

Adaptation Strategies of Dubbing Culturally-Bound Items in Arabic and English Children's Movies

استراتيجيات دبلجة المصطلحات الثقافية في أفلام الأطفال باللغتين
العربية والإنجليزية

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Abstract

Audiovisual translation, a multimodal activity, is a thorny process that deals with more than the linguistic representation of the original material; it also deals with nonverbal elements. This even gets more sophisticated when dealing with products specialised for children. This study attempts to investigate the dubbing of children's films in Arabic and English and assess the dubbers' performance in handling cultural-specific references, especially in movies loaded with historical, traditional and religious inferences. This would shed light on the translation approach that the dubbers tend to adopt in each language, i.e., whether to adopt the domestication approach, which entails obscuring the original references, or lean on the foreignisation approach to maintain the exotic flavour of the original content. The study adopts the

theoretical frameworks set by Chaume (2004), Pedersen (2005) and House's metafunctional analysis (1997, 2001). The first two models present the translation strategies for dealing with culturally specific items. The latter introduces a text profiling analysis that determines the functional matching of source and target texts.

Keywords: Audiovisual translation, Children movies, dubbing, House's model, metafunctions.

المستخلص

تعد الترجمة السمعية بصرية نشاطاً متعدد الوسائط، هي عملية شائكة تتعامل ليس فقط مع النقل اللغوي للمادة الأصلية، ولكن أيضاً مع العناصر غير اللفظية. وهذا يصبح أكثر تعقيداً عند التعامل مع المواد السمعية بصرية الموجهة للأطفال.

تحاول هذه الدراسة فحص دبلجة أفلام الأطفال باللغتين العربية والإنجليزية وتقييم أداء الممثلين في التعامل مع المدلولات الثقافية المحددة خاصة في الأفلام الزاخرة بالاستدلالات التاريخية والمجتمعية والدينية. وهذا من شأنه أن يلقي الضوء على نهج الترجمة الذي يميل الممثلون إلى تبنيه في كل لغة، أي ما إذا كان ينبغي تبني نهج التوطين الذي يستلزم إخفاء الإشارات الأصلية، أو الاعتماد على نهج التغريب للحفاظ على النكهة الغربية للمحتوى الأصلي.

تتبنى الدراسة الأطر النظرية التي وضعها تشوم (Chaume, 2004) و بيدرسن (Pedersen, 2005) وكذلك نموذج هاوس (1997, 2001) للتحليل الوظيفي. يقدم النموذجان الأولان استراتيجيات الترجمة للتعامل مع العناصر الثقافية المحددة. ويقدم الأخير تحليلاً لملف النص يحدد المطابقة الوظيفية بين النصوص المصدر والهدف.

الكلمات المفتاحية: دبلجة، أفلام الأطفال، التحليل الوظيفي، ترجمة سمعية بصرية.

1. Introduction

Audiovisual Translation (AVT) has evolved recently due to the global effect of media production, which paved the way for the inevitable growth in studies and research. This was previously considered a young and aspiring field. Nevertheless, according to O'Connell (2003, p.102), research related to audiovisual products directed at children is still rare, with not as much attention paid to them as to those of adults. Since media plays a vital role in adjust-

ing people's thinking and behaviour, AVT has become an indispensable tool for sharing knowledge and getting acquainted with views and experiences worldwide. AVT, which used to be considered a young practice, evolved to be an integral part of Translation Studies and started to draw increasing attention and appreciation throughout all its subfields (subtitling, dubbing, revoicing, respeaking, subtitling for the deaf and hard of hearing (SDH), and audio description (AD).

Generally, AVT is "a semiotic construct composed of numerous signifying codes that work simultaneously in the production of meaning" (Chaume, 2012, p. 16). Dubbing is a type of AVT where the original track of an audiovisual text's source language dialogues is replaced with another track translated to the target language. The other tracks (music, special effects and images) are untouched. Revoicing is sometimes used as a synonym for dubbing, but revoicing also includes intralingual postsynchronization. (O'connell, 2003, p. 56)

However, as is the case with children's literature, children attract little interest in AVT despite being more susceptible to being influenced by AV products, which could be exploited for their education and character-building. When translating for children, it cannot be overlooked that a child's speaking, thinking, and acting style differs from one culture to the next. Therefore, target materials must be modified to a unique audience: the child, who cannot see, hear, or understand the way adults do.

