range of AVT methods, including subtitling, dubbing, voice acting, and user-generated content. It also addressed the unique constraints of multimodal texts, with particular focus on the interaction of semiotic, acoustic, and visual elements. The chapter also examined the influence of institutional patronage and ideological frameworks in shaping dubbing and subtitling practices in the Arab world, especially in children's media.

Chapter 3 differentiated between MSA and colloquial Arabic, with a particular focus on ECA. It identified key functional, phonological, syntactic, and morphological distinctions, along with their implications for lexical variation. The chapter also discussed socio-cultural and ideological factors influencing the choice of variety for dubbing children's media. Considerations such as audience appeal, entertainment value, modernity, and social perceptions were explored to contextualise language selection in practice.

Chapter 4 provided the theoretical and methodological foundation of the study. It introduced the Descriptive Translation Studies paradigm and emphasised the use of descriptive methods for linguistic analysis. Nord's Translation-Oriented Text Analysis (TOSTA) model was applied to investigate how language functions are realised within the dubbing process. The chapter also underscored the importance of extratextual elements, including cultural references, socio-political context, and audience expectations. The methodology combined qualitative content analysis with systematic data collection and close examination of the audiovisual materials.

Chapters 5 and 6 analysed the translation and adaptation strategies employed in the MSA and ECA versions of Disney's animated film. The analysis covered a range of linguistic and multimodal challenges, including acoustic-visual synchrony, translation of humour, metaphorical and idiomatic language, and grammatical inconsistencies. Over thirty examples were discussed to illustrate the extent of divergence between the adaptations and the source text. These examples provided concrete evidence of the different approaches taken in the dubbing process and their implications for functional equivalence.

7.1 Summary of Research Findings

In response to the research question, "Which linguistic variety, MSA or ECA, is more functional in translating animated films? Why?", this study identified five principal findings. These findings consider the various audiovisual (AV) modes, the sociolinguistic and cultural

factors influencing variety selection, the recurrence of particular translation strategies, and the syntactic, lexical, and phonological characteristics of the low (L) and high (H) varieties.

7.1.1 Functionality in Motivating Various AV Modes

The first finding indicates that the ECA adaptation demonstrates greater loyalty to the source text (ST) in terms of audiovisual-textual alignment when compared with the MSA version. Both adaptations, however, exhibit instances of overlooking significant semiotic elements, thereby missing opportunities to convey nuanced meanings and maintain visual-verbal coherence (see Section 5.2). Semiotics, which involves diverse sign systems and meaning-making processes, is essential in AVT (De Linde & Kay, 1999; Prior, 2014). The interplay between linguistic and visual cues is vital in conveying meaning, particularly in animated films, where verbal and non-verbal elements work in tandem.

Chapter 5 presents the results of the analysis of various translation and adaptation strategies employed in dubbing Disney animated films into both MSA and ECA. These findings offer valuable insights into the complexities of adapting animated content for Arabic-speaking audiences. One major challenge identified is the issue of acoustic and visual mismatches, where spoken dialogue fails to align with on-screen action, thereby disrupting viewer immersion and potentially confusing the target-language audience.

Such mismatches highlight the importance of synchronisation in dubbing and underscore the difficulty translators face in achieving coherence between linguistic and visual elements. The discussion in Section 5.2, supported by illustrative examples, demonstrates that greater attention is required to preserve key semiotic cues and significant lexical items, regardless of the linguistic variety used. Both adaptations, MSA and ECA, exhibited five instances in which important words or visual elements were omitted (see Table 17). These omissions often resulted in a loss of meaning and rhetorical effect, including irony, and ultimately diminished the communicative impact of the scenes.

This finding illustrates the need for meticulous linguistic and cultural consideration in audiovisual translation, particularly when dealing with multimodal texts where subtle cues are essential to narrative coherence. Translators and adapters must remain attuned to the sociocultural contexts of both source and target languages in order to faithfully convey the communicative intent of the original. The consequences of overlooking such elements go beyond grammatical accuracy and can significantly influence how content is received and interpreted across different cultural settings.

Therefore, this underscores the necessity for translators and dubbing scriptwriters to engage in rigorous semantic and semiotic analysis to preserve the integrity, coherence, and communicative efficacy of the adapted work.

Furthermore, the analysis examined the treatment of nonverbal signs and gestures in animated films and their integration into the translation. Scenes such as the "Stampede" and the musical number "Be Prepared" illustrate how the translators engaged with nonverbal communication, preserving irony and paralinguistic elements in both adaptations. However, the MSA version did not effectively recreate the dramatic impact of the "Be Prepared" scene. Specific effects, such as the echo and the tonal emphasis on spoken promises, were not adequately reproduced. In contrast, the ECA adaptation successfully conveyed these nonverbal cues, demonstrating greater efficiency in representing movement, sound arrangement, and musical coherence.

The MSA adaptation also employed a deletion strategy in two instances, likely driven by ideological constraints imposed by the commissioning broadcaster, Al Jazeera Children's Channel. These deletions reflect an instance of ideological manipulation in audiovisual translation and raise questions about the impact of such practices on the functional quality of the target text (TT). The differences in content length between the two adaptations—including variations extending to the end credits—illustrate how semiotic and visual elements may be omitted or altered, thereby compromising the integrity of the translation.

This strategy of omission was unique to the MSA version and appears to have been sanctioned by the dubbing agency due to ideological motives. It suggests that the intended audience for the MSA adaptation was assumed to be more culturally conservative than audiences targeted by vernacular versions. Supporting this interpretation is the example of Spacetoon, a widely known Arabic cartoon channel that adheres to strict censorship policies and exclusively produces dubbed material in MSA, as discussed in Sections 2.4.1 and 3.5.1. As evidenced in the examples analysed in Section 5.2, the issue of total deletion appears only in the MSA version, reinforcing the argument that such practices are permitted by the commissioning agency for ideological reasons.

7.1.2 Comprehensibility and Relevance of the Adaptation

The second key finding concerns the comprehensibility and audience relevance of the two adaptations, with particular focus on C1 viewers who lack sufficient exposure to unfamiliar varieties and require support to understand them, and C2 viewers who possess greater

awareness of linguistic variation. The ECA adaptation was perceived as livelier and more relatable than the MSA version, largely due to its use of colloquial vocabulary and idiomatic expressions that enhance emotional and cultural resonance. This observation is supported by Yahiaoui, Hijazi, and Fattah (2020), who argue for the functional adaptability of colloquial language in informal settings.

However, the findings indicate that ECA may be less comprehensible to a wider Arabic-speaking audience due to its reliance on regional expressions, idioms, and polysemous terms. This raises concerns about the intended audience for the ECA version: whether it was designed for general Arab viewers or tailored to a specific market. In this context, translators' linguistic and cultural competence become essential to mitigate potential barriers and deliver a translation that is both accurate and functional. Equally, MSA adaptations should avoid excessive sanitisation and strive for creative solutions that preserve accessibility while retaining narrative richness.

It is commonly believed that vernaculars are more effective in delivering humour (Soliman, 2024), and jokes are often appreciated more when rendered in the native dialect. However, when colloquial expressions are combined with non-standard structures and altered phonetics, the risk of misinterpretation increases. The study found that MSA translations are more universally comprehensible because they employ expressions familiar across the Arab world. Furthermore, the use of MSA aligns with educational standards in Arab curricula, supporting children's linguistic development. Consequently, the MSA adaptation is judged more functional in this regard, whereas the ECA version, despite its regional popularity, relies on culturally specific language that may alienate non-Egyptian viewers. El-Masry (2019) similarly notes that ECA can pose significant comprehension challenges due to its localised nature.

While MSA is more appropriate for universal accessibility, the study also found that ECA is better suited for conveying sociolects and informal speech patterns, which are essential in character portrayal. In MSA, informal contractions and vernacular expressions tend to be neutralised, limiting the expressive depth of the characters. Although standardising the script may improve grammatical clarity, it often removes the linguistic cues necessary for depicting social class and personality. A possible solution is to selectively incorporate vernaculars in certain segments of the dialogue. However, this may confuse C1 viewers. An alternative strategy is to employ broken or non-standard structures within MSA, which can simulate sociolects without sacrificing overall comprehensibility.

Lexical analysis revealed that approximately 49% of the ECA script contained colloquial proverbs, slang, and polysemous terms. These expressions require cultural familiarity to be fully appreciated. In contrast, the MSA adaptation used universally intelligible vocabulary, making it more accessible to Arab audiences across regions. While some Egyptian idioms and expressions have been adopted into other vernaculars, their contextual meanings may not be universally understood. Polysemy further complicates this issue, as multiple meanings can confuse less experienced viewers. Loanwords also appeared more frequently in ECA, reflecting its informal speech patterns. While Classical Arabic has absorbed foreign words through structured processes, ECA includes unregulated borrowings that are often unfamiliar to children outside Egypt.

Finally, the MSA adaptation followed a family-oriented approach by omitting references to socially inappropriate acts such as insults, bodily functions, and criminal behaviour. This overprotective policy reflects the ideological stance of the commissioning body and contributes to the translation's suitability for young audiences. In contrast, the ECA version retained some of these elements to preserve natural conversational flow. Although this may enhance realism, it may also limit the appropriateness of the content for certain audiences.

7.1.3 Functionality of Translation Choices

A recurring finding is that due to ECA's reliance on local idioms, it fails to align visual and verbal elements to some extent; on the other hand, the MSA adaptation overlooks fewer crucial semiotic details because it shows greater loyalty to the ST (see section 5.2). The theoretical discussion of the translation and adaptation strategies offers an overview of the translation and adaptation approaches employed by the ECA and MSA translators, the translation of humour, figurative language (idioms, proverbs, and other expressive statements), and non-literary language. An adaptation strategy is defined as a means to create equivalence when the type of translation is unknown in the target culture (TC).

Despite the translators' efforts to achieve coherence, a detailed examination of both ECA and MSA adaptations revealed instances of mismatching between aural and visual elements in said versions. Matching the visual, the auditory cues, and the spoken dialogue is considered one of the biggest challenges for dubbers for it requires meticulous attention to alignment. However, the analysis found six and four incidents of mismatching aural and visual representation in the ECA and MSA adaptations respectively. Additionally, maintaining smooth screenplay interruptions proved problematic in both adaptations, highlighting the

importance of aligning the TT with on-screen actions to enhance the viewing experience. Screenplay interruptions, where a character interrupts another, serve as a narrative device to reflect dominance and urgency in asserting perspectives. However, despite occurring twice in each adaptation, issues arose in seamlessly executing these interruptions. Translators must pay attention to letters and syllables, modulating the TT to visually resemble the ST when superimposed on images and soundtrack to prevent such issues.

Addressing issues of mismatching, screenplay interruptions, and semiotic oversight in AVT requires translators to adopt a holistic approach that prioritises coherence with the original content and fidelity to visual and semiotic elements. By aligning spoken dialogue with on-screen actions and preserving semiotic nuances, translators can ensure a more functional and immersive translation that resonates with the TR. Additionally, translators must navigate ideological considerations imposed by commissioning channels to maintain the integrity of the translated content and uphold standards of AVT excellence.

The complexity of preserving humorous elements in the two language varieties was clearly demonstrated in the study. Building on the theoretical foundation outlined in Chapter 1, the analysis explored how humour was translated in both the ECA and MSA adaptations. Humour poses a significant challenge in translation, as it requires the recreation of comic effect while accounting for both linguistic and cultural variation. The study focused particularly on puns, identifying two main strategies employed: substitution and adaptation (see Section 5.3). Pun dubbing, which relies on wordplay and language-specific nuance, was evaluated for its effectiveness. The translators of both adaptations employed cultural substitution to preserve humour in approximately half of the puns. The ECA version, in particular, adapted 25% of the puns into colloquial expressions, demonstrating a deliberate effort to align humour with target audience expectations. By contrast, the MSA adaptation failed to recreate the humour in nearly half of the pun-related cases. Overall, the ECA version displayed greater creativity and achieved higher functional equivalence in rendering humour, especially in the domain of pun translation.

The analysis also examined the translation of figurative language, including idioms, collocations, fixed expressions, interjections, and rhetorical devices, within the context of audiovisual translation. Translation by adaptation was defined as the creation of an equivalent communicative situation in the TL when a direct equivalent from the ST is unavailable in the TC. In both adaptations, the translators employed a range of strategies such as substitution, simplification, paraphrasing, and omission.

