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EFFAT UNIVERSITY

EFFAT COLLEGE OF HUMANITIES

MASTER OF SCIENCE IN TRANSLATION AND INTERPRETING



Investigating the Arabic Dubbing Strategies of Songs (Disney's)

Encanto 2021

A comparison between Egyptian and MSA versions

A thesis submitted to meet the requirements for the degree of Master of Science in Translation and Interpreting in accordance with the requirements of Effat University

By

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جامعة عفت
كلية عفت العلوم الإنسانية
ماجستير العلوم في الترجمة التحريرية والشفوية



دراسة استراتيجيات الدبلجة العربية للأغاني في فيلم انكانتو 2021
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Signature Page

Effat University

Deanship of Graduate Studies and Research

This thesis titled “Investigating the Arabic Dubbing Strategies of Songs in the Film Encanto 2021” written by Naeem Qaid under the direction of her thesis supervisor and approved by her thesis committee, has been presented to and accepted by the Dean of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Science in Translation and Interpreting.

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Declaration

I hereby declare that the thesis titled '**Investigating the Arabic Dubbing Strategies of Songs in *Encanto***' has been written by myself and has not been submitted before for obtaining any degree qualifications.

Naeem Saud Qaid

Spring 2023

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Abstract

This research explores the strategies used in dubbing Disney's *Encanto* cartoons into Arabic, explicitly focusing on using EVA and MSA in the dubbed songs. The study seeks to answer three research questions: (1) To what extent did the dubber omit, add, or change information from the SL into TL to appeal to the target audience? (2) What is the effect of dubbed songs in EVA? (3) How do Arabic-speaking audiences perceive the use of cultural and linguistic references in dubbed songs and films, and how does this impact their enjoyment and understanding of the media? By using the descriptive method, the study identifies problematic issues faced during the dubbing process and analyze the translation procedures used in translating culture-bound expressions in EVA following Newmark's (1988) theory. Additionally, the study will use questionnaire to collect data from the Millennial Generation and Generation Z, consisting of 20 questions with various categories to determine their preferences in dubbing strategies. The study's primary purpose is to investigate audience preferences for Arabic language and the adaptation of the original text to local language and cultural norms. Furthermore, the study will shed light on the impact of dubbed songs in vernacular Arabic on the audience's perception and enjoyment of the media and provide insights into how cultural and linguistic references in dubbed songs and films influence audience understanding. This research explores the impact of using MSA and EVA in dubbed songs. It compares these two Arabic varieties' linguistic features, cultural references, and audience reception. By examining the differences, this study aims to deepen our understanding of how language choice influences audience engagement and how dialects reflect cultural nuances.

Keywords: Disney Films, Dubbing, Audiovisual Translation, Idioms, Song Translation, MSA, EVA

المستخلص

يستكشف هذا البحث الاستراتيجيات المستخدمة في دبلجة أفلام ديزني إلى اللغة العربية. تركز هذه الرسالة على الاستراتيجيات المستخدمة في دبلجة فيلم ديزني "إنكانتو" (2021) إلى اللغة العربية، مقارنةً بين اللهجة المصرية واللغة العربية الفصحى الحديثة في دبلجة الأغاني، حيث سعت هذه الدراسة بالاجابة على ثلاثة أسئلة بحثية: (1) الى أي مدى مترجم الدبلجة يحذف او يضيف او سياق النص من اللغة المصدر الى اللغة العربية بهدف جذب الجمهور؟ (2) ما هو تأثير الأغاني المدبلجة باللغة العربية العامية؟ (3) كيف يتلقى ويفهم الجمهور العربي المراجع الثقافية واللغوية في الاغاني والافلام المدبلجة وهل يؤثر ذلك في طريقة استمتاعهم؟ باستخدام الطريقة الوصفية، حددت الدراسة المشكلات التي تواجه عملية الدبلجة وتحليل إجراءات الترجمة المستخدمة في ترجمة التعبيرات المرتبطة بثقافة اللهجة المصرية وفقاً لنظرية نيومارك (1988). بالإضافة الى ذلك، ستستخدم الدراسة استبياناً لجمع البيانات من جيل الألفية والجيل Z وتضمنت الاستبانة 20 سؤالاً بفئاتٍ مختلفة لتحديد تفضيلات الجمهور العربي في استراتيجيات الدبلجة حيث ان الغرض من هذه الدراسة تحقيق الهدف المستخدم في اللهجة التي يفضلها الجمهور العربي وما إذا كان النص الأصلي قد تغير باستخدام أساليب دبلجة محددة لتكييفها مع اللغة المحلية والمعايير الثقافية للجمهور المستهدف. سلطت الدراسة الضوء على تأثير الأغاني المدبلجة باللغة العربية العامية وعلى مدى إدراك الجمهور واستمتاعهم كما عرضت تصوّراً حول تأثير المراجع الثقافية واللغوية في الأغاني والأفلام المدبلجة على فهم الجمهور. ويستكشف هذا البحث تأثير استخدام اللغة العربية الحديثة واللهجة المصرية في الأغاني المدبلجة، ويقارن بين السمات اللغوية والمرجعيات الثقافية واستقبال الجمهور لهذين النوعين العربيين. من خلال دراسة الاختلافات، تهدف هذه الدراسة إلى تعميق فهمنا لكيفية تأثير اختيار اللغة على مشاركة الجمهور وكيف تعكس اللهجات الفروق الثقافية الدقيقة.

الكلمات المفتاحية: افلام ديزني، الدبلجة، الترجمة السمعية البصرية، العبارات الاصطلاحية، ترجمة الأغاني، اللغة

العربية الفصحى، اللهجة المصرية العامية.

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List of Abbreviations

Abbreviation	Meaning
AVT	Audiovisual Translation
SL	Source Language
TL	Source Language
ST	Source Text
TT	Target Text
MSA	Modern Standard Arabic
EVA	Egyptian Vernacular Arabic

Introduction

The introduction of this thesis is carefully crafted to provide a comprehensive understanding of the study. It is divided into six sections, each serving an illustrative purpose in presenting the research. The first section serves as a rationale for the study, explaining why this research is essential and critical. The second section outlines the study's objectives, detailing the research aims. The third section is dedicated to the hypotheses explored in this study, providing a clear direction for the research. The fourth section emphasizes the value and benefits of this research, spotlighting the contributions this study can make to the field. The fifth section provides a synopsis of the movie and selected songs as samples for the analysis, offering insight into the content that will be analyzed. Finally, the sixth section outlines the main parts of this study thesis, serving as a guide for readers to navigate through the thesis. With this introduction, readers will understand the purpose, objectives, and setting the stage for the following chapters.

1. Rationale Behind the Study

The researcher recognizes that the study of Arabic dubbing strategies is not a new topic, but as the popularity of *Encanto* continues to grow, she is inspired to conduct this research and is inquisitive to find out to what extent the dubber omits, adds, or changes information from the SL into MSA and EVA to appeal to the target audience the need for an in-depth analysis of its Arabic dubbing versions becomes increasingly critical. It is because the film is primarily in Latin American English, and its songs play a significant role in the narrative, making the translation and dubbing of the songs particularly challenging.

2. Aim of the Study

The researcher aims to investigate the dubbing strategies used in both the MSA and EVA versions of *Encanto*, explicitly focusing on the songs, and to gauge the audiences preferences for either of them. This study will try to identify the translation procedures used in the Arabic dubbing of the songs, examining how these strategies affect the translation and interpretation of the original songs. The study will explore how cultural and linguistic references are used in Arabic dubbed songs, including references to practices, values, beliefs, and idioms. Overall, the research will provide insight into the role of cultural and linguistic references in Arabic music and film and the techniques used to adapt foreign media for Arabic-speaking audiences. To comprehensively explore the Arabic dubbing strategies of songs used in both the MSA and EVA of the popular Disney film *Encanto*, this study aims to answer the following research questions:

- 1- To what extent did the dubber omit, add, or change information from the SL (English) into Arabic (TL) to appeal to the target audience?
- 2- What is the effect of dubbed songs in EVA?
- 3- How do Arabic-speaking audiences perceive the use of cultural and linguistic references in dubbed songs and films, and how does this impact their enjoyment and understanding of the media?

3. Assumptions

This study investigates several assumptions on dubbed songs in Arabic:

- 1- The dubbers tend to omit, change, or add information to the TL to be accepted by the audience.
- 2- The audience prefers EVA to MSA in dubbed songs.

- 3- The use of lip-syncing in the Arabic dubbing of songs does affect the quality of the dubbing and the audience's perception of the film.
- 4- The use of rhyme and rhythm in the original songs may pose a challenge to Arabic dubbing, as Arabic has various sound system, and the dubbing may not preserve the musicality of the original songs.
- 5- Age is the driving factor for audience preference of MSA or EVA.

4. Value of the Study

To the adequate knowledge of the researcher, there is a wealth of research on dubbing strategies and a rising interest in research about dealing with bilingual text in the AVT of films. However, to the adequate knowledge of the researcher, there is no abundance of published studies devoted to dealing in depth with dubbing strategies used in dubbed songs in the context of Arabic dubbing, and no study in this Arabic context has applied the model proposed by Newmark's translation procedures (1988) regarding the translation of bilingual texts in AVT. Therefore, this study can be valuable in AVT, film studies, and song translation. It will be a valuable contribution to Translation Studies as it investigates the Arabic Dubbing strategies of songs in the film *Encanto* 2021 in the dubbed versions of film and the challenges posed by such bilingual texts. It is also intended for dubbing professionals, students, and researchers interested in the practice of AVT.