Experts in mass communication assert that for any audiovisual product to be successful, its content must be modified or tailored to a particular audience (O'Sullivan, 2005, p. 67). Thus, the characteristics and expectations of the audience will have a big influence on audiovisual product development. In a similar vein, target audiences impact AVT when it is delivered internationally, and translators, whether intentionally or inadvertently, create a suitable audience for every product.

2. Theoretical perspectives

The original text's meaning could be lost in a disorganized translation if there is no theory, model, or set of standards to direct the translation process. Setting objectives and tactics for a translation job is essential. The general

premise suggests that professional translators, as well as practitioners, employ the equivalency method. While this approach is necessary for translation theory, a few points must be clarified. Delabastita (1989) endeavours to incorporate film translation as a part of the framework of translation theory with his notions of (multi-channel including acoustic and visual channels) and codes (multi-code including verbal, literary, and theatrical communication, cinematic code, etc.). i.e., a film is a combination of multi-channels and multi-code, where the constraints they impose, should be attended to by setting several startup questions relating to; the status of; the target culture (TC), the type of constraints (linguistic or cultural), the client's needs, customs of the TC texts, the flexibility of the TC, the impact of the TC's stance on the target language (TL) and the resemblance of values, rhetorical usages, stylistic, linguistic and intertextuality levels.

According to Fawcett (1998, p. 71), it is thought of as post-operative rather than predictive. AVT ought to sound like its spoken counterparts. As a result, three translation-related concerns have only been briefly mentioned in Brodweel's (1994) model: the problematic problem of equivalency, the certainty of ST reductions, and the readability issue.

Ferroil cites Gottlieb's claim that equivalency is always sought at the speech-act level when translating movies. This also holds for literary translations. For this reason, "it is rarely desired to obtain a complete translation of the dialogue in films and on television" (Gottlieb, 2005, p. 74). Equivalence theory may be a useful tool for identifying and resolving issues with the translation process. According to Karamitroglou (2000, p. 249), the field of translation studies as a whole allows for the study of AVT. Similarly, Bogucki (2004) suggests a model that draws inspiration from Sperber and Wilson's Relevance Theory (1995) and highlights that the AV translator's decisions are always subject to certain constraints. These limitations can be viewed in three layers: the first layer consists of technological limitations. Furthermore, these limitations can be viewed in three layers: the first layer consists of technological limitations. The second paradigm is similar to Karamitroglou's in that it offers standards, like those provided by Chesterman (1997) and Toury (1995), generally relevant to all types of translation. Thirdly—and maybe

most importantly—the AV translator bases all of their conclusions on the concept of “Relevance.” The AV product includes several interdependent semiotic components, as has been underlined repeatedly. Through various mediums, including images, music, sound effects, captions, banners, signs, and the discursual element (dialogue), this interaction creates the impression that the audience comprehends and enjoys (Delabastita, 1989; Gottlieb, 1997).

Szarkowska (2007) adopts a model based on multimodal transcription (innovated by Baldry and Thibault in 2006) to analyse subtitles. Multimodality sees communication beyond the linguistic representation to include visuals, sounds, and gestures. Taylor, who excelled in his analysis, adopts this model, which combines various frame components juxtaposed along an elaborate description (Taylor, 2000, p. 112).

Fidelity is rejected by Jaskanen (2001), who regards it as an obstacle to meeting the target audience’s expectations due to the limitations of AVT. On the other hand, Diaz-Cintas and Remael (2007) advocate for employing more than one model and suggest several strategies for dealing with culturally specific items such as addition, omission, borrowing, calque, linguistic reconstruction, transposition, compensation, explication and replacement. Nevertheless, Karamitroglou (1997) objects that these strategies cannot pertain to the general translation theory, particularly AVT. This conflict restores the heated debate on equivalence. Svejcer (1986, cited in Gut 1992, p. 35) claims that equivalence is an essential concept but not agreed upon in its nature. Nida, for instance, introduces the notion of “dynamic equivalence”, which could be exploited to deviate the message according to the translator’s liking or understanding. James Holmes believes equivalence is highly demanding, making it a paradoxical issue (Dickins et al. 2002, p. 19). This view is backed up by Bassnett (2002, p. 34), who states that translation is not a mere substitution of lexical and grammatical items from one language to another but tends to the problems of the desired resemblance resulting from the translator’s deviates from the strict linguistic equivalence. This disagreement about the nature of equivalence suggests that equivalence is not an absolute notion but a matter of degree (Baker, 1992, p. 49). Newmark (1988, p. 49) believes

that the possibility of producing a similar impact is lessened when the text is loaded with culturally specific references. This is echoed by Miao (2000, p. 204), stating that it is impossible to attain a comparable impact since it has many limitations. With an opposing stand, Pym (2007, p. 291) criticises abounding the creative equivalence, which deprives the translation of its active contribution to literature, and equivalence should be revered as a norm applied to all cultures.

