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Disney in the Realm of Audiovisual Translation: Investigating the Translation of Songs in Egyptian Colloquial Arabic Dubbed Animations

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Abstract:

The study investigates the issue of song translation in four songs from four animated cartoons along with their colloquial Egyptian Arabic dubbed version through employing Schjoldager et al. (2008)'s model of analysis which consists of twelve microstrategies that translators can use while dubbing audiovisual texts. The results of the study show that direct translation, adaptation and deletion are the most frequent microstrategies and permutation and substitution are the least frequent ones used in rendering songs.

Key words*: Audiovisual translation, Dubbing, Song translation, Translation strategies.*

<u>ديزني في عالم الترجمة المرئية: دراسة ترجمة الأغاني في أفلام الرسوم المتحركة المدبلجة إلى العامية المصرية</u>

يعتبر علم الترجمة من أهم وسائل وأدوات الانتقال الفكري و الإيدلوجي و المعرفي بين مختلف الشعوب وأحد أهم العناصر للتعريف بثقافات و حضارات العالم المختلفة. ومع تطور التكنلوجيا أصبح العلم الحديث في أمس الحاجة إلى تطوير علم الترجمة لتظهر أنواعا وأنماطا جديدة سميت بعد ذلك بمسميات كثيره من أهمها الترجمة السمعية البصرية والترجمة السمعبصرية والترجمة المرئية وترجمة الشاشة. ومن هنا نشأت العلاقة الوطيدة بين مختلف المجالات مثل السينما والإعلام والترجمة حيث يقوم المؤلف بكتابة أروع القصص ويجسدها ممثلا نابغا وينقلها ألي عوالم وثقافات مختلفة مترجما محترفا.

وللأغاني بأشكالها وأنواعها المختلفة دورا هاما في أفلام الرسوم المتحركة حيث أنها تساعد على جذب المشاهد عامة والطفل خاصة إلى مثل هذه الأعمال الفنية كما أنها تضفي المتعة والسعادة إلى أفلام الكرتون. وتعد ترجمة الأغاني من أصعب أنواع ترجمة الشاشة حيث يواجه المترجم فيها العديد من المشكلات ويجد نفسه محاصرا ومقيدا بين النص والوزن والإيقاع والصورة.

ومن أشهر أنواع الترجمة المرئية:

-**السترجة**: وهي الترجمة التي تعرض في أغلب الأحيان نصا مكتوبا في الجزء السفلي من الشاشة.

-**الدبلجة:** وهي تعويض الصوت الأصلي بصوت اخر في اللغة المستهدفة ينقل مضمون أو محتوي النص الأصلي. وتعد الدبلجة أشهر أنواع الترجمة السمعية البصرية وخصوصا في مجال الرسوم المتحركة.

-**الاستعلاء الصوتي**: وفيها يتم عرض النص الأصلي والترجمة في نفس الوقت.

ويهدف البحث إلى دراسة الإستراتيجيات المستخدمة في دبلجة الأغاني في بعض أفلام الكرتون المدبلجة من الإنجليزية إلى العامية المصرية. كما تهتم الدراسة بتحديد المشكلات والصعوبات التي تواجه مترجمي الشاشة عند دبلجة الأغاني إلى اللغة العربية. وتعتمد الدراسة على منهج العلماء شيجولدجار وجوتليب وكليتجارد (٢٠٠٨). وتضم هذه النظرية اثنا عشر إستراتيجية يستطيع المترجم الاعتماد عليها عند دبلجة النصوص المرئية مثل الترجمة المباشرة والتكيف والحذف والاستبدال وغيرها.

1. Introduction:

Translation is a tool through which "the dominant ideologies are disclosed and questioned" (DeMarco, 2009, p.17). With technological advancement and globalization "the electronic media with their polysemiotic codes somehow disturb the world of translation" (Gambier & Gottlieb, 2001, p.XVIII) and give birth to new types of translation grouped and categorized as *audiovisual translation*.

Thus, modern life is almost impossible without media and media, which is the carrier of cultures, becomes impossible without audiovisual translation. Therefore, the need for audiovisual language transfer becomes crucial. Screen writers write complex stories, directors create a complete vision, actors bring story to life and audiovisual translators pass on the complete work to foreign worlds. The task of audiovisual translator is not only to translate or transfer meaning but also to make connection between verbal codes and other semiotic systems.

Songs play a pivotal role in children animation cartoons as they attract the child audience and raise his emotions towards the cartoon. They also add pleasure and amusement. According to Bosseaux, songs can be narrative or background. Narrative songs are related to "plot development" (2013, p.8). This type helps the audience to grasp the plot and to think of the characters and their feelings, emotions and thoughts. Background songs, on the other hand, do not contribute to the story, but they attract attention and raise the audience emotional effects regarding a specific scene or situation.

Translating songs is one of the most difficult types of translation. In it the translator is restricted to many factors that form a big challenge to him as he has to translate not only lyrics but also "rhythm, meter, intonation, lip movement and extreme close ups" (Maria and Alonso, 2019, p.83). Despite the increased interest in Audiovisual translation, song translation studies have remained "on the periphery of translation studies" (Aminoraya & Amirian, 2016, p.45).