5. Film Synopsis

Encanto 2021 is a resonant and heartwarming film that tells the story of the Madrigal family, a magical clan living in the lush mountains of Colombia. The film observes Mirabel's life, the family's only component who does not possess supernatural powers. When the magic that sustains their community begins to fade, Mirabel embarks on a journey to save her

family and restore the wonder of *Encanto*. Along the way, she discovers the power of family, love, and embracing one's true self. With its compelling storyline, enchanting musical score, and exquisite animation, *Encanto* is a film that will delight audiences of all generations. It is a captivating ode to the power of familial love, the magic of tradition, and the magnificence of being true to oneself.

It is worth mentioning that *Encanto* is the first Disney movie to be dubbed in EVA in over a decade. Disney had previously stopped dubbing their movies in this dialect and provided only MSA for Middle East and North African audiences. This decision received criticism from some audiences who felt that MSA did not accurately represent their everyday spoken language. Therefore, the decision to dub *Encanto* in EVA has been seen as a positive step towards better representation and inclusivity in the region's entertainment industry. Here are some compelling reasons based on box office, sales, and reviews:

1. **Popularity:** *Encanto* is a viral movie that audiences have well-received. Therefore, investigating the movie's dubbing can help understand the reasoning behind its popularity and how it resonates with other audiences.
2. **Multilingualism:** *Encanto* is a multilingual movie dubbed in several languages. Therefore, investigating the MSA and EVA dubbing can help understand how the movie has been adapted to various languages and cultures and how non-English speaking audiences have received it.
3. **Cultural Representation:** *Encanto* is a movie that celebrates the culture and traditions of Colombia. Therefore, investigating dubbing can help understand how the movie has been adapted for various cultures and how audiences receive it from diverse world regions.
4. **Business Impact:** *Encanto* has been a commercial success, grossing over \$200 million at the box office and generating substantial revenue from merchandise and other

sources. Therefore, investigating dubbing can help us understand the movie's impact on the entertainment industry and how it contributes to its growth.

6. Outline of the Study

This thesis has six main parts: an introduction, four chapters, and a conclusion.

- The introduction will provide an overview of the study's objectives and goals, while the following three chapters will delve into the research questions and hypotheses. These chapters will be organized systematically, focusing on a distinctive aspect of the study. Finally, the conclusion will summarize the study's findings and provide future research recommendations. This structure will guarantee that the research is presented distinctly and methodically, making it more straightforward for readers to follow the argument and understand the study's conclusions.
- Chapter One presents the literature review in which the researcher will provide a background of the research topic and explores the findings and publications regarding various aspects of the research topic. This chapter is divided into four sections. The first section is an overview of AVT, the second is a brief explanation of the dubbing process in film, TV, and song translation. The third section regards understanding the difference between dubbing strategies and dubbing types. The fourth section regards translating songs in terms of the challenges and opportunities in a multifaceted field.
- Chapter Two will focus on the study's methodology, outlining the research questions and hypotheses guiding the investigation. The section will also detail the data collection process and the analytical tools that will be used to analyze the Arabic dubbing strategies used in the songs of *Encanto*.
- Chapter Three will present the study's discussion, categorizing the Arabic dubbing strategies used in the songs of *Encanto* and exploring their impact on the cultural

elements present in the songs. The section will also examine how these strategies affect the overall narrative of the film and the reception and interpretation of the film in Arabic-speaking countries.

- Chapter Four will present the study's findings and answer the research questions.
- Lastly, the conclusion will analyze the hypotheses in the introduction, evaluate the research findings, and provide recommendations for future research. The conclusion will also address the study's limitations and suggest potential areas for further exploration. This final part of the thesis will serve as a comprehensive summary of the research and provide insight into the implications of the study's findings, and provide some recommendations for future research.

Chapter One: Literature Review

In recent years, dubbing has grown more widespread, especially in places where English is not the primary language. Films may reach a wider audience thanks to the dubbing process, which involves translating dialogue and sound effects from one language to another. Dubbing, especially when used to the translation of musical compositions, presents a number of challenges. The practice of dubbing films and television broadcasts has been around for more than a century. Pathé, a French corporation, began translating films into other languages in 1903 (Daz Cintas & Remael, 2014) for international distribution.

In the past, dubbing took a lot of time since the original audio track had to be replaced with a new one. However, technological developments have made the procedure quicker and more efficient. With the advent of sound films in the 1930s, dubbing grew more popular and is now an established practice in the film and television industries (Daz Cintas & Remael, 2014). When the children's cartoon *Sindbad* was dubbed into Arabic in 1974, it marked the beginning of dubbing as a kind of AVT in the Arab world, with Abou Samah, the pioneer of video dubbing, supplying the voice of *Sindbad* (Maluf, 2003).

There has also been some progress in the production of films that use a range of languages inside a single text. Dubbers may run into issues as a result of this, which may then be addressed via translational processes (Heiss, 2004; Meylaerts, 2006; Zabalbeascoa, 2018). Dubbing songs may be very difficult, as seen by the film *Encanto*. Several songs in the movie include Arabic subtitles so they may be understood by the film's target audience in the Arab world. Maintaining the original songs' melody and rhythm while making sure the translated lyrics are culturally appropriate to an Arab audience was a delicate balancing act (Shanawani, 2022).

According to this thesis's definition, this literature review will concentrate on AVT, with dubbing as one of its subfields. This literature study of dubbed song films into EVA and MSA covers the pertinent subjects of dubbing tactics of songs in Encanto cinema to offer an overview of essential ideas and a strong framework to this research project. Literature is broken down into five sections, including an introduction to AVT and short explanations of the dubbing processes in film, television, and music. The chapter also analyzes the methods used in the Arabic dubbing of the songs in *Encanto* to help clarify the distinction between dubbing tactics and dubbing types and to explain why the latter is a deliberate stylistic decision. The purpose of this analysis is to learn more about the difficulties of dubbing music, especially in the Arab world.

To appeal to a wider audience, dubbing has developed into an integral part of the film and television industries. Technology improvements have led to considerable changes in the dubbing process. However, there are certain considerations that must be taken into account when translating songs for dubbing, such as striking a balance between being true to the spirit of the original work and adapting the lyrics to the culture of the intended listeners. More study is required to find solutions to these problems and boost the standard of dubbing in the Arab world.

1.1 An Overview about Audiovisual Translation (AVT):

The process of translating both audio and video from one language into another is known as AVT. This type of translation is frequently employed in films, television programs, documentaries, and other forms of multimedia. The various forms of AVT include dubbing, subtitling, closed captioning, voice-over, and localization. Each technique has advantages and disadvantages, and the choice of which technique to employ depends on a number of factors, such as the preferences of the target audience, the available budget, and the nature of the

content. AVT is defined by Gambier and Gottlieb (2003) as "text" that incorporates other multimodal characteristics, such as speech, image, and motion, in addition to a sequence of sentences.

A translation strategy includes the duties required to select the text and determine how to rephrase it in the TL. In addition, it is influenced by cultural, political, and economic factors, and numerous dubbers employ equivalence theory (Barker & Galasiski, 2001). AVT includes rendering, subtitling, closed captioning, voice-over, and localization, among others. Each technique has advantages and disadvantages, and the choice of which technique to employ depends on a number of factors, such as the preferences of the target audience, the available budget, and the nature of the content. AVT has a significant political impact. Viewers' perceptions of a country's origin can be influenced by films and television series about that culture. Due to their work, dubbing artists can either positively or negatively influence the perspectives of spectators (Remael, 1995). Thus, the objective of dubbing is to convey the same emotions, cultural references, and humor as the original content through the translation of spoken words.

It requires a comprehensive knowledge of both the source and target cultures, as well as the ability to modify the content to the cultural expectations of the target audience. Therefore, dubbing artists must reconcile the distance between the two cultures in order for the audience to be captivated even if they do not speak the same language as the SL (Karamitroglou, 2000). Typical quips, idioms, and cultural references in the SL may not make sense in the TL. Therefore, they must be adapted or substituted with alternatives that are culturally equivalent and convey the same meaning and amusement. Including AVT in the curriculum can aid in the development of skills such as language proficiency, cultural awareness, technical expertise, and inventiveness. Students can learn how to translate

audiovisual content such as movies, television programs, and documentaries using dubbing, subtitling, voice-over, and closed captioning by studying AVT. They can also discover how to tailor the content to the intended audience while maintaining the original's intent, style, and tone.

According to Orero (2004), the significance of AVT as an educational field from the significance it has held since the 19th century. AVT should be incorporated into the field of translation as opposed to being a separate study field. The translation of audiovisual texts is more difficult than the translation of written documents. When translating audiovisual texts, both aural and visual modalities must be taken into account. The information presented may be linguistic via the speaker's verbal utterances and nonlinguistic via the accompanying gestures. The translation process must take into account these indicative structures (Chaume Varela, 2004).

1.2 A Brief Explanation of the Dubbing Process in Film, TV, and Song Translation

The method of replacing the original dialogue in a film or television program with a translated version in another language is known as dubbing. It is often done to make the show available to viewers who do not understand the original language. Dubbing entails recording fresh speech in a studio and syncing it with the actor's on-screen lip movements. Dubbing is a common way of translating information for global audiences. It is widely employed in areas where subtitling is not accepted or when dubbed material is in great demand.

According to Ariza (2004), several ways have been used to transfer information and code from one language to another. Dubbing, which includes lip-syncing, is one such way; audio in one TL is substituted with audio in another. Furthermore, according to Maluf (2005), the word "dubbing" did not become widely used in the Arab world until there was a demand

for Arabic translations of children's television shows. Nonetheless, according to Fawcett (1997), formal equivalency effects the TL, therefore the target audience may not completely comprehend the text.