The equivalence in Arabic AVT is affected by many limitations, including culture, time and space confinements and censorship. Hence, Muhawi (2002) suggests resorting to dynamic equivalence since linguistic equivalence cannot provide a culturally similar representation due to the vast differences in the two cultures' conventions and languages. In a similar vein, Chesterman asserts the respect for expectation norms, i.e., the expectations of the target audience expectations, which "is dictated by the expectations of a translation's target audience" (Alkadi, 2010, p.42). Arab scholars have contributed to this matter. For example, Mazid (2006) believes that Arab translators suffer from what he calls "chunking" or "disguise incompetence" when it comes to translating culturally bound expressions such as proverbs, metaphors and taboos. He suggested guidance based on Oltra Ripolls's (2005, pp. 89-90) model. This model is a guideline that comprises five factors: the global effect on the TC's role, the relationship between the TC and the SC, the cultural constraints, the client's commission and the severity of TC linguistic norms. Flexibility of the linguistic norms in the TC. However, these guidance orientations seem loose and have no accurate directions, which echoes the poly system theory by focusing on the text being dealt with with no accurate directions for the translator.

3. Dubbing

Dubbing is a method of translating verbal content into another language while preserving the visual and non-verbal contents of the original material. The dubbers assume the responsibility of pertaining the raw translation pro-

vided by the translators into a synchronized product that matches the characters' lip movements and, at the same time, preserves the consistency of the text and the characters' sound and visual representations (gestures, postures, etc.). Luyken et al. (1991, p. 160) call this nucleus sync since they illustrate that "the quality of the finished product is directly due to the harmonic mixing of these components", with the ultimate goal of about the exact impact of the original ST. Luyken et al. (ibid, pp.73-79) define several steps to attain this end; the first step is to scan the paratextual elements and document all the necessary information related to them; Second is to prepare for the lip synchronisation process by depicting the AV text with the time code. Then comes the director's role of selecting a suitable role for every performer according to their skills and experience. Thus, dubbing "is thus not merely an issue of (reaching) synchronization, nor is it a matter of (overcoming) constraints, but of (achieving) the proper interaction of the different AV codes" (Fresco 2006, p.140). However, this view is not consistent in all cultures. For example, Myers (1973, p.58) proclaims that audiences in America, England, and Germany prefer lip synchronization as the most vital element in producing coherent dubbing. Meanwhile, those in Italy prioritize the perfection of the artists' performance over the perfection of lip synchronisation. This backs up Luyken et al. (1991, pp. 159-160) claim that forced retain lip synchronization may render TL translation artificial and void of the original intended effect.

Another factor vital in deciding the acceptability of dubbing is the cultural differences between cultures. The gaps between cultures, if not bridged, distance the viewers and make the product an alien entity that is hardly enjoyable or educational. Maluf (2005) provides an example of this case by discussing the reasons behind the failure of the Arabic dubbed version of the comedy movie *Police Academy*. Similarly, Abu Samah (as cited in Maluf, 2005, p.2) proclaims that foreign AV products, even the most popular ones, should be adapted to suit Arab audiences. Furthermore, adapting audiovisual products to cope with TL culture does not necessarily ensure its popularity. (Groening, 1989).

4. Dubbing Restrictions

Mayoral et al. (1988) adapted a technique applied to subtitling and developed it to include all types of AVT to pin the limits that may be encountered in every mode of AVT. This technique is based on a multimodal concept that visual representations affect verbal and audio material translation. Zabalbeascoa (1994) pushed this process forward by introducing the priority notion, a complementary concept that has become extensively employed in dubbing. Secondary translation is affected by functional factors such as text type, commission, genre, etc. Constraints are categorized by Ferriol (2007), who based his analysis on the accumulation of preceded studies and concluded that constraints can be classified into six categories which are:

1. Professional constraints, which include censorship, timing, and economics.

2. Constraints related technology.

- Linguistic limitations, including lip-syncing, kinesic 3. synchrony and isochrony,

- Constraints that interplay of the cinema semiotics, i.e., 4. combining of the various AVT codes such as visual (image), acoustic (sound) and verbal (word) components in a unified, coherent entity.