Thus, the major goal of this study is to examine language transfer of dubbed songs in children animations from English to Egyptian Arabic. The research also aims to provide a quantitative and a qualitative analysis of the strategies employed while dubbing some selected songs of children cartoons from English to Egyptian Arabic. It also investigates the issues and the problems that face audiovisual translators while dubbing songs from English to Arabic. Consequently, showing whether Arab translators are source-text oriented or target-text oriented. In order to achieve these goals, the research answers the following questions: 1) which translation strategies are commonly used in the dubbing of English songs into

Egyptian Arabic in children animations according to Schjoldager et al. (2008)? 2) What are the challenges that meet translators during translation process? And 3) to what extent are Arabic translators source-text oriented?

2. Research methodology:

The research applies Schjoldager et al. (2008) model of analysis which consists of twelve strategies that translators can use while dubbing audio visual texts. According to Schjoldager et al. (2008, p.89), there are two main categories: macro strategies and micro strategies and each category works on a specific level of translation. Macro strategies are used to determine if the translator is source text oriented or target text oriented, while the micro strategies deal with the problems and challenges that the translator faces during the process of translation.

Schjoldager et al. propose 12 strategies; 4 strategies give the impression that the translation is source – text oriented and they are: direct transfer, calque, direct translation and oblique translation. The rest 8 strategies express the translator's tendency towards target text and they are: explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion and permutation (Schjoldager et al. 2008, pp.91-99). Schjoldager et al. micro strategies are:

1. Direct transfer:

Direct transfer is to transmit or transfer the translation without changing it (Schjoldager et al., 2008, p.92). It is widely used in the translation of proper names. Examples (1) and (2) are taken from the animated movie *Cindrella* and example (3) is adopted from the animation *The Lion King*.

(1)Gus Gus جوز جوز

(2) *Bibbidi bobbido boo* بيبدي بوبيدي بو

(3)Hakunna Matata هاكونا ماتاتا

2. Direct translation:

According to (Ghazala, 2008), direct translation is one form of literal translation. According to Tomaszkiewicz (1993), literal translation is to match source text and target text as closely as possible (p.223). Thus, direct translation is word - for - word translation (Schjoldager et al.,2008, p.92). In it, the translator tries to find equivalence to each word in source text. Examples (4) and (5) are taken from the animated movie *Search for Nemo*.

(4)Yes نعم

(5) When you said لما قلتي

3.Calque:

Calque means a very close translation to the source text. For example:

(6)The straw that broke the camel's back.

القشة التي قسمت ظهر البعير

4.Oblique translation:

Oblique translation means sense for sense translation. In Mona Baker Taxonomy of Translation (1992), translation by more neutral expressive word is closely related to Schjoldager et al. (2008) oblique translation. In this strategy, the translator tries to find a word in target language which has the same sense or functional equivalent in source language. The following example is from the song *Hakuna Matata* from the animation *The Lion King*,

(7)That is the key

هذا هو البهريز

5.Explicitation:

According to Schjoldager et al. (2008), explication is to make the unclear information clear and explicit. In explication, the translator expands or clarifies source language. Examples (8) and (9) are taken from the song *Dig a Little Deeper* from the animation *Princess and the Frog*.

(8)Now did it make you happy then

مش دا إلي هيسعدك كنت فرحت معاه زمان

(9)I am sorry

هو إنتي بتسألي

6.Paraphrase:

The meaning of source text is given in target text using different words. Baker (1992) defines paraphrase as using different words to express the meaning of one word so that it becomes clear (p.27). The following example is taken from the song *I Have Got a Dream* from the film *Tangled*.

(10) You can count me with the dreamers

عندي زي الناس أحلامي

7.Condensation:

Condensation is to shorten the source text and to make clear information implicit. Here, the translator translates the existing meaning in a shorten way. It means a partial omission (Baker, 1992, p.30). A relevant example is taken from the song *I Have Got a Dream* from the film *Tangled*.

(11)Rowing in a rowboat **down the stream**

نتمشي في مركب حبنا

8.Adaptation:

Adaptation takes place when something, specific to one language's culture, is expressed in a totally different way that is familiar to another culture. Here, the translator tries to find equivalence in the target

language which gives a similar connotation. The following examples are taken from the song *Dig a Little Deeper* from the animation *Princess and the Frog* and the song *Hakuna Matata* from *The Lion King*.

(12) You gotta dig a little deeper.

فكر في معني حياتك

(13)The footsteps whatever it wants.

الرجل تدب مطرح ماتحب

9.Addition:

Addition means adding units of meaning to target text (Schjoldager et al., 2008). A relevant example is taken from the song *Dig a Little Deeper* from the animation *Princess and The Frog.*

(14)Do not matter what you look like, do not matter what you wear

كله زي بعضه لا اسمع الكلام بقي ابن مين ميخصناش شكلك دا ميسواش

10.Substitution:

Substitution is to substitute or replace a source language word by another word or phrase which has the same meaning. Substituting helps the translator to replace a cultural element in source language by another reference that is understood in target culture. The following example is taken from the song *Dig a Little Deeper* from the animation *Princess and the Frog*.

