An Analysis of Translation Strategies in Dubbing 'FrozenII' from English into Arabic

تحليل استراتيجيات الترجمة في دبلجة فلم (فروزن٢)

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المستخلص :

يعد مجال الرسوم المتحركة (الكارتونية) وأفلام الأطفال المدبلجة نوعاً من أنواع النصوص السمعية المرئية والذي يحتاج إلى مزيد من الدراسة نظرًا لكونه مصدرًا غنيًا بالمعلومات المتعلقة بجميع القضايا التي تشمل الجوانب اللغوية وغير اللغوية للدبلجة. تكمن مشكلة الدراسة في حقيقة أنه عندما يفشل المترجمون في اختيار الاستراتيجية المناسبة، فأنهم يلجؤون لحذف الجمل ذات الأهمية الحيوية، أو إلى التكييف غير الضروري؛ وبهذا يتأثر المعنى أو لا يتم ايصاله بطريقة دقيقة. تبحث الدراسة الحالية في استراتيجيات الترجمة المستخدمة في دبلجة فلم الأطفال (فروزن ٢) من الإنجليزية إلى العربية.و خُلصت الدراسة إلى أنه تم استخدام "الترجمة القريبة "و "الترجمة الدقيقة "على نطاق واسع في عملية الترجمة.

الكلمات المفتاحية: ـ الترجمة السمعية المرئية، الدبلجة، استراتيجيات الترجمة، الاستراتيجيات المركبة، الترجمة القريبة .

Abstract

The field of dubbed cartoons, which is one type of audiovisual texts, needs further examination due to the fact that it is a rich source of information related to all of the issues of both linguistic and paralinguistic aspects of dubbing.

The problem of the study is concerned with the translators' choice of the appropriate strategy, and the omission of important sentences, or/and unnecessary adaptation of the TT; the meaning is affected or not delivered in an accurate way. The current paper

investigates the translation strategies employed in dubbing the children movie 'Frozen II' from English into Arabic.

The paper has concluded that 'Close translation' and 'Exact translation' have been extensively used in the process of translating the movie.

Key words: Audiovisual translation, dubbing, translation strategies, compound strategies, close translation.

1. Introduction

Audio-visual translation (AVT) is a type of translation that compromises under its wings subcategories, such as subtitling, voice overs, and dubbing. By definition, dubbing is based on replacing the original soundtrack containing the actors' dialogue with the target language (TL), recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized (Diaz-Cintas, 2008). Synchronization is an integral part of the process of dubbing movies. There are three types of synchronization in dubbing; isosynchrony, synchronization labiale, and cinetique synchronization.

Cartoons, whether presented on state-owned channels (which follow strict translation programs and strategies) or published online (by companies with often openness ideologies), are forms of entertainment for people of different ages children and adults, however, a significant number of these programs is targeting a specific audience (children). Cartoons are often presented in a language that is best described as simple simple and the vocabulary is uncomplicated and that is to ensure the validity of the source audience and this validity lies in adhering to the costumes, vocabulary, and plot-making of the original language. (ALKADI, 2010, pp. 48-61)

The current study is both quantitative and qualitative. It is quantitative because it tackles a certain number of sentences in the analysis section which is seventy sentences. The research is also qualitative since it deals with one topic which is the translation strategies employed in dubbing 'Frozen II' from English into Arabic.

1.1. Statement of the Problem

The selection of translation strategies in translating dubbed films must be carried out carefully because it is responsible for introducing and bringing in a new culture (Ziyada, 2014, pp. 34-39).

Dubbing cartoons from English into Arabic comprises plenty of issues; most of them are related to language such as; slang, taboo, or words with no equivalent in the target language. The translator needs to opt for the suitable strategy that ensures delivering the meaning accurately. The failure in translating certain expressions, deleting some words or sentences for technical reasons, or replacing the original sentences with entirely different one could affect and alter the meaning and even affect the type of shift resulted.

1.2. Aims

The study aims at:

1-   Analyzing the translation strategies employed in the dubbing of 'Frozen II' from English into Arabic.

1.3. Hypothesis

The dubbing of the cartoon film from English into Arabic comprises various translations strategies used to overcome linguistic issues that may become a mile stone if they were not managed in a suitable manner. Some strategies are preferred by translators and considered to be more common.

1.4. Procedures

To verify the previously mentioned hypothesis, the researcher is to:

1-   Present a theoretical background about the audiovisual texts and translation strategies employed in dubbing from English into Arabic language.

2-   Carry out a qualitative analysis of translation strategies employed by the team of the dubbed movies 'Frozen II', and discusses the results quantitatively.

1.5. Limits

This study will be limited to analyzing the translation strategies and shifts in the dubbing of the two movies 'Frozen II', for it's importance as a popular movie that affects children by releases thoughts and ideologies. Moreover, the study takes into account dubbing from English into Modern Classical Arabic (MCA) only, without reference to any Arabic dialect in the theoretical background or the analysis of the dubbed movie.

1.6. Significance

This study is important in the field of translation in general and audio-visual translation in particular because it will display a detailed analysis of translation strategies and shift in the dubbing of 'Frozen II' and 'which could be considered an important and rich topic in translation, dubbing, linguistic shift, the challenges of translating cartoons and addressing children for translation students as well as the researchers.