A total of 31 instances involving idioms, rhetorical structures, and fixed expressions were analysed to assess the translation strategies used in the ECA and MSA versions. The findings reveal that while both adaptations relied on substitution, paraphrasing, and cultural substitution, ECA demonstrated greater success in preserving the figurative meaning. Specifically, the failure rate for MSA in transferring figurative expressions was 23 percent, compared to only 10% for ECA. Furthermore, ECA maintained 32% of the figurative expressions effectively, while MSA succeeded in only 16% of cases, frequently opting for simplification or generalisation.

Interjections, which serve as expressive markers of emotion or reaction, were also categorised as figurative language for the purposes of this study. Strategies for rendering interjections included omission, paraphrasing, and cultural substitution. Here again, the ECA adaptation outperformed MSA, successfully translating eight interjections compared to seven in the MSA version.

Section 5.5 examined the translation strategies applied in the adaptation of non-literary language. In the ECA adaptation, the most frequently used strategies were cultural substitution, illustration, and addition. In contrast, the MSA adaptation predominantly employed translation by addition, followed by neutralisation through the use of less expressive or emotionally attenuated vocabulary. The MSA version experienced translation loss in at least two more instances than ECA.

The strategy of neutralisation—using non-expressive or emotionally neutral terms—is typically employed when an equivalent term with the same attitudinal or expressive force is unavailable in the TL. This strategy occurred 11 times in the ECA version and 25 times in the MSA adaptation. A notable example is the omission of references to pigs in the MSA version, due to religious and cultural sensitivities. These were replaced with neutral terms such as *animal* or *meat*, resulting in a loss of expressive nuance.

Translation by omission, where words or elements are intentionally left out, was also observed. This method is typically used to eliminate redundancy or to avoid weakening the translated text. The ECA adaptation featured 15 instances of omission, while the MSA version recorded 20. To mitigate the impact of such omissions, both adaptations employed translation by addition, a strategy designed to preserve meaning and ensure clarity. This was used 12 times in the ECA version and 15 times in MSA.

Other strategies included illustration, paraphrasing, and cultural substitution. Illustration is beneficial when TL lacks terms that fully capture certain aspects of the source

item. Paraphrasing simplifies complex ideas, while cultural substitution ensures the target audience receives an equivalent conceptual and emotional experience. The ECA adaptation employed paraphrasing 14 times, compared to only 9 instances in the MSA version. However, it should be noted that excessive reliance on illustration may lead to translation loss if key lexical items or markers from the source text are not accurately rendered.

Overall, the ECA adaptation demonstrated greater cultural awareness and a more dynamic application of translation strategies, achieving a functionality rate of 32.2 percent. In comparison, the MSA version, which followed a more conservative approach, achieved a lower functionality rate of 15.5 percent. While the extensive use of paraphrasing and substitution in the ECA version made it more TT oriented and less loyal to the ST, achieving functional equivalence requires a careful balance between ST fidelity and target audience accessibility, an aspect more consistently managed in the MSA adaptation.

7.1.4 Syntactic Concerns Regarding Colloquial Adaptations

The fourth key finding reveals several syntactic discrepancies between the ECA and MSA translations in the audiovisual content. From a strictly linguistic perspective, the MSA adaptation is considered more functional, as it adheres to standard Arabic conventions and remains accessible to speakers across the diverse spectrum of Arabic varieties. These syntactic differences underscore the inherent challenges and functional limitations of employing a colloquial or vernacular variety in translation. Notably, such syntactic issues were observed in nearly 50% of the ECA adaptation.

From a syntactic standpoint, MSA is generally preferred over colloquial varieties due to its alignment with widely accepted linguistic norms, which are essential for both pan-Arab intelligibility and educational relevance. The findings suggest that MSA is more effective in reproducing the communicative intent of the ST without introducing the syntactic complications typically associated with vernacular usage. This supports Alkadi's (2010) conclusion that MSA is the recommended variety in audiovisual translation, as it is more capable of conveying the source text's intended effect to a broader TL audience.

Chapter 6 presented a comparative analysis of the two Arabic adaptations, examining their syntactic, phonological, and lexical features, drawing on the works of Gadalla (2000) and Benmamoun (2000). The principal aim was to assess the functional adequacy of using different varieties in adaptation, particularly in addressing the needs of diverse social groups across various cultural contexts. However, it is important to recognise that Disney animated films are

intended for a wide-ranging audience across the Arab world, including adults, school-aged children, and infants. Although ECA is widely understood by adult Arabic speakers, it does not necessarily suit the primary audience of animated films, which is predominantly children.

As discussed earlier, data analysis revealed that nearly half of the film's dialogues in the ECA adaptation involved culturally specific expressions, local proverbs, loanwords, and colloquial idioms, many of which were constructed using non-standard syntax. This raises concerns about the assumption that regional colloquial adaptations can serve as functionally adequate translations for all viewers. Vernaculars such as ECA lack the structural coherence of standardised varieties, particularly in phonological and syntactic terms. In contrast, MSA provides both linguistic consistency and pedagogical value, as several studies have shown that exposure to MSA through cartoons enhances children's command of the H variety. While vernaculars appeal for their informal communicative ease, the chapter ultimately highlights the superior functional and educational value of MSA in dubbing Disney animated films for a broad Arab audience.

The chapter also offered a detailed analysis of grammatical patterns in both adaptations, categorised into three primary areas: syntactic differences, morphosyntactic discrepancies, and the use of clitics through phonetic combinations (see Chapter 6). Syntactic issues included problems with negation, prepositions, demonstratives, desinential inflection, and the omission of the dual form, totalling 488 occurrences in the ECA dub. These were accompanied by specific examples and evaluative commentary on their functional impact.

One prominent issue was the use of demonstratives and relative pronouns in ECA. Although common in communication, these forms merely simplify expression and differ across Arabic varieties. Imposing one colloquial set on a pan-Arab audience poses risks to comprehension and inclusivity. Negation presents another key difference: while MSA uses four standard negation particles that reflect tense and mood, ECA adopts simplified forms that may confuse C1 viewers—particularly when combined with future tense markers.

Interrogative constructions also differ significantly. ECA employs region-specific particles not widely recognised across the Arab world, unlike the more standardised forms used in MSA. This limits the comprehensibility of ECA among non-Egyptian viewers. The use of prepositions in ECA is similarly problematic; many combinations are not attested in MSA, leading to potential misinterpretation. In contrast, MSA maintains well-structured and predictable prepositional phrases. Issues of desinential inflection and agreement markers are also more prevalent in ECA. The variety tends to omit gender and case distinctions, leading to

inconsistent inflectional patterns. Furthermore, the dual form—preserved in MSA when referring to two entities—is often replaced by the plural in ECA, eliminating the dual–plural distinction and introducing ambiguity.

Morphosyntactic inconsistencies are also significant. ECA's divergence from MSA includes the use of different proclitics and clitics that are not present in other Arabic dialects. Clitics, which appear as prefixes, suffixes, or compound forms, are frequently created in ECA by combining multiple morphemes into a single lexical unit. These forms lack equivalents in MSA and other vernaculars, rendering ECA structurally more complex and less accessible for AVT. Consequently, MSA remains the more functional choice in terms of syntactic and morphosyntactic clarity, particularly for educational and pan-Arab communicative purposes.

7.1.5 Phonological Considerations

The fifth key finding highlights the phonological challenges posed by the ECA adaptation due to its distinct phonological system, which diverges significantly from both CA and MSA. As noted by Lindsay-Smith (2021), modern Arabic colloquial varieties exhibit considerable phonological variation, even within the same geographical region. Therefore, selecting a specific variety for audiovisual adaptation requires a thorough understanding of the regional linguistic landscape, including lexical, syntactic, and phonological features.

Phonological discrepancies between ECA and MSA underscore the complexity of AVT, particularly when conveying colloquial expressions embedded in ECA. These phonetic divergences introduce ambiguity and increase cognitive load, especially for viewers unfamiliar with the dialect's sound system (see Section 6.3). Notably, 44% of the ECA adaptation's utterances exhibit phonetic shifts, involving vowel alterations and consonantal variations. This presents a particular challenge for younger or inexperienced Arabic viewers, whose limited linguistic awareness may prevent them from distinguishing between colloquial and standard phonological forms.

In contrast, the use of a standardised phonological framework, as exemplified by MSA, provides pedagogical benefits by offering C1 and C2 viewers a consistent linguistic model conducive to language acquisition and long-term proficiency. MSA's stability allows it to function as a reliable linguistic benchmark, supporting viewer comprehension and reducing cognitive barriers. Conversely, the irregularities found in ECA phonology may hinder understanding and lead to a less functional adaptation.

Moreover, prioritising MSA in dubbing helps ensure equitable access to audiovisual content across the linguistically diverse Arab world. As demonstrated by examples in Section 6.3, deviations in phonetic rendering can alter the intended meaning and cause confusion among less experienced audiences. Standardised pronunciation, therefore, not only facilitates comprehension but also upholds the integrity of the communicative intent.

To consolidate the findings presented in this chapter, the following table provides a concise summary of the key areas explored in the triangular comparative analysis of the ST, MSA, and ECA adaptations. Each finding highlights a distinct dimension of audiovisual translation, including semiotic alignment, comprehensibility, translation strategy, syntactic integrity, and phonological consistency. The table captures the core observations and conclusions derived from the data, offering a clear overview of the functional advantages and limitations associated with each variety. This summary aims to underscore the broader implications of the study for translation practice, especially in the context of dubbing animated films for a linguistically diverse Arab audience.

Focus Area	Number of segments / instances in the ST	Number of identified issues in the ECA Adaptation	Number of identified issues in the MSA Adaptation
Audiovisual translation and adaptation strategies	- Running time 1:23:24	- Running time 1:23:24	- Running time: 1:19:25 - Deletion of 33 seconds of affectionate interaction between characters
Mismatching between aural and visual representation or ignoring semiotic features	761	11 (1.4%)	9 (1.1%)
Translating puns by adaptation or substitution	12	6 (50%)	5 (41.6%)
Nonfunctional translation of a pun		3 (25%)	6 (50%)
Translating figurative language by simplification, paraphrase, or omission	31	18 (58%)	19 (61.2%)
Nonfunctional translation of figurative language		3 (10%)	7 (23%)

Translating non-literary language by neutral words (superordinate)	90	11 (12.2%)	25 (27.7%)
Translating non-literary language by omission		15 (16.6%)	20 (22.2%)
The use of polysemous words, colloquial words, proverbs and loanwords	989	483 (49%)	NA
Issues related to syntactical and morphosyntactic specifications		488 (49.3%)	NA
Phonological alterations to consonantal sounds and to long or short vowel sounds		436 (44%)	NA

Table 56: Summary of the Issues Identified in The ECA And MSA Adaptations

Table 56 illustrates that the ST includes two instances of affectionate interaction between characters taking thirty-three seconds, which are presented in the ECA version, yet they are deliberately deleted in the MSA. The table also demonstrates that the mismatching between aural and visual representation by means of ignoring semiotic features is in the two adaptations; nonetheless, it is slightly higher in the ECA edition than the MSA one.

Additionally, translating puns is found to be more successful in ECA, with a success rate of 75 percent, compared to MSA's 50 percent. Furthermore, translating non-literary language by neutral words (superordinate) or by omission lowers the functionality of the MSA adaptation down to 50 precent, whereas ECA's stands at 71 percent.

Issues related to the lexical, phonological, syntactical, and morphosyntactic characteristics of ECA, such as the use of polysemous, colloquial words and proverbs, special sets of interrogative and demonstrative devices, sound alterations, and desinential inflection, do not appear in the MSA version. These issues constitute about half of the ECA adaptation, jeopardising comprehensibility and clarity for C1 viewers.

7.2 Research Contributions

This research represents a distinctive contribution to the fields of applied linguistics and translation studies by undertaking a comprehensive analysis of the same production rendered in two distinct adaptation styles. Unlike previous studies, which primarily focused on comparing subtitled and dubbed versions of films or concentrated on limited aspects of

translation such as wordplay, CBRs, humour, or songs, this research adopts a comprehensive intralingual perspective. It meticulously contrasts the AVT of an entire film on a line-by-line and scene-by-scene basis, offering a detailed examination of the translational strategies employed across both adaptations. This approach provides valuable insights into the nuances of translation techniques and their impact on audience comprehension and cultural resonance within the context of AVT.