(15)What I heared

دا الي قالوة

11.Deletion:

Deletion means omitting or deleting a unit of meaning from a source text. Examples are taken from the song *Hakuna Matata* from the animation *The Lion King* and from the song *Dig a Little Deeper* from the animation *Princess and the Frog* .

(16)Hakuna matata, throw the annoying past away

ارمي الماضي الي يغيظ

(17)**Make yourself a brand**, new start

أبدأ تاني من جديد

12.Permutation:

Permutation is to translate in "a different place in the target text" (Schjoldager et al., 2008, p.98). A good example is adopted from the song *Hakuna Matata* from the animation *The Lion King*.

(18) You can smell it from a mile even if you had a flue

يشمها المزكوم من علي بعد ميل

3. Theoretical background:
3.1. Audiovisual Translation:

In the age of media and globalization, audiovisual translation plays an important role in communication cross different languages. It also

succeeds in bridging the gap between multi cultures. The advancement of the technology affects the development of audiovisual translation. Hosseinnia (2014) states that technology and digitalization create "a new cultural situation in which audio translation plays an essential role" (p.128). Thus, translation studies have moved from "linguistic and literary translation" to "audio translation, and now to 'multimedia translation' (Cattrysse, 2001, p.1) to cope with this development.

Audiovisual translation is "one of several overlapping umbrella terms that include 'media translation', 'multimedia translation', 'multimodal translation' and 'screen translation (Chiaro, 2009, p.141).

Audiovisual translation is a new academic field in translation studies which covers "new ground making linguistic and semiotic transfers" from one language to another (Chaume,2013, p.105). Diaz-Cintas (2008) believes that "AVT is definitely one of the fastest growing areas in the field of translation "(p.1).

Orero (2004) defines audiovisual translation as "multi semiotic transfer" and the term multi semiotic text refers to a text which consists of multiple and complex "signs such as verbal / nonverbal, intentional / unintentional, implicit / explicit" (Pettit, p.44 in Diaz- Cintas 2009). In audiovisual translation, the translator works not only with text but also "with other aspects of media art which are of polyphonic nature" (Matkivska, 2014, p.38).

Multimedia translator has to be fully aware of three parameters while translating. These parameters are "linguistic, paralinguistic and extra linguistic" (Werner, 2001, p.52, 2009). A good translator is the one who succeeds in understanding all the "implicit and explicit parameters of a silent source text" (P.52). While making audio visual translation, the translator's task is to transfer visual and verbal codes from source to target language. Dialogue or what is called the verbal code has a great importance, and translators need to "base their translation strategies" on both target and source texts (Remael p.15, In Gambier & Gottleib 2001). Actually, the most difficult challenge that faces translators that they have to translate audiovisual texts not only in "short periods of time but also in high-quality way" (Matkivska, 2014, p.38) which reproduce all "cultural and language peculiarities in the translation" (p.42).

3.1.1. History of audio translation:

Audiovisual translation started in the 1950s and 1960s and it reached its peak at the end of the 20th century. It also appeared after the introduction of talking cultures. It could be seen as the only solution of language barriers (Chiaro, 2009). In 1987, the first conference on dubbing

and subtitling was taken place in Stockholm (Diaz-Cintas, 2009 b p.2). The nineteenth was considered the golden age of audio visual translation (Diaz-Cintaz 2008, 2009 a, 2009 b). Many seminars and conferences were organized. Many researches, articles, thesis, and dissertations were published. Many courses on "subtitling, dubbing and revoicing were offered" (Diaz-Cintaz 2009b, p.3).

3.1.2. Modes of audiovisual translation:

There are two main types (modes) of audiovisual translation and they are: subtitling and revoicing (Matkivska, p.39, 2014). Revoicing is subdivided into dubbing, voice-over, narration and interpretation" (Diaz-Cintas, 2008, p.7).

3.1.2.1. Subtitling:

Matkiviska (2014) defines subtitling as "a presentation of dialogue translation in a film in the form of titles usually at the bottom of image" (p.40). Subtitles are "the reduced form of speech" (Diaz-Cintas, 2012, p.277).

Subtitling is different from other modes of audiovisual translation as it involves a shift from one mode of communication (oral language) to another mode (written language). Like other types of translation, subtitles "provide semantically adequate account of the original dialogue but with the added complication" (2012, p.277). The process of subtitling is a complex one as it includes so many technical aspects. Subtitles appear as two lines in the end of the screen for no less than a period of five to seven seconds. Each line forms a meaningful unit. So, in long dialogues, translators have to deal with time problem and delete or omit secondary information and to keep only key pieces. Thus, reduction is one of the most important strategies in subtitling.

Georgakopoulou (2009) believes that there are some constraints that face translators in the process of subtitling:
1- Space: Subtitles are supposed to appear in two lines.
2- Time: Subtitles have a specific time so that the viewers have no time to read it.
3- Presentation: Subtitles take only 20 % of screen place (p.22).

According to Diaz-Cintas, two main problems arise while subtitling: linguistic problem and extra linguistic or cultural problem. Linguistic problem appears while translating informal, colloquial language or taboos or slang expressions. On the other hand, extra linguistic or cultural problem arises while translating "gastronomy, customs, places and organizations that are embedded in the Other's cultures" (2012, p.278).