2.Relevant Literature

Nowadays, audiovisual discourse prevail because of its employment in all types of screens like televisions, mobile phones and computers, which makes them an important phenomena to be under research (Diaz-Cintas, 2008, p. 1).

The importance of this type of texts necessitates a thorough study to define it and describe its parameters as called by Zabalbeascoa (2008), who states that "an audiovisual (AV) text is a communication act involving sounds and images". Nevertheless, this definition of audiovisual texts appears to be rather concise (Zabalbeascoa, 2003, p. 21). Moreover, Delabastita (1989) defines an audiovisual text as a two-channel production of meaning that secure as much as four ways to deliver information as follows; audio verbal (only words); audio nonverbal (other sounds) visual verbal (writing); visual nonverbal (other visual signs), this statement is not significantly different from Folder's (1976) description of audiovisual text elements, in which he has stated that audiovisual texts comprise four elements, stressing that all pictures belong to visual nonverbal whereas all music belong to audio nonverbal, and

that words are presented either as audio (heard) or visual signs (seen). Any audiovisual text tends to possess audio, visual, verbal, nonverbal blend of elements. This blend is ought to perform harmonically, and all of its elements are supposed to be enter-related. However, not all the definitions agree entirely, for instance, it is possible that these elements would be unequally blended together, as suggested by Zabalbeascoa (2008), some audiovisual products are either less audio and more visual, audio only, or visual only (Zabalbeascoa, 2003, pp. 24-26) .

Lumière invented the cinematograph in 1895 in an attempt to make the Esperanto (which is a language invented in 1887 and was formed by means of combining elements of other European languages) a universal phenomenon that eventually enters every home, and be understood worldwide. This invention was the beginning of a generation of art tackling the 'University of Image', which is considered an independent field that consists of "complex visual code, articulated around a new set of parameters" (Diaz-Cintas, 2008, p. 1). The dream to go viral with this new art has led to the compulsory need to draw attention towards the field of translation and attempts to enrich this field with research and theories that help to overcome the barrier of language-difference, especially after the appearance of the Talkies.

In films and series, each part of the semiotics of audiovisual texts delivers a meaning. Diaz Cintas (2008) states that facial expressions, the movement of the eye (the movement of the eyebrow and the lashes) the movement of the mouth, the colors, the clothes, the way lights are used, and even the movement of the camera, and the way in which the lenses focus and unfocus in certain scenes and clips, all of these aspects, along with the verbal signs, construct the meaning intended by the author (Diaz-Cintas, 2008, p. 23).

3. Discourse of Children Cartoon

Rishah (2013) states that most of the children's literature, such as films and series, are directed towards children between 3-15 years old. They affect children greatly and they

often carry moral stories and humour. For instance, Barbie has a great influence on little girls, they want to dress and do their hair just like Barbie. Whereas, little boys change their voices and the way in which they walk to show that they are as tough and strong as the 'Titans (Rishah, 2013, pp. 19-20).

Generally speaking, any text that contains culture- bound items must be isolated, so that the translator finds the appropriate equivalent for them. It is mentioned that the linguistic level and the cultural aspect together form the source of predicaments faced by the translator especially in the translation of children's books, films, and series, where the translators choices' are dictated by states rules, and society values.

The translation of children's literature into Arabic often goes through long and complex processes all of which are controlled by the government and the society, especially in regions that do not allow violations of morals and values of the Arab.

Accordingly, most of what we consume of the Arabic literature is either fairytales or moral stories. If we look at the translated work we could see that most of the translated work is stories of adventures and fairytales (Hilu, 2015, pp. 5-6).

According to Rishah (2013) the translation in children's literature is dictated by three factors, such as the institutional factor, and it refers to the ideologies and policies specified by the production company, which controls the choices of strategies adopted by the translator. However, the translator often presents his/her own personal touch to the final translated text. The second is cultural factor and it refers to the beliefs and values of a certain society, which pose a problem in the process of translation from English to Arabic, since both languages represent entirely different cultures. Translating, especially for children means that the translator is unfolding the text and going beyond the linguistic aspect, entering the cultural territories, which, if taken in vain, could be a minefield for the translator. A number of translators vote for domestication as the ultimate strategy in the translation of foreign cartoons and children's movies, in order to make them more local and familiar. Finally, the age

factor, which denotes taking into consideration the age of the audience, and that is manifested in the translators decision to use simple language accessible for most children from 3 -15 years old (Rishah, 2013, pp. 21-47).

4. Audiovisual Translation

The area of audiovisual translation continues to evolve. A number of researchers are opting to work in the field and attempting to analyze multimedia programs (Diaz-Cintas, 2008, p. 5). Gottlieb and Gambier (2001) explain how translation studies have expanded to include within its range of research; translation theories, audiovisual translations, and multimedia translation; which are concerned only with translating linguistic elements, signaling out an essential part of the message which is the visual part or the non-linguistic elements of the message (Gambier & Gottlieb, 2001, pp. 1-2).

4.1 Types of Audio-visual Translation

Audiovisual translation is of two types presented in accordance with Jakobson's proposition of translation types. Generally speaking, Jakobson was the first scientist to incorporate semiotics within the study of translation, which was originally motivated by the Peircean tripartites. According to Jacobson (1959), a linguistic term can be rendered to another language on the basis of fulfilling the meaningfulness of the original term. In his article "On Linguistic Aspects of Translation" (1959), Jacobson mentions three translation procedures according to which a verbal sign is either rendered intralinguistically in the same language, interlinguistically into a different language, or intersemiotically into another nonverbal sign.