An essential aspect of this study was the scrupulous examination of the linguistic features of ECA through quantitative analysis. This approach provided valuable insights into the frequency of linguistic and lexical discrepancies present in animated materials, facilitating a detailed comparison of various lexical, syntactic, and phonological differences between the two varieties. While the primary focus of this research was not on language learning, the significance of language acquisition was repeatedly underscored throughout the study due to its undeniable importance in the context of audiovisual translation.

Throughout the research, the aim was to outline the main aspects that define the functionality of a dub in a diglossic context. Thus, the functionality of the translation is acknowledged with ECA being considered more functional in conveying colloquial language used in informal settings and for a content whose audience is well-accustomed to the Egyptian culture. However, MSA is deemed more functional overall due to its educational value and comprehensibility among Arabic speakers.

Since MSA serves a larger audience, it can be recommended for future adaptations provided that a high level of professional production is employed. In line with the findings articulated by Soliman (2024), it is left for Disney producers to enhance the quality of language performance in future MSA adaptations to eliminate rigidity and enhance naturalness, and to make the translation more humorous. This recommendation underscores the importance of refining linguistic expression and cultural authenticity in audiovisual productions, particularly in contexts where translations or adaptations are necessary to reach diverse audiences. By maintaining linguistic precision, linguistic naturalness, and the preservation of humour, Disney producers can ensure that MSA adaptations resonate more effectively with Arabic-speaking viewers, enhancing audience engagement and appreciation of the content. Moreover, this suggestion reflects a broader recognition within the field of translation and media studies of the pivotal role that linguistic and cultural considerations play in shaping the reception and impact of audiovisual texts in diverse linguistic and cultural contexts. Therefore, by addressing these aspects, Disney Arabia producers can contribute to the enhancement of linguistic and

cultural representation in their productions, fostering greater inclusivity and resonance with Arabic-speaking audiences.

In summary, a thorough investigation of the functionality and difficulties associated with AVT within a cultural and linguistic context has been presented by this research on the dubbing of one Disney animated film into MSA and ECA. This study has expanded our comprehension of the challenges of adapting audiovisual resources for various Arabic language variants by looking at translation theories, the role of the translator, and the impact of cultural and linguistic heterogeneity. The adoption of a standardised syntactic, phonological, and lexical framework, exemplified by MSA, enhances linguistic coherence, comprehension, and offers educational opportunities in audiovisual materials. This finding aligns with previous research emphasising the functional advantages of MSA in fostering language acquisition and comprehension among diverse Arabic-speaking populations.

7.3 Research Limitations and Future Research

The theoretical evaluation of a film's entertainment value is a multifaceted endeavour that requires direct input from focus groups conducted through established academic methodologies. While such an approach would undoubtedly enrich the research findings, the constraints of time and resources rendered it unfeasible within the scope of this study. However, the assessment of entertainment value cannot rely on theoretical methodologies such as textual analysis and comparative examination of linguistic features only. In light of these methodological considerations, it becomes evident that a more comprehensive approach to assessing entertainment value is necessary. This involves collecting data through semi-structured interviews conducted with representatives from the TRs. Through this qualitative data collection process, researchers can gain insights into the community's perceptions of the linguistic varieties used in audiovisual translation, as well as their preferences and expectations regarding entertainment value.

Furthermore, it is imperative to recognise that the assessment of entertainment value cannot be detached from broader social and cultural contexts. Therefore, any comprehensive investigation into audience preferences must consider the ideological reflections of the public, alongside the functionality sought by filmmakers. This requires a nuanced analysis of the data collected from interviews and focus group discussions, allowing researchers to identify the underlying factors shaping audience perceptions and preferences. Ultimately, the analyses of these qualitative data sets will contribute to a more nuanced understanding of the diglossic

nature of Arabic-speaking communities and its direct effects on audiovisual translation practices. By examining how linguistic varieties are received and interpreted by audiences within specific socio-cultural contexts, researchers can illuminate the complex dynamics at play in the realm of audiovisual translation, thereby enriching scholarly discourse in this field.

Moreover, one of the initial objectives of this study was to investigate the treatment of songs as a separate textual genre within the context of audiovisual translation. However, including / researching theories related to literary translation and poetry adaptation, which are often pertinent to song translation, would have significantly exceeded the scope of this research. Therefore, in order to maintain focus and feasibility, songs and lyrics were treated as integral components of the film's overall script, rather than being analysed as distinct textual entities.

7.4 Research Recommendations

In order to answer the research question regarding which variety provides the best functionality for AV adaptation for animated films, the analysis took a three-fold approach. First, the ECA adaptation was compared to the original, phase two was to compare the MSA adaptation to the original, and lastly ECA and MSA were compared to each other. The first two phases facilitate the examination of the translation strategies employed in both adaptations.

Acoustic and visual mismatching occurred in the MSA adaptation for patronage reasons. The deletion of a cuddling scene and that of a verbal expression of closeness between two characters was evident of MSA's conservative nature as its advocates expect such protocols to be implemented while performing AV adaptations on animated films designed primarily for children. It is also important, regardless of the chosen variety, for the adaptation producers to maintain close matching between textual, acoustic, and visual elements of the film.

At a higher level, semiotics needs to be taken into account for whether they were presented via visual or auditory means. It was evident in the analysis that both adaptations needed to cater for these elements. The creators of animated films pay close attention to aligning the paralinguistic elements with the verbal ones. This is an area that any Arabic production company needs to strongly consider in its future adaptations.

A script of a film of this genre consists basically of monologues, dialogues, and songs. These can be transferred directly or figuratively. Figurative language comprises idioms, collocations, fixed expressions, and rhetorical language. The humorous elements are expressed

verbally and sometimes supported visually. Humour remains a unique feature of these films that needs to be attained by the translators, producers, and dubbers. The functionality of the dubbing is evaluated based on the effectiveness of conveying the salient features and impact of the original film to the TR. A functional translation must then be creative enough to bridge any gap between the two cultures at hand. Figurative language in any film must be handled with extra care for it is used intentionally and could represent the work's finest part, pun, or idea. Opting for substitution while depending on local alternatives must not be the first resort. Overall, the theory-driven analysis illustrates the importance of functional equivalence and cultural and linguistic understanding in translating puns and figurative language in audiovisual contexts.

One notable recommendation arising from the contrastive analysis of the two adaptations is to caution against over-reliance on regional colloquial varieties. While regional varieties exhibit a good facility in conveying colloquial language and cultural nuances, it is imperative to recognise that it is due to the fact that writers, screenwriters, and filmmakers often operate within their familiar local linguistic contexts. Although tens of writers have produced AV works using MSA, entertainment material in ECA remains predominant for millions of people in the Arab world, especially when it comes to Disney. Therefore, a key recommendation is to afford MSA sufficient time for development and refinement.

The advancement of MSA usage in AVT occurs gradually over time, encompassing not only improvements in scriptwriting and song writing but also in voice acting. Proponents of ECA adaptations often cite the perceived superiority of voice acting as a rationale for their preference. However, it is important to acknowledge that investing in the development of MSA-based adaptations can yield long-term benefits in terms of H variety learning and accessibility. Furthermore, efforts to enhance the quality of MSA-based productions should involve collaboration among linguistic experts, scriptwriters, voice actors, and filmmakers to ensure authenticity and linguistic integrity. By nurturing the growth of MSA within the AV industry, stakeholders can contribute to the preservation and promotion of the standardised Arabic language form, thereby facilitating broader comprehension and appreciation of Arabic AV content across diverse linguistic communities. Despite the noticeable improvements in Arabic adaptation of animated films, there remains a considerable amount of work to be done in several critical areas. These areas include effectively translating cultural references, capturing the nuances of verbal humour, and addressing other aspects of MSA adaptation. Yahiaoui et al. (2019: 44) indicate that implicit meanings in animated films are asserted by

ECA phonetically by varying intonation because ECA is very para-linguistically expressive. That is why it is important to preserve effective voice acting regardless of the variety used. MSA is not far from reaching this level.

Based on the foregoing discussion about the grammatical and morphosyntactic specifications of the two varieties, it is evident that to dub using MSA is more functional than ECA because it is comprehensible and grammatical, while ECA is not functional because of the use of colloquial and culture-bound expressions and due to its phonological specifications. Yet one advantage of ECA over MSA is the former's ability to maintain register and sociolect. To solve this issue, one recommendation was to change / switch to local vernaculars for some parts of the films; yet this can be confusing for the viewers from C1 group. Another solution is to deliberately use syntactically-broken structures of the standard variety. This can be a good choice hence MSA is well-structured, and any odd combination can be understood as a sociolect. Maybe this particular suggestion can be the focal point of further research.

The use of standardised language in AV materials helps young viewers to notice that language can be used in different contexts. The naturalistic environment in films helps students acquire the language at ease. One negative impact of using ECA lies in terms of alienating children from standard Arabic, weakening their grammar, and weakening children's creativity in expressing themselves by using accurate language. The study cited evidence that the use of ECA dubbing has a negative impact on children's language development as it alienates them from Standard Arabic. As a consequence, MSA is more functional than ECA dubbing for that matter.

In summary, filmmakers must strive to produce equifunctional entertaining, humorous, and appealing adaptations that are faithful to the original. A functional adaptation necessitates a delicate equilibrium between fidelity to the ST and comprehensibility for the TL audience. The utilisation of MSA as the standardised linguistic variety addresses the latter concern; to render MSA productions engaging, producers must devote increased attention to voice acting and employ imaginative strategies for future film translations to sustain entertainment value. However, few studies have been conducted on the positive impact of watching animated films in MSA on language acquisition; these studies suggest that the exposure to standardised AV material enhances children's grammar, vocabulary, and writing skills. Thus, there is a need for more studies on implementing standardised AV adaptations to assess language acquisition especially for young viewers in order to further support the findings of this research.

Appendices

Appendix A: Nord's Checklists

Throughout her book, Nord suggests answering a set of questions related to each factor in order to carry on the analysis. They cover most of the verbal aspects of the text in addition to several 'situational factors' and other extratextual influencing issues.

I. Extratextual Factors

A) Sender (Nord, 2005, p. 52)
1. Who is the sender of the text?
2. Has the sender written the text himself? If not, who is the text producer and what is his position with regard to the sender? Is he subject to the sender's instructions? Is he an expert in text production or an expert on the subject?
3. What information about the sender (e.g. age, geographical and social origin, education, status, relationship to the subject matter, etc.) can be obtained from the text environment? Is there any other information that is presupposed to be part of the recipient's general background knowledge? Can the sender or any person related to him be asked for more details?
4. What clues as to the characteristics of the sender can be inferred from other situational factors (medium, place, time, motive, function)?
5. What conclusions can be drawn from the data and clues obtained about the sender with regard to (a) other extratextual dimensions (intention, recipient, medium, place, time, occasion, function) and (b) the intratextual features?

B) Sender's Intention (Nord, 2005, p. 56-57)
1. Are there any extratextual or intratextual statements by the sender as to his intention(s) concerning the text?
2. What intention(s) is (are) by convention associated with the text type to which the analysed text can be assigned?
3. What clues as to the sender's intention can be inferred from other situational factors (sender - especially his communicative role -, recipient, medium, place, time, and motive)?
4. What conclusions can be drawn from the data and clues obtained about the sender's intention with regard to
(a) other extratextual dimensions (recipient, medium, and function) and
(b) the intratextual features?

C) Audience (addressees and their expectations) (Nord, 2005, p. 62)
1. What information about the addressed audience can be inferred from the text environment?
2. What can be learned about the addressees from the available information about the sender and his/her intention?
3. What clues to the ST addressee's expectations, background knowledge etc. can be inferred from other situational factors (medium, place, time, motive, and function)?
4. Is there any information about the reactions of the ST receiver(s) which may influence translation strategies?
5. What conclusions can be drawn from the data and clues obtained about the addressee regarding (a) other extratextual dimensions (intention, place, time, and function), and (b) the intratextual features?

D) Medium (dimension of medium or channel) (Nord, 2005, p. 66-67)
1. Has the text been taken from a spoken or a written communication? By which medium was it transmitted?

2. Which medium is used to present the text to the recipient(s)? Is there any extratextual information on the medium?

3. What clues as to the medium or channel can be inferred from other situational factors (sender, intention, motive, function)?

