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Linguistic and Cultural Challenges When Subtitling and Dubbing Animation Movies from English into Arabic

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Keywords

Animation Movies, Dubbing, Subtitling, Audiovisual Translation, English, Arabic,

Abstract

The current study aimed at finding linguistic and cultural challenges in both audiovisual translation forms: subtitling and dubbing in the animation movie from English into Arabic. It showed the main challenges when translating subtitling and dubbing by examining the common features that hindered the audiovisual translation. It shed light on specific cultural limitations that a translator used for Arab audience in order to overcome the linguistic and cultural challenges by applying the beneficial translation theory. To achieve the theoretical objective of the study, a descriptive analytical approach was adopted to analyze the data collected. The study data were collected from the real animated movie *Tangled* in English subtitling and the two main versions: the first version was Modern Standard Arabic (MSA), while the second version was the Egyptian dialect. The study presented various strategies which were used by translators that showing that the subtitlers preferred using the literal translation strategy. However, dubbers tended to bridge the gap between the different cultures (English and Arabic) through using various strategies such as addition, repetition, substitution, transmutation, etc.

Linguistic and Cultural Challenges When Subtitling and Dubbing Animation Movies from English into Arabic

التحديات اللغوية والثقافية عند ترجمة ودبلجة الأفلام المتحركة

من اللغة الإنجليزية إلى اللغة العربية

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المخلص:	الكلمات المفتاحية:
<p>هدفت هذه الدراسة إلى البحث عن التحديات اللغوية والثقافية عند ترجمة ودبلجة الأفلام المتحركة من اللغة الإنجليزية إلى اللغة العربية. والكشف عن الصعوبات اللغوية والثقافية التي تقف وراء ذلك وإلى أي مدى تختلف ترجمة الأفلام والدبلجة من المصدر الأصلي إلى الترجمة باللهجة المصرية فقد أخذ الباحثان فلم (<i>Tangled</i>) وهو باللغة الإنجليزية والترجمة باللغة العربية، أما الدبلجة فكانت باللهجة المصرية. ولتحقيق هذه الأهداف تم إتباع المنهج الوصفي التحليلي. وقد تم تحليل النصوص والعبارات بجدول وقسمت الصعوبات إلى لغوية وثقافية عن طريق المقارنة بين كل من ترجمة الأفلام والدبلجة. وقد خلص البحث إلى جملة من النتائج، أهمها: أن هناك بعض الصعوبات والتحديات التي واجهها المترجمون عند ترجمة الأفلام و دبلجة فلم (<i>Tangled</i>) تتمثل في أن الترجمة الحرفية هي الاستراتيجية المعتمدة في النسخ المترجمة من الأفلام ، أما في نسخ الدبلجة فقد اعتمد معظم المترجمين على استراتيجيات مختلفة ، وهي الحذف والإضافة أو التغيير أو عبارات التلطف وذلك سعياً وراء التقليل من الفجوة الناجمة عن الترجمة الحرفية. وقد خلص البحث إلى بعض الحلول والاستراتيجيات المناسبة لكل مشكلة لعل أهمها ضرورة محاولة المترجمين الابتعاد عن الترجمة الحرفية.</p>	<p>أفلام الرسوم المتحركة، الدبلجة، الترجمة النصية، الترجمة السمعية البصرية، الإنجليزية، العربية،</p>

1. Introduction

There is a rising interest in audiovisual translation (AVT) research because the emergence of technology and globalization occurs due to the interest of AVT such as electronic games, internet and DVDs. Many academics in the Arab world considered the AVT as an academic discipline European vogue. Most of AVT deals with the creation consuming, reception of translation over the screen. AVT (subtitling and dubbing) have an essential need such as audio description, subtitling for deaf and hard hearing, translation of news on televisions, and translation of a certain documentary. In Europe the audiovisual translation has been formalized where the Arab world has similar interest in which media company purchases the hardware to adapt the digital age and encountering the increasing needs for translation on screen. Gamal (2007) argued that the propagation of satellite channels in the Arab world creates an increasing need for subtitling to subtitle programs.

Many academics assert that subtitling and dubbing as subject areas are relatively new. They are evolved into a fully-fledged practice recently. De Meo (2010, p.19) pointed out that there are several types of audiovisual translation such as subtitling, interpreting and dubbing having "only recently fully been recognized in translation research as previously it was merely considered as an inferior form of adaptation".

The animated movie is considered as part of the daily life of children and adults. It conveys the child's culture to another. So, a translator faces challenges because of the target audience and their cultural background. Most of the animated movies are produced by Europeans through different companies of Arabs culture. The Arab world only has produced one or two animated movies, which aired on *Cartoon Network* Arabic screen. They dubbed into the Arabic Gulf accent in UAE, *Mansur* also short scripts which represents the mock of society,

Freej and Al Masaqeel which was presented in Saudi dialect on MBC1.