When translating cartoons from the Arab world for children, the translator may have to add, replace, or eliminate certain words since they do not comply to Middle East standards. Dubbers use dynamic equivalences to satisfy the culture of the TL audience in this aspect. The use of formal equivalency might result in misunderstanding of the intended meaning. However, Nida (1964) disagrees with Fawcett and suggests that when text characteristics are incorporated, dubbers should employ formal equivalences. He goes on to say that the translator's primary purpose should be to apply formal equivalence rather than dynamic equivalent. Scholars in music have studied the difficulties of translating lyrics, such as the necessity to reconcile the meaning and sound of the words with the original musical arrangement.

In cinema, television, and music, the translation process is complicated and subtle, with careful consideration of language, culture, and creative expression. Venuti (2000) is a researcher who has published extensively on the difficulties of interpreting lyrics. He explores the problems of translating poetry and song lyrics in his book *The Translation Studies Reader*, including the necessity to harmonize the content of the words with their sound and rhythm. He contends that in order to achieve a good translation, the translator must pay special attention to the cultural background of the song as well as the musical traditions of the original language. Furthermore, dubbing puts dubbers and adaptors in a tough situation since they must keep the same principles and storyline as the original audiovisual work while preserving lip synchronization (Venuti, 2000).

1.2.1 Scholarly Perspectives on the Use of (MSA) Vs. (EVA) in Dubbing

The employment of MSA versus EVA in dubbing has been a subject of scholarly discourse in recent times. Although MSA serves as the official language of the Arab world the utilization of MSA in dubbing has been subject to censure for its perpetuation of MSA's hegemony over other dialects, notably EVA, which boasts the largest Arab-speaking populace. Conversely, detractors posit that the utilization of MSA in Arabic dubbing engenders the marginalization of other Arabic dialects, such as EVA, which holds the distinction of being the most commonly spoken dialect in films in the Arab world.

The contention put forth is that employment of MSA serves to fortify the supremacy of a select group of Arab elites who possess the capability to communicate and comprehend MSA, and that it sustains a system of graded linguistic and cultural principles that privileges MSA above alternative dialects. Notwithstanding these contentious discussions, endeavors have been made to employ EVA in Arabic dubbing, particularly in cinematographic productions that target a primarily EVA viewership. Notwithstanding, such endeavors have been infrequent, and the utilization of MSA persists as the prevailing manifestation of Arabic employed in dubbing.

According to Baker's (2011) publication entitled *"In Other Words: A Coursebook on Translation,"* the utilization of MSA in Arabic dubbing may be perceived as a manifestation of linguistic imperialism that bolsters the predominance of MSA over other dialects within the Arab region. Furthermore, the argument posited by the individual is that the hegemony is perpetuated through the utilization of MSA in the dubbing of Arabic media, thereby restricting access to alternative dialects and exacerbating their peripheralization. Baker (2011) posits that a greater degree of emphasis ought to be placed on the heterogeneity of Arabic dialects and their respective applications within distinct cultural milieus, be it in the

realm of translation or other forms of media. Notwithstanding, certain academicians have expressed disapproval towards her stance, contending that employing MSA in dubbing is an expedient requisite considering the linguistic heterogeneity prevalent in the Arab domain. In her scholarly work entitled "Dubbing into Arabic: A Sociolinguistic Perspective," Bazzi posits that the decision to utilize either MSA or dialectal Arabic in the process of dubbing is a multifaceted matter that is impacted by a variety of factors, including but not limited to the audience's preconceived notions, the cultural milieu surrounding the film, and the proficiency of the dubbing performers. As per the proposal put forth by the author, a more intricate methodology is required which takes into account the multiplicity of Arabic dialects and their respective usage in diverse cultural settings (Bazzi, 2012).

In light of globalization and the commercialization of film operations, an increasing number of international films are endeavoring to expand their audience base abroad, with the aim of augmenting their earnings, box office revenue, and market share. They picked the TL to dub for international audiences (Haikuo, 2015). In light of the simultaneous global release of certain films, there exists a pressing demand for a greater quantity of capable and proficient dubbing professionals to aid in the dubbing process. Numerous films contain musical sequences, and it is incumbent upon the dubbing personnel to guarantee that said sequences are rendered with precision and suitability in the TL.

1.2.2 The Art of Song in Disney's Animated Musical Movies: A Critical Perspective

Scholars in the field of media studies have analyzed the music and singing in Disney's animated musical films. Disney has been producing musical pictures that have become cultural touchstones for generations. A key element in the popularity of these films is the use of music and song to heighten the audience's experience of passion and drama. One of the keys to the success of Disney's animated musical movies is the use of music and song, as

argued by Wasko in her book *"Understanding Disney: The Manufacture of Fantasy"* (Wasko, 2013). She argues that the songs and music in Disney films are crucial to the narrative process and are designed to evoke particular emotional reactions from the viewer.

Like poetry, the use of music and song in Disney's animated musical movies is considered an art form in its own right by Liu (2022). She claims that the music and lyrics in a film are more effective at evoking an emotional response from viewers because of the phonetic properties and metaphorical meaning of the language employed. Disney's songs often serve as an outlet for the characters' emotional development and narrative progression. In addition, Kassabian (2013) delves at Disney's use of music to evoke sentimentality in their animated musical films. She contends that appealing to listeners' sense of shared cultural memory and history via the use of recognizable musical patterns and themes is both effective and therapeutic. This is especially crucial in movies made for kids, who may have a more limited worldview than adults. Scholars have pointed out how Disney's animated musicals may serve as excellent models for dubbing artists.

Antonini (2019) argues that the use of music into cinema is essential to eliciting an emotional response from viewers. In the case of Disney's animated musical films, where songs play a significant role in the plot, this is particularly true. Scholars like Kostadinova (2018) have noted the difficulty of translating and dubbing musical films, stressing the need for an in-depth familiarity with the score and dialogue. The dubber is responsible for maintaining the song's original content and tempo while adapting the lyrics into another language. Scholars have acknowledged the significance of the musical performances in Disney's animated musical films when it comes to dubbing.

To understand the impact of foreign-made films on Egypt's film industry, it is important to look at the country's cultural milieu (Shafik, 1998). The Lumière brothers

arrived in Egypt in the late 19th century to show off their invention, the Cinématographe, at the cultural heart of the country, Alexandria, which included a significant population of foreign groups. During this time period, the Lumière brothers were giving demonstrations of their new invention throughout Egypt. During that time period, Alexandria was at the heart of a thriving arts movement that comprised theater, music, and literature. Cafés in the city were a natural gathering place for writers and a conduit for the dissemination of literary and political ideas.

The British dominated the nation, and the management of the Suez Canal and the development of the Arabic novel were the top priorities at the time (Gamal, 2009). Dubbers, according Matamala (2010), are tasked with providing a written script of the film with the understanding that it would be spoken by actors and shown on screen. The translator's job is to take into account every nuance of the source audiovisual output and render it faithfully in the TL, producing a version that retains all the qualities of the source in terms of linguistic richness and completeness.

1.3 Understanding the Difference Between Dubbing Strategies and Dubbing Types

When a film or TV program is dubbed, it is adapted and translated for a foreign audience. Essentially, a new recording in a foreign language is used to replace the original audio. The process of dubbing, which involves translating the performers' lines and timing them to their lip movements on screen, may be difficult. So, there are two main ways to classify Dubbing: by approach and by style. The term "dubbing strategy" is used to describe the many methods used to localize media for an international audience. In contrast, dubbing types describe the approaches of dubbing that may be used when adapting a film or TV program into another language. In the following chapters, the numerous methods for

translating cultural allusions and idiomatic idioms that are part of Littau's (2001) dubbing strategy will be discussed.

Formal equivalence, dynamic equivalence, and free adaptation are the three primary categories of dubbing methods. Dynamic equivalence seeks to convey the essence of the ST rather than its precise language, whereas formal equivalence strives to provide a translation that faithfully reproduces the original. When translators are given greater leeway to express their own ideas, the outcome is typically a substantial departure from the ST. In contrast, dubbing types describe the many techniques that might be used to translate a film or TV program into another language. Chaume (2012) states that the most typical method of dubbing is lip-sync dubbing, in which a fresh audio recording is timed to coincide with the performers' on-screen lip movements. Another method is voice-over (VO) dubbing, which involves superimposing a new audio track over the original while still allowing the original to be audible in the background. According to Rondi (1995), VO dubbing may be used to translate audio without altering the source recording.

Revoicing is the process of replacing the original audio with a fresh audio recording without using lip sync. Revoicing, as described by Dáz Cintas (2009), is a kind of dubbing in which the original audio is entirely obliterated in favor of a new recording. All of these steps are ultimately accomplished in the film's post-production phase. One of the two basic types of cinema translation is lip-syncing, or lip-synchrony, as stated by Pérez-González (2009). Interlingual subtitling is the second major method of cinematic translation. Dubbing actors try to recreate the same rhythms and inflections in their dialogue as the original actors did, even down to their lip movements (Luyken et al., 1991).

However, one may argue that it is harder to create believable lip movements in live-action films than it is in animation. According to Chaume (2004), synchronization is "one of

the features of translation for dubbing, which consists of matching the TL translation and the articulatory and body movements of the screen actors and actresses"(p.32).

Khuddro (2018) explains that "lip synchrony (matching lip movements, which are frequently seen in cartoons)," "isochrony (matching dialogue), and kinesic (body movements) synchrony of English-Arabic translated texts" are the three types of synchronization that are crucial to dubbing. The multimodal transcription paradigm, as described by Munday (2016, p. 282), provides an explanation of the word "kinesic activity" in terms of the characters' gestures and actions. This model was inspired by Taylor's original work from 2003. Furthermore, Poyatos's explanation of diverse kinesics-based activities is cited by Neves (2005). Subtitling is the most common method of Arabic video translation in Arab countries (Pérez- González, 2009), however dubbed animated movies like Disney features have been well received in the Arab World. One of the causes for this, according to Di Giovanni (2016), is manipulation, which may be seen of as rewriting in accordance with the patron's agenda and rules. In addition, this is done per the specifications laid down by the client, the organization responsible for commissioning the dubbing of the film. This is because it removes allusions to facts and values that are inconvenient and conflict with the official ideology of the target culture that the dubbed picture addresses, revoicing an entire film has become an effective weapon of censorship, as stated by Agost (1999, as cited in Pérez- González, 2009).