Gambier& Gottlieb (2001) analyze subtitles from two perspectives: linguistically and technically. Linguistically, there are two types of

subtitling: intralingual and interlingual. Intralingual means within the language and interlingual means between two languages. Technically, from Gambier and Gottlieb point of view, subtitles are divided into open subtitles and close subtitles. Open subtitles go with the original text and close subtitles depend on addition and deletion (p.71-72).

3.1.2.2. Dubbing:

Dubbing means "replacing the original sound track with a target language recording that reproduces the original message" (Diaz-Cintas, 2009 b, p.4). Chaume (2013) defines dubbing as "translating and lip-syncing the script of an audiovisual text" (p.107). Dubbing is this mode of AVT which presupposes a kind of complete change "of the sound track of the source language into sound track of target language (Matkiviska, 2014, p.40).

Dubbing has firstly appeared in the 1930s in different parts of Europe. The quality of the dubbed films at that time was very poor as only one person was responsible for dubbing all film characters. Thus, the dialogues of the dubbed films were unnatural. Moreover, the performance of actors was not good.

The year1964 was the era of "loop dubbing". In it, the film was divided into segments or phases and all actors must be present and they dubbed the film until the director felt satisfied. In 1990s, "unliear dubbing" appeared. It had so many advantages as it was faster and at the same time cheaper than loop dubbing. In it, each actor dubbed his character from the beginning to the end (Gilbert, 2009, p.22).

The dubbing process is a complicated and a problematic one. Chaume (2013) believes that it is a complex "linguistic, cultural, technical and artistic" transfer of language (p.107). Dubbing itself is completely different from other modes of AVT as it can be considered a clear example of "the invisibility of translation" (Chaume, 2008, p.129). Unlike other modes, dubbing focuses more on "cultural matters rather than on linguistic ones".

The translator in dubbing process produces a text which will be "a start point for a lengthy and complex process" (Martinez, 2004, p.3). This process starts when "a television station" or "a distributor" sends a master copy of the audiovisual text to specific dubbing studio (p.3). The producer sends this copy to an independent translator who has to watch the original film carefully and then starts working with the script. Luyken and Herbst call it "checking the script" and "prelimenary translation" step (1991, p.78). Proof reading process must follow translation. The next step is "synchronization of the translated dialogues" (Martinez, 2004, p.3) and

in this step some basics need to be taken into considerations like "dubbing actors original voice, temperament of the actor and his voice age" (Matkivska, 2014, p.40).

This means that synchronization is one of the most important stages in the dubbing process. Chaume (2004) defines synchronization as it is "the process of recording a translation in any given target language in dubbing studio, matching the translation with the screen actors' body movements" (P.42). There are 3 types of synchronization which are: lip or phonetic synchrony, kinesic or kinetic synchrony and isochrony (Chaume, 2008, p.129). Isochrony is an "equal duration of utterances" (p.134). This means, in dubbing, that translation is the half of the process while "lip-synch" and "phonetic synchronization" is the second half of the process (Matkivska, 2014, p.40). After synchronization "the text goes to the production department, where it will be given the final touch (Martinez, 2004, p.4).

In children animation cartoons, isochrony and lip synchrony is not of great importance because characters in cartoons do not actually speak. Kinetic synchrony is the most important type in children animations as characters tend "gesticulate in an exaggerated way to capture the attention of their young viewers" (Chaume, 2004, p.46). Thus, one can conclude that two of the major problems which meet producers while dubbing are sign, gesture or movement explication and lip synchrony. To solve the first problem, the translator uses different translation techniques that enable him to express his message and to "revolutionize dubbing" and "to abolish the problem of lip synchrony" editors use a new term which is "morphing" (wehn, 2001, p.70). Morphing is to "record the dubbing actor's lips as the new dialogue is recorded and to replace the images of the original actor with those of the dubbing actor's lips" (p.70).

Despite the fact that dubbing is "the favored screen translation approach" (Tveit, 2009, p.92), dubbing has some disadvantages, for examples; authenticity and the high cost of dubbing process.

3.1.2.2.2. The dilemma of dubbing in Egyptian Arabic:

Three decades ago, Disney movies were dubbed in Egyptian colloquial Arabic and they were voiced by greatest Egyptian movie stars. In 2012, the production company declared that Disney movies would be dubbed in modern standard Arabic. Consequently, a massive debate between two Facebook groups has existed. The first group was led by Ahmed bin Alshaikh, the Emirati business man, who believed that not all Arabs understand Egyptian colloquial dialect. So, it was unfair to dub in a dialect that one country speaks. His supporters also believed that modern standard Arabic helps children to improve their mother tongue.

What is interesting was that the second group who advocated the return of dubbing in colloquial Egyptian Arabic was not only Egyptians. They came from different Arab countries and they believed that dubbing in Egyptian Arabic adds joy to the movies. Moreover, modern standard Arabic is so stiff and difficult.