In this study, the researcher chooses only one of the common animation movie due to shortage of time. The movie is *Tangled* which is produced by *Walt Disney* in 2010. In the late 1920s, subtitles were emerged. In 'Uncle Tom's Cabin', the inter title cards were written on the film in 1903. At that time, translation was easy because it was done merely inserting translation cards. Then, it appeared in 1927 which was called 'talkies'. Furthermore, it required various alternatives such as subtitling and dubbing.

Thus, this research is conducted to investigate the linguistic and cultural challenges when subtitling and dubbing animated movies from English into Arabic. Furthermore, the researcher tries to examine several strategies used by subtitlers/dubbers to overcome these challenges.

2. Objectives of the Study

Based on the challenges mentioned above, the researcher intends to:

- a- Investigate the linguistic and cultural challenges when subtitling and dubbing animation movies from English into Arabic.
- b- Identify several constraints in subtitling and dubbing.
- e- Examine the strategies/techniques to overcome the linguistic and cultural challenges when subtitling and dubbing animation movies from English into Arabic.

3. Questions of the Study

This study strives to answer the following questions:

1. What are the linguistic and cultural challenges resulted from subtitling and dubbing animation movies from English into Arabic?
2. To what extent is the Arabic Standard translation (MSA) subtitling different from the original text in English?
3. What are the possible strategies/techniques which can be used to overcome these challenges?

4. Methodology

This study employs a descriptive comparative and qualitative methodology because it analyzes the linguistic and cultural challenges when subtitling and dubbing animation movies from English into Arabic. The data are collected through selecting one animation film *Tangled*, whose source language is English and Arabic is the (TL) by dubbing in the Egyptian dialect. Then, these two versions are compared.

5. Research Design

To answer research questions, this study used a qualitative method to describe the linguistic and cultural challenges as a result of subtitling and dubbing that applied in animation movie entitled *Tangled*.

5.1. Instrument

The researcher collected the data through an instrument that consists of data sheet, laptop, books, Internet and film script. The data are classified according to some translation theories which are the Skopos theory by Vermeer, the second one is the strategies/techniques by Gottlieb (2001). The researcher highlighted some strategies applied in *Tangled* movie, such as paraphrase, expansion, imitation, transcription, condensation, euphuism, domestication, foreignization, etc.

5.2. Data Source

The researcher conducted this study by using an animated film entitled *Tangled* movie. The film is written by Dan Fegelman published firstly in 2010. In this study, the researcher used the *Tangled* movie produced by Walt Disney Animated Studio and distributed by Walt Disney studios motion picture. The researcher used English transcription as the original text from the internet, available from:
www.tangled.com/script_tangled_movie.pdf

5.3. Data Collection

In this study, the researcher used three kinds of data: the first is the original dialogue in English version, the second is the MSA version subtitle and the third is the dubbed version in Egyptian Arabic.

In the current study, the researcher used seven stages:

1-Watching the *Tangled* Movie in English many times with the Arabic subtitling in order to understand the whole story.

2-Downloading the English scripts of movie from Internet.

3-Downloading subtitling in Arabic scripts.

4-Downloading the Egyptian dialect version.

5-Comparing the English and MSA, Egyptian dialect in order to discover the linguistic and cultural challenges in subtitling and dubbing in the animation film.

5-Identifying the approaches/strategies of translation to address the linguistic and cultural difficulties in subtitling and dubbing in animation film.

6-Identifying the subtitling/dubbing strategies in animated film *Tangled*.

6. Theories of translation and their relation to subtitling and dubbing

Translation theories have a general scope which can indeed include AVT (Karamitroglou, 2000). Some reasons show that the lack of cultural items was only one reason that considers AVT as part of translation studies. There are other reasons which show that AVT can be evaluated as either unassuming or independent disciplines. In addition, there are some scholars who disagree with translation studies boundaries e.g. when there is a definite text translation and adaptation. At the beginning, translation researchers are interested in 'faithfulness' to the ST. The linguistic transfer is considered beyond the scope of use full form because of translation of films and television programs become the object of more and more studies (Karamitroglou, 2000).

On the other hand, translation studies are an umbrella field which has many popular theories. So, the purpose of this section is to review, discuss and link the most common theories of translation and their relations to subtitling and dubbing.