5. The cultural constraints arising from the diversified cultural systems.

6. Void constraints as depicted by Ferriol (2007).

5. Animation for Children

The language of animated children's movies is diverse and cannot be squeezed into one classification that fits all types of language used in products specialised for them. Hence, there is a need for a flexible kind of language that appeals to children and adults, who represent the authorship and censorship factors. The model to be followed in translation for children is no different from that of adults in the way of depending on the original work as a starting point.

Children's translation is a powerful tool for educating the young generation, especially in learning languages, by being introduced to new vocabulary and linguistic expressions. The linguistic resources that are common in

children-directed audiovisual materials can be run down to;

Interjections and exclamations are employed to express the character's thoughts easily and fluently. Onomatopoeic expressions (chip, bang!), emotional (Ah!, Ouch!) and conative (hey! wow!) are also widely used.

Proper nouns of the persons, places and time references are distinctive features of the SC. They must be transferred with a similar meaning to achieve the intended original effect, mainly if used in wordplay or puns.

Music is not only an entertaining subject. It is also used to build up the context of visual material and contributes to the storytelling. The dubbed musical version should abide by the original rhythm and rhyme. Unfortunately, many dubbers ignore this rule and tend either to omit the musical material or replace it with an unmatched TL counterpart.

6. Methodology

The methodology to be followed comprises two layers of analysis. The first is qualitative based on the Hallidayan Functional Analysis adopted by House (1997, 2001), and the second is a quantitative approach based on models of AVT suggested by Chaume (2006) and Pedersen (2005). The selected eclectic model assesses the texts' functional representation and the micro-translation strategies employed in Arabic and English dubbed movies. Following this, a statistical survey is conducted to identify the resulting macro strategy to uncover the linguistic and functional tendency of the dubbers in each language.

7. The Systemic functional approach

The systemic functional approach is a linguistically motivated approach introduced by Halliday (1978), who bases his theory on three metafunctions that are basic to spoken language. These metafunctions are the ideational, interpersonal, and textual metafunctions. Halliday believes that they apply to all modes of language regardless of the different techniques used to obtain meaning in a certain mode. Kress and van Leeuwen (2006) embraced this approach in their practice and stated that social-semiotic manifestation to produce meaning corroborates visual and verbal representations, enabling

the image to be metafunctionally analysed based on the audiovisual material visual manifestation.

The ideational metafunction represents reality, or, in other words, the illustration of subject matter with all its components related to surroundings and participants. The interpersonal metafunction represents the interpersonal relationship, not only between the participants themselves but also between participants and the message receiver. The textual metafunction identifies the text's bonding ties, i.e., the cohesive relations that the text implies based on the thematic structuring.

Halliday (1985) classified his approach into three categories: FIELD, TENSOR, and MODE, which are analytical tools for linguistic realisation of the subject matter, interpersonal relationships, and text creation. Therefore, implementing this analytical procedure helps identify the kinds of communicative actions that are acceptable within the cultural setting.

8. House's Model

House's systemic functional TQA model (1997; 2015) is still considered an essential analysis framework based on the Hallidayan SFL Theory of contextual analysis. Saldanha and Brien (2013, p. 101) share House's belief in the approach's importance. House proclaims that her model is comprehensive and fully adequate; "it is the only fully worked out, research-based, theoretically informed and interdisciplinary conceived approach" (2015, p.1).

SFL is quite effective in analysing multimodal texts and in assessing their AVT. Kress & van Leeuwen (2006) and Pedersen (2017) advocate this view, which believes that the three metafunctions can be exploited not only as verbal resources but also as semiotic ones, which is well suited for multimodal analysis of AV texts.

The systemic-functional model considers a text as a manifestation that is contextually bonded to the language system. This implies that the use of language in a certain text indicates the context in which it is depicted.