Some hashtags appeared calling for dubbing in Egyptian Arabic for examples: "Disney in Egyptian Arabic" and "bring Egyptian Disney back". (Bassel, 2012, p.1-9). As a result, the voice over company had announced that it values Egyptian Arabic which was spoken by more than 90 million citizens. It also declared that Egyptian Arabic is familiar to children and it reflects humor in the original cartoons. Finally and after long debate, Disney announced that films would be dubbed in Egyptian Arabic again.

3.1.2.3. Voice over:

Voice-over is another mode of AVT. It is "a common practice to allow viewers to hear a few seconds of the original foreign speech" (Orero, 2009, p.5). This means that in the voice over, viewers hear two voices: the main voice in the background and the translation voice. This mode is not used widely as subtitling and dubbing.

3.2. Song translation:

There is no doubt that music plays a basic role in any audiovisual text. Music is a kind of commentary to what is happening on the screen. Moreover, it can express the most emotionally charged moments in films. According to Aminoroaya and Amirian (2016), songs are used to "intensify the emotional impact of the scene" (p.44). Through songs, characters can express their thoughts, ambitions, dreams and feelings. It also adds entertainment to films and it has the ability to shorten stories. According to Franzon (2008), song is "a piece of music" used in "a singing performance" (p.376). Unlike poetry, during translating a song, the translator "deals not only with a written text but also with music" (p.377).

Singability is the most prominent problem that faces translators in their process of translation (Aminoroaya and Amirian, 2016, p.46). A conflict or a clash between the literal and the musical aspect of the song takes place. The musical aspect usually affects the translation on all its levels because it is controlled by stress, intonation, rhyme and rhythm. Franzon (2005) believes that "fidelity and format are two basic problems in song translation. Fidelity means faithfulness or in other words, how the translated text conforms to its source. Format is to "transfer literal lyrics translation into a single and performable one" (p.266).

Law (2013), as mentioned in Aminoroaya and Amirian (2016), differentiates between 3 strategies or approaches used in song translation: translation, adaptation and replacement. In translation and adaptation, the translator tries to keep the same fidelity of both source and target text. On the other hand, in replacement, the translator creates a new song having nothing to do with source and target texts. Franzon (2005) believes that "song translation blurs the border between translation and adaptation (p.263). According to him (p.376), there are five options or choices to the producer while dubbing films:

1- Leaving songs untranslated.
2- Translating only words paying no attention to music or musical structure.
3- Keeping music and writing a new lyric that suits the music.
4- Translating words and adapting the original music.
5- Adapting the translation to suit the original music.

4. Procedure:

In order to apply Schjoldager et al. (2008) micro strategies, the researcher followed certain steps. First, the researcher extracted the English songs from the original English animations and then accorded them with their Arabic translations. After that a comparison was made between the source and the target texts and Schjoldager et al. strategies have been applied accurately. Finally, tables have been formulated and results are discussed.

5. Data analysis:

5.1. Data collection:

The researcher has depended on four English lyrics along with their Arabic translations. The songs have been taken from four animations and their translation are adopted from the Arabic dubbed versions. The cartoons are dubbed to colloquial Egyptian Arabic by Jeem T.V. The main reason for choosing the songs under investigation has been that all of them are considered narrative songs and this means that they enable the child audience to understand the plot and to interact with the films' heroes and heroines. Moreover, the chosen songs also work as a turning point in the events of the films. So, they attract attention. The following tables present more information about the data:

Table1. Titles of Cartoons under Study

No.	Year of production	English Title	Arabic Title
1	1998	Cindrella	سندريلا
2	2010	Tangled	روبنزل
3	2009	Princess and the Frog	الأميرة و الضفدع
4	1994	The Lion King	الأسد الملك

Table2. Title of Songs under Study

No.	English Title	Arabic Translation
1	Bibbidi bobbido Boo	بيبيدي بوبيدي بو
2	I have a Dream	أنا عندي حلم
3	Dig a little Deeper	فكر في معني حياتك
4	Hakuna Matata	هاكونا ماتاتا

5.2. Analysis and Results:

Table3. Number of Translation Strategies Used in each Animation

Translation Strategies	Cindrella	Princes and the Frog	The Lion King	Tangled
Direct Transfer	7	0	5	0
Direct Translation	1	9	44	14
Deletion	2	2	2	17
Condensation	0	5	0	4
Paraphrase	0	1	0	13
Addition	2	4	2	3
Oblique Translation	2	6	5	13
Explicitation	0	3	0	7
Adaptation	1	17	2	5
Substitution	0	2	0	0
Permutation	0	0	1	0

Table4. Total Percentages of the Frequency of Translation Strategies in the Four Animations

Translation Strategies	Total Frequency	Total percentage
Direct Transfer	12	6.4%
Direct Translation	68	34.42%
Deletion	23	36.1%
Condensation	9	4.8%
Paraphrase	14	7.44%
Addition	11	5.9%
Oblique Translation	13	6.9%
Explicitation	10	5.3%
Adaptation	25	13.3%
Substitution	2	1.6%
Permutation	1	0.5%

As illustrated in table 4, direct translation has obtained the highest percentage of use. Thus, it is considered the most frequent microstrategy used in the translation of songs in the four animated movies. This means

that the English lyrics and their Arabic translations have offered the same meaning and wording. The translator uses direct translation for rhythmic use. In other words, to keep rhythm in Arabic songs, for examples:
Example (1) and (2) are adopted from the song *Dig a Little Deeper* from the animation *Princess and the Frog* , examples (3) and (4) are from the song *Hakuna Matata* from *The Lion King* and examples (5) and (6) are from *I Have Got a Dream* from the film *Tangled*.