6.1. Word for Word Translation

The word for word translation means replacing each individual word of the source text with its closest grammatical equivalent. Baker (1998, p.277) pointed out that translation started a long time ago, showing that "the interest is as old as human civilization". So, the discipline of translation is improved over the passage of time. It is late to reach this interesting audiovisual translation. Most scholars argue that the word for word translation does not help much in subtitling nor solving the problems of non-equivalence. It is very common in film subtitling, as subtitlers usually resort to this approach of translation because of time, space, limitation, and lack of translation of theoretical knowledge, and techniques of subtitlers.

Newmark (1981, p.38) asserted that the dominated theory of translation of pre-linguistic are the literal translation approach and free translation approach. Robinson (1979) stated that every single word in the original text is translated into the equivalent in the target text, in the order of source text.

Nida (1964) argued that this approach is "formal equivalence". This indicates communication in both formal and content, literal translation has surface features of the message in both meaning and structure, which need to be closer to style of the source text. Catford (1965) clarified that the literal translation begins from word for word translation, showing differences in terms of target language grammar with the adding and changing of the structures.

6.2. Free Translation Theory

After criticizing the approach of word for word, the free translation is emerged by

one of the pioneers of the approach called St. Jerome. Robison (1997) argued that St. Jerome considers the criticism of literal translation irrational because the word for word approach is merely incoherent for poets in the translation text. So, the free translation approach is preferred because it allows the sense or content of the ST to be rendered clearly. Baker and Malmkjaer (1998, p.320) provided the two approaches of translation: one is related to 'yahannaibn al-Batriq' and 'Ibn Na'ima AlHumsi', both are really word for word which involve translation of each Greek word with an equivalent Arabic word. However, the second approach was 'Ibn Ishaq and al Jawhari' which was not literal but is a sense for sense translation method.

6.3. Nida's Approach

Nida's approach (1964) debates the notion of formal versus dynamic equivalence. He agrees on the linguistic philosophies translation method which has two aspects: surface and deep structures. He considers his approach as 'linguistic'; as it has to be in any descriptive analysis of the relationship between identical messages in different languages. It uses some techniques in translation, one of these techniques is to minimize the SL text to its simplest and meaningful units. Nida (1964, p.159) focused on two different types of equivalence: formal and dynamic. The formal equivalence focuses on the message itself in both content and form and the message in the receptor language should match as closely as possible different elements in the SL. The Dynamic equivalence or functional equivalence, focuses on the rule of the equivalent which effects the relation between receptor and message. He asserts that the aim of dynamic equivalence is to make it clear to the SL message. Nida confirms that this approach is more appropriate for subtitling cultural bound words and items, as it conveys the closest meaning in the sense of dialogue in order to have similar effect on viewers.

6.4. Catford's Approach

Catford (1965) differentiated between formal correspondence and textual equivalence. Formal equivalence has four categories, structures shift in grammatical structure, class shift from one part of speech to another, unit shift or rank shift of the equivalent in TL, and intra-system shift where translation involves non-corresponding terms in the TL system. He showed that translation shifts work, as a technique applied to get ST textual equivalence.

Catford (1965) debated that the TL equivalence is not achieved at all when lexical shifts are not obtainable. For example, some words cannot be translated into TL because of some cultural specific terms, such as food, dances, clothes, etc.

6.5. Baker's Theory

Linguistic and communicative methods are combined by Baker in order to follow the notion of equivalence of many levels. Baker (1992) classifies various types of equivalences such as equivalence at word level, grammatical level, textual equivalence and pragmatic equivalence. Equivalence at the word level is concerned with the equivalence for SL vocabularies. He asserts that a single word may have more than one meaning or sometimes takes different meanings to convey the meaning in different languages. The equivalence above the word level focuses on the words hardly occurred by their own; they mostly occur in the company of other words. There are some constraints when combining words to convey the meaning.

Baker (1992) classifies the lexical patterns that constitutes the problems of equivalence above the word into two main headings, collocations, idioms and fixed expressions. In the grammatical equivalence, it is hard to get the appropriate equivalence in the TL especially in grammatical rules which are different among languages. The

change of grammatical structures from SL and TL may cause unexpected results. Thus, translators have to use such techniques or strategies like adding or omitting information to make the meaning more clear. Textual, cohesive and coherent text is different from SL to TL culture readers in a certain context. Therefore, translators have chosen wherever or not to keep the cohesive links as well as coherence of TL. The pragmatic meaning is the hidden meaning or indirect meaning of the SL to make it clear to the TL audience. In subtitling, the pragmatic equivalence should be used because sometimes translation creates misunderstanding in subtitling program messages.