4.1.1 Intralingual Translation

Intralingual audiovisual translation is a type of translation that takes place within the same language. Gambier (2001) has suggested that intralingual translation consists of four types: The first is 'intralingual subtitling' which is done by the use of writing method. It is used in TV programs, series, and movies to refine skills of reading as well as benefiting the deaf and hard of hearing. The second is the 'live subtitling' which

differs from the previous one in being performed directly in front of the audience such as the audience of the news. It may not carry the same quality as the intralingual subtitling since it needs substantial technical support. As for the third type; it is 'audio description' in which the soundtrack contains all the paralinguistics of an audiovisual product such as images and sounds (Gambier & Gottlieb, 2001, pp. 896-897). According to Diaz Cintas (2008), it is used in reading for the visually impaired and blind individuals inside theaters, museums and TV programs. When it comes to the fourth type known as 'audio subtitling', it is basically a sound track of the subtitling. This type benefits the elderly and those who are slow readers (Gambier & Gottlieb, 2001, pp. 896-897).

4.1.2 Interlingual Translation

Banos and Diaz Cintas (2018) state that interlingual audiovisual translation is a type of translation that refers to the transfer of a term or a sign from one language to another (Diaz-Cintas, 2008, p. 313).

According to Gambier (2001), the following eight types of AVT belong to interlingual translation; first is the 'script/ scenario translation' which is important to provide grants and subsidence that support production agency. Second is the 'interlingual subtitling', which takes place between two languages and two channels of communication such as from spoken to written. Third is the 'sight/ simultaneous translation' which uses an existing text from another language. This type is usually employed in movie festivals. Fourth is 'dubbing' and it often circles around the issue of synchronization with lips, time synchronization, and/ or isochrony. Fifth is the 'free commentary' that is usually employed in documentaries and other programs that are dedicated for children. This type of translation aims at achieving synchrony with the images that appear on the screen. It employs certain techniques of adaptation like addition, deletion, and clarification. Sixth is the 'interpreting' which includes simultaneous, consecutive, and sign language. It is rather important for the translator to carry a significant voice, and

to speak for an estimated period of time. Seventh is the 'voice-over', also called 'half dubbing'. This type used in documentaries, films, YouTube videos, in which a new voice is replacing the original voice. Eighth is the 'Surtitling' that is a classification of subtitling (Gambier & Gottlieb, 2001, pp. 896-897). Banos and Diaz Cintas (2018) state that in Surtitling, the translation of theatre, plays, and operas is projected on stage (Diaz-Cintas, 2008, p. 314).

5. Dubbing

Dubbing is considered as a type of translation which is, according to Chaume's definition (2012), "consists of replacing the original track of a film's (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language […] (the soundtrack – including both music and special effects – and the images)" (Chaume, 2012, p. 29).

A key part in the dubbing process is 'lip synchronization', which causes an issue for the translator who has to choose an equivalent that is more suited for movement of the actor's lips at the expense of acceptable equivalence. Dubbing requires some maneuvers on source text in order to overcome serious issues, for example the dubbing of German tends to remove all references of Nazis.

However, dubbing is considered to be an expensive process that can only be demonstrated in certain countries. The research paper conducted by Matkivska (2014) regarding "Audiovisual Translation: Conception, Types, Characters' Speech and Translation Strategies Applied", specifies that dubbing is a common type of interlingual audiovisual translation where a soundtrack of the original language is replaced by another soundtrack of the target language in order to release the audiovisual material in foreign countries that do not speak the original language. In dubbing, the translator has to reach some degree of equivalence to produce similar effect on the target audience (Matkivska, 2014, p. 39).

Bogucki and Deckert (2020) explain that dubbing is a time-consuming and expensive process that originally has developed over the years as a result of the technological developments but the exact process of film dubbing is a complex one. It consists of a chain of agents and steps including script translation and adaptation, recording of the new script and its final mixing with the original soundtrack. Dubbing has begun to be popular and a favourite type of audiovisual translation because of its ability to manipulate and neutralize the elements chosen by certain regime such as Germany and Spain. Dubbing was the most preferable type of audiovisual translation in the first part of the 21st century especially in Germany, Spain, Brazil, India, and Japan (Bogucki & Deckert, 2020, pp. 40-41).

It is important to note that films and series usually use colloquial language unless there is a specific need to use formal language. It is better to standardize the slang language in the translation because sometimes it is hard to find the appropriate correspondence and to avoid future inadequacies. For instance, any geographical or dialectical terms found in an audiovisual text are replaced in translation, but only if they do not play an important role in the text. However, it is significant to mention that any adaptation of slangy expressions depends on the specifications of the distributor or the production company itself, which is often affected by regulations of the broadcasting committee, states' rules, age and society to whom the product is established, as well as other factors which include criteria like the culture of the target language, the audience, characteristics of the market, good taste and decency qualities, and more importantly the audience expectations. All of which impose serious challenge on the translator and the dialogue writer, who work together to present the final new script.