(1)Might I have a word?

تسمحي لي بكلمه ؟

(2) Yes, ma'am …You have a hard one

اه طبعا حكايتك صعبه

(3)Wisdom with a nice tone

حكمه نغمها لذيذ

(4)Forget it and the future give it all your attention

انساه و المستقبل ادية كل التركيز

(5) Cause way down deep inside I have got a dream

علشان جوه في قلبي عندي حلم جميل

(6)Like everybody else, I have got a dream

وزي الناس التانيه عندي حلم جميل

In the above examples, the translator has made rhythm between last words of the two lines, for examples; "كلمه" and "صعبة" which ends in /H/ sound, "لذيذ" and "تركيز" which ends in /Z/ sound, and "جميل" and "جميل" which ends in /L/ sound.

The second most frequent microstrategy employed in song translation is adaptation. This microstrategy has many uses. The first use is to maintain rhythm in Arabic songs. An example of this usage is found in the song *Dig a Little Deeper* from the animation *Princess and the Frog*.

(7) You gotta dig a little deeper.

فكر في معني حياتك

(8)Blue skies and sunshing guaranteed.

و الدنيا هتحلالك

(9) Money ain't got no soul, money ain't got no heart.

أصل المال غدار أصل المال خوان

In examples (7) and (8), the dubbing translator uses the words"حياتك" and "تحلالك" which end in /K /sound to keep the rhythm of the Arabic song. In example (9), the translator uses two phrases which have the same grammatical structure so that they can give concordant tone and rhythm. Secondly, adaptation is used to overcome the problem of lip synchrony. In order to get rid of this problem, the translator has negotiated meaning in order to get new words which correspond the lips of the actors. Examples (10) and (12) from the song *Dig a Little Deeper* from the

animation *Princess and the Frog* and the song *I Have Got a dream* from the film *Tangled* clarify this use.

(10) Tell the people mama told you.

والي يقاوح يقاوح

(11) I have got scars and lumps.

انا صواميلي مش مظبوطة

Adaptation also is used to overcome cultural problems. Direct translation is unable to convey meaning, thus the translator has tried to make the Arabic audience understand the whole meaning by employing words related to culture. Examples (12) and (13) are taken from the song *Hakuna Matata* from *The Lion King* and example (14) is adopted from the song *I Have Got a Dream* from the film *Tangled*.

(12) The footsteps whatever it wants.

الرجل تدب مطرح ماتحب

(13) I am hungry to death

أنا هموت من الجوع

(14) So I do like breaking femurs

مع أن طبعي حامي

In example (12), the translator uses a well-known idiom in colloquial Egyptian Arabic and in (13) he uses a fixed expression which exaggerates hunger. The word "femurs", according to Merriam Webster Online Dictionary, is "the proximal bone of the hind that extends from the hip to the knee" and the statement "I like breaking femurs" means that the speaker is a tough and violent person. So, the translator manipulates this meaning and uses another expression which has been easily understood by the Arabic child audience.

Deletion is the third commonly used strategy in the translation of songs. It is used to solve the problem of isochrony or what is called time limitation. Sometimes the translation of specific lines seems longer than the utterance in the source text. As a result, the translator and the dubbing producer were forced to exclude some parts of the source text. Clear examples are adopted from the song *Dig a Little Deeper* from the animation *Princess and the Frog* and the song *I Have Got a Dream* from the film *Tangled*.

(15) Make yourself a brand, new start

أبدأ تاني من جديد

(16) Fang does little puppet show

مسرح عرايس

In example (15), the expression "make yourself a brand" means to create a special professional identity that distinguishes you from others

and thus it will be a new start for your career development. Here, the translator deletes this expression because it will be too long while translation and he used the phrase" ابدأ تاني من جديد" to give the total meaning. In example (16), the sentence "Fang does little" is deleted to avoid the excessive length of translation.

Deletion also is used in the translation of songs to avoid repeating words which are expressed in another part of the lyric. Example (17) is taken from the song *Hakuna Matata* from the animation *The Lion King* , example (18) is adopted from the song *Bibbidi Bobbido Boo* presented in the animation *Cinderella* and example (19) is from the song *I Have Got a Dream* from the film *Tangled*.

(17) **Hakuna matata**, throw the annoying past away

ارمي الماضي الي يغيظ

(18) *Bibbidi bobbido boo*, **sala-gadoola menchika boola** bibbidi-bo bibbidi-bo

بيبدي بوبيدي بو بيبيدي بوبيدي بو

(19) **He has got a dream, he has got** a dream

حلم جميل

Phrases in bold, in the above examples, clarify how the dubbing producer has avoided redundancy in translating songs. In examples (17) and (19) the phrases "hakuna matata" and " sala-gadoola menchika boola" are the key words in the songs. Timon and Pumba believes that "hakuna matata" is a magic word that can change their world and they repeat it throughout the lyric and " sala-gadoola menchika boola" is repeated by the magician throughout the song . So, the translator deletes it from some lines to avoid repetition.