INDIVIDUAL TEXTUAL FUNCTION

REGISTER		GENRE
FIELD	TENOR	MODE
Subject matter	participant relationship	medium
	and social action	
	author's provenance	simple/complex
	and stance	
	participation	
	social role relationship	simple/complex
	social attitude	

LANGUAGE/TEXT

Table (1) A Scheme for Analysing and Comparing Original and Translation Texts. (House, 2001 p.249)

This scheme is based on her 1997 scheme of analysis, which later on, she enhanced and added the new dimension of corpus as illustrated below

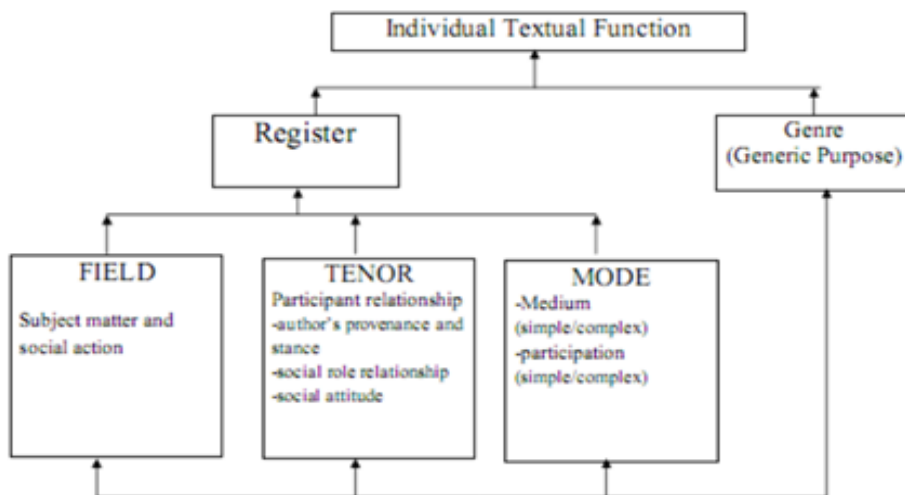
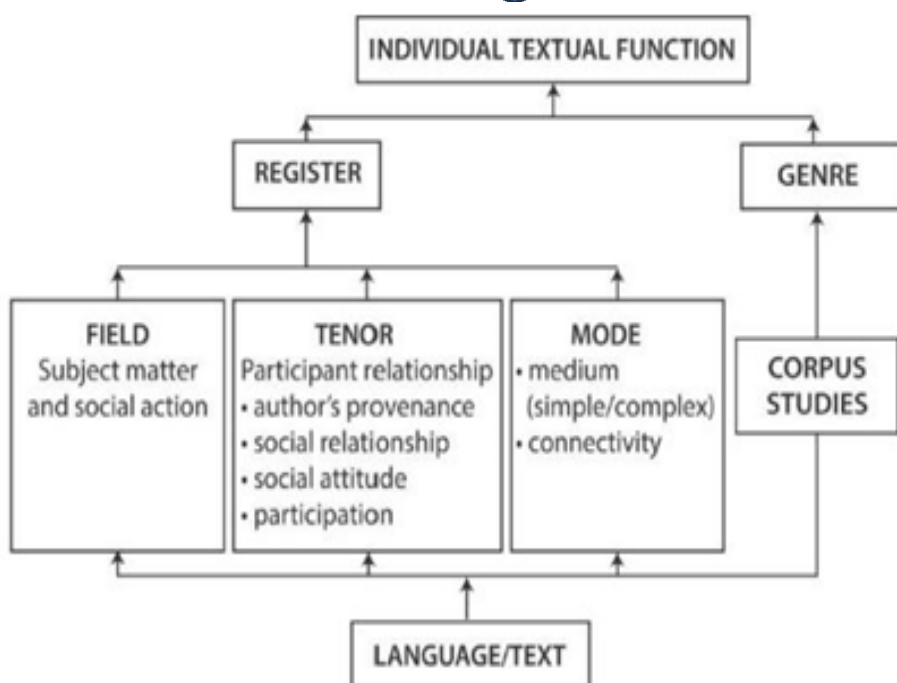


Figure (1)

An enhanced Scheme for
Analysing and Comparing
Original and Translation Texts.
(House, 2015, p.127)



The text's subject matter provided by Field is realized by lexical choices and verb processes along with the author's view of the communicative act via the situational context and propositional content. Social power and the social distance are important factors of Stance which is a part of Tenor. The other part Provenance is related to the socio-temporal elements that mark the language. Mode, on the other hand, is concerned with the ways of language production. This is manifested in the choices of linguistic devices to achieve internal text cohesion and overall coherence. (House, 1997, p.110).