Audiovisual production is alarmed when it deals with children's programs, which take the age of the target audience into consideration. There is a set of rules and constraints that need to be taken into account in programmes that are addressing teenagers and children. For instance, the rules that must be followed in programmes directed towards

teenagers, are related maybe to sentences like 'this food makes me want to throw up', that carry connotations to serious teenage issues namely eating-disorder. Whereas in programmes directed towards children serious caution must be taken towards terms that are considered slanging, such as crap, my arse, hell, and to screw with. Additionally, avoiding the translation of terms that promote feelings of stress or fear, such as death, darkness, and doomed, all of which is avoided in translation (Miggiani, 2019, pp. 176-180).

In the translation of audiovisual materials, the Functionalists presented their own classification. They introduced extra linguistic properties as the properties of context which include; the rhetorical structure of the texts, the actual atmosphere and context of situation, and the body language. Whereas, paralinguistics properties are divided into two categories; the first is the sonic category that includes voice quality, dynamics, tempo, rhythm, and inflection; the second is the visual category that includes all the images that a text calls up in the mind of a reader. In order to communicate despite the language difference, it is important to take into consideration that faithful translation would only be as such if linguistic, paralinguistic, and extralinguistic properties were managed well in the process of translation (Heiss & Soffritti, 2008, pp. 51-52).

According to Allam (2016), the translation strategies are found to be either focused on the source or the target language, for instance, the translation strategies are categorized into either SL- based strategies, or TL- baesd strategies. The first includes: literal, faithful, semantic, and word for word translation, whereas the latter includes: adaptation, free, and communicative translation (Allam, 2016, p. 251). Translation strategies, that have been presented by Gottlieb (2001), and can be used in the dubbing of films and other types of audiovisual materials, are as follows: expansion, paraphrase, transfer, limitation, transcription, dislocation, condensation, decimation, deletion, and resignation (Metin Tekin, 2019, p. 342). Similarly, Tomaszkiewicz (1993) has presented a set of strategies applicable to dubbing and they start with:

omission, literal translation, borrowing, equivalence, adaptation, replacement, generalization, and explication (Tomaszkiewicz, 1993, pp. 223-227).

Pedersen (2005) suggests following a functional approach in order to analyze the linguistic features of the text through strategies employed in dubbing, starting with official equivalent, retention, specification, exploitation, addition, direct translation, calque, shift, generalization, substitution, cultural substitution, paraphrase, sense transfer, situational paraphrase, and omission (Allam, 2016, pp. 252-253).

6. Model of Analysis

The researcher intends to adopt the dubbing strategies suggested in Metin's research (2019) "an assessment of audio-visual translation strategies in subtitling and dubbing of "frozen" into Turkish", to measure the competency and validity of these strategies in the dubbed film "Frozen II". Metin has suggested six strategies that are applicable for dubbing movies. The strategies presented as follows:

1-Exact translation: This strategy is based on keeping the original "closer than close" by translating words and sentences without expansion, reduction, or alterations. In this strategy, differences of singular and plural, wording differences, small sentence structures differences between the ST and the TT and null subject have been neglected and they have been considered as exact translation.

2-Close translation: Translating in a very close and matching way but there can be some expansion or/and reductions.

3-Adaptation: Using a totally dissimilar words and expressions to render the same original meaning or translating the SL meaning by using an entirely different phrase or expression, but it gives the same meaning.

4-Replacement: Translating the original meaning into target language with entirely different and even unrelated words. In other words, this strategy delivers completely new meanings.

5-Addition: This strategy depends in adding words, phrases and even sentences that are not found in the original text.

6-Deletion: Leaving out the sentences in the original text instead of translating them.

4.1 The analysis of translation strategies in dubbing 'Frozen II'

The analysis will consist of a source sentence followed by a target sentence and then followed by the commentary paragraph that discusses the translation outcome from English to Arabic.

1-   "Uh oh! The princess is trapped in the snow goblins evil spell"

الأميرة وقعت في تعويذة ثلجية شريرة

Close translation and omission: The translator opted for (close translation) which succeeded in dealing with the word 'the goblins' which is euphemized by omission. The translation managed to keep items of non-lexical pauses (uh, oh).

The strategy managed to keep the vocative (the princess) 'title' in the translation. The simple past verb 'trapped' is translated with a bound morphine indicating feminine (وقعت).

2-   "They wake the fairy queen, who breaks the spell and saves everyone"

أيقظوا الملكة العرافة وكسرت التعويذة وأنقذت الجميع

Close translation: The sentence is shortened and the relative clause "who breaks the…" is ignored in the translation and replaced by a conjunction "و". The Personal deixis (they) is translated as a pronominal enclitic (الواو). The vocative (fairy queen) is also kept in the transfer (الملكة العرافة). The feminine gender is introduced as a suffix (تاء) in the verbs (كسرت, انقذت), the verbs were changed in the translation from imperfect tense to perfect tense.

3-   "It's like no Enchanted Forest I've ever seen"

لا تشبه اي غابة مسحورة رأيتها

Exact translation: No extreme changes were in the translation except for reducing the fronting of the object (the enchanted forest) which appeared in the it-clefts construction. Accordingly the strategy is considered exact translation.

4- "You've seen an Enchanted Forest?"

هل رأيت غابة مسحورة؟

Adaptation and addition: The exclamatory sentence is reversed into a question in Arabic using "هل" that is due to the vocal intonation of the character 'Anna'. The fall-rising tone created a cohesion in the sentence by expressing astonishment and surprise which was also apparent due to these two strategies.