4. What conclusions can be drawn from the data and clues obtained about about the medium and channel as regards

(a) other extratextual dimensions, such as the recipient and his expectations, motive, and function, and

(b) the intratextual features?

E) Place of Communication (Nord, 2005, p. 70)

1. Where was the text produced or transmitted? Is any information on the dimension of space to be found in the text environment? Is any information on space presupposed to be part of the receiver's general background knowledge?

2. What clues as to the dimension of space can be inferred from other situational factors (sender, receiver, medium, motive)?

3. What conclusions can be drawn from the data and clues obtained about the dimension of space as regards

(a) other extratextual factors (sender, receiver, medium, motive) and

(b) the intratextual features?

F) Time of Communication (Nord, 2005, p. 74)

1. When was the text written/published/transmitted? Does the text environment yield any information on the dimension of time? Is any information on the dimension of time presupposed to be part of the addresse's general background knowledge?

2. What clues to the dimension of time can be inferred from other situational factors (sender, medium, receiver, motive, and text function)?

3. What conclusions can be drawn from the data and clues obtained about the dimension of time as regards

(a) other extratextual factors (sender and intention, communicative background of the receiver, possible media, the motive for text production, function), and

(b) the intratextual features?

4. What fundamental problems arise from a possible time lag between ST and TT situation?

G) Motive for Communication (Nord, 2005, p. 77)

1. Why was the text written or transmitted? Is there any information on the motive of communication to be found in the text environment? Is the ST receiver expected to be familiar with the motive?

2. Was the text written for a special occasion? Is the text intended to be read or heard more than once or regularly?

3. What clues as to the motive for communication can be inferred from other extratextual dimensions (sender, intention, receiver, medium, place, time, function)?

4. What conclusions can be drawn from the data and clues obtained about the motive for communication as regards (a) other extratextual factors (expectations of the receiver, sender and intention), and (b) the intratextual features?

5. What problems can arise from the difference between the motive for ST production and the motive for translation?

H) Text Function (Nord, 2005, p. 74-75)

1. What is the text function intended by the sender? Are there any hints as to the intended function in the text environment, such as text-type designations?
2. What clues as to the function of the text can be inferred from other extratextual dimensions (motive, medium, receiver, intention)?
3. Are there any indications that the receiver may use the text in a function other than that intended by the sender?
4. What conclusions can be drawn from the data and clues obtained about text function as regards
(a) other extratextual dimensions (sender, intention, receiver, medium, time, place, and motive), and (b) the intratextual features?

II. Intratextual Features

A) Subject Matter (Nord, 2005, p. 98)
1. Is the source text a thematically coherent single text or a text combination?
2. What is the subject matter of the text (or of each component of the combination)? Is there a hierarchy of compatible sub jects?
3. Does the subject matter elicited by internal analysis correspond to the expectation built up by external analysis?
4. Is the subject matter verbalized in the text (e.g. in a topic sentence at the beginning of the text) or in the text environment (title, heading, sub-title, introduction, etc.)?
5. Is the subject matter bound to a particular (SL, TL, or other) cultural context?
6. Do the TC conventions dictate that the subject matter of the text should be verbalized somewhere inside or outside the text?

B) Content (Nord, 2005, p. 95)
1. How are the extratextual factors verbalized in the text?
2. Which are the information units in the text?
3. Is there a difference between the external and the internal situation?
4. Are there any gaps of cohesion and/or coherence in the text? Can they be filled without using additional information or material?
5. What conclusions can be drawn from the analysis of content with reference to other intratextual factors, such as presuppositions, composition, and the stylistic features?

C) Presuppositions (made in the ST) (Nord, 2005, p. 110)
1. Which model of reality does the information refer to?
2. Is the reference to reality verbalized explicitly in the text?
3. Are there any implicit allusions to a certain model of reality?
4. Does the text contain redundancies which might be superfluous for a TT receiver? 5. What information presupposed to be known to the ST receiver has to be verbalized for the TT receiver?

D) Text Composition (Nord, 2005, p. 118)
1. Is the ST an independent text or is it embedded in a larger unit of higher rank?
2. Is the macrostructure of the text marked by optical or other signals?
3. Is there a conventional composition for this type of text?
4. Which form of thematic progression is realized in the text?

E) Non-Verbal Elements (Nord, 2005, p. 122)
1. Which non-verbal elements are included in the text?

2. Which function do they perform with regard to the verbal text parts?
3. Are they conventionally bound to the text type?
4. Are they determined by the medium?
5. Are they specifically linked to the source culture?

F) Lexis (Nord, 2005, p. 128-29)
1. How are the extratextual factors reflected in the use of lexis (regional and social dialects, historical language varieties, choice of register, medium-specific lexis, conventional formulas determined by occasion or function, etc.)?
2. Which features of the lexis used in the text indicate the attitude of the sender and his/her "stylistic interest" (e.g. stylistic markers, connotations, rhetorical figures of speech, such as metaphors and similes, individual word coinages, puns)?
3. Which fields of lexis (terminologies, metalanguage) are represented in the text?
4. Are there any parts of speech (nouns, adjectives) or patterns of word formation (compounds, prefixed words, apocopes) which occur more frequently in the text than would normally be the case?
5. Which level of style can the text be assigned to?

G) Sentence structure (Nord, 2005, p. 131)
1. Are the sentences long or short, coordinated or subordinated? How are they linked?
2. Which sentence types occur in the text?
3. Does the order of sentence constituents correspond to the theme-rheme structure? Are there any focussing structures or deviations from normal word order?
4. Is there any text relief?
5. Are there any syntactic figures of speech, such as parallelism, chiasm, rhetorical question, parenthesis, aposiopesis, ellipsis, etc.? What function do they perform in the text?
6. Are there any syntactic features which are determined by audience orientation, text-type conventions, or by the medium? Does the translation skopos require any adaptations?

H) Suprasegmental Features (Nord, 2005, p. 139)
1. Which suprasegmental features are present in the text? How are they represented graphically?
2. Are the suprasegmental features genre specific?
3. Do the suprasegmental features provide any clues to the habitual characteristics or to the emotional or psycho-pathological state of the sender?
4. Can the text be divided into prosodic units? Does the intonation contour indicate the sender's intention to clarify, stress or focus any elements of the utterance?
5. Do the suprasegmental features correspond to the theme-rheme structure of the text?
6. Does the translation skopos require any adaptations of suprasegmental features to TL patterns?

Appendix B: Multimodal Transcription of the Three Texts

Multimodal Transcription of the Films.docx

Appendix C: Extracted Data

Extracted Data.xlsx

References

Aarts B., Chalker S., & Weiner E. S. C. (2014). *The Oxford dictionary of English grammar* (2nd ed.). Oxford University Press.

Aboul-Fetouh, H. M. (1969). *A morphological study of Egyptian colloquial Arabic*. Mouton.

Abu-Melhim, A. R. (2014). Intra-lingual code alternation in Arabic: the conversational impact of diglossia. *Theory and Practice in Language Studies, 4*(5), 891-902.

Abu-Rabia, S. & Khalaily, A. (2023). Effect of viewing children's movies in literary Arabic on kindergartners' oral skills. *International Journal of Psychiatry, 8*(5), 129-138.

Adams, M. (2009). *Slang – The people's poetry*. Oxford University Press.

Ahmad, A. S. (2021). *Tawzeef lughat al-resoum al-mutaharekah fi taeleem al-lughah al fusha lilatfal.* [Employing the language of animation in teaching classical language to children]. Aljameaa Journal, Arts and Humanities. Iraq.

Akbari, M. (2013). The role of culture in translation. *Journal of Academic and Applied Studies, 3*(8), 13-21.

Al Abwaini, S. M. & Hussein, R. F. (2013). *Problems that translators face when they subtitle culturally-bound expressions from English into Arabic*. Middle East University.

Al Ekhnawy, K., & Ali, J. (2011). *'arabi liblib : egyptian colloquial arabic for the advanced learner. 3, idiomatic expressions*. American Univ. in Cairo Press.

Al Suwaiyan, L. A. (2018). Diglossia in the Arabic language. *International Journal of Language and Linguistics*, *5*(3), 228-238.

Al Zahrani, H. (2018). Idiomatic translation between English and Arabic: Cultural differences. *Journal of Language, Linguistics and Literature, 4*(1), 1-7.

Al-Abbas, L. S. & Haider, A. S. (2021). Using modern standard Arabic in subtitling Egyptian comedy movies for the deaf/ hard of hearing. *Cogent Arts and Humanities, 8*(1). https://doi.org/10.1080/23311983.2021.1993597

Al-Ani, S. (2007). The linguistic analysis and rules of pause in Arabic. In E. Ditters & H. Motzki (Ed.), *Approaches to Arabic linguistics*, 209-244. Brill.

Al-Asbahy, M. & Aleemuddin, S. (2016). Tenses in Arabic language. *Linguistics, 5*(6), 175-181.

Al-Badawi, A. M. (1973). *Mustawayat al-arabia almuasira fi Misr: Bahth fi elaqat allugha bil-hadara*. [Levels of contemporary Arabic in Egypt: Research into the relationship of language to civilization]. Dar Al-Salam for Printing, Publishing, Distribution, and Translation. Egypt.

Albirini, A. (2016). *Modern Arabic sociolinguistics*. Routledge.

Aleksandrova, E. (2019). Audiovisual translation of puns in animated films. *The European Journal of Humour Research*, *7*(4), 86-105.

Alfaisal, A. & Aljanada, R. (2019). Diglossia in Arabic: Views and opinions. *The International Journal of Humanities and Social Sciences*, *7*(5), 108-11.

Al-Jabri, S. M. (2017). Rendering of culture-bound references from English into Arabic: Subtitling and dubbing of personal names in children's cartoons. *Journal of Arabic and Human Sciences, 10*(3), 17-42.

Aljuied, F. M. J. (2021). *The Arabic (re)dubbing of wordplay in Disney animated films* [Doctoral dissertation, UCL, University College London].

Al-Kabi, M., Gigieh, A., Alsmadi, I., Wahsheh, H., & Haidar, M. (2014). An opinion analysis tool for colloquial and standard Arabic. In *The Fourth International Conference on Information and Communication Systems* (ICICS 2013), 23-25.

Alkadi, T. (2010). *Issues in subtitling and dubbing of English-language films into Arabic: Problems and solutions* [doctoral dissertation, Durham University, Durham, United Kingdom]. https://etheses.dur.ac.uk/326/

Al-Kahtany, A. H. (1997). The "Problem" of Diglossia in the Arab World: An Attitudinal Study of Modern Standard Arabic and the Arabic Dialects. *Al-'Arabiyya*, *30*, 1–30.

Al-Khatib, R. (2007). The Effect of Animation on The Language of The Arab Children. [*Proceedings of Arabic Satellite Channels and Cultural Identity: Towards Purposeful Mass-Media in the 21st Century*]. College of Communication. University of Sharjah. 15-41.

Allam, R. A. B. A. (2016). Assessing three audiovisual translated versions of toy story 1: A functional approach. *CDELT Occasional Papers in the Development of English Education*, *62*(1), 247-296.

Allers, R., & Minkoff, R. (Directors). (1994). *The Lion King* [Film]. Buena Vista Pictures.

Alotaiby, F., Foda, S., & Alkharashi, I. (2010, November). Clitics in Arabic language: A statistical study. *In Proceedings of the 24th Pacific Asia Conference on Language, Information and Computation*. 595-601.

Al-Qinai, J. B. (2008). Pragmatic interpretation in translated texts. *Vial-vigo International Journal of Applied Linguistics*, (5), 9-35.

Al-Qinai, J. B. (2011). Translating phatic expressions. *Quarterly Publication of the International Pragmatics Association (IPrA)*, *21*(1), 23-39.

Alshamrani, H. (2008). Diglossia in Arabic TV stations. *Journal of King Saud University – Languages and Translation, 24*(1), 57-69.

Al-Sharkawi, M. (2013). The development of the dual paradigm in Arabic. *al-'Arabiyya*, 1-21.

Al-Sobh, M., Abu-Melhim, A., & Bani-Hani, N. (2015). Diglossia as a result of language variation in Arabic: Possible solutions in light of language planning. *Journal of Language Teaching and Research, 6*(2), 274- 279.