DázCintas (2012) argues that religious, political, moral, and economic considerations are only some of the reasons why an audiovisual text could be manipulated ideologically. However, this suggests that a hidden political agenda may be embedded in the suggestions customers provide. Because of this, it is crucial for anybody adapting media for a global audience to be familiar with the dubbing tactics and dubbing styles in use today. Accurately

conveying the film's or show's original message to a new audience in a foreign language is made possible via the use of proper dubbing tactics and procedures.

1.4 Translating Songs: Challenges and Opportunities in a Multifaceted Field

The process of translating songs is intricate and diverse, and it has been the subject of much academic study. There are many elements to take into account while translating a song, from the language difficulties of doing it properly to the cultural issues that emerge when adapting a song for a foreign audience. The need for accurate song translations has grown in recent years due to the proliferation of music streaming services and the internationalization of the music business.

Song translation has therefore received much attention from academics in fields as diverse as translation studies, linguistics, and musicology. This survey of the relevant literature will concentrate on the potential and difficulties specific to the translation of songs, highlighting the most important issues and debates that have developed in this area. Song translation, as noted by Bennett (2010), is more of a process of recreating the original text in a new language and cultural context than a simple matter of word-for-word translation. The problem of cultural adaptation is one of the greatest obstacles in music translation. Susan Bassnett (2002) notes that it is important to consider the cultural setting while interpreting a song.

Lyrics sometimes include subtle cultural allusions that must be understood in order to be translated accurately. It may be difficult, for instance, to translate a song that makes reference to a tradition or holiday that is distinctive to another culture. The dubbing crew must figure out how to communicate the same depth of meaning to an unfamiliar target audience. Song translation presents additional challenges, including maintaining the song's original rhythm and melody and fitting the translated words within the song's structure. words

and music are often interwoven, and changing the words may affect the song's tempo and flow, as noted by O'Sullivan (2013). As a result, translators need to strike a compromise between being true to the song's original musical style and ensuring that the translated lyrics accurately represent the song's original meaning. Song translation is difficult, but it also offers a great deal room for originality and creativity.

Marinetti (2019) explains that there is a wide variety of methods available to translators for keeping the song's message and style intact while also making it appropriate for the TL and target culture. To transmit the original lyrics' meaning in a foreign language, a translator may resort to a variety of techniques, such as inventive metaphors, cultural explanations, or even neologisms.

Numerous scholars have argued that music, in any form from a song to a whistle, may serve a number of different purposes in cinema. Audio description (AD), audio subtitling, sign language interpretation, and subtitling for the deaf and hard of hearing (SDH) are all possibilities for making a film accessible to those with hearing loss. A film's soundtrack is often overlooked, despite its significance to the story (Igareda, 2012). Cohen (1990, 1993, 1999, 2000, 2001, 2005); Bolivar, Cohen, and Fentress (1994); Chion (1997); Lack (1999); Smith (1999); Garwood (2003); Gorbman (2007); Wright (2003); Lipscomb and Tolchinsky (2004); Goldman, Kramer, and Leppert (2007); Hoeckner (2007); and Kocjani (2008), to name a few, all discuss the importance and significance of music in film.

The soundtrack of a film is an integral part of the narrative it tells, and music is universally accepted as an important part of a film's sound design. Goldman, Kramer, and Leppert (2007: 3), who note that a film's score "follows a narrative track, like the events of a story, but it also has a tendency to take on a life or an identity of its own, like the discourse that frames the story," are correct, as are the findings of this study. This observation relates to

the idea that a film's score, like the plot, progresses in a linear fashion. The discursive quality of film music is present in more places than just the score.

AD guidelines pertaining to film score fall into two main categories: those that make passing reference to music but do not provide any solutions, and those that focus on a specific kind of score, such as but not limited to the following: Advertising can be played over the film's soundtrack if it does not significantly contribute to the film's mood or atmosphere (ITC 2000, Horfilm 2005; ADP, 2009) or if it is unnecessary to the audience's understanding of the film's plot (Benecke&Dosch, 2004; Horfilm 2005; Remael 2005; Puigdomènech 2007). In general, people believe and accept this notion. Although many guidelines and even individual academics recognize the importance of music in the tale and the emotion supplied by the material (ITC 2000, Remael 2005), it is clear that AD is the dominant force in this area. One or more types of film music are often discussed at length in AD recommendations.

Most focus on music (with or without lyrics), opening and closing titles and credits, and silence. The tracks have received praise and recommendations from a broad range of people. Benecke (2004) suggested inserting descriptive "instrumental parts" or "some lines in between" into the song's melody or lyrics. Benecke (personal consultation) was quoted in Puigdomènech, Matamala, &Orero (2010), p10. Bosseaux (2011), another academic, discusses the strategic decisions made by dubbers and lyricists while translating songs.

In theory, a song translator has five options to choose from: not translating the lyrics, translating the lyrics without considering the music, writing the new lyrics, adapting the music to the translation, and adapting the tense of the song to match the translation. This is based on the assumption that a song has three properties: the music, the lyrics, and the future performance. It is possible to combine many of these options. Benecke (2004) also suggests that the concept of "signability" may be broken down into its component parts—a text's

musical-verbal fit, which can include elements like prosody, poetry, and semantic-reflexivity; and a music's ability to evoke a certain emotional response from the listener. Although these levels may be changed or omitted altogether, when combined they provide a fully functional and singable TT lyrics. Despite the growing field of AVT, music subtitling and dubbing are still on the periphery of the field of Translation Studies.

Creating a translated version of a song is challenging since the translator must take into account not just the content of the original lyrics but also the music's rhythm. Therefore, it is difficult to translate a song, as stated by Stephenson (2014). The fact that "the intended listeners are children" also presents some challenges while translating. In addition, youth need a broader vocabulary and idiomatic expressions knowledge. Also, kids do not have the best translation skills (Rurangwa, 2006).

1.4.1 The Pentathlon Principle in Song Translation

Song translation is a distinct and sophisticated kind of translation that requires a wide variety of abilities and competences in order to communicate effectively the content and emotion of the original lyrics. The Pentathlon Principle provides a useful framework for comprehending the multifaceted nature of song translation, realizing that success in this discipline requires a wide set of skills and abilities. The study will look at the literature on song translation to see how linguistic proficiency, cultural understanding, musical sensitivity, emotional intelligence, and social awareness interact to create a successful translation. We will investigate how the Pentathlon Principle may be implemented in diverse circumstances and how it might enlighten and deepen our knowledge of this interesting and hard topic, drawing on the ideas of academics, translators, and musicians. This is because songs have rhythm, rhyme, and metrics, translating them is a technique comparable to translating poetry.

As Arderiu(2010) remarked, this has inspired dubbers to utilize similar tactics when translating music. According to Frederic Chaume (2004, 2012), using the four poetic rhythms of classical rhetoric is an excellent method for generating a singable translation that respects the original music. The rhythm of quantity or multiple syllables, the rhythm of intensity or accentual distribution, the rhythm of tone, and the rhythm of timbre or rhyme are examples of these. According to Chaume (2012), the dubber should assess the lines of the song lyrics given these four characteristics, striving for a match between the original and translated versions for each beat. While some researchers concentrate on certain elements of song translation, others adopt a more comprehensive approach. In his study of song lyrics translation, Low (2005) presented the Pentathlon Principle as a framework for creating a singable TT. This concept is named after the Olympic Pentathlon's five events and comprises of five criteria: stability, naturalness, sense, rhyme, and rhythm.

Low (2005) compares the dubber of a song to a pentathlete who competes in each event with the goal of achieving the maximum possible score. These marks are associated with obtaining a close match between the ST and TT in the instance of song lyrics translation. The Pentathlon Principle highlights the significance of taking into account numerous aspects while translating a song in order to generate a high-quality, singable TT. Translators may guarantee that the translated music communicates the same message as the original and has the same rhythm and flow, making it pleasurable to listen to, by concentrating on these five important requirements.

Dubbing has become a significant factor in the film and television industries, particularly in areas where English is not the primary language. The process of dubbing involves translating dialogue and sound effects from one language into another, presenting a number of challenges, especially when used to translate musical compositions. While the

practice has been around for over a century, technological developments have made the procedure quicker and more efficient. Dubbing has played a vital role in facilitating communication and understanding amongst people of different backgrounds, removing linguistic barriers and fostering cultural variety. However, more research needs to be done before movies can be translated into Arabic. Academic research on Arabic AVT has seen an progressing fast in the preceding decade, and research on Arabic dubbing has garnered some attention during this period.

The next chapter in this research will focus on the methodology involved in dubbing tactics of songs in *Encanto*. The literature review has provided a strong framework for this research project, covering relevant subjects such as AVT and the dubbing process in film, television, and music. The analysis of the methods used in the Arabic dubbing of the songs in *Encanto* will help clarify the distinction between dubbing tactics and dubbing types and explain why the latter is a deliberate stylistic decision. The purpose of this analysis is to learn more about the difficulties of dubbing music, especially in the Arab world.

Chapter Two: Methodology

This chapter describes the study's methodology, sampling songs, data collection, and procedures. It also explains how the data analysis is used in the study. This study adopts Newmark's procedures (1988) to analyze songs in films and investigate the Arabic dubbing strategies used in the songs of the *Encanto* film (2021), specifically in the MSA and EVA versions. Newmark's approach involves identifying the SL features, analyzing the TL equivalents, examining the translation procedures used, and evaluating the overall quality of the translations. To apply this approach, the researcher will collect data using a qualitative content analysis of the Arabic dubbed songs in *Encanto* and follow the quantitative method using survey. The researcher will use a sample of songs from *Encanto* that has been dubbed into MSA and EVA dialect. The findings for this study have already been collected in the form of translated songs.