To establish the textual profile, linguistic items within the three metafunctions; Field, Tenor, and Mode are subjected to examination on the three levels of lexical, syntactic and textual manifestation by examining each single meaning component to attain information about their textual function.

9. Chaume's Model of Analysis

Chaume (2004) presents an analytical model that incorporates all AVT modes except the linguistic textual mode. The AV-translated products' visual, auditory, and linguistic levels are the three strata on which the analysis is layered. He suggests ten codes to be subjected to analysis; the linguistic code, the musical code, the sound code, the iconographic code, the mobility code, the syntactic code, the paralinguistic code, the photographic code, the planning code and the graphic codes.

10. Pedersen's Model of analysis

Pedersen (2005) believes that "extralinguistic cultural-bound references" (ECRs) can be dealt with via micro translational procedures which end up in deducing macro strategies through systematic operations. Pedersen's model is effective not only in drawing the map for the employment of overall strategies, but also in attending to linguistic features as well as various functional features including the intralinguistic ones which are beneficial in dealing with the lexico-semantic items and the syntactic dimension

- The translation strategies pertaining to AVT could be set as follows:

- Preserving the intended original effect and function (official equivalent).
- Preserving the same content of the original text (retention).
- Providing specific reference for the general one (specification).
- Unfolding the implicitness of the implicit expressions (explicitation).
- Expansion of the ST items (addition).
- Transferring the same expressions (exact translation).
- Rendering a literal translation (calque).
- Rounding the specific items into more general ones (generalization).
- Providing different or alternative meaning (replacement)
- Providing substituted items that carry the same reference (substitution).
- Translating with a changing of the view point (modulation).
- Exploiting different expressions to preserve the meaning (adaptation).
- Dropping out items (omission).

11. Study data

Six animated films are examined in this study; the films were selected based on a number of criteria, including innovation, popularity, cultural relevance, and the availability of a dubbing. The following three films are in Arabic: (سلمان الفارسي) Salman the Persian (2012), (الاميرة و الفارس) The Knight and the Princess (2019), and (الجرة : حكاية من الشرق) The Jar: A Tale from the East (2001). The remaining three movies, Raya and the Last Dragon (2021), The Boss Baby 2: Family Business (2021), and Soul (2020), are all in English.

12. Discussion

The Hallidayan SFL approach adopted by House is proved to be handy in revealing the shape and function of the language used in multimodal contexts. It also, identifies the features of the communication action through employment of lexicogrammatically items to uncover the participants' proposition and subjective attitude in the social interactive situation. The logico-semantic relationships are also illustrated to accentuate the dynamic progression of se-

quenced events and the ties that arrange actions and reactions into an intact and easy flowing context. Deictic provides the necessary cohesion in addition to the use of mood and modality. Cohesion is also enforced by nonverbal information such as body moves and visual gestures which should be considered in dubbing along with the verbal rendering.

The analysis results of comparing the two profiles of the ST and the TT shows a close match within the Field level. This match can be detected in the resemblance in the formality level, register and vocabulary complexity which are all manifestations of lexical representations. Syntactic manifestation is matched as well in using simple structures, verb processes and conjunctions. Textual manifestation is merely a replication of the ST.

Again, the next two dimensions (Tenor and Mode) are also compatible with few cases of divergence especially in the movie *The Boss Baby* where the TT is more like voice over than dubbing which indicates an obvious deficiency in achieving this project. The divergences can be spotted in the interpersonal textual manifestation (repetition, visual textuality) and in the mode syntactic and textual manifestation (temporal indications, discourse markers used as connecting talk moves).

Tables (2) and (3) summarize the quantitative representation of the dubbing strategies adopted. The rates of the adopted strategies indicate an obvious inclination for the omission as a first choice for the English to Arabic movies' dubbers. The reasons behind resorting to this strategy are attributed to synchrony purposes i.e., maintain the speed of speech, following the concept of economy in translation and also for getting rid of taboos and avoiding problematic references that are culturally-specific. In some cases, omission leads to neglect the visual code such as gestures and visual clues which should be considered along with the verbal representation to deliver a complete and comprehensive message.