AlSuhaim, D. S. (2021). *A descriptive analysis of non-obligatory shifts in three Disney animated films dubbed into modern standard Arabic*. [Doctoral dissertation, Imam Muhammad Ibn Saud Islamic University]. https://dx.doi.org/10.24093/awej/th.281

Al-Wer, E. & de Jong, R. (2017). Dialects of Arabic. *The handbook of dialectology*, 523-534.

Ameka, F. (1992). Interjections: The universal yet neglected part of speech. *Journal of Pragmatics, 18*(2-3), 101-118.

Ameka, F. (2006). Interjections. In K. Brown & A. Anderson (Eds.), *Encyclopedia of language & linguistics* (2nd ed., 743-746). Elsevier.

Antonini, R. (2005). The Perception of subtitled humour in Italy: *Humor 18*(2), 209-225. http://academic.csuohio.edu/kneuendorf/frames/subtitling/Antonini.2005.pdf

As-Safi, A. B. (2011). *Translation theories: Strategies and basic theoretical issues*. Al Manhal.

Asterina, D. M., & Ali, A. J. K. N. (2022). Paraphrase strategy in audiovisual translation: A multimodal approach of English Indonesian subtitles. *International Journal of Linguistics, Literature and Translation*, *5*(1), 94-100.

Ayomi, P. N. (2009). On translating figurative languages in literary work. *GaneÇ Swara, 3*(2), 64-70.

Bahloul, M. (2007). Linguistic diversity: The qaaf across Arabic dialects. *Perspectives on Arabic Linguistics XIX: Papers from the Nineteenth Annual Symposium on Arabic Linguistics*, Urbana, Illinois, April 2005, Ed. E., Benmamoun. John Benjamins Publishing Company.

Bahumaid, S. (2006). Collocation in English-Arabic translation. *Babel*, *52*(2), 133-152.

Baker, M. (1992). *In other words*. Routledge.

Baker, M. (2001). Translation studies. In M. Baker & G. Saldanha (Eds.). *Routledge Encyclopedia of Translation Studies*, (3rd ed., 277-280). Routledge.

Baker, M. (2018) *In other words: A coursebook on translation*. 3rd Edition, Routledge.

Baker, M. & Hanna, S. F. (2009). Arabic tradition. In M. Baker & G. Saldanha (Eds.). *Routledge Encyclopedia of Translation Studies*, (3rd ed., 328-338). Routledge.

Baldick, C. (2008). In Baldick C. (Ed.), *alliteration (head rhyme; initial rhyme)*. Oxford University Press.

Baldry, A. & Thibault, P. J. (2010). *Multimodal transcription and text analysis: A multimedia toolkit and coursebook*. Equinox Publ.

Baños Pinero, R. (2019). Fandubbing across time and space. From dubbing 'by fans for fans' to cyberdubbing. In I. Ranzato & S. Zanotti (Eds.) *Reassessing dubbing: Historical approaches and current trends*, 145-167. John Benjamins Publishing Company

Barzegar, H. (2010). English-into-Persian translation of colloquial expressions in subtitled films. *Translation Journal, 14*(4). https://translationjournal.net/journal/54subtitling.htm.

Bassiouney, R. (2009). *Arabic sociolinguistics*. Edinburgh University Press.

Bassiouney, R. (Ed.). (2012). Al-Arabiyya. *Journal of the American Association of Teachers of Arabic 44*(45). Georgetown University Press.

Bassnett, S. & Lefevere, A. (1998). *Constructing cultures: Essays on literary translation*. Multilingual Matters.

Bastin, G. L. (2009). Adaptation. In M. Baker & G. Saldanha *Routledge encyclopedia of translation studies*. (2nd ed., 3-6). Routledge.

Bateman, J. & Schmidt, K. (2012). *Multimodal film analysis: How films mean*. Taylor and Francis Group.

Bateman, J. A., (2018). Critical discourse analysis and film. in J. Flowerdew & J. E. Richardson (Eds.), *The Routledge handbook of critical discourse studies*, 612-625. Routledge.

Bayar, M. (2007). *To mean or not to mean: An integrative view of translation*. Kadmous cultural foundation. Khatawat for Publishing and Distribution.

Belnap, R. K. & Haeri, N. (1997). Diachronica. In *Structuralist studies in Arabic linguistics,* 27-35. Brill.

Benmamoun, E. (2000). *The feature structure of functional categories: A comparative study of Arabic dialects*. Oxford University Press, Incorporated.

Benmamoun, E., Abunasser, M., Al-Sabbagh, R., Bidaoui, A., & Shalash, D. (2013). The location of sentential negation in Arabic varieties. *Brill's Journal of Afroasiatic Languages and Linguistics, 5*(1), 83-116.

Bertrand, I. & P. Hughes (2005). Media research methods. *Audiences, institutions, texts*. Palgrave Macmillan.

Betti, M. J. & Igaab, Z. K. (2022). Original paper investigating the effect of the language of cartoon films on children's acquisition of their mother tongue: A case study of three children. *Education Language and Sociology Research*, *3*, 87-119.

Bogucki, L. (2016). *Areas and methods of audiovisual translation research*. Lodz-Studies in Language.

Bosseaux, C. (2015). *Dubbing, film and performance; uncanny encounter*. Peter Lang, Bern.

Brisset, A. (2004). Translation and Identity, in: Laurence Venuti (ed.), *The Translation Studies Reader*, 337-368. Routledge.

Brotons, M. L. N. (2017). The translation of audiovisual humour. The case of the animated film Shark Tale (El Espantatiburones). *MonTI. Monografías de Traducción e Interpretación*, (9), 307-329.

Brustad K. (2000). *The syntax of spoken Arabic: A comparative study of Moroccan, Egyptian, Syrian and Kuwaiti dialects*. Georgetown University Press.

Bueasa, N. M. (2015). *The adaptation of loanwords in classical Arabic: The governing factors.* [Master Thesis in Linguistics, University of Kentucky].

Cabrera, G. M. & Bartolomé, A. I. H. (2005). New trends in audiovisual translation: The latest challenging modes. *Miscelánea: A Journal of English and American Studies*, (31), 89-104.

Cambridge Dictionary. (n.d.). Get your wires crossed. In Dictionary.Cambridge.org. Retrieved April 9, 2023, from https://dictionary.cambridge.org/dictionary/english/get-wires-crossed

Cambridge Dictionary. (n.d.). Grovel. In Dictionary.Cambridge.org. Retrieved March 8, 2023, from https://dictionary.cambridge.org/dictionary/english/grovel

Cambridge Dictionary. (n.d.). I'll be a monkey's uncle. In Dictionary.Cambridge.org. Retrieved April 15, 2023, from https://dictionary.cambridge.org/dictionary/english/i-ll-be-a-monkey-s-uncle

Cambridge Dictionary. (n.d.). Interjection. In Dictionary.Cambridge.org. Retrieved March 25, 2023, from https://dictionary.cambridge.org/dictionary/english/interjection

Cambridge Dictionary. (n.d.). Jeez. In Dictionary.Cambridge.org. Retrieved March 25, 2023, from https://dictionary.cambridge.org/dictionary/english/jeez

Cambridge Dictionary. (n.d.). Pun. In Dictionary.Cambridge.org. Retrieved January 4, 2023, from https://dictionary.cambridge.org/dictionary/english/pun

Cat Chat 101: The Basics of Domestic and Wild Vocalizations. (n.d.). Carnegie Museum of Natural History – Pittsburgh. Retrieved April 2, 2024, from https://carnegiemnh.org/cat-chat-101-the-basics-of-domestic-and-wild-vocalizations/

Cattrysse, P. (2001). Multimedia and translation: Methodological considerations. In Y. Gambier & H. Gottlieb (Eds.), *(Multi)media translation: Concepts, practices, and research*, 1-12. John Benjamins Publishing Company.

Chaume, F. (1997). Translating non-verbal information in dubbing. In F. Poyatos (Ed.), *nonverbal communication and translation: New perspectives and challenges in literature, interpretation and the media*, 315–325. John Benjamins Publishing Company.

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

Chaume, F. (2007). Dubbing practices in Europe: localisation beats globalisation. *Linguistica Antverpiensia, New Series – Themes in Translation Studies, 6*, 203-217.

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

Chaume, F. (2013). Research paths in audiovisual translation from. In C. Millán & F. Bartrina, *The Routledge handbook of translation studies*, 288-302. Routledge.

Chaume, F. (2018). An overview of audiovisual translation: Four methodological turns in a mature discipline. *Journal of Audiovisual Translation, 1*(1), 40-63.

Chelghoum, A. (2017). Social network sites and Arabic diglossia between threatening modern standard Arabic and strengthening colloquial Arabic. *International journal of language and linguistics, 5*(3-1), 36-43.

Chesterman, A. (1993). From 'is' to 'ought': translation laws, norms and strategies. *Target 5*(1), 1-20.

Chesterman, A. (1997). *Memes of translation: The spread of ideas in translation theory*. John Benjamins Publishing Company.

Chiaro, D. (2006). Verbally expressed humour on screen: Reflections on translation and reception. *The Journal of Specialised Translation*, *6*(1), 198-208.

Chiaro, D. (2009). Issues in audiovisual translation. In J. Munday (Ed.), *The Routledge companion to translation studies,* 141-165. Routledge.

Chiaro, D. (2010). Translation and humour, humour and translation. In Chiaro, D. (Ed.). *Translation, humour and literature* (1st ed.). Continuum. 1-32.

Chuang, Y. T. (2006). Studying subtitle translation from a multi-modal approach. *Babel, 52*(4), 372-383.

Cintas, J. D. (2003). Audiovisual translation in the third millennium. In G., Anderman and M., Rogers (Eds.), *Translation today: Trends and perspectives*, 192-204.

Cintas, J. D. (2004). In search of a theoretical framework for the study of audiovisual translation. In P. Orero (Ed.), *Topics in Audiovisual Translation,* 21-34. John Benjamins Publishing Company.

Cintas, J. D. (2009). *New trends in audiovisual translation*. Multilingual Matters.

Cintas, J. D. (2012). Clearing the smoke to see the screen: Ideological manipulation in audiovisual translation. *Meta*, *57*(2), 279–293. https://doi.org/10.7202/1013945ar

Cintas, J. D., Matamala, A. & Neves, J. (2010). *New insights into audiovisual translation and media accessibility: Media for All.* Rodopi.

Cintas, J. D., Orero, P. (2010). Voiceover and dubbing. *Handbook of translation studies*, *1*, 441-445.

Cintas, J. D., Remael, A. (2014). *Translation practices explained. Audiovisual translation: Subtitling.* Routledge.

Colina, S. (2012). Translation quality assessment. In C. Carol (Ed.), *Encyclopedia of applied linguistics.* Wiley-Blackwell. http://dx.doi.org/10.1002/9781405198431.wbeal0053

Cote, R. A. (2009). Choosing one dialect for the Arabic speaking world: A status planning dilemma. *Arizona Working Papers in SLA & Teaching, 16*, 75- 97.

Crystal, D. (1991). *The Cambridge encyclopedia of language.* Cambridge University Press.

Crystal, D. (2008). *Dictionary of linguistics and* phonetics (6th ed.). Blackwell Publishing.

Cuenca, M. (2006). Interjections and pragmatic errors in dubbing. *Meta: Translators' Journal, 51*(1), 20-35.

De Linde, Z. & Kay, N. (1999). *The semiotics of subtitling*. St Jerome.

Delabastita, D. (1989). Translation and mass communication: Film and T.V translation as evidence of cultural dynamics. *Babel, 35*(4), 193-218.

Delabastita, D. (1990). Translation and the mass media. In S. Bassnett & A. Lefevere (Eds.) *Translation, history and culture*, 96-109. Pinter Publishers.

Di Giovanni, E. (2016). *Dubbing and redubbing animation: Disney in the Arab world.* Altre Modernità - Università degli Studi di Milano. 92-106.

Dicerto, Sara. (2017). *Multimodal pragmatics and translation: A new model for source text analysis*. Palgrave Macmillan US.

Dickins, J., Higgins, I., & Hervey, S. (2002). *Thinking Arabic translation: Tutor's handbook, 2*. Psychology Press London.

Diessel, H. (2008). Iconicity of sequence: A corpus-based analysis of the positioning of temporal adverbial clauses in English. *Cognitive Linguistics*, *19*(3), 465-490. https://doi.org/10.1515/COGL.2008.018

Doring, A. (2002). The use of cartoons as a teaching and learning strategy with adult learners. *New Zealand Journal of Adult Learning, 30*(1). 56-62.