Paraphrase is the fourth commonly used strategy. Firstly, it is used to solve isochrony problem as in examples (20) and (21) from the song *Dig a Little Deeper* from the animation *Princess and the Frog* and the song *I Have Got a Dream* from the film *Tangled*.

(20) When you find out what you need

هتعرف محتاج ايه

(21) You can count me with the dreamers

عندي زي الناس أحلامي

Secondly, paraphrase is used to maintain the rhythm in Arabic lyric. Relevant examples are taken from the song *I Have Got a Dream* from the film *Tangled*.

(22) Despite my extra toes

شوف رجلي صوابعها كتير

(23) Though my face leaves people screaming

تحت وشي العكر

Here, the translator uses two words which end in the same sound /R/ to keep rhythm.

The strategy which took the fifth place is oblique translation. This strategy is used when the translator resorts to sense for sense translation to explain the meaning of the lyric. The following examples from the song *Hakuna Matata* from the animation *The Lion King*, the song *Bibbidi Bobbido Boo* presented in the animation *Cinderella*, the song *Dig a Little Deeper* from the animation *Princess and the Frog* and the song *I Have Got a Dream* from the film *Tangled* clarified the point.

(24) That is the key

هذا هو البهريز

(25) Do not confuse the kid smarty

متعقدش الواد يافصيح

(26) Put them together what have you got

كلمه سحريه هنقولها ونشوف

(27) Ticking the ivories till they gleam

برزع بصوابعي زي النار

(28) I told them what they needed just like I be telling you

قلتلهم وهقولك اللي محتاجينه ايه

Direct transfer takes the sixth position among strategies used in rendering songs. This procedure is used to translate the key words in songs which have no equivalent in Arabic. It is clear in example (29) from *Hakuna Matata* from the animation *The Lion King* and example (30) from the song *Bibbidi Bobbido Boo* presented in the animation *Cinderella*.

(29) **Hakuna matata**

هاكونا ماتاتا

(30) **The philosophy**

الفلسفي

(31) **sala-gadoola menchika boola** bibbidi-bo bibbidi-bo

سلاجادولا منشي كابولا بيبيدي بوبيدي بو

The seventh strategy used in song translation is addition. Addition is used to make and form rhythm of Arabic song. This is clear in example (32) from the song *Bibbidi Bobbido Boo* presented in the animation *Cinderella*.

(32) Sla-gadoola minchikaboola

سلاجادولا منشي كابولا **بيبيدي بوبيدي بو**

Here the dubbing producer has found it important to add the phrase "بيبيدي بوبيدي بو" because this line was mentioned throughout the lyric as " "

سلاجادولا منشي كابولا بيبيدي بوبيدي بو. Thus, making rhythm with the rest of the song.

Addition is also used to clarify or introduce information and to explain what is followed. Relevant examples are taken from the song *Dig a Little Deeper* from the animation *Princess and the Frog* and from the song *Bibbidi Bobbido Boo* presented in the animation *Cinderella* and from the song *Hakuna Matata* from the animation *The Lion King* .

(33) Do not matter what you look like, do not matter what you wear

كله زي بعضه لا اسمع الكلام بقي ابن ميخصناش شكلك دا ميسواش

(34) Sla-gadoola minchikaboola bibbidi bobbidi-boo

الكلمه السحرية هي سلاجادولا منشي كابولا بيبيدي بوبيدي بو

(35)Taster than chicken

مم ألذ من الفراخ

In example (33), the translator adds the phrase in bold in order to explain ma'am's words that people are different and he also wants to show these differences. In example (34), the translator aims to explain to the Arab audience what is the meaning of the strange phrase "sla-gadoola minchikaboola bibbidi bobbidi-boo". In example (35) the translator adds the expression "مم" which in colloquial Arabic means tasty so that he can explain the following statement "ألذ من الفراخ".

The third use of addition is to maintain the length of Arabic lyric. Thus, coping with the visual image. Example (36) is adopted from the song *Hakuna Matata* from the animation *The Lion King* and example (37) is taken from the song *I Have Got a Dream* from the film *Tangled*.

(36)There is food that you love in here

هنا في أكل من **اللي قلبك** يحبه

(37)Valdimir collects ceramic unicorns

صاحبنا بيجمع تماثيل **خيول ومعيز**

In example (36), the translator adds the term "إلي قلبك" because Timon is referring to his heart while telling Simba about the food he would find here. In example (37), one of the criminals who meets Rapunzel tells her the different unseen hobbies of his friends. One of them loved making ceramic unicorns and he is carrying something like small horse and a goat. So, the translator adds the phrase "خيول ومعيز".

Explicitation was the eighth used procedure in song translation. Explicitation is applied to explain the meaning of source text. It is clear in examples (38) and (39) from the song *Dig a Little Deeper* from the animation *Princess and the Frog* and examples (40) and (41) from the song *I Have Got a Dream* from the film *Tangled*.