6.6. Skopos Theory

Skopos, meaning 'purpose' or 'aim' in Greek, is considered part of the functional approach and was introduced into translation theory in the 1970s by Has J. Vermeer. The reason why the skopos theory is considered part of the functional approach is that it aims at producing a functionally appropriate TT or translatum as Vermeer terms it. In other words, Flynn (2004, p.271) argued that this theory is an example of the functional approach because it anchors translations in their socio-cultural contexts and views translated texts from within such contexts. According to Munday (2008, p.80), there is one important advantage of skopos theory, which is that it allows the possibility of the same text being translated in different ways according to the purpose of the TT and the commission given to the translator. But to understand more how this theory functions, it is important to understand its mechanisms.

Kristensen (2009) clarified that the target audience does not have the same sender of the source text, so, she emphasizes that translator can determine which macro strategy can be used in subtitling translation through Skopos theory. Skopos theory focuses on the function of the target text. Macro strategy helps to decide which of the source text is more appropriate in translation

because a source text may have different functions in the same language.

Thus, the functional approach gives the translator a space to translate the swear words of the source text by euphemizing them and making them acceptable to the target audience. Also, it lets him/her deal with humor in a way that elicits laughter in the target audience and yet bridges cultural differences. This helps to reduce the number of taboo words rather than omitting the swear words.

7. Cultural Challenges in Subtitling and Dubbing

7.1. Idiomatic Expression

Idiomatic expressions are based on communicating the meaning of SL into the natural forms of TL. Seidl and MC Mordio (1980) indicated that formal and informal structures are being used in idiomatic expressions. Both formal and informal structures have different varieties to be used. The formal one can be used in lectures, essays, reports, etc. while informal ones can be used in literature, music, movies, etc. In brief, an idiomatic expression does not usually have a similar meaning in different cultures/societies. This means, the idiomatic expressions are phrases which have different meanings from the literal meaning. For example:

He is feeling blue. هو مريض.

If a translator/subtitler deals with the literal translation, the meaning as "هو يشعر انه أزرق" which is meaningless.

Translating movies shows different cultural aspects. The translator faces challenges when subtitling and dubbing the cultural aspects from SL (English) into TL (Arabic). Culture is surely the main core of language since it is the main source of all the changes and developments in the growth of all natural languages. Language and culture are closely interrelated. This fact is generally accepted because it reflects various aspects

of culture (Larson, 1984, p.432). Baker (1992) asserted that "the main constraints that idiomatic and fixed expression regard to two main scales: the ability to know and interpret the idioms correctly and included the difficult in aspects of meaning into target language".

So, the translator has to be aware of how to deal not only with language but also with culture because language and culture are related to each other. In this way, the translator is considered as cultural as a mediator, meaning, he is the person who has ability to facilitate communication, comprehension between different languages and cultures. Changing the meaning depends on the acceptability of the culture of TL.

According to Kharama and Hajjaj (1989, p. 72-75) "an idiom is a fixed phrase whose meaning cannot be predicted from a knowledge of the meaning of individual words". Baker (1992) classifies the difficulties of translating idioms into three groups:

1- SL in idiomatic expressions have not equivalence in TL.

2- SL idiom may have a different meaning because of different contexts, which sometimes have similar counterparts in TL.

3- SL idiom may have both idiomatic and literal meaning at the same time to correspond to the SL.

7.1.1. Swear Words

Jay (2009) differentiated between swear words and slang as follows: swear words are as social and psychological phenomena which incarnate extremely inappropriate expressed emotions. While taboo words indicate to someone who insists on the words on the emotional communication. Chaer and Agustina (1998) clarified that "slang is covert language and kept by some community groups in which is not belonged by other group". So, slang has different meanings other than those of the literal ones. Slang presents the words and sentences that sound taboo and bad or impolite which

sound polite to communities that do not understand the meaning.

7.1.2. Proverbs

A proverb is commonly used to express facts and truth. It contains wisdom, truth, moral and traditional views which remain in memory for generations. Proverb is a "saying, usually short, that expresses a general truth about life. Proverbs give advice, make an observation, or present teaching in a succinct and memorable way" (Manser, 2007, p.4)

7.1.3. Humor

Humor is a complex event which includes one or more characteristics at linguistic, semantic, pragmatic, cultural and social levels (Attardo, 2001). Humor is almost connected to language and culture. In other words, the words and phrases of humor show 'people history event and custom of a particular culture' (Chairo, 2010). A subtitler has a difficult task in humor translation between two different languages and cultures. One of the problems in humor is as follows.: i) understanding a particular form that reads shared knowledge which does not exist in the TL or different from the SL and target culture, and ii) culturally unacceptable elements that have social moral rules of the target culture such as taboo language or swear words.