Table (2) Frequency of translation strategies adopted in dubbing the Arabic films.

The differences between the two cultures are vast. On way to reduce the gap between the SC and the TC is for the dubbers to exploit the replacement strategy which involves adding new information that helps (not in all instances) to provide a counterpart parallel message. This can be seen in the high rate of this strategy employment in the two movies *Boss Baby* and *Soul*. However, Adaptation and modulation are also employed with a lesser ratio in those movies. *Raya and the Last Dragon*'s dubbers employed the adaptation strategy creatively to bring the two cultures closely. It is noticed that there is more tendency to adopt the exact and close strategies as a foreignizing approach to add some exotic flavour to the TT. Explication strategy which is the unfolding the implicit reference, is used with a lesser rate. The broad difference of the two languages' structure makes resorting to the shift strategy inevitable and also for introducing catchy expressions attract the audience.

Except for *The Boss Baby*, the generalization strategy holds a close rank. This strategy is employed for economy in the TT and also for getting around the transference of culturally-specific references. Again, except for the film *The Boss Baby*, the dubbers of the English movies avoid using the repetition strategy, which can be understood since the movie is more like a voice over job than dubbing.

On the other hand, the adaptation strategy is the most dominant strategy in the Arabic language movies dubbed into English. The adaptation strategy could be engaged as domestication approach for obliterating the alien concepts and transfer them to TC acceptable form that is felt more related to the TC than the original reference.

The dubbers of the Arabic movies also resort to the close translation strategy more often than to the exact one. This reveals the tendency to domesticate the audiovisual product as an endeavour of preserving the SC features and morals in an appealing representation to be received by the TC audience.

Replacement translation strategy follows the same orientation by explaining the enigmatic concepts and makes them more comprehensible by adding new information. This provides cohesive ties that relates past events to the future ones in a closely binding entity. This task is supposed to be fulfilled by

the explication translation strategy nevertheless, this strategy is not frequently used by the Arab dubbers due to synchronization necessities. Addition is also not often used probably for the exact reason with the exception of *The Knight and the Princess* whose dubbers tend to adopt more creative approach which mostly represented in dubbing musical material. This movie is also exempted from the low usage of the omission strategy which has a very low rate of frequency in the other two movies. Anyhow, all English movies dubbed into Arabic share a low rate of frequency regarding the use of the omission and repetition translation strategies. The shifted translation strategy is present inevitably due to the broad gap between languages conventions in the SL and the TL.

Therefore, the apparent extensive use of the omission strategy in the Arabic to English dubbed versions is not only a way to avoid dealing with untranslatable items, especially those related to cultural or religious aspects, but also a way to tackle difficult issues like synchrony, economy in translation, and taboos. Furthermore, replacement technique, which involves adding or changing information that could or might not convey the intended message meaning, is the dubbers' backup plan for addressing unusual references.

However, by utilizing the adaption approach, which aims to domesticate the TT into a more acceptable and understandable version for the audience, the dubbers of the Arabic versions make a noticeable effort to close the gap between the two cultures. The close technique, which is likewise used to supply near equivalents for the foreign things, is another tactic that leads to the appearance of domestication. Nevertheless, by using the exact same tactic that yields an effect associated with the ST rather than the TT, the dubbers do attempt to give the TT a taste of the Orient.

13. Conclusions

After a thorough theoretical and practical review of the study data, the following findings are drawn: When it comes to translating Arabic films into English, dubbing approaches typically use close and adaptation strategies instead of omission and replacement ones. Due to the omission and replacement

strategies used for the majority of the cultural culturally-bounding items and allusions, this propensity causes the latter to lose a significant amount of the intended meaning and lose its original flavour. Time limits and the speed of speaking necessarily make some cultural allusions vulnerable to loss. As a result, dubbing's religious and cultural allusions will eventually lose their meaning.

14. Findings

After a thorough theoretical and practical review of the study data, the following findings are drawn: When it comes to translating Arabic films into English, dubbing artists typically use close and adaptation tactics instead of omission and replacement strategies. Due to the omission and replacement tactics used for the majority of the cultural allusions, this propensity causes the latter to lose a significant amount of the intended meaning and lose its original flavor. Time limits and the speed at which they are spoken necessarily make some cultural allusions vulnerable to loss. As a result, dubbing's religious and cultural allusions will eventually lose their meaning.

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