5- "If they could settle and listen"

ولكن استمعا في هدوء

Close translation: The ST sentence started with an if clause, whereas in the TT the sentence started with a conjunction (لكن). Some changes were made in the translation of the verb (listen) which changed from the base form following a modal auxiliary to an imperative form in the Arabic translation. Since the main meaning was kept, it is considered as a close translation strategy

6- "Were the Northuldra magical, like me?"

ألهم قدرات سحرية مثلي؟

Close translation: The proper noun "Northuldra" is omitted and embedded into a bound morpheme in Arabic (ألهم), which makes the TT sentence shorter. The strategies managed to transfer the simile at the end of the sentence, and the comment of the nominal sentence was optionally fronted because it is interrogative

7- "Their ways were so different from ours, but still, they promised us friendship."

كانت حياتهم تختلف عنا ولكن منحونا صداقتهم

Adaptation, omission, and addition: The ST word "ways" is omitted and replaced by another added word "حياتهم" in Arabic. The subject pronoun (they) was translated as pronominal enclitic واو الجمع (منحونا)

8-　　　"Who attacks people who gave them gifts?"

ايهاجمون من يهاديهم؟

Close translation: The ST question is translated slightly in a different manner. The singular absent subject (who attacks) in the ST is transferred to a plural one in the TT (ايهاجمون) instead of keeping in it as it is. The same thing goes for (who gave them gifts) which is translated into a singular masculine form (يهاديهم)

9-　　　"I'm told, the spirits then vanished, and a powerful mist covered the forest."

وأخبروني أن الأرواح اختفت وان الضباب الكثيف غطى الغابة

Exact translation: Although the passive voice (I'm told) was changed into an active voice and the subject is masculine plural (they) indicated by the bound morpheme (واخبروني). The time deixis (then) is deleted in the translation.

10-　　　"Do you think the forest will wake again?"

هل ستصحو الغابة ثانية؟

Close translation: The question is shortened by omitting "do you think". The figure of speech (personification) (will wake again-in reference to the forest) was kept in the translation. Future tense is indicated by the prefix سين (ستصحو). Both sentences are delivered in interrogative forms.

11-　　　"When I was little my mother would sing a song about special river, called Ahtohallan."

في طفولتي كانت امي تغني عن نهر عظيم يدعى اتوهالن

Close translation: the word (a song) is omitted in the translation. Deixis of time (when) is omitted in the translation. (Special) is translated by the use of hyperbole (عظيم) as a figure of speech. The original meaning is kept, therefore it is considered as close translation strategy.

12-"that was said to hold all the answers about the past, about what we are a part of."

يقال انه يحوي كل اجابات الماضي وعما ننتمي

Close translation: The TT sentence is shorter and not as typical as the ST sentence. (That was said) is considered a discourse deictic referring to certain story mentioned earlier (in this case the Magic River) which is translated into a passive voice construction in Arabic.

13-   "Okay, Cuddle close and scooch in"

حسنًا هيا اقتربا بحضن ماما

Addition and adaptation: The sentence is adapted in the translation process, and new words were added: بحضن ماما. Translation kept the lexical pause item(okay) in the translation (حسنًا).

14-   "And yet change mocks us."

الطبيعة تسخر منا

Replacement: 'Change' is translated into another word in Arabic 'الطبيعة'. The verb (mocks) translated into Arabic with bound morphine as a prefix (تسخر) indicating feminine imperfect verb. And since replacing words with different ones through the process of translation is called replacement, the researcher believes that this is the strategy followed in this example.

15-   "Forgive me, maturity is making me poetic."

معذرة كبرت وصرت عاطفيًا

Close translation: A noun (maturity) became a verbكبرت and the sentence is shortened in the translation. The object pronoun (me) is translated into a bound morphine as a suffix in both verbs (كبرت، وصرت) which are translated as perfect verbs in Arabic.

16-   "We didn't even kiss you"

لم يكن يحبك

Close translation: Subject pronoun (we) is translated as a bound morpheme prefix (يـكن) that denotes singular masculine subject. The main meaning is kept closely in the Arabic translation, therefore it is considered close translation

17-   "Okay, so much easier now that I can read."

جميل، القراءة جعلت اللعبة اسهل

Adaptation and addition: The relative clause (that I can read) has been ignored in the translation, and is embedded into the sentence. And "اللعبة" is added to the TT sentence. The lexical pause (Okay) is translated as an adjective in Arabic جميل

18-   "I don't think Olaf should get to rearrange"

لا يصح ان يلعب بتغيير شكله

Close translation: The strategy is considered (close translation) since the main meaning is kept with the omission of (Olaf) since it is already understood from the context.

19-   "This is gonna be a cinch, two sisters, with one mind."

سنفوز بسهولة اختان وعقل واحد

Close translation: The adjective (a cinch) is translated into a preposition +noun اسم بسهولة in Arabic مصدر الفعل. The slang word (gonna) was replaced with a more formal equivalent

20-"Yeah, I'm tired too, and Sven promised to read me a bedtime story, didn't you Sven?"

وانا مجهد، سفن وعد ان يقرأ لي قصة قبل النوم، اليس كذلك ؟

Close translation: Some words are omitted, such as "too, Sven" without much change in the main meaning of the sentence.