Eble, C. C. (1996). *Slang & sociability: In-group language among college students*. Univ. of North Carolina Press.

El-Masry, M. M. S. E. (2019). Disney in the realm of audiovisual translation: Investigating the translation of songs in Egyptian colloquial Arabic dubbed animations. *CDELT Occasional Papers in the Development of English Education*, *68*(1), 421-443.

Epoge, N. K. (2012). Slang and colloquialism in Cameroon English verbal discourse. *International Journal of linguistics, 4*(1), 130-145.

Even-Zohar, I. (1990). Polysystem studies. *Poetics Today 11* (1), 1-270.

Fairclough, N. (1992). *Discourse and social change.* Polity Press.

Farlex Dictionary of Idioms. (n.d.). the shallow end of the gene pool. Retrieved June 18, 2024, from https://idioms.thefreedictionary.com/the+shallow+end+of+the+gene+pool

Fattah, B. O. & Salih, S. M. (2022). Colloquialism and the community of practice. *Koya University Journal of Humanities and Social Sciences, 5*(1), 77-84.

Fawcett, P. (2003). *Translation and language-linguistic theories explained*. St. Jerome Publishing.

Fawcett, P. (2014) The manipulation of language and culture in film translation. In: M. Calzada-Perez (Ed.) *Apropos of ideology translation studies on ideology: Ideologies in translation studies*, (pp 145–163). Routledge.

Fawcett, P. & Munday, J. (2009). Ideology. In M. Baker & G. Saldanha, *Routledge encyclopedia of translation studies* (2nd ed., 137-141). Routledge.

Ferguson, C. A. (1968). Myths about Arabic. In J. A. Fishman, *Readings in the sociology of language*, 375-382. Mouton.

Ferguson, C. A. (1996). Diglossia. In C. Ferguson & T. Huebner, *Sociolinguistic perspectives: Papers on language in society, 1959-1994*, 25-39. Oxford University Press.

Fernando, C. (1996). *Idioms and idiomaticity* (1st ed.). Oxford University Press.

Flynn, P. (2004). Skopos theory: An ethnographic enquiry. *Perspectives*, *12*(4), 270-285.

Fodor, I. (1969). Linguistic and psychological problems of film synchronization (Part II). *Acta Linguistica Academiae Scientiarum Hungaricae*, *19*(3-4), 379-394. https://www.jstor.org/stable/44310434?read-now=1&seq=2#page_scan_tab_contents

Fuadah, N., Fariz, M. & Indah, R. (2020). Arabic vocabulary acquisition through short animation movie. In *Proceedings of the 2nd international conference on Quran and Hadith studies information technology and media in conjunction with the 1st international conference on Islam, science and technology, Bandung, October 2-4, 2018,* Indonesia.

Gadalla, H. A. (2000). *Comparative morphology of standard and Egyptian Arabic, 5*. Lincom Europa.

Gamal, M. Y. (2007). Egypt's audiovisual translation scene. *Arab Media and Society, 5*, 1-15.

Gambier, Y. (2003). Introduction, screen transadaptation: Perception and reception, in Y. Gambier (ed.) *Screen translation, special issue of the translator 9*(2), 171–189.

Gambier, Y. (2008). Recent developments and challenges in audiovisual translation research. Between Text and Image: Updating Research in Screen Translation.

Gambier, Y. (2018). Translation studies, audiovisual translation and reception' in E. Di Giovanni & Y. Gambier (eds.) *Reception studies and audiovisual translation*, 43-68. Philadelphia.

Gambier, Y. & Gottlieb, H. (Eds.) (2001). *(Multi)media translation: Concepts, practices, and research.* John Benjamins Publishing Company.

Gee, J. P. (2014). *How to do discourse analysis*. Routledge.

Ghazala, H. (1995). *Translation as problems and solutions*. (4th ed). Dar ElKalem El-Arabi.

Ghobain, E. A. (2017). Dubbing melodramas in the Arab world: Between the standard language and colloquial dialects. *Arabic Language, Literature & Culture, 2*(3), 49-59.

Gibbs, J. (2002). Mise-en-scène: Film style and interpretation, Columbia University Press.

Goffman, E. (1981). *Forms of talk*. Blackwell.

Gottlieb, H. (1994). Subtitling: Diagonal translation. *Perspectives: Studies in translatology 2*(1), 101–121.

Gottlieb, Henrik. (1998). Subtitling. In M. Baker (Ed.), *Routledge encyclopedia of translation studies*, 244-248. Routledge.

Gottlieb, H. (2004a). Language-political implications of subtitling. In P. Orero (Ed.) *Topics in audiovisual translation*, 83–100. John Benjamins Publishing Company.

Gottlieb, H. (2004b). Subtitles and international anglification. In C. Dollerup (Ed.), *Nordic Journal of English Studies*, *Special Issue, 3*(1), 219-230.

Gottlieb, H. (2005). Multidimensional translation: Semantics turned semiotics. *MuTra 2005 conference proceedings.*

Gottlieb, H. (2008). Screen translation. In A. Schjoldager, H. Gottlieb & I Klitgård, *Understanding Translation. Aarhus: Authors and Academica*, 205-246

Greenbaum, S. & Nelson, G. (2002). *An introduction to English grammar (2nd ed.)*. Longman.

Grice, H. P. (1975). *Logic and conversation*. In P. Cole & J. L. Morgan (Eds.), *Syntax and semantics: Vol. 3. Speech acts* (pp. 41–58). New York: Academic Press.

Habash, N., Diab, M. & Rambow, O. (2012). Conventional orthography for dialectal Arabic. In *LREC*, 711-718.

Habash, N., Eskander, R. & Hawwari, A. (2012). A morphological analyzer for Egyptian Arabic. In *Proceedings of the twelfth meeting of the special interest group on computational morphology and phonology*, 1-9.

Haeri, N. (2000). Form and ideology: Arabic sociolinguistics and beyond. *Annual Review of Anthropology, 29*, 61-87.

Haikuo, Y. (2015). Film translation in China. *Babel 61*(4), 493–510.

Halliday M. A. K. (1975). *Learning how to mean*. Edward Arnold.

Halliday, M. A. K. (1978). *Language as social semiotic, the social interpretation of language and meaning*. Edward Arnold.

Halliday, M.A.K. (1989). Part A. In M.A.K. Halliday & R. Hasan (Eds.), *Language, context and text: Aspects of language in a social-semiotic perspective*, 1-49. Oxford University Press.

Halliday, M.A.K. (1994). *An introduction to functional grammar* (2nd ed.). Edward Arnold.

Halliday, M. A. K. & Matthiessen, C. M. I. M. (2004). *An introduction to functional grammar*. Arnold.

Halliday, M.A.K. & Webster, J. (2004). *The language of early childhood. (Collected Works of M.A.K. Halliday, 4)*. Bloomsbury.

Hans, A. & Hans, E. (2015). Kinesics, haptics and proxemics: Aspects of non-verbal communication. *Journal of Humanities and Social Science, 20*(2), 47-52.

Hébert, L. (2006). *The functions of language.* Signa.
http://www.signosemio.com/jakobson/functions-of-language.asp

Hébert, L. (2011). *Tools for text and image analysis: An introduction to applied semiotics*. Translated from the French version by Julie Tabler. Routledge.

Hermans, T. (1996). Norms and the determination of translation: A theoretical framework. *Translation, power, subversion*, *8*, 157. Multilingual Matters. 25-51.

Hermans, T. (1999). *Translation in systems: descriptive and systemic approaches explained*. St. Jerome.

Hofmann, J. (2018). Pixar films, popular culture, and language teaching: The potential of animated films for Teaching English as a Foreign Language. *Global Studies of Childhood*, *8*(3), 267-280.

Holes, C. (2004). *Modern Arabic structures, functions, and varieties* - Revised Edition. Georgetown University Press.

Holmes, J. S. (1988). *Translated: Papers on literary translation and translation studies*. Rodopi.

Holmes, J. S. (2004). The name and nature of translation studies. In L. Venuti (Ed.), *The translation studies reader* (2nd ed., 180–92). Routledge.

Holmes, J. (2017). *An introduction to sociolinguistics*. Routledge.

House, J. (2001). Translation quality assessment: Linguistic description versus Social Evaluation. *Meta, 46*(2), 243–257.

House, J. (2009). *Quality*. In M. Baker & G. Saldanha (Eds.). *Routledge encyclopedia of translation studies* (3rd ed., 222-224) Routledge.

House, Juliane. (2012). Text linguistics and translation. In Y. Gambier & L. Doorslaer (Eds.) *Handbook of translation studies, 3* (178-183). John Benjamins Publishing Company.

House, J. (2015). *Translation quality assessment: past and present.* Routledge.

House, J. (2016). *Translation as communication across languages and cultures*. Routledge.

Husni, R. & Zaher, A. (2020). *Working with Arabic prepositions: Structures and functions*. Routledge.

Husni, R. & Newman, D. L. (2015). *Arabic-English-Arabic-English translation: Issues and strategies*. Routledge.

Ibrahim, M. H. (1986). Standard and prestige language: A problem in Arabic sociolinguistics. *Anthropological Linguistics, 28*(1), 115-126.

Ibrahim, Z. (2009). *Beyond lexical variation in modern standard Arabic: Egypt, Lebanon and Morocco*. Cambridge Scholars Publishing.

Igaab, Z. K. & Tarrad, I. R. (2019). Pronouns in English and Arabic: A contrastive study. *English language and literature studies, 9*(1), 53-69.

International Phonetic Association. (1999). *Handbook of the International Phonetic Association : a guide to the use of the International Phonetic Alphabet*. Cambridge University Press.

Jabbari, M. J. (2012). Diglossia in Arabic - a comparative study of the modern standard Arabic and colloquial Egyptian Arabic. *Global Journal of Human Social Sciences, 12*(8), 23-46.

Jakobson, R. (1960). Closing statement: Linguistics and poetics. In T. Sebeok (Ed.), *Style in Language*, 350-377. Massachusetts Institute of Technology Press.

Jakobson, R. (1995). *On language.* Harvard University Press.

Jakobson, R. (2013). On linguistic aspects of translation. In R. Brower (Ed.), *On translation*, 232-239. Harvard University Press. https://doi.org/10.4159/harvard.9780674731615.c18

Jilani, S. (2017). *The middle east, animated*. The Times Literary Supplement. https://www.the-tls.co.uk/articles/public/image-making-springtime/

Junining, E. (2014). Translation strategies adopted by English department students in coping with non-equivalence problems. *Erudio Journal of Educational Innovation*, *2*(2), 60-64.

Katan, D. (2004). *Translating cultures: An introduction for translators, interpreters, and mediators*. St. Jerome Publishing.

Katan, D. (2013). Intercultural mediation. *The handbook of translation studies, 4*, 84-91.

Khanfar, A. K. A. (2013). *The translation of puns a semantic or pragmatic equivalent* [Doctoral dissertation, An-Najah National University].

Khrisat, A. A. & Mohamad, M. S. (2014). Language's borrowings: The role of the borrowed and Arabized words in enriching Arabic language. *American Journal of Humanities and Social Sciences, 2*(2), 133-142.

Khuddro, A. (2018). *Linguistic issues and quality assessment of English-Arabic audiovisual translation*. Cambridge Scholars Publishing. Newcastle upon Tyne, UK.

Kilborn, R. (1993). Speak my language: Current attitudes to television subtitling and dubbing. *Media, Culture and Society 15*, 641–60.

Koolstra, C. M., Peeters, A. L. & Spinhof, H. (2002). The pros and cons of dubbing and subtitling. *European Journal of Communication, 17*(3), 325–354. https://doi.org/10.1177/0267323102017003694

Kovács, G. (2020). Translating humour–A didactic perspective. *Acta Universitatis Sapientiae, Philologica*, *12*(2), 68-83.

Kress, G. & Van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. Edward Arnold.

Kress, G. R. & Van Leeuwen, T. (2006). *Reading images: the grammar of visual design*, (2nd ed.) Routledge.

Land, R. D. (1997). The ethics and religious liberty commission. *Southern Baptists and Disney.*

Lathey, G. (2009). Children's literature. In M. Baker, & G. Saldanha, *Routledge Encyclopedia of Translation Studies* (2nd ed., 31-34). Routledge.