7.1.4. Allusion

Allusion is an inter textual reference which is a type of culture bound element. It is considered one of the problems in translation. According to Irwin (2002, p. 521) allusion is:

'a reference which is indirect in the sense that calls for association which goes beyond mere substitution of a reference. Al-

lusion typically draws on information not readily available to every member of a cultural and linguistic community, are typically but not necessarily brief and may or may not be literary in nature.

7.1.5. Phrasal Verbs

A Phrasal verb is a verb combined with an adverb particle or preposition or sometimes both to give a new meaning. Murcia and Larsen-free man (1999) asserted that a phrasal verb refers to a semantic collection which is known as literal, aspectual and idiomatic.

8. Justification of the selection of research method for the study

This research is a descriptive qualitative study. It uses a qualitative method because the content is subtitling/dubbing animation movie *Tangled* in DVD and internet. Moreover, this research is called descriptive study because the research describes linguistic and cultural challenges in subtitling and dubbing animation movie. So, it is descriptive qualitative in nature. It aims to describe the facts related to the subject matter of the study. The subject matter of this study is the linguistic and cultural challenges in subtitling and dubbing in animation movies.

The data for this research are collected from DVD and internet which were the original source text and it is translated into Arabic.

8.1. Data Analysis and Discussion

This section analyzes the cultural and linguistic challenges that are found in *Tangled* movie (2010). It will be compared to subtitling/dubbing Arabic, English and Egyptian dialect)

To begin with, the cultural forms of subtitling and dubbing such as (idioms, swear words, humor, illusion, phrasal verbs, proverbs, etc.) are discussed.

8.1.1 Cultural challenges

Table (1): Examples of Cultural Challenges

	English subtitling	MSA	Dubbing
1	Skip the drama	ابتعدي عن الدراما	
2	My hands are full	ممتلئتان	مشغولة
3	Flea - bag	كيس البراغيث	تحرك يا تعبان
4	Gesundheit	برحمك الله	اجدع ناس
5	In situation	كنت في موقف	حصلت لي مشكلة
6	Smell like the color brown	رائحة الفضلات	لونه بني غامق
7	Work this out	يمكننا حل هذه الأزمة	يمكن ان نتوصل لحل
8	Big - lug	ايها المغفل	يا دهول
10	For the record	لعلكم	بالمناسبة
11	Dream boat	فارس احلامك	لو بيبحكحنشوف
12	All good things to those who wait	من صبر ظفر	الصبر مفتاح الفرج
13	My sneer could curdle dairy	تعابير وجهي يمكنها ان تخثر الحليب	وشي قطع الخميرة في عجين افران كثيرة
14	I 'll kill him I 'll kill that Rider	ساقتل ذاك ساقتل رايدر	حقتلة لازماقتلة
15	Will we live happily ever after	سنعيش بسعادة أبدية	عشنا بعدها بنبات ونبات
16	I see the light and it is like the sky is new and it's warm	وأخيرا عدت أرى الضوء كان السماء تجددت والجو دافئ	وأخيرا شفت النور والسماء من فوق صافية وأخيرا شفت النور والسماء مليان نجوم
17	Ooops Please ok	Untranslated من فضلك حسنًا	اوووبس بليز اووكية
18	But may just say, Hi	لكن هلا سمحت لي بان أقول مرحبا	بس ينفع أقول حاجة هاى
19	All right, Blondie Goldie	حسنًا ابنتها الشقراء ابنتها الذهبية	ماشى يا حلوه يا مزة
20	Flower, mother's feeling a little run down. Would you sing for me, dear?	امك تشعر بأنها منهكة بعض الشيء	معلش ماما حاسة بشوية تعب
21	Cetla vie	هكذا هي الحياة	سيلا في
22	I don't think so. I like it here and so do you. Come on Pascal it is not so bad in there.		لا ... ده مش حينفع جو.... بياالحسن ليك ولى بردوه
23	Please stop with mumbling. You know how I feel about the mumbling. Blahy, blah,...blah. It is very annoying. I'm just teasing ,you 're adorable love you so much, darling	رجاء كفي عن التتممة تعرفين كم اكره التتممة أنها مزعجة للغاية. انا امازحك فحسب . كم انت بديعة. احبك كثيرًا يا عزيزتي	بطلي تبرطمي. انتي عارفه اني بكره البرطمة لاب..لاب...لاب دوشنتيني دا انا بغيزيكوباموت فيكي يا حبيبتى
24	Mother know the best , on your own, you won't survive . Sloppy underdressed , immature, clumsy, please, they 'll eat you up, alive .Gullibe, nave, positively grubby	أمك تعرف أكثر صدقيني بمفردك، لن تتمكني من النجاة ، كيف وأنت طائشة، حافية القدمين، غير ناضجة وخرقاء؟	انا ياما شفت. صداي يامامتي . لوحدك ماتعمريش. اوعي الوحوش تاكلك بما فيك. برنية كثير. سانجة بإعمالها عندها خبلان
25	I could go running and racing and dancing ,chasing, leaping		من حقي اتشاي وارقص واتمرجح واتتطوازااط واتي