21-   "well, that was unanimous. But I will look it up when we get home."

موافقة بالإجماع سأتأكد منها عند عودتنا

Close translation: The TT sentence is shortened and certain terms are omitted, such as "well, that was, but" these are considered deixis terms. Whereas (well) is considered a filled lexical pause.

22-   "Anna, remember our first trip like this when I said you have to be crazy to want marry a man you just met?"

آنا تتذكرين أول رحلة لنا عندما قلت مجنونة مثلك من تقرر الزواج برجل قابلته للتو

Close translation: Some terms are omitted "like this, you have to be" and the target sentence is shorter, but the meaning is still intact.

23-   "The water that makes up you and me has passed through at least four humans and or animals before us."

الماء الموجود في أجسادنا مر على الأقل بأربعة أجساد بشرية أو حيوانيه قبلنا

Exact translation: Translating the English sentence into Arabic is almost exactly like the English sentence. No omissions or additions were made.

24-   Why does that soldier looks so familiar?"

لماذا يبدو ذلك الملازم مألوفا؟

Exact translation: The same sentence is translated without any extension or reduction. Both sentences are presented as interrogative.

25-   "Wow…I'm sorry, it's just.. ah, Some of us were born in here, we've never even seen the clear sky."

معذر، الأمر أن معظمنا ولد ولم نرى سماء صافيه

Close translation: The pause by a lexical item (wow)was not shown in the Arabic version. As for (some of us) it was translated into (most of us) in Arabic معظمنا which affects the meaning.

26-   "Hey, let me ask you, how do you guys cope with the ever increasing complexity of thought that comes with maturity?"

مهلا دعوني أسأل كيف تتعاملون يا رفاق مع التعقيد الفكري الذي يتزيد باستمرار مع النضج؟

Exact translation: The pause hey which is a filled pause is translated into a noun اسم مصدر الفعل تمهل. The question in the English sentence was also rendered into the Arabic translation.

27-   "Brilliant! It's so refreshing to talk to the youth of today."

الحوار مع الجيل الجديد ينعشني

Close translation: The sentence is translated with some change which is represented in the omission of the exclamatory expression (Brilliant!). Considering the fact that the

main meaning is kept with the exception of deleting of the word at the beginning of the sentence, the strategy is considered (close translation)

28-   "I know nothing about women. But I do know that we have the most amazing way of proposing."

لا افهم عن النساء شيءٍ لكن اعرف أن لدينا أفضل طريقة لطلب يدهن

Close translation: Proposing is translated into subject and predicate in Arabicطلب يدهن. The other parts of the sentence are translated directly without change.

29-   "Halimah's still over on Hudson's Hearth?"

امازالت حليمة في فرن هادسون؟

Close translation: The sentence is translated with a slight reduction which could be noticed in the omission of the word (over) without affecting the main meaning.

30-   "He was a great man, Built us a good life is Arendelle, But taught me to never take the good for granted."

كان رجلًا رائعا، أسس حياتنا وعلمني أن لا أثق بالدنيا إطلاقا

Close translation: Omitting and changing slightly to fit the target text rules. The idiomatic expression (take the good for granted) was rendered approximately therefore the strategy is considered as (close translation).

31-   "Oh wow, why would that make me feel better"

لما لم استرح لهذا

Replacement: The original sentence is replaced with another sentence in the translation from English into Arabic, which effected the meaning in the target sentence. The whole meaning is totally the opposite.

32-   "It's said to be a bridge between us and the magic of nature."

يقال انها تصل بيننا وبين سحر الطبيعة

Exact translation: The same sentence is translated without any extension or reduction. The idiomatic expression (a bridge) was rendered into meaning instead of selecting an equivalent Arabic one.

33-   "Do you think that's who's calling me?"

هل تظنين انها تناديني؟

Close translation: The relative clause (who is calling me) has been ignored in the translation. The omission of (who is) was reduced to refer directly to the third person being referred to in the sentence and translated into أنها

34-"Why do lullabies always have to have some terrible warning in them."

لماذا تحتوي تهنينات النوم دائما على التحذير

Close translation: In spite of the fact that there has been an omission to shorten the sentence in the TL (deleting the adjective terrible), the main meaning was kept and all the words were translated directly and the English interrogative was translated into an Arabic one.

35-   "Ah, I can't stay mad at you, you're so cute!"

لا يمكن أن اغضب منك وأنت بهذا اللطف

Close translation: It is considered a close strategy since the major parts of the sentence were translated directly into Arabic without alterations

36-   "What if I can settle them like I did with the wind and fire?"

ماذا لو هدئتهم كما فعلت مع الريح والنار

Close translation: It is regarded close translation strategy because the main parts of the sentence were translated directly with the omission of the modal auxiliary (can). Both sentences were delivered in the conditional-interrogative form.

37-   "Oh yeah, I think they took off with that Ryder guy and a bunch of reindeer."

اظنهما رحلا مع من يدعى رايدر وقطيع من الرنات

Close translation: In this example the meaning was kept the same. The translator depended on the context when rendering (took off) into an Arabic verb featuring dual number. The two words (Oh, yeah) were deleted. The slang word (a bunch) was translated into a formal Arabic collective noun قطيع

38-   "It's like you can actually hear what they're thinking"

كأنك تسمع صوت أفكارهم

Close translation: The translation strategy is (close) in this example because all the meanings were translated using basic and direct equivalents. The simile using (like) was rendered into a similar one in Arabic using كأنك

39-   "My feisty, fearless, ginger sweet love. Will you marry me?"