2.2 Aim of the study

The aim of this research is to aim to examine the strategies employed during the dubbing process. By conducting this analysis, we aim to gain a deeper understanding of how EVA and MSA are used in the context of dubbing, and how cultural and linguistic elements are preserved or adapted in the translated songs.

2.3 Design of the Study

This study is a case study and uses a quantitative research method. Gillham (2000) defines a case study as a unit of human activity that is part of the natural world and can only be studied or understood in context. The case study exists in the present moment and is closely tied to its context, making it difficult to define its boundaries precisely. Yin (2009) defines a case study as an empirical investigation exploring a current phenomenon in detail within its

real-life context, mainly when the boundaries between the phenomenon and context are unclear. The case study thoroughly explores the phenomenon, considering all relevant factors that may impact the phenomenon. Susam-Sarajeva (2009) defines a 'case' in Translation Studies as a unit of translation or interpreting activity, product, person, or another related element in real-life situations. This 'case' can only be comprehended and studied within the context in which it is situated. The case focuses on a real-life situation and is examined in detail to understand and analyze the factors that impact translation or interpreting in that context. The case study investigates *Encanto's* EVA dialect version regarding their choice of translating the songs.

2.4 Data Collection

This section consists of two parts. The first part describes the sample which includes a selection of songs from *Encanto* that have been dubbed into MSA and EVA. The second part describes the reasons for choosing the particular sample of songs and Newmark's procedures. In collecting data for this research, a sample of songs from *Encanto* was selected, including the MSA and EVA versions. It is important to note that Disney played a significant role in producing these versions as the company responsible for translating and distributing the movie.

The researcher began by transcribing the MSA and EVA versions of the songs from *Encanto*. These translations were compared to the original English version of the songs to identify the SL features. The researcher analyzed the TL equivalents in the MSA and EVA versions of the songs, examining the translation techniques used to determine the effectiveness of the dubbing strategies used in each version. The researcher evaluated the overall quality of the

translations by considering how well the TL equivalents conveyed the meaning and tone of the original songs. The analysis of the songs in the films used Newmark's methods.

2.4.1 Sample of the Study

The sample for the content analysis included a selection of songs from *Encanto* that has been dubbed into MSA and EVA. The researcher chose songs representing different styles and genres and demonstrate a range of translation strategies. The number of songs analyzed depended on the time available for the study. The sample for the survey consisted of Arabic-speaking audiences who have seen *Encanto*. The researcher invited participants through targeted advertisements on social media platforms. Participants were asked to complete an online survey questionnaire.

Table 2.4.1 Songs in the sample

Name of the Song	Duration	MSA	EVA
We Don't Talk About Bruno	3:41	نحن لا نتحدث عن برونو	ما بنتكلمش عن برونو
Surface Pressure	3:31	الضغط علي	ضغط
All of You	4:33	جميعكم	كلنا

2.4.2 Reasons for Choosing Sample Songs and Newmark's Procedures

Choosing the songs of *Encanto* as a case study for investigating the Arabic dubbing strategies of songs offered several practical reasons. Firstly, the songs in *Encanto* played a significant role in the film's storytelling and character development, making them an important aspect to analyze. Secondly, as the songs formed an integral part of the film, they

were likely to have been given careful attention during the dubbing process to ensure that they were appropriately translated and adapted for the target audience. Moreover, the songs in *Encanto* were multilingual, and some were sung in Spanish and English. Therefore, it provides an opportunity to investigate how the dubbing process handled the bilingual elements of the songs and how they were translated and adapted for different language audiences.

Regarding the reasons for choosing Newmark's theory of translation procedures (1988), the researcher chose Newmark's theory of translation procedures to examine the linguistic and cultural differences between the ST (English) and the TT (Arabic) concerning the procedures outlined in Newmark's model as the study aims to investigate the effectiveness of Newmark's model in describing the strategies used by dubbers to address the cultural and linguistic challenges in translating the songs from English to MSA and EVA versions. By examining the use of Newmark's model in the dubbing process, the study aims to gain insights into how dubbers navigated the complexities of translating songs that contained cultural and linguistic nuances.

2.5 Data Analysis

In this study, the researcher used Newmark's procedures to analyze the dubbed songs in the MSA and EVA versions of *Encanto*. The analysis involved identifying the SL features in the original songs, analyzing the TL equivalents in the Arabic dubbed versions, examining the translation techniques used, and evaluating the overall quality of the translations. To begin the analysis, the researcher collected the English versions of the songs and the corresponding MSA and EVA dubbed versions. The researcher then transcribed the songs into English and analyzed the translations according to Newmark's procedures (1988). Specifically, the researcher identified the SL features in the original songs, analyzed the TL equivalents in the

Arabic dubbed versions, examined the translation techniques used, and evaluated the overall quality of the translations.

Descriptive and inferential statistics were used to analyze the data collected from the survey research. Descriptive statistics were used to summarize and describe the characteristics of the sample, such as age, gender, education level, and language proficiency. Inferential statistics tested and determined the relationships between variables. The data collected from the survey included closed-ended questions, such as Likert scale questions, multiple-choice questions, and ranking questions, to measure the audience's feedback quantitatively. The survey was distributed online through social media platforms and targeted Arabic-speaking audiences who had seen the movie. The researcher collected 100 responses from the survey, which were entered into a statistical software package for analysis. Descriptive statistics such as frequency tables, measures of central tendency, and measures of variability were used to summarize the data. Overall, the data collection methodology aimed to provide a quantitative analysis of the audience's perception of the Arabic dubbing strategies used in *Encanto* (2021). The findings will be discussed with the research questions and objectives, and the implications of the findings will be discussed later in the study. Limitations of the study and suggestions for future research will also be presented.

2.5.1 Survey

The online questionnaire used in this study was a valuable tool for gathering data from Disney audiences. The survey was designed to be user-friendly and accessible, with a short completion time of only three minutes. It allowed busy participants to complete the survey quickly and efficiently, reducing the risk of dropouts. Using multiple-choice and Yes/No questions was ingenious, ensuring consistency and facilitating easy data analysis. Asking the participants if they watched *Encanto* ensured they understood why the survey was conducted.

The data collected were more accurate and reliable by questioning respondents if the Arabic-dubbed songs in both versions of *Encanto* were accurately translated.

Moreover, to ensure that the data were collected promptly, and deadlines were met, it was considered critical to collect the data as soon as possible. The questionnaire consisted of one phase, with 100 respondents. The results and data obtained from the phase included in this study.

2.6 Theoretical Framework

This quantitative research aims to investigate the Arabic dubbing strategies of songs in *Encanto* (2021). The theoretical framework for this study is based on Newmark's translation theory (1988), which emphasizes the importance of analyzing the different translation strategies used in the translation of cultural texts. Newmark's translation theory provides a framework for analyzing the strategies used in AVT, specifically dubbing. Newmark argued that the translator must consider the cultural elements inherent in the text in addition to translating the linguistic content of the ST. This is particularly important in translating songs, which often contain cultural references and wordplay that can be difficult to translate. The study used Newmark's translation theory to analyze the data collected from the survey research. The theoretical framework will be anchored on the different translation procedures used in dubbing songs. The strategies were analyzed to determine the effectiveness of each procedure in translating cultural elements in the songs.

In addition to Newmark's translation theory, this research found its theoretical framework in different translation theories and concepts explained in the next sections. This study also incorporated concepts from AVT and dubbing according to Newmark's translation procedures, Minors, and Miall (2018) regarding the challenges and opportunities of translating musical texts. By analyzing the different translation procedure used in dubbing

songs in *Encanto* 2021, this study aimed to provide insight into the challenges and opportunities of translating cultural elements in audiovisual texts.

2.6.1 Newmark's Typology of Translation Procedures

Newmark's typology of translation procedures (1988) serves as a well-known framework in the field of translation studies. The typology comprises 17 procedures that translators can employ when translating a text from one language to another. These procedures range from straightforward word-for-word translation to more intricate techniques such as cultural and functional equivalence. The purpose of the typology is to equip translators with a set of tools to produce translations that are accurate, idiomatic, and culturally appropriate.

In this study, Newmark's typology of translation procedures will be employed to analyze the use of EVA Vernacular Arabic (EVA) in the dubbing of Disney cartoons into Arabic, with a specific focus on the cultural and linguistic references in EVA and Modern Standard Arabic (MSA) in the dubbed songs of the film "Encanto" (2021). By utilizing Newmark's procedures, we aim to examine how translators navigate the dubbing process and how they address cultural and linguistic elements in the translated songs.

2.6.2 Minors and Miall's (2018) Translation and Music

In their book "Translation and Music," Minors and Miall (2018) delve into the challenges and opportunities of translating musical texts using various translation methods. The authors argue that musical texts present unique difficulties for translators, as they require consideration of both the linguistic and musical aspects. They propose that Newmark's translation methods, including word-for-word translation, literal translation, free translation, and semantic translation, can be applied to musical texts.

This study draws on the insights presented by Minors and Miall (2018) to analyze the translation of musical texts in the context of dubbing Disney cartoons into Arabic. By examining the strategies employed in the dubbing process, we aim to explore how the translators tackle the translation of songs, taking into account the complexities of both the linguistic and musical elements. This analysis will contribute to a deeper understanding of the translation of musical texts and its implications in the field of audiovisual translation.

By incorporating Newmark's typology of translation procedures and insights from Minors and Miall's (2018) work, this research aims to provide a comprehensive analysis of the dubbing process and shed light on the strategies used in translating the songs of "Encanto" (2021) into Arabic.