	English subtitling	MSA	Dubbing
	and bounding		
26	I really want to make a love connection. Can't you see me with a special little lady. I'm lover , not fighter	ارغب بشده في إقامة علاقة حب . إلا يمكنك ان تتخيلني مع سيدة مميزة ؟ إلا انني حبيب ولست مقاتل	نفسى بقصة حب من غير منحنا. وتشوفيني انا وحبيبي انا عاشق مش محارب

It is shown that subtitling the English sentence 'skip the drama' has been translated as "ابتعدني عن الدراما". In fact, it is unacceptable subtitling due to the translator's literal translation and there is no drama in the movie under study. It is clear that this translation is far from the close meaning of the SL. Accordingly to Ammer (1997, p.589), the word 'skip' in this sentence means 'drop of the subject matter or ignore the matter. Accordingly, the suggested translation for this sentence in context can be "اترك الأمر" او "تجاهل الأمر"

It is shown that the omission in dubbing of this phrase may be due to the lack of time. It is observed that the MSA translation "ممثلتان" is inadequate because it could not lead to the close meaning. This is due to the fact that translation sounds ridiculous. In fact, the word "ممثلتان" Flynn's hands were not jar or pail to fill that. It is an unreasonable translation because of literal. Actually,

this created some ambiguity for audience. Undoubtedly the Egyptian dubbed "مشغولة" is more appropriate to the context, that showed someone who did not want to help others. Therefore, in this case, the theory used by the translator is Skopos which focuses on the function of the TL. This is clear from the dub translation which can usually be followed in translating idiomatic expressions.

Walter Nash's book (1985) on the humor offered an important perception of how to deal with certain aspects of humor in translation. In MSA وأخيرا شفت النور والسماء the translator translated it literally, while in dubbing, the dubber tried to get close equivalence to the source text with adding a word 'stars' to be more meaningful to the Arab audience.

8.1.2 Linguistic Challenges

Table (2): Examples of linguistic challenges .

	English subtitling	MSA	Dubbing
1	Don't ever ask to leave this tower, again	لا تطلبي مني ثانية قط مغادرة هذا البرج	ما تطلبيشانك تسببي البرج ده تاني
2	Please stop with mumbling. You know how I feel about the mumbling. Blah, blah, blah ... blah.	رجاء كفي عن التتممة تعرفين كم اكره التتممة	بطلي تبرطمي. انتي عارفه اني بكره البرطمة لآب.. لآب... لآب
3	I can't believe that after all we've been together .		انا مش ادير اصدا بعد كل اللي مريت به سو
4	Don't freak out	لا تهلع	اوعى تتخض
5	Oh Rapunzel, you know I hate leaving you after a fight	تعرفين كم اكره تركك بعد وقوع مشاجرة بيننا	ما احبش اسبيك بعد ما نتخانئ
6	Mother Gothel; Rapunzel I 'll see you in a bit, my flower. Gothel: The outside is a dangerous place, filled with horrible, selfish people. You must stay home where you 're safe. Do you understand, flower? Rapunzel : Yes mommy Gothel: Shh! Trust me pet, mother, knows best	سأراك بعد قليل زهرتي العالم الخارجي يشكل مكان محفوفاً بالمخاطر مليون باناس رهيبين وأنانيين يتعين عليك البقاء هنا أنت بأمان هل فهمتي يازهرتي اجل يا أمي ثقي بي يادليتي أمك تعرف أكثر	راجع ليكي ياوردتي العالم بارا مكان خطير جداً مليون شرور وانانية خللكي هنا احسن في الامان فهمتي ياوردتي حاضر ياماما اوس هس يابنت انا ياما شفت

English subtitling	MSA	Dubbing
7 Flynn: All right, listen, I didn't want to have to want to do this, but you leave me no choice. Here comes the 'smolder'. This is kind of an off day for me. This doesn't normally happen. Fine, I 'll take you to see the lanterns.		خلاص اسمعينا ما كنتش عايز تعمل ده .. بس انت كده زنقتيني... استعنا بالحنين انا حعتبر ده مش يومي ومش عويدي ابداً

It can be interpreted in an imperative sense in Egypt in its structure which was difficult to understand the meaning. The subtitling of an English word did not indicate the inhabitation.