حبيبة قلبي العنيدة ذات الشعر البرتقالي أيمكن أن تتزوجينني

Exact translation: All the words were rendered approximately the same with the exception of using a similar Arabic adjective to the English one (fearless).

40-   "Anna, this is might sounds crazy, but I'm sensing some rising anger"

انا حدث شيء غريب اشعر بغضب يتزايد

Close translation: The vocative (Anna) is translated as it is to TT. Sounds crazy is reduced in the translation to حدث شيء غريب which also affects the meaning.

41-   "Of course, Glaciers are rivers of ice!"

بالطبع الأنهار المتجمدة ثلجية

Close translation: The proper noun (Glaciers) is deleted in the translation which rather distorted the original meaning. The other parts of the sentence were translated using the main and direct meanings.

42-   "Magic makes people feel too powerful. Too entitled, it makes them think they can defy the will of a king."

السحر يشعر البشر بالقوة ويزيدهم ثقه لذا يظنون ان بامكانهم تحدي الملك

Close translation: The too in (too powerful and too entitled) which is an adverb and is transferred first as a preposition بـالقوة and the second time as a verb يزيدهم

43-   "Fear is what can't be trusted"

الخوف هو ما لا يوثق به

Exact translation: The translation made no changes; even the passiveness of the sentence remained in the translated version.

44-   "You see, the Dam will weaken their lands, so they will have to turn to me."

هذا السد سوف يضعف ارضهم ويجبرهم على اللجوء لي

Close translation: (They will have to turn) is translated into ويــجبرهم with a prefix indicating an absent object which is the dam. The omission of (You see) has not affected the meaning since it is a dialogue between two and the reference is quite obvious.

45-   "They will come in celebrations, and then, we will know their size and strength."

سيتوافدون للاحتفال وقتها سنعرف حجمهم وقوتهم

Close translation: The sentence (we will know) is translated into (سنعرف) which means that (we will) is converted into two pound morphemes. سين +نون that indicate future tense and a subject pronoun respectively.

46-   "As you have welcomed us, we welcome you, our neighbors, our friends."

كما رحبتم بنا نرحب بكم كجيران وكأصدقاء

Close translation: The possessive pronoun (our neighbors,our friends) is ignored and the translation which affects the meaning and is translated as (كأصدقاء وكجيران). The other parts were translated using direct equivalents.

47-   "That's my grandfather Attacking the Northuldra leader Who wields no weapon"

هذا هو جدي كان يهاجم قائد شعب نورثولدرا الأعزل من السلاح

Close translation: (Who wields no weapon) is changed in the translation and is transferred to an adjective +preposition +noun الأعزل من السلاح

48-   "But that goes against everything Arendelle stands for."

هذا ضد كل ما تمثله ارندل من مبادئ

Close translation: The discourse deictic (that) is translated into هذا and this is consideredاسم اشارة لشيء.The other words were translated using direct equivalents.

49-   "We have to break the Dam"

علينا أن نحطم السد

Exact translation: The subject pronoun we have to is translated into preposition plus a pronominal entecletic نا. Subject pronoun is also reflected as a prefix with the

translated verbنحطم in Arabic. The fact that the word (Dam) was written in Capital letter means that there is as pecific refernce and that it is a proper noun in the original context.

50-   "I could really use a bright side"

احتاج الى جانبك المشرق

Close translation: The indefinite article (a) in the ST is translated into abound morpheme as a suffix that indicates a possessive pronoun, however, the other parts of the sentence were translated by using direct equivalents.

51-   "Turtles can breathe through their butts?"

------------- Deleted

Omission: the translator opted for omission as a strategy to overcome the issue of euphemism and the whole sentence was deleted considering the fact that it has some unrefined slang (butts).

52-   "The magic in me is fading"

السحر داخلي يختفي

Exact translation: The translation of the sentence is done without any distortion of the original meaning.

53-   "I'm sorry you're gonna have to do this next part on your own, Okay?"

انا اسف ستقومين بالجزء التالي بمفردك

Close translation: The slang (gonna) is transferred into Arabic by using a standard verb with a bound morpheme that indicates future tense. ستقومين. The lexical pause Okay is omitted in the translation.

54-   "She's leading them to the dam!"

تقودهم الى السد

Exact translation: The subject pronoun is deleted and embedded within about morpheme at the beginning of the verb. تقودهم. The other parts of the sentence were rendered by using direct equivalents.

55- "The dam must fall. It's the only way to break the mist and free the forest"

يجب ان يقع السد حلنا الوحيد لابعاد الضباب وتحرير الغابة

Close translation: The verb break is not translated into يكسر but it is translated into ابعاد which is slightly different meaning and in class as it is considered a noun يبعد مصدر الفعل

56- "Arendelle has no future until we make this right! King Runeard betrayed everyone!"

ارندل لا مستقبل لها قبل ان نصحح الأمر الملك رونالد خان الجميع

Exact translation: (King Ronald) is a vocative that is translated as it is in Arabic to preserve its function as a code of addressing a person. الملك رونالد

57- "My sister gave her life, for the truth."