2.7 Ethical Considerations

The researcher obtained informed consent from all participants in the survey research. Participants were informed of the nature of the study, their rights as participants, and their right to withdraw at any time. All information collected were treated as confidential and anonymous. The researcher also ensured that the information collected was stored securely and would be destroyed after completion of the study.

In this study, the researcher is primarily interested in exploring the dubbing strategies utilized in the songs featured in *Encanto*. Specifically, the study examined how the dubbing translator tends to omit, add or change elements from the SL to appeal to the TL audience. By analyzing these strategies, the researcher hopes to understand better how effective translations can be produced, which will serve as a solid foundation for the analysis in Chapter Three. The theories and concepts discussed in this section will help us to improve

direction and focus on the current investigation, making its analysis more efficient and insightful. In conclusion, the methodology section has detailed the approach taken to conduct this research. In the next chapter, we will dive into the findings and analysis of the collected data.

Chapter Three: Discussion

Dubbing songs in movies can be a daunting task that requires a deep understanding of both the SL and TL, as well as the cultural context of the movie. In this thesis, the researcher delved into the complexity of translating songs from the English version of *Encanto* into two Arabic versions: MSA and EVA, and this part will be divided into four sections. Section one discusses the importance of the songs of *Encanto* and how it helps with the translation. While section two discusses the challenges of translating idiomatic expressions and cultural references in *Encanto*. On the other hand, section three discusses analyzing the application of Newmark's translation procedures in *Encanto's* "Surface Pressure."

Moreover, section four discusses the effectiveness of the Arabic dubbing strategies used in *Encanto* and their impact on the film's reception by Arabic-speaking audiences. This section of the thesis focuses on analyzing two songs featured in *Encanto*: "We Don't Talk About Bruno", "Surface Pressure" and "All of You". And how they were translated into Arabic. By conducting a close examination of the lyrics and Newmark's translation procedures used, the researcher concluded that while literal translation is effective in maintaining the meaning and structure of the original text, a looser approach is more suitable for conveying the message and emotion of the song to a different target audience. The last section of this chapter attempts to answer the research questions set by the present study as the researcher offers a detailed discussion, highlighting the effectiveness and barriers of the translation procedures used in the MSA and EVA of *Encanto*. Finally, the researcher provides recommendations for future translations of similar musical works.

3.1 The Importance of the Songs of *Encanto* and How They Helps with the Translation

The songs in *Encanto* play a crucial role in the film's storytelling process and character development. The Eight songs in *Encanto* are not only entertaining and catchy but also

convey meaningful messages and themes that are central to the film's narrative. Through the songs, the characters express their hopes, dreams, and struggles, allowing the audience to connect with them more profoundly. Moreover, the songs in *Encanto* present several challenges that must be addressed. The songs in the film are bilingual, with some parts sung in Spanish and others in English. The challenge presented here is for translators who must find a way to convey the bilingual elements of the songs while ensuring that the lyrics remain meaningful and relevant to the target audience.

Furthermore, the songs in *Encanto* are steeped in cultural references specific to Latin American culture. From the rhythms and musical styles to the lyrics and themes, the songs in *Encanto* reflect the diversity and richness of Latin American culture. Finding a way to convert the cultural nuances of the songs while also ensuring that they are still comprehensible and relatable to the target audience may prove to be another challenge that the translator is faced with when translating this film.

3.2 The Challenges of Translating Idiomatic Expressions and Cultural References in *Encanto*'s "We Don't Talk About Bruno"

The song is about the Madrigal family's mysterious and estranged uncle, Bruno, who is not talked about or mentioned by the family due to a past incident that caused him to leave. The song is sung by the Madrigal family members as they dance and sing about the things they don't talk about, including Bruno. Regarding the dubbing strategies used in translating "We Don't Talk About Bruno" into MSA and EVA, the dubbers had to consider the song's rhythm, rhyme, and melody while adapting the lyrics to fit the target audience's cultural and linguistic nuances.

Translating a song like "We Don't Talk About Bruno" in *Encanto* presents several challenges for dubbers, particularly when dealing with idiomatic expressions and cultural

references. One of the most significant challenges is using cultural references in the song, which may not be familiar to the target audience. To address this challenge, dubbers may use Newmark's procedures, which involve finding culturally equivalent terms in the TL that convey the same meaning and cultural significance as the original terms. The song makes several references to Latin American culture, including mentions of the telenovela, the piñata, and the cha-cha-cha, to ensure that the target audience understands these references. The dubbers must apply different procedures to address the linguistic and cultural differences between the SL (English) and the TL (MSA and EVA). As seen in the below lines:

3.2 Table

Original	MSA	EVA
Seven-foot frame, rats along his back	يحمل فئران معه بكل	في شوية فيران وياه في كل
when he calls your name, it all fades to	مكان، إن يحط الرحال	مكان، اسمك حيناديه الفقر
black	تظلم في الحال، يرى كل	حتلاقيه ، وبيفسر أحلام
yeah, he sees your dreamsand feasts on your	الاحلام يتغذى على	وبيجب الألام
screams	الألام	

The phrase "seven-foot frame" represents a crucial mission for dubbing as it carries an idiomatic expression that might not be equivalent in other languages. The phrase refers to Bruno's height but also means that he has a dominant or distinguished presence. In both variations of MSA and EVA, the dubber unnoticed the phrase "equivalent cultural technique" from their translation, then they have got now not fully taken into consideration the importance of cultural equivalence inside the translation technique. By omitting this phrase, the dubbers may also have ignored an opportunity to convey the significance of cultural

equivalence to their audience. Therefore, it may lead to a lack of meaning or a misinterpretation of the textual content.

However, in "rats along his back" in the MSA version, the dubber used the procedure of transference, which involves transferring a word or phrase from the SL directly into the TL. In this case, the MSA dubber kept the same meaning as the English version, and they did not feel the need to use any other procedure to convey the meaning of the text. Therefore, it may only sometimes be suitable for some texts. This can lead to awkward or unnatural phrasing in the TL, especially if the two languages have different grammatical structures or word order. Therefore, dubbers must also consider other procedures and choose the most appropriate one for each specific case. On the other hand, in the EVA, the dubber used the cultural substitution procedure, which involves replacing a culturally specific item in the ST with a culturally equivalent item in the TL and culture.

Additionally, in the phrase "When he calls your name, it all fades to black," The MSA dubber use of the transference method includes translating the phrases from the SL into the TL without adapting the phrasing to appeal to the TL grammar or syntax. It can result in a correct translation conveying the original phrase but may not maintain the original nuances or cultural references. On the other hand, the EVA dubber used the equivalent descriptive procedure to explain the SL expression in several words to the TL in a culturally precise reference with a culturally equivalent image. Therefore, the dubber describes the common idiom in English, "It all fades in black," which means everything goes dark and ominous into "الفقر حتلاقيه," which means you will face poverty. The dubber needed to find an equivalent idiom in the TL that conveys the same meaning.

To add on, another example of the transference procedure involves borrowing and replacing the SL expression with a similar expression in the TL. For example, the dubber could use the

Arabic expression "يرى كل الاحلام ويتغذى على الالام", which means "he sees your dreams and feeds on your screams." This procedure maintains the rhyme and rhythm of the original lyrics and conveys the same meaning but may require some adaptation of the syntax and register to fit the conventions of MSA. However, translating this line into EVA use the procedure of compensation, which involves replacing an untranslatable or culturally specific expression with a more general or equivalent expression in the TL. For example, the dubber uses the EVA expression "بيفسر أحلام ويحب الالام", which means "he sees your dreams and loves your screams." This procedure conveys the same idea of Bruno being a menacing figure who preys on people's fears but uses a different verb and adds the element of love, which may enhance the emotional impact of the lyrics for the EVA audience.

3.3 Analyzing the Application of Newmark's Translation Procedures in Encanto's "Surface Pressure"

The song "Surface Pressure" in the Disney movie *Encanto* is sung by Luisa, a character who appears strong but is struggling with her responsibilities. The song's title is a metaphor for the idea that there is more to Luisa than meets the eye. The song encourages Luisa to embrace her true self and not to let the pressures of the outside world dictate her sense of self-worth. The researcher will examine how the dubbers conveyed the same message in both the MSA and EVA to appeal to the target audience. The song's music is a fusion of traditional Latin American rhythms and modern pop elements, and it has become popular due to its catchy melody, inspiring lyrics, and stunning visual sequence.

Translators and dubbers have widely used Newmark's translation procedures to address linguistic and cultural differences between the SL and the TL. The MSA and EVA of "Surface Pressure" in *Encanto* provide an outstanding example of how dubbers apply Newmark's translation procedures to overcome these challenges. One of the most significant challenges in translating "Surface Pressure" is using idiomatic expressions, which may not

have equivalent expressions in the TL. Dubbers had to use Newmark's procedures to create a translation that would resonate with the audience and convey the same message as the original song. The song's music, which blends traditional Latin American rhythms with modern pop elements, has become popular due to its catchy melody, inspiring lyrics, and stunning visual sequence. Overall, the dubbers' use of translation techniques and the song's musical elements have contributed to the success of "Surface Pressure" in both the MSA and EVA to ensure that the MSA and EVA of "Surface Pressure" in the Disney movie *Encanto* would appeal to their target audience.