There is a change in the form of dubbing. For instance, in English, "mumbling" is a noun while in dubbing it is dubbed as a verb. Actually, the translator tried to fit rhyme and tone of the translation. There is also a problem when a word was repeated four times in English blah, blah, blah, blah. But in MSA, the Arabic translation was not mentioned. The translator sometimes faced difficulties to get close equivalent in MSA. In dubbing, the dubber used similar equivalents to these words.

The Researcher provided some examples to answer the third question, what are the strategies/techniques which can be used to overcome these challenges? The translator faced some challenges. So, the translator provided some solutions to these challenges by using some strategies/techniques. According to Gottlieb (1992), any type of translation is not led by the aim of fitness and even less equivalence. The verbal film segment must be analyzed considering the stylistic and semantic values. The analysis of subtitling and dubbing relied on the experience of subtitler which can be divided into 10 strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation.

8.2. Subtitling Strategies

Table (3): Examples of subtitling strategies

Subtitling Strategies	English subtitling	MSA	Dubbing
1. Expansion:	I see the light and it is like the sky is new and it's warm	وأخيرا عدت أري الضوء كان السماء تجددت والجو دافئ	وأخيرا شفت النور والسماء من فوق صافية وأخيرا شفت النور والسماء مليون نجوم
2. Paraphrase	My sneer could curdle dairy All good things to those who wait	تعابير وجهي يمكنها ان تخثر الحليب من صبر ظفر	وشي قطع الخميرة في عجيب افران كثيرة الصبر مفتاح الفرج
3. Transfer	Skip the drama	ابتعدي عن الدراما	
4. Imitation	The names Flynn Rydere Rapunzel	اسمي فلين رايدر ريبانزل	The names Flynn Rydere Rapunzel
5. Transcript	Ooops Please Ok Wow C'et la vie		اووبس بليز اوكية واو سي لا في
6. Deletion	Please stop with mumbling. You know how I feel about the mumbling.	رجاء كفي عن التمتمة تعرفين كم اكره التمتمة	بطلي تبرطمي. انتي عارفه اني بكره البرطمة لاب..لاب...لاب

Subtitling Strategies	English subtitling	MSA	Dubbing
	Blah, blah, blah ... blah.		
7. Resignation	Mother : That's right, to keep you safe, and sound, dear. Guess I always knew this day was coming. know that soon you'd want to leave the nest . soon ,but not yet. Rapunzel: But...	هذا صحيح لنبيك امنة وسليمة يا عزيزتي اظنني لطلما كنت اعرف ان هذا اليوم سيحل كنت اعرف انك سرعان ما سترغبين في ترك العش في القريب العاجل لكن ليس بعد	حقولك عشان فوق في امان كثير قلبي حس انك في يوم حتقولي عابزة اسيب العش اصلي زهقت كل شي بوقته روينزل : لكن
8. Condensation	Rapunzel : Really ! Ooops	فعللاً!	بجد ! اوبسس
9. Literal Strategy	I really want to make a love connection. Can't you see me with a special little lady. I'm lover , not fighter	ارغب بشده في اقامة علاقة حب . الا يمكنك ان تتخيلني مع سيدة مميزة ؟ الا انني حبيب ولست مقاتل	نفسى بقصة حب من غير منحنا . وتشوفيني انا وحبيبتى انا عاشق مش محارب
10. Addition	Rapunzel : this is it. This is a very big day, pascal, I 'm finally going to do it. I'm going to ask her.	انه ليوم حافل (باسكال) سوف افعليها اخيراً سوف اطلب منها الخروج	النهار ده يوم ماحصلش انا اخيراً حتشجع واستندانها

1. Expansion:

Haryanto (2005), clarified that expansion gives an additional meaning in the TL. The first sentence in English was translated into MSA, and mostly it was similar to equivalence while in dubbing the dubber gave more expansion by adding the phrase *اشفت النور* or a word such as *السماء*. This expansion strategy was used to clarify the meaning of the clause, showing more harmony especially in humor sentences.

2. Paraphrase

It gives more explanation when the SL cannot reach the same syntactic structure in the TL. Target language can be of different structures from the SL, but it still keeps the same meaning. This relies on the translator's opinion.

The paraphrase strategy appears in the first sentence. In English, the word 'curdle' was dubbed into 'خميرة في عجين افران كثيرة' in humor. The translator tried to get the closest equivalence especially in song. So, the translator tried to use the paraphrase strategy in order to add more explanations to the phrase to be more clear, understandable and funny. This is another example for paraphrasing

this proverb, the translator did not translate it literally in order to be meaningful. The translator used this proverb as his view in which it was familiar with the Arabic culture and showed good paraphrasing to make the meaning clear in both subtitlings.