Lefevere, A. (1985). Why waste our time on rewrites? The trouble with interpretation and the role of rewriting in an alternative paradigm. In T. Hermans (Ed.) *The manipulation of literature*, 215– 243. St. Martin's Press.

Lefevere, A. (1992) (Ed.). *Translation / history / culture: a sourcebook*. Routledge.

Lefevere, A. (2017). *Translation, rewriting, and the manipulation of literary fame*. Routledge.

Leppihalme, R. (1994). *Culture bumps. On the translation of allusions*. English Department Studies, II. University of Helsinki Press.

Lewis, J. (2014). *Essential cinema: An introduction to film analysis*. Wadsworth, Cengage Learning.

Lindsay-Smith, E. (2021). *A phonological typology of modern Arabic varieties* [Doctoral Thesis, University of Oxford].

Ling, X. (2006). On the pun in advertisements. *Canadian Social Science, 2*, 66-69.

Lippi-Green, R. (2012). *English with an accent: Language, ideology, and discrimination in the United States* (2nd ed.). Routledge.

Lodhi, M. A., Ibrar, S. N., Shamim, M., & Naz, S. (2018). Linguistic analysis of selected TV cartoons and its impact on language learning. *International Journal of English Linguistics, 8*(5), 247-258.

Loutfi, A. (2017). On tense and agreement in the realization of negation in standard Arabic. *Journal of Applied Language and Culture,* 39-60.

Love, M., Brown, A. M., Kenneth, S., Edward, G., Tor, R., Bule, M., Ronalea, G., Lukai, D., Vagha, S. & Kami, K. (2018). Vernacular language, biocultural diversity, intangible cultural heritage and social order: Case-studies of applied language maintenance and revitalization from Vanuatu. *ICOMOS Australia/ICOMOS Pasifika Conference, Culture: Conserving it Together*, 1-5 October, Novotel, Lami Bay, Fiji.

Machin, D., & Mayr, A. (2012). *How to do critical discourse analysis: A multimodal introduction*. SAGE.

Madkour, M. (2016). *The application of functional linguistic models for assessing quality of translation: A descriptive analytical study*. *International Journal of English Linguistics, 6*(6), 2016.

Mahmoud, A. (2000). Modern standard Arabic vs. non-standard Arabic: Where do Arab students of EFL transfer from? *Language, culture and curriculum, 13*(2), 126 – 136.

Mahmoud, L. Z. (2007). Superiority of using everyday Egyptian dialect over standard Arabic in translating cartoon series. *College of Basic Education Researchers Journal, 6*(4), 306-317.

Maluf, R. (2005). A potential untapped? Why dubbing has not caught on in the Arab world. *TBS Journal*, 1.

Martinec, Radan; Salway, Andrew. (2005). "A system for image-text relations in new (and old) media." *Visual Communication* 4 (3), 337–371.

Hatim, B., & Mason, I. (1997). *The Translator as Communicator*. Routledge.

Matkivska, N. (2014). Audiovisual translation: Conception, types, characters' speech and translation strategies applied. *Studies About Languages,* (25), 38-44.

Mayoral, R., Kelly, D. & Gallardo, N. (1988). The concept of constrained translation: Non-linguistic perspectives of translation. *Meta 33*(3), 356–67.

Mazouzi, S. (2017). *'athar alrrusoum almtaharrika al-naatiqt bil-fusha fi tatwir al'ada' al lughawi li'aqsam al-tahdiri*. [The effect of classical-speaking animation ondeveloping the linguistic performance of the preparatory sections]. [Thesis of Master, Kasdi Merbah University, Algeria].

Mdallel, S. (2003). Translating children's literature in the Arab world: The state of the Art. *Meta Translators' Journal*, 298-306.

Mehawesh, M. I. (2013). Grammatical parallelism in the translation of advertising texts with particular reference to English and Arabic. *Asian Social Science*, *9*(10), 254.

Meteab, W. Y., & Hazem, A. H. (2020). Demonstratives in English with Reference to Arabic: A Syntactico-Pragmatic Study. *12th International Congress on Language, Literature and Culture Researches Book of Proceedings*, 404 – 421. SSRN 3881909.

Miestamo, M. (2008). *Standard negation: The negation of declarative verbal main clauses in a typological perspective, 31*. Walter de Gruyter. 5.

Millar, R. & Trask, L. (2015). *Trask's historical linguistics* (3rd ed.). Routledge

Mitchell, T. F. (1962). *Colloquial Arabic*. David McKay Company, Inc

Mohamed, E., Mohit, B., & Oflazer, K. (2012). Transforming standard Arabic to colloquial Arabic. In *Proceedings of the 50th Annual Meeting of the Association for Computational Linguistics* (Volume 2: Short Papers, 176-180).

Mubenga, K. S. (2009). *Towards a Multimodal Pragmatic Analysis of Film Discourse in Audiovisual Translation*. *Meta*, *54* (3), 466–484. https://doi.org/10.7202/038309ar

Muhanna, E. (2014, May 30). Translating "Frozen" into Arabic. *The New Yorker*. http://languagehat.com/translating-frozen-into-arabic/

Munday, J. (2016). *Introducing Translation Studies: Theories and Applications*, (4th ed.) Routledge.

Mushtaq, H., Taskeen, Z. (2016). Teaching English Grammar Through Animated Movies. *NUST Journal of Social Sciences and Humanities*, *2*(1), 77-87.

Mustafawi, E. (2017). Arabic phonology. In *The Routledge handbook of Arabic linguistics*, 11-31. Routledge.

Nanda, F., Astari, R., & bin Seman, H. M. (2020). The pronunciation of Egyptian Arabic and its aspect of sociolinguistic. *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab*, *12*(2), 340-356.

Negroponte, Nicholas (1991) 'Multimedia', *Hightech* (August): 68.

Newmark, P. (1982). *Approaches to translation*. Pergamon Press Ltd.

Newmark, P. (1988). Pragmatic translation and literalism. *TTR: traduction, terminologie, rédaction*, *1*(2), 133-145.

Newmark, P. (1988). *A textbook of translation*. Prentice-Hall International.

Nida, E. A. (1964). *Toward a science of translating: with special reference to principles and procedures involved in Bible translating*. Brill Archive.

Nikolaeva, I. (2018). Focus as a morphosyntactic and morphosemantic feature. Morphological Perspectives: Papers in Honour of Greville G. Corbett, 370.

Nord, C. (1995). Text-functions in translation: Titles and headings as a case in point. *Target 7*(2), 261-284.

Nord, C. (1997a). Defining translation functions. The translation brief as a guideline for the trainee translation. *Ilha do Desterro, 33*, 41-55.

Nord, C. (1997b). Functional Units in Translation, in Mauranen, A. & Puurtinen, T. (Eds.), *Translation - acquisition - use*, AFinLa Yearbook 1997, Jyväskylä: University Press (Publications de l'Association Finlandaise de Linguistique Appli quée, 55), 41-50.

Nord, C. (2005). *Text analysis in translation: Theory, methodology, and didactic application of a model for translation-oriented text analysis*, (2nd ed.). Rodopi.

Nord, C. (2010). Functionalist approaches. in Y. Gambier & L. van Doorslaer (Eds.) *Handbook of translation studies*, 120-128. John Benjamins Publishing Company.

Nord, C. (2016). Function + loyalty: Theology meets Skopos. *Open Theology, 2*(1), 566–580.

Nord, C. (2018). *Translating as a purposeful activity 2nd Edition: Functionalist approaches explained*. Routledge.

O'Connell, E. (2003). What dubbers of children's television programmes can learn from translators of children's books? *META, 48*(1-2), 222-232.

Oakes, M.P. (2012). Describing a Translational Corpus. In M. P. Oakes & M. Ji (Eds.) *Quantitative Methods in Corpus-Based Translation Studies: A Practical Guide to Descriptive Translation Research*, 115–148. John Benjamins Publishing Company.

Odegaard, B. & Shams, L. (2016). The brain's tendency to bind audiovisual signals is stable but not general. *Psychological Science, 27*(4), 583–591.

Odeh, R., Farghal, M. (2024). Dubbing Religious References from English into Arabic: A Case Study of The Hunchback of Notre Dame and Hercules. Forum for Linguistic Studies. 6(5): 258–270.

Oittinen, R. (2006). No innocent act: on the ethics of translating for children. In J. Van Coillie & W. Verschueren (Eds.), *Children's literature in translation - challenges and strategies*, 35-46. Routledge.

Oittinen, R. (2012). Translation and children. In L. Venuti (Ed.), *The translation studies reader*, 3rd ed. Routledge.

Parkinson, D. B. (1981). VSO to SVO in modern standard Arabic: A study in diglossia syntax. *Al-Arabiyya*. (*14*), 24-37.

Pedersen, J. (2005). How is culture rendered in subtitles. In *MuTra 2005 – Challenges of multidimensional translation: Conference proceedings* (Vol. 18, 1-18).

Pérez, M. C. (2003). *Apropos of ideology: Translation studies on ideology- ideologies in translation studies.* Routledge.

Pérez-González, L. & Susam-Saraeva, Ş. (2012). Non-professionals translating and interpreting, *The Translator, 18*(2), 149-165, DOI: 10.1080/13556509.2012.10799506

Pérez-González, L. (2009). Audiovisual translation. In M. Baker & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies*. (2nd ed., 13-20). Routledge.

Pérez-González, L. (2014). Multimodality in translation and interpreting studies: Theoretical and methodological perspectives. In S. Bermann & C. P., John (Eds.) *A companion to translation studies: Companion to translation studies*, 119-132. Wiley and Sons, Incorporated.

Prior, P. (2014). Semiotics. In C. Leung & B. Street (Eds.) *The Routledge companion to English studies*, 160-173. Routledge.

Prospero. (2018, January 31). *The rise and fall of Egyptian Arabic.* The economist. https://www.economist.com/prospero/2018/01/31/the-rise-and-fall-of-egyptian-arabic

Putra, H. A. & Novalinda, N. (2019). The strategies used in translating idiom from English into Indonesia in *The Catcher in The Rye's* Novel. *Vivid: Journal of Language and Literature, 8*(1), 13-17.

Pym, A. (2004). *The moving text : localization, translation, and distribution*. John Benjamins Publishing Company.

Pym, A. (2010). *Exploring translation theories*. Routledge.

Pym, A. (2014). *Exploring translation theories (2nd ed.)*. Routledge.

Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. London: Longman.

Reiss, K., & Vermeer, H. (2013). *Towards a general theory of translational action: Skopos theory explained /* Translated from the German by Christiane Nord; English reviewed by Marina Dudenhöfer. Routledge.

Remael, A. (2001). Some thoughts on the study of multimodal and multimedia translationIn. In Y. Gambier & H. Gottlieb (Eds.) *(Multi)media translation: Concepts, practices, and research*, 13-22. Routledge.

Remael, A. (2010). Audiovisual translation. In Y. Gambier & L. van Doorslaer (Eds.) *Handbook of translation studies,* (*1*, 12-17). John Benjamins Publishing Company.

Renna, R. F. (2022). Translation as censorship: Analysing the role of censorship and manipulation in the audiovisual translation of gender and sexuality-related texts. In B. Lewandowska-Tomaszczyk & M. Trojszczak (Eds.) *concepts, discourses, and translations* (pp. 325-339). Springer International Publishing.

Richards, J. C. & Schmidt, R. W. (2013). *Longman dictionary of language teaching and applied linguistics* (4th ed.). Routledge.

Rishah, M. M. H. (2013). *Cultural and audience considerations in the translation of children and family shows into Arabic*. [Master's thesis, An-Najah National University, Faculty of Graduate Studies].
https://repository.najah.edu/items/641d8ab7-8a04-4a37-90c9-fd5fb8eca0ea

Robinson, D. (1998). Subtitling. In M. Baker (Ed.), *Routledge encyclopedia of translation studies*, 166-165. Routledge.

Rosa, A. A. (2010). Descriptive translation studies - DTS (revised version). In Y. Gambier & L. van Doorslaer (Eds.) *Handbook of translation studies 1*, 94-105. John Benjamins Publishing Company.

Ross, A. (1998). *The language of humour*. Routledge.

Ryding, K. C. (1991). Proficiency despite diglossia: A new approach for. *Modern Language Journal, 75*(2), 212-218.

Ryding, K. C. (2005). *A reference grammar of modern standard Arabic*. Cambridge University Press.