3.3 Table

Original	MSA	EVA
I move mountains	أحرك الجبال	بحرك الجبال
A flaw or a crack, the straw in the stack that breaks the camel's back	فما المصير، هي قشة قصمت ظهر البعير	هي قشة، شعرة وحدة ويطفح بيا الكيل
Pressure, like a drip, drip, drip that'll never stop.	لا يتوقف قد قد قد الضغط علي	عليا انا انا الضغط كثير
Pressure that'll tip, tip, tip 'til you just go pop.	لا اعرف لما لما الحمل بيدي	كدا الوضع ده ده ده بنة خطير
Pressure like a grip, grip, grip, and it won't let go.	لا يتوقف قد قد قد الضغط علي	عليا انا انا الضغط كثير
Pressure like a tick, tick, tick 'til it's ready to blow.	لا اعرف لما لما الحمل بيدي	كدا الوضع ده ده ده بنة خطير

Based on some of the lyrics above, we can see that "Surface Pressure" has several idiomatic expressions, such as "I move mountains," to convey their strength and perseverance. They also touch on the pressure that comes with expectations and how it can become overwhelming. A dubber used Newmark's literal translation procedure to translate these idiomatic expressions, while the literal translation may sometimes be the best approach as it can be effective in situations where there are no culturally equivalent terms in the TL. In this instance, the dubber felt that a literal translation was the best way to convey the meaning and cultural significance of the idiomatic expressions in the SL.

On the other hand, the line "A flaw or a crack, the straw in the stack that breaks the camel's back" is not a commonly used idiom. However, it does contain an idiomatic expression, "the straw that breaks the camel's back." Idiomatic expressions like that can be challenging to translate. In order to find a cultural equivalent, a skilled dubber used Newmark's cultural equivalent procedure, which involves identifying the cultural significance of the original idiom, finding a similar expression in the TL that conveys the same meaning and cultural significance, and then adapting it to fit the context of the original idiom. By using this procedure, dubbers can ensure that the meaning and cultural significance of the idiomatic expression is conveyed accurately in the TL. In the MSA version, it was translated as "فما المصير، هي قشة قصمت ظهر البعير". It is worth noting that it is not commonly used in everyday conversation in Arabic. In this case, the dubber has identified the cultural significance of "the straw that breaks the camel's back" and then searched for a similar expression in MSA that conveys the same meaning and cultural significance, which caused a more an equivalent translation of the English idiom, that conveys the same basic idea. However, in the EVA, the dubber used the reduction- and- expansion procedure which uses more words in the TT to re-express the meaning of an SL word due to the lack of a

precise equivalent in the TL. On the other hand, the EVA dubber has omitted "A flaw or a crack" as the dubber omitted unimportant elements of the ST.

Apart from this, the dubber is the MSA version of "Pressure, like a drip, drip, drip that'll never stop," which also used Newmark's cultural equivalent procedure. The dubber has recognized the cultural significance of the English expression and then searched for a similar expression in MSA that conveys the same meaning and cultural significance. The resulting translation is a different expression than the original English idiom but conveys a similar meaning and feeling. The use of "قد قد قد" as a repetition of "drip" creates imagery of consistent and never-ending pressure. In comparison, the translation in the EVA is interpreted as "عليها انا انا الضغط كثير" This expression does not contain the same imagery of consistent and never-ending pressure as the English expression; it conveys the idea of feeling overwhelmed and burdened by pressure.

As seen in the above table, in both the MSA and EVA of "Surface Pressure," the dubbers translate those lines to have the same meaning. The repetition of words like "drip," "tip," "grip," and "tick" is used to create a sense of building tension and pressure. Each repetition of the word adds to the feeling that the pressure is slowly increasing and becoming more and more intense. The repetition of words can also create a sense of rhythm and musicality in the lyrics. In "Surface Pressure," the repetition of words like "drip" and "tick" mimics the sound of a clock ticking or water dripping, which adds to the eerie and unsettling feeling of the song. In the case of the "Surface Pressure" song, the dubbers of the MSA and EVA have used the paraphrase procedure to translate the repeated words in a way that made sense and sounded natural in their respective languages.

3.4 The Effectiveness of the Arabic Dubbing Strategies Used in *Encanto* and Their Impact on the Reception of the Film by Arabic-Speaking Audiences

The success of the Arabic dubbing strategies used in *Encanto* can be measured by their ability to convey the same emotions and messages as the original English version while also adapting to the cultural context and linguistic nuances of Arabic-speaking audiences. In order to evaluate the effectiveness of the Arabic dubbing strategies, it is essential to consider how well the dubbers of the MSA and EVA have succeeded in engaging and entertaining the target audience, as well as how they compare to the original English version in terms of quality and appeal.

3.4.1 Table

Original	MSA	EVA
Grew to live in fear of Bruno stuttering or stumbling	عشت بخوفٍ من برونو والتأتأهاتي ، اسمعه	انا عشت طول عمري خايفة من صوت الواطي، بسمعه
I could always hear him sort of muttering and mumbling, I associate him with the sound of falling sand	يتحدث بالهمسات، دومًا اربطه بصوت وقوع الرمال	دائمًا عمال بيرطم طول حياتي، دايماً صوت الرملة بيفكرني بيه

The dubbers of the MSA and EVA of "We Don't Talk About Bruno" made several adaptations to appeal to the target audience. Moreover, the MSA dubber used MSA to make the song accessible to a wider audience of Arabic speakers and to give it a more formal tone. For example, it can be argued that the use of "برونو" is an example of both cultural equivalent and transference procedure. The name "Bruno" does not have a direct equivalent in Arabic, so the dubber had to use a transference procedure to find a name that conveys the same meaning and be culturally relevant to Arabic-speaking audiences. However, the name "برونو" also

functions as a cultural equivalent, as it is a name that is familiar and recognizable to Arabic-speaking audiences. Therefore, it helps to create a more immersive and authentic viewing experience.

Secondly, the dubber used Arabic grammar and syntax that commonly used in MSA to make the song sound more natural and authentic which is literal procedure. According to Newmark (1988), literal translation is a translation procedure in which "the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context" (p.46). For example, the dubber used the past tense verb "عشت" (aashtu) to translate "grew to live" and the word "دوماً" (douman) to translate "always". The use of these grammatical structures and syntax is common in MSA and makes the song sound more natural to Arabic speakers. Moreover, the dubber chose words and expressions that are commonly used in Arabic, such as "خوف" (fear) to convey the same literal meaning as the English lyrics.

Thirdly, the dubber also used Newmark's compensation procedure in the metaphor of "صوت وقوع الرمال" (falling sand) to describe the sound of Bruno's muttering and mumbling. Newmark (1988) states that compensation takes place "when loss of meaning, sound effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence" (p.81). In this case, this metaphor is a common Arabic expression used to describe a soft, subtle sound, similar to the sound of falling sand. The dubber's use of this metaphor helps to convey the same meaning as the English lyrics in a way that is culturally relevant to Arabic speakers. In summary, the dubber of the MSA version of "We Don't Talk About Bruno" made adaptations to appeal to the TL by using a formal style of Arabic, choosing common Arabic words and expressions, and using a culturally relevant metaphor to convey the same meaning as the English lyrics.

On the other hand, the dubber in the EVA also made several adaptations to appeal to the target audience. The dubber used EVA, a dialect of Arabic widely spoken in Egypt and commonly used in daily conversations, movies, and TV shows. The dubber used this dialect to make the song more relatable and accessible to Arab listeners. Firstly, the dubber used specific EVA cultural references in the song to make it more appealing to the target audience. In this case, the dubber used Newmark's modulation procedure. According to Newmark (1998), modulation is a translation technique that involves adjusting the SL to account for differences in cultural viewpoints, linguistic nuances, and other factors present in the TL. This is done by altering the original message's tone, wording, or emphasis to convey the same meaning and achieve the intended impact in the TL. For example, the dubber used the word "الواطي" (el-waty) as a homosexual term used to describe someone incompetent or foolish. Therefore, the use of this term in the song is intended to be humorous and playful, as it is a common expression used in EVA to mock someone's incompetence, and its use in the song makes it more relatable to EVA listeners.

Secondly, the dubber used EVA expressions to convey the same meaning as the English lyrics. For instance, the dubber used the expression "عمال بيرطم" (amalyebartem) to describe Bruno's muttering and mumbling. Therefore, the dubber followed Newmark's descriptive equivalent to appeal to the target audience as this example is commonly used in EVA to describe someone who is stuttering or mumbling.

Thirdly, the dubber adapted the lyrics to fit the EVA culture and context by following Newmark's compensation procedure. For instance, the original lyrics contain the metaphor of "falling sand," which, while effective in the original English version, may not resonate with an Arabic-speaking audience. Therefore, the dubber replaced the metaphor with "صوت الرملة" (the sound of sand), a familiar sound in Egypt due to its desert landscape. This clever

adaptation makes the song more relatable and familiar to EVA listeners and adds a remarkable touch to the song that captures the essence of the culture.

In conclusion, the success of the Arabic dubbing of "We Don't Talk About Bruno" can be attributed to the dubber's use of Newmark's procedures to adapt the lyrics to fit the EVA and MSA cultures and context, as well as the use of poetic language and rhyming patterns to create a musical and lyrical flow that captures the essence of Arabic poetry and music.

In "Surface Pressure" throughout the song's dreamlike sequence, Luisa is shown holding up the world on her shoulders, referencing the Greek myth of Atlas. The donkeys she carries in the real world are re-imagined as flying unicorns and musicians, representing Luisa's desire to escape from the burdens of her responsibilities and find joy and freedom in her life. Underneath her tough exterior, Luisa is grappling with doubt and uncertainty about her ability to support her family and community. The researcher will investigate how the dubber needs to convey the same message to appeal to the target audience in both MSA version and EVA version.