8.3. Dubbing Strategies

According to Cintas and Orero (2010) the target language may be similar to the source language when replacing SL by TL, due to the effects on viewers thinking in that TL as the original one.

Delabatita (1989) classified the dubbing strategies into five types that were included in film translation: repetition, addition, deletion, substitution, transmutation and dynamic equivalent.

1. Repetition

There was no change in the TL when rendering the SL, there were similarities between the SL and TL.

	English subtitling	MSA	Dubbing
1	Oops, Blah, blah, blah... blah. C'et la vie		اوبسسس لاب، لاب،لاب سي لافي

The examples above show the repeated directly into the same TL without a change.

2. Addition

It means adding words or phrases or more into TL when translating SL. This addition provides more understanding.

	English subtitling	MSA	Dubbing
2	Oh, the things we've seen and it 's only eight in the morning		شفنا كوارث ولسا الساعة ماجنتش عشرة

The addition was very clear which appeared in the word وكوارث, changing the word eight into عشرة. The translator wanted to make the context close to the Arabic cultures and times.

	English subtitling	MSA	Dubbing
3	My sneer could curdle dairy	تعابير وجهي يمكنها ان تخثر الحليب	وشني قطع الخميرة في عجبن افران كثيرة

In this example, the adding words such as 'عجبن' افران ' indicated to the humor; it was used in songs in order to be familiar and funny with the audience.

3. Deletion

Reducing some parts of the words when translating the SL into the TL should be done without changing or distorting the meaning.

	English subtitling	MSA	Dubbing
4	Flynn: Hold on, yep, I'm used to it, Guys I want a castle		استنى، فعلا، اتعودت عليها كده انا محتاج قلعه

Deletion mostly is used in humor because sometimes it is difficult to get the similar word/phrase in the TL. The meaning in humor usually is different from the SL than the target language. The deleted word is 'guys' but the translator believed that was not important to mention or translate the word 'guys' or may be the lack of time and space in dubbing. Surely, this deletion did not affect the meaning.

9. Conclusion

Subtitling and dubbing animation movie need special skills and experiments. Space and time, and the background of conversations effected the result of translation. Moreover, linguistic and cultural aspects are

the most difficult in subtitling and dubbing translation. The translator has to determine the appropriate strategies and methods for his/her translation.

The researcher clarifies that translation procedures were applied in subtitling and dubbing. She found that in idiomatic expressions the literal translation was applied. However, with these expressions, the translator should consider the background of the conversation and different cultures of the audience. The translator faced some complications to get appropriate equivalence to cultural aspects, i.e., (idioms expressions, swear words, proverbs, humor, etc). Also, there is another difficulty with culture, i.e., the cultural clash between English and Arabic. The

dialect is another difficulty in translation of dubbing. Thus, the Skopos theory can be the best method that should be applied by translator.

The linguistic challenges were presented in this study. There are some linguistic difficulties such as (semantic, syntactic, lexical, sentence structure, choice content, equivalence at word level and above level due to different fields between English and Arabic. Sometimes, the meaning for Arab audience is unclear. Also, one of these difficulties is the word for word translation.

The script of the subtitling in the movie *Tangled* was more accurate than in dubbing. In some cases, the script of the subtitling was used in some way, unlike the dubbing, there was something else. Some translators try to manipulate some cases of subtitling by using the Skopos theory and some strategies. However, the manipulation in dubbing did not work to deal with the translation.

It was shown that in subtitling most translators tried to find a literal equivalence to work with the translation, whereas in the dubbing, translators rarely depended on the literal equivalence because there was less equivalence to find similar equivalence in dialect such as in the dialogue between Flynn and Horse. The analysis of the movie scripts in both subtitling and dubbing had some variations that lead to some problems in translation. One of these problems was accuracy, mistranslation and the word choices.

9.1. Recommendations

Translating English subtitling into Arabic needs more comprehension and a lot of works especially when translating the culture from the SL into the TL. In translation, the TL should have the same effect as in the SL. Based on this research, the researcher would give three suggestions as follows:

1- Every translator who translates film subtitling shows different ways to translate the text of movie subtitling by using several strategies and techniques.

2- The translator should care for the different kinds of film genre, such as comedy, thriller, science fiction and horror. He/she should follow the same effect as the source film.

3- The translator should be professional and aware of strategies and techniques used.

4- The translator should follow the rules of translation and be faithful to create a bridge between the two different languages and cultures.

5- The translator needs to have a broad knowledge to face the different problems in both languages, viz. English and Arabic.

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