Sachdeva, M. (2022, June 14). *Pixar's Lightyear banned in 14 countries over same-sex kiss*. The Independent.
https://www.independent.co.uk/arts-entertainment/films/news/lightyear-banned-buzz-gay-kiss-b2100330.html

Sadeghi, B. & Farjad, A. (2014). Translation strategies of English idioms by EFL learners: Baker's model in focus. *Language Learning and Applied Linguistic World, 6*(3), 247-259.

Saiegh-Haddad, E. (2005). Correlates of reading fluency in Arabic: Diglossic and orthographic factors. *Dordrecht: Reading and Writing*, 559-582.

Saiegh-Haddad, E., Spolsky, B. (2014). Acquiring literacy in a diglossic context: Problems and prospects. In E. Saiegh-Haddad & R. Joshi (Eds.) *Handbook of Arabic literacy. literacy studies, 9*, 225-240*.* Springer, Dordrecht.

Salameh, M. Y. B. & Abu-Melhim, A. R. (2014). The phonetic nature of vowels in Modern Standard Arabic. *Advances in Language and Literary Studies*, *5*(4), 60-67.

Saldanha, G. & O'Brien, S. (2013). *Research methodologies in translation studies.* St. Jerome.

Sallam, A. M. (1980). Phonological variation in educated spoken Arabic: A study of the uvular and related plosive types. *Bulletin of the School of Oriental and African Studies, University of London, 43*(1), 77-100.

Sayahi, L. (2014). *Diglossia and language contact: Language variation and change in North Africa.* Cambridge University Press.

Schäffner, C. (2010). Norms of translation. In Y. Gambier & L. van Doorslaer (Eds.) *Handbook of translation studies, 1*, 235-244. John Benjamins Publishing Company.

Schiffman, H. (1997). Diglossia as a sociolinguistic situation. In F. Coulmas (ed.), *The handbook of sociolinguistics* , 379-382. Linguistic Society of America.

Shaalan, K., Bakr, H., & Ziedan, I. (2007). Transferring Egyptian colloquial dialect into modern standard Arabic. *International Conference on Recent Advances in Natural Language Processing* (RANLP), 525-529.

Shah, M. (2008). The Arabic language. In A. Rippin (Ed.) *The Islamic World* (261-277). Routledge.

Shamsan, M. & Attayib, A. M. (2016). Investigating morpho-syntactic translation errors made by Yemeni EFL Students. *Arab World English Journal (AWEJ) Special Issue on Translation*, (5), 281-298.

Shavit, Z. (1986). *Poetics of children's literature*. The University of Georgia Press.

Shuttleworth, M. & Cowie, M. (1997). *Dictionary of translation studies*. St. Jerome Pub.

Silvani, D. (2020). Learning through watching: Using animation movie to improve students' writing ability. *Journal of English Language Teaching and Linguistics, 5*(2), 233-247.

Simanjuntak, F., Haidir, H., Junaidi, J. & Pujiono, M. (2019). Diglossia: Phenomenon and language theory. *European Journal of Literature, Language and Linguistics Studies, 3*(2), 58-65.

Simpson, P. & Mayr, A. (2010). *Language and power: A resource book for students*. Routledge.

Snell-Hornby, M. (1988). *Translation studies: An integrated approach*. John Benjamins Publishing Company.

Sodah, N. (2019). The impact of social status on language shift: A case study on family domain language in lembar. *International Journal of Multicultural and Multireligious Understanding, 6*(3), 959-967.

Soliman, N. T. (2024). Investigating language ideologies and attitudes towards dubbing Disney movies into Arabic [Master's Thesis, the American University in Cairo]. AUC Knowledge Fountain. https://fount.aucegypt.edu/etds/2234

Stecconi, U. (2010). Semiotics and translation. In Y. Gambier & L. van Doorslaer (Eds.), *Handbook of Translation Studies 1*, 314-319. John Benjamins Publishing Company.

Stoll, J. (2023). *Walt Disney: quarterly revenue 2023*, Statista. Accessed: on 21 January 2024. https://www.statista.com/statistics/224397/quarterly-revenue-of-the-walt-disney-company/

Suleiman, Y. (2003). *The Arabic language and national identity: A study in ideology*. Edinburgh: Edinburgh University Press Ltd.

Suparno, D., Illahi, A. A., Al-Qosebaty, A. & Azwar, M. (2020, December). Phonetic relationship between form and meaning of modern standard Arabic and Egyptian colloquial language on animals name. In *1st International Conference on Folklore, Language, Education and Exhibition (ICOFLEX 2019)*, 214-220. Atlantis Press.

Swann, J., Deumert A., Lillis T. (2004). *A dictionary of sociolinguistics*. Edinburgh University Press.

Tawfiq, H. T. (2018). Language management and ideologies in re-dubbing Disney animated movies into classical Arabic. *CDELT Occasional Papers in the Development of English Education, 64*(1), 327-361.

Taylor, Christopher (2003). Multimodal transcription in the analysis: Translation and subtitling of Italian films. *The Translator 9*(2), 191–206.

Taylor, C. J. (2013). Multimodality and audiovisual translation. In L. Van Doorslaer & Y. Gambier (Eds.) *Handbook of translation studies 4*, 98-104. John Benjamins Publishing Company.

Taylor, C. J. (2016). The multimodal approach in audiovisual translation. *Target 28*(2), 222–235.

Thalji, M. B. & Dweik, B. S. (2015). *The translation of proverbs: obstacles and strategies*. Middle East University.

Thawabteh, M. A. (2010). The translatability of interjections: A case study of Arabic-English subtitling. *Meta, 55*(3), 499–515.

Thawabteh, M. (2011). Linguistic, cultural and technical problems in English-Arabic subtitling. *SKASE journal of translation and interpretation, 5* (1), 24-44.

TLK Film Script. (2010). Scripts. http://www.lionking.org/scripts/

Toury, G. (1995). *Descriptive translation studies – and beyond.* John Benjamins Publishing Company.

Toury, G. (2012). *Descriptive translation studies – and beyond: Revised edition*. John Benjamins Publishing Company.

Trask, R. (2007). *Language and linguistics: The key concepts* (2nd edition). Routledge.

Tveit, Jan-Emil (2009). Dubbing versus subtitling: Old battleground revisited. In J. Díaz Cintas & G. Anderman (Eds.) *Audiovisual translation - language transfer on screen*, 85-96. Palgrave Macmillan.

Van Dijk, T. A. (1998). *Ideology: a multidisciplinary approach*. SAGE Publications Inc.

Van Leeuwen, T. (2005). *Introducing social semiotics*. Routledge.

Van-Mol, M. (2010). Arabic oral media and corpus linguistics: A first methodological Outline. In R. Bassiouny (Ed.) *Arabic and the media: linguistic analyses and applications 57*, 63-80. Brill.

Varela, F. C. (2002). Models of research in audiovisual translation. *Babel*, *48*(1), 1-13.

Vanoye, F. (1985). 'Conversations publiques', in Vanoye, F. (ed.), *La parole au cinéma/ Speech in Film*, special issue of *Iris* 3(1): 99–118.

Venuti, L. (1995). *The translator's invisibility: A history of translation*. Routledge.

Vera, M. P. (2015). When humour gets fishy: the translation of humour in animated films. In J. D. Cintas & J. Neves, *Audivisual translation: Taking stock*, 132-139. Cambridge Scholars Publishing.

Vermeer, H. J. (1987a). *What does it mean to translate*? *Indian Journal of Applied Linguistics. 13*(2), 25–33.

Vermeer, H. J. (1992). Is translation a linguistic or a cultural process? *Ilha do Desterro A Journal of English Language, Literatures in English and Cultural Studies, 28*, 037-051.

Versteegh, K. (2014). *The Arabic language*. Edinburgh University Press.

Vinay, J.-P & Darbelnet, J. (1995). *Comparative stylistics of French and English: A methodology for translation*, translated and edited by Juan C. Sager & Marie-José Hamel. John Benjamins Publishing Company.

Walters, K. (1994). Diglossia, linguistic variation, and language change in Arabic. In J. B. Mushira Eid (Ed.) *Perspectives on Arabic Linguistics: Papers from the Annual Symposium on Arabic Linguistics, VIII* (157-197). John Benjamins Publishing

Warachananan, P. & Roongrattanakool, D. (2015). A study of translation strategies in the translation of songs in Walt Disney's animated feature films into Thai versions. *National and International Conference Interdisciplinary Research for Local Development Sustainability*, 75-84.

Wasko, J. (2008). The commodification of youth culture. In K. Drotner & S. Livingstone, *International handbook of children, media and culture*, 460-474. SAGE Publications Ltd.

Watson, J. C. E. (2002). *The phonology and morphology of Arabic*. Oxford University Press.

Werner, J. R. (2001). Text and context. In Y. Gambier & H. Gottlied (Eds.) *Multimedia translation: Concepts, practices and research*, 13–22. John Benjamins Publishing Company.

Wharton, T. (2003). Interjections, language, and the 'showing/saying' continuum. *Pragmatics and Cognition, 11*(1), 39-91.

Wikimedia Foundation. (2022). *Arabic*. Wikipedia.
https://en.wikipedia.org/wiki/Help:IPA/Arabic

Wiles, E. (2020). Translating 'interjections, exclamations and phatic expressions' from Indonesian literature into English. *International Journal of English Linguistics, Literature, and Education (IJELLE)*, *2*(1), 1-25.

Wilkins, D. P. (1992). Interjections as deictics. *Journal of Pragmatics*, *18*(2-3), 119-158.

Williams, J., & Chesterman, A. (2014). *The map: A beginner's guide to doing research in translation studies.* Routledge.

Wilmsen, D. (2010). Dialects of written Arabic: Syntactic differences in the treatment of object pronouns in Egyptian and Levantine newspapers. *Arabica, 57*(1), 99-128.

Yacoub, R. N. M. (2009). *Ideological aspects of dubbing into Arabic for children - with special reference to language variety*. [Doctorate Thesis, University of Salford).

Yahiaoui, R. (2014). *Ideological and cultural constraints in audiovisual translation: Dubbing the Simpsons into Arabic.* London Metropolitan University.

Yahiaoui, R., Alqumboz, B., Fattah, A. & Al Adwan, A. (2019). Translating irony into Arabic– who's having the last laugh? Dubbing Monsters Inc.: Egyptian vernacular vs. modern standard Arabic. *The European Journal of Humour Research*, *7*(4), 32-46.

Yahiaoui, R., Hijazi, D., & Fattah, A. (2020). Rendering satire in dubbing vs. subtitling: A case study of the Arabic translation of the American sitcom the Simpsons. *Sendebar, 31*, 287-311.

Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.

Zabalbeascoa, P. (1993). Developing translation studies to better account for audiovisual texts and other new forms of text production. [Doctorat Thesis, unpublished, presented in the Departament de Filologia de la Facultat de Lletres de la Universitat de Lleida].

Zabalbeascoa, P. (1994). Factors in dubbing television comedy' perspectives. *Studies in Translatology, 2*(1), 89-100.

Zabalbeascoa, P. (1997). Dubbing and the nonverbal dimension". In P.Fernando (ed.) *New perspectives and challenges in literature, interpretation and the media*, 327–342. John Benjamins Publishing Company.

Zabalbeascoa, P. (2005). Humor and translation—an interdiscipline. *International Journal of Humour Research 18* (2), 185-207.

Zabalbeascoa, Patrick. (2008). The nature of audiovisual text and its parameters. In Diaz-Cintas, J. (ed.), *The didactics of audiovisual translation*, 21-38. John Benjamins Publishing Company.

Zabalbeascoa, P. (2010). Translation in constrained communication and entertainment. In J. Diaz-Cintas, A. Matamala & J. Neves (Eds.), *New insights into audiovisual translation and media accessibility: media for all*, 25-40. Rodopi.

Zagot, M. A. & Vozdvizhensky, V. V. (2014). Translating video: Obstacles and challenges. *Procedia - Social and Behavioral Sciences, 154*, 268-271.

Zitawi, J. (2003). English–Arabic dubbed children's cartoons: Strategies of translating Idioms. *Across Languages and Cultures 4*(2), 237–251.

Zitawi, J. I. (2004). Translation of Disney comics in the Arab world: a pragmatic perspective. [Published Doctorate Thesis, University of Manchester).

Zughoul, M. R. (1980). Diglossia in Arabic: Investigating solutions. *Anthropological linguistics, 22*(5), 201-217.