أختي دفعت حياتها ثمن للحقيقة

Exact translation: The verb (gave) is translated into دفعت with a suffix that indicates feminine subject. This change is due to the differences between the grammatical system both languages.

58- "I'm sorry I left you behind. I was just so desperate to protect her."

اسفه لأني تركتك فقد أردت حمايتها بشدة

Exact translation: The English phrasal verb was translated into تركتك لاني is added to the translation and it is not found in the original text. The meaning is kept by selecting suitable and direct equivalents.

59- "Look at the sky. I just didn't realize there so much of it."

انظري للسماء لم اكن اعرف انها بهذا الحجم

Close translation: the translation of the discourse deictic (there) is ignored in the translation which refers to (above). The English imperative (look) was rendered into an Arabic one. The meaning is translated by selecting direct equivalents.

60- "You did what was right, for everyone."

فعلتي ماهو صواب للجميع

Exact translation: The translation is done without a reduction or distortion to the original message. A bound morpheme is added to the end of the Arabic verbفعلتي to denote feminism.

61-   "You are the most extraordinary person I've ever known"

انت اكثر شخصيه مدهشة قابلتها

Exact translation: The sentence is translated without changes, keeping in mind the grammatical differences between the two languages. The superlative form of comparison (the most) was translated by using the Arabic equivalent اكثر

62-   "I presume we're done or is this putting us in more dangerous situation gonna be a regular thing?"

افترض اننا انتهينا ام تعرضنا لخطر قاتل سيكون امرا متكررا

Exact translation: The translation contains no changes except for translating (dangerous situation) into (خطر قاتل) using hyperbole as a figure of speech.

63-   "I took an oath to always do what's best for Arendelle."

اقسمت ان افعل الأفضل دائمآ لارندل

Adaptation: in this strategy, The translation of 'I took an oath' which is a figurative expression is reversed into اقسمت. And this transfer is obligatory to transfer the meaning.

64-   "The spirits all agree, Arendelle deserves to stand with you."

الأرواح قد اتفقت ارندل تستحق ان تبقى معك

Exact translation: The verb (agree) is changed from imperfect to perfect tense (اتفقت) in Arabic.

65-   "We are called Northuldra, We are the people of the Sun."

نحن شعب نورثولدرا ونلقب بأبناء الشمس

Close translation: Only شعب and نلقب are added to the translation. The active voice is changed into passive voice which is affecting the meaning of the translator sentence.

نلقب بأبناء الشمس

66-   "enjoying your new permafrost"

تستمتع بجليدك الابدي اولف

Addition and adaptation: The term 'Permafrost' refers to extremely cold above or under-water places which remain under 0 c for two years or more. The word "الابدي" is added to refer to meaning presented by the omitted word "Permafrost". The snow creature is mentioned by his name in the translation "اولف".

67-   "Bed times soon"

حان وقت النوم

Adaptation: The translator has translated the sentence with some changes by introducing حان that changes slightly the meaning of the original sentence.

68-   "What are you playing."

ما هذه اللعبة

Close translation: This strategy rendered the sentence with some reduction of the subject in the translation. Both sentences are delivered an interrogative sentences.

69-   "Are you sure about this."

هل تعني ماتقول؟

Exact translation: The strategy rendered the sentence without distortion or extension except for the slight difference between (sure) and تعني and since the English is an interrogative, the Arabic sentence was delivered as a question

70-   "I wish I knew who it was"

ليتني عرفت من هو

Close translation: The translator has changed the pronoun 'it' for another 'هو' regardless of the gender disagreement implying that it refers to a masculine entity. The meaning was kept by selecting direct and formal equivalents.

Table (1)

The Frequency of the Translation Strategies in 'FrozenII'

Translation strategies	Frequency

1   Close translation   42
2   Exact translation   18
3   Combined strategies   6
4   Adaptation   3
5   Replacement   2
6   Omission   1
7   Addition   0

5. Conclusions

The results of the analysis of the translation strategies of the movie shows that both (close translation) and (exact translation) strategies are used extensively in the film because the translators chose to stick to the original texts without the risk of drastic changes or alterations. In (FrozenII), we can see that (close translation) strategy was used heavily which means that there was a tendency to practice some slight changes which are usual in this strategy in particular.

Slang words were rendered formally in the film. The translation avoided the use of equivalent Arabic slang words and tended to use formal words that delivered the literal and basic meanings and missed the connotative shades of meanings.

The films tended to euphemize or delete slang unrefined expressions taking into consideration the audience in the Arab countries. As part of the censorship process; certain words that are considered as taboo, crass or unrefined are euphemized or deleted.

Throughout the examples of the film, all examples of figures of speech and idiomatic expressions were rendered through using ideational equivalents. The main purpose was to convey the meanings as clearly as possible to ensure that the audience (mostly children) takes the message clearly.

The use of mixed (combined) strategies can insure a very close and accurate translation. The use of both (adaption and omission), (adaption and replacement), or (adaption and replacement) is common in the film. Due to the difference between the English and Arabic languages; cases of interference, use of dual number in Arabic,

cultural differences govern the process of translation and make it obligatory for the translator to adopt the adaption strategy – as the only strategy or combined with other strategies- to deliver the meaning as accurate as possible.

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