(38)Now did it make you happy then

مش دا إلي هيسعدك كنت فرحت معاه زمان

(39)I am sorry

هو إنتي بتسألي

(40)Urf is into mime

تمثيل من غير صوت

(41)Bruiser knits

شغل خيوط وتطريز

In example (39), the translator adds the phrase "مش دا الي هيسعدك" to explain previous lines in the lyric that prince froggy is a rich little boy and now he is a mere frog. Example (39) is a clear example of explicitation as it clarifies the previous question "what about you?" In example (40), the translator explained the meaning of the word "mime" by saying not only "تمثيل", but " تمثيل من غير صوت" and in (41) he also explained the meaning of "knits" when he says " شغل خيوط وتطريز".

The next microstrategy that the translator uses is condensation. It is used to solve the problem of isochrony. A relevant example is taken from the song *I Have Got a Dream* from the film *Tangled*.

(42)Rowing in a rowboat **down the stream**

نتمشي في مركب حبنا

Here, the translator deleted the phrase in bold to solve isochrony problem.

Substitution takes the tenth place among microstrategies used in song translation. It is used to maintain the rhythm of the Arabic lyric. Example (43) from the song *Dig a Little Deeper* from the animation *Princess and the Frog* was a good instance.

(43)What I heared

دا الي قالوة

Here, the word قال has to be translated as "say" and heard is translated as "سمع". But, for rhythmic issues the word heard which means "سمع" is substituted by "قال".

The least frequent microstrategy is permutation. The translator has used it in order to keep rhythm in the Arabic song. A good example is adopted from the song *Hakuna Matata* from the animation *The Lion King*.

(44) you can smell it from a mile even if you had a flue

يشمها المزكوم من علي بعد ميل

The previous sentence in a song is dubbed as " شكرا اكتشفت أن ريحته سرها مستحيل" and here the word "مستحيل" ends in /L/ sound so the translator had to change the grammatical order of the sentence "you can smell it from a mile if you had a flue" so that it could end in "ميل"which has the same ending.

In order to answer the third question of whether the translation is source-text oriented or target-text oriented, the researcher compares the

sum of source-text oriented micro strategies with the sum of target-text oriented microstrategies and the results are shown in table (5).

Table 5.Source-text and Target-text Oriented Microstrategies in Comparison

Source-text oriented microstrategies		Target-text oriented microstrategies	
Direct transfer	12	Deletion	23
Direct translation	68	Condensation	9
Oblique translation	13	Paraphrase	14
		Addition	11
		Explication	10
		Adaptation	25
		Substitution	2
		Permutation	1
Total= 93 (49.5%)		**Total=95 (50.5%)**	

The results show that source-text microstrategies have formed 49.5% percentage of cases and target-text microstrategies have formed 50.5% percentage of cases. This means that the dubbing translator's tendency has been towards target text. But, the percentages are too similar and this also reflects the concern of the translator to keep and maintain source-text. So, it is unfair to say that the dubbing translator has been target-text oriented. The near percentages also reflect the effort that was exerted by the translator to make a balance between source and target oriented microstrategies.

Conclusion:

According to the results of the research, direct translation is the first commonly used micro strategy in rendering songs. This proves the effectiveness of this procedure in translating songs and it also can refute the old description of literal translation as futile, imitative and infertile. Adaptation is the second most frequent microstrategy. Through adaptation, the translator can feel free and actually he feels that he has a space of creation. Moreover, adaptation also seems to be the best option in the translator's hand when he has to fit music and lip synchrony.

Deletion is also one of the most frequent microstrategis. It enables the translator to solve kinetic problem and redundancy dilemma so that he can transfer the meaning of the source text. It is also notable that substitution and permutation are the least frequent microstrategies. Actually, Schjoldager et al. theory includes many of translation strategies, some of them work as an alternative to substitution and permutation. So, they appear as the least frequent microstrategies.

The role of visual image in dubbing songs and whether it is an aid or an encumbrance is an important note to be discussed. In this study, Image plays an important role as it enables translators to find a good and suitable equivalent as they translate what is going on the screen with the

help of adaptation and oblique translation. On the other hand, image is also a hindrance in some cases, especially when it is connected to time limitation or isochrony. Deletion and condensation, in this case, solve this problem.

The major goal of this study has been to examine and investigate the issues and the problems that face audiovisual translators while dubbing songs from English to Arabic. It also has aimed to show the strategies used in dubbing songs in Colloquial Egyptian Arabic. In order to carry out these goals, the researcher has used Schjoldager et al. (2008) methodology which consists of twelve strategies that translators can use while dubbing audio visual texts**.**

Through discussing the results, it becomes clear that the dubbing producer and the translator use and employ a big range of microstrategies in rendering songs. Direct translation, adaptation and deletion are highly used. It seems that these strategies are effective solutions which enable the translator to solve dubbing problems such as lip-synchrony, isochrony , redundancy or cultural issues. It is also clear that the translator attempts to use proper equivalents that suit children and add joy and pleasure at the same time.

The results also conclude that song translator must have a high level of linguistic competence and he also must have a deep knowledge and awareness of both languages. The findings also indicate to what extent the dubbing producer and the translator are target or source text oriented. It proves that they exert a huge effort in order to transfer the source text into the target one.

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