3.4.2 Table

Original	MSA	EVA
Under the surface, I feel berserk as a tightrope walker in a three-ring circus	خلف قناعي، دائماً اتوتر فجمهوري لا يمكن عليه ان اتأخر	ورى قناعي، اه بتوتر بس انا عن جمهوري ما ينفعش اتأخر
Under the surface, was Hercules ever like, "yo, i don't wanna fight Cerberus?"	خلف قناعي، اسألُ لو هيراكليسقال كثير وخطير	ورى قناعي، خربشلك الموسم ولا راجل قيمة او بيه

The dubbers in both MSA and EVA made changes to the lyrics to appeal to the target audience. The line "Under the surface, I feel berserk as a tightrope walker in a three-ring circus" has been translated in MSA as "خلف قناعي، دائماً اتوتر فجمهوري لا يمكن عليه ان اتأخر" and into "ورى قناعي، اه بتوتر بس انا عن جمهوري ما ينفعش اتأخر" in EVA which roughly means "Behind my mask, I always feel tense because I can't be late to my audience." According to Newmark's translation procedures, the procedure used in this line is culturally equivalent. The dubber has replaced the metaphor of a tightrope walker in a circus with the idea of an audience that must always be on time. This change reflects the cultural values of punctuality and respect for others' time, which are essential in several Arabic-speaking cultures.

Additionally, the dubber has added the word "قناعي" in the first part of both MSA and EVA, which was not present in the original English lyrics. This addition highlights that the dubber applied expansion procedure which involves using different words in the TT to convey the meaning of an ST. This addition highlights the idea of hiding one's true self behind a facade, which is a common experience for people who feel pressured to conform to societal expectations.

However, the dubber in the MSA version translated "Was Hercules ever like, Yo, I don't wanna fight Cerberus?" which has been translated as "اسأل لو هير اكليس قال كثيرٌ" and "وخطر". The original line is a reference to the Greek myth of Hercules, which may be unfamiliar to all Arabic-speaking audiences. The dubber has replaced the reference to the Greek myth of Hercules and Cerberus with a more general idea of questioning what someone might say or do in a difficult situation. This change reflects the dubber's decision regarding applying different Newmark's procedures which are paraphrase, shifts and functional equivalent to avoid using cultural references that may be unfamiliar to the Arabic-speaking audience.

As per Newmark's (1988) procedures, paraphrasing is used to clarify the meaning of a text, especially when there are significant implications. It involves rephrasing a section of text to explain its meaning and is used when it is essential to fully understand the implications of the text. As the dubbers in both MSA and EVA paraphrase the lines in order to appeal to the TL.

Moreover, the dubber used shifts procedure due to the literal translation of SL is grammatically possible but its sound is awkward in the TL. It is also praiseworthy to note that the dubber used naturalization procedure when translating "Hercules" as "هيراكليس".

According to Newmark (1988), "naturalization" refers to the process of adapting a term from a SL to the pronunciation and word forms of the TL.

Additionally, the dubber has added in the MSA the words "كثيرٌ وخطير" and the dubber in the EVA added "راجل قيمة او بيه" which was not present in the original English lyrics. This addition serves to add a sense of urgency and intensity to the linemaking it more compelling for the audience. Moreover, in the EVA, the dubber has added the word "اه" at the beginning of the sentence, which is an exclamation used in EVA to express surprise or emphasis as well as a confirmation of the situation. These additions show the dubber's commitment to making the song more accessible and relatable to the target audience. In this case, the dubber used functional equivalent in both MSA and EVA as the TL requires the use of culture-free with a new specific term.

3.5 Comparative Analysis of Translated Songs from Disney's Encanto: Exploring Translation Techniques and Effectiveness in MSA and EVA

The song "*All of You*" in the Disney film "*Encanto*" comes at a crucial moment in the story where Mirabel and her Abuela finally reach a point of understanding and reconciliation. After a series of conflicts and misunderstandings, Mirabel and her Abuela come together to support each other and face the challenges ahead as a family. As they walk to the ruins of their house

to reunite with the rest of the family, the song “*All of You*” begins to play. The song is a celebration of the Madrigal family's unique talents and personalities and encourages each member of the family to embrace their own qualities and strengths. The song serves as a reminder that they are all in this together, and that they can rely on each other for support and encouragement. However, the moment is interrupted when Bruno reveals that he has been hiding in the house's walls all along, prompting Camilo to question whether they should talk about Bruno. This sets the stage for the next chapter in the story, where the family must come together once again to confront the challenges and secrets that they have been keeping from each other.

3.5 Table

Original	MSA	EVA
Pepa, i'm sorry 'bout your wedding, didn't mean to be upsetting	بيبا، بشأن الزفاف لم اقصد الخلاف	بيبا، فاكر يوم الفرح قلبك اتأذى واتجرح ماكنتش نبوءة
That wasn't a prophecy, i could just see you were sweating	لم تكن رؤية فقد كنت تعرقين	شفت العرق عالجبين
And i wanted you to know that your bro loves you so	تذكري اننا بالحب مجتمعين	انا عايز أقول جوزك حبه مهول
Let it in, let it out, let it rain, let it snow, let it go	افهمي، اقبلي بالأمطار بالثلوج بالخروج	افهمي، اقبلي في المطر مع البشر مهما كان

In the MSA version, it seems that the dubber “*All of You*” in the Disney film “*Encanto*” made some changes to the original lyrics for cultural and linguistic reasons. For example, the name “Pepa” was probably changed to a more common Arabic name to make the song more

relatable to Arabic-speaking viewers. Additionally, it's possible that the dubber wanted to stay true to the original lyrics as much as possible, while still making some minor adjustments to ensure that the lyrics made sense and conveyed the intended meaning in Arabic. For example, the English lyrics use the word “فقد كنتِ تعرفين” to describe Pepa's nervousness about her wedding, which may not have translated well into Arabic. The dubber may have chosen to use a different word or phrase in Arabic to convey the same idea. Another factor that may have influenced the dubber's choices is the fact that Arabic is a highly contextual language. This means that certain words or phrases can have different meanings depending on the context in which they are used. However, the translation of “prophecy” as “رؤية” seems to be a reasonable choice by the dubber. While “prophecy” can be translated to “نبوءة” in Arabic. The word “رؤية” in Arabic can mean “vision” or “sight”, which can be used metaphorically to describe a premonition or a feeling of knowing something before it happens. In this context, the dubber have used “رؤية” to convey the idea of the speaker having a sense or feeling about Pepa's nervousness, without explicitly using the word “prophecy”. Additionally, it's worth noting that the translation of the idiom “*I could just see you were sweating*”, the dubber has used “لم تكن رؤية” to convey the idea that the speaker had a sense or feeling that Pepa was anxious, with using the exact words of the English idiom. Moreover, The English lyrics “*And I wanted you to know that your bro loves you so*” can be translated to Arabic as “وأردتك أن تعلمي أن أخوك يحبك كثيراً”، which means “And I wanted you to know that your brother loves you so much.” This translation is a more literal translation compared to the one mentioned in the table. However, in the case of this song, the dubber has chosen to use the phrase “تذكري اننا بالحب مجتمعين” to convey a similar message of love and unity, even though it is not a literal translation of the original lyrics. To add on, it seems that the dubber took some creative liberties in translating the original lyrics as “افهمي، اقبلي بالأمطار بالتلوج” meaning that the dubber has taken some freedom in the translation process to use بالخروج

words, phrases, or expressions that are not literal translations of the original English lyrics, but that convey a similar message or emotion in a way that is more suitable for the Arabic language or culture. It's worth noting that translating song lyrics can be a subjective and creative process, and there may be multiple valid ways to translate the same lyrics while still conveying the same message and emotions.

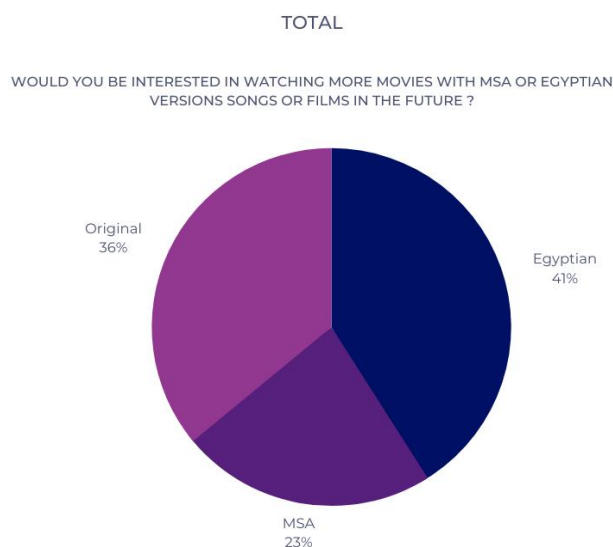
Furthermore, in the Classical Egyptian version it seems like the dubber used a mix of literal and interpretive translation methods, with a focus on maintaining the overall tone and meaning of the original English lyrics. The first line, "*Pepa, I'm sorry 'bout your wedding, didn't mean to be upsetting*" is translated as "بيبا، فاكر يوم الفرح قلبك اتأذى واتجرح" This translation captures the same apologetic tone and references the wedding mentioned in the original English lyrics. On the other hand, the second line, "*That wasn't a prophecy, I could just see you were sweating*" is translated more interpretively as "ماكنتش نبوءة شفت العرق" عالجبين," this translation takes some creative liberties in order to convey the same idea of the speaker not predicting the future, but rather noticing signs of stress or anxiety in Pepa. Also, the dubber added the word "عالجبين" which means "on the forehead" in Arabic, even though it's not explicitly mentioned in the original English lyrics. This is an example of interpretive translation, where the dubber takes some creative liberties to convey the meaning of the original lyrics in a way that makes sense in the TL. By adding "عالجبين" to the translation, the Arabic version of the lyrics conveys a common practice in translation, especially when dealing with idiomatic expressions or cultural references that may not have a direct equivalent in TL. Nevertheless, the dubber seems to have utilized a few different translation methods to convey the meaning and tone of the original English lyrics. The dubber translated the phrase "*your bro loves you so*" as "جوزك حبه مهول" which means "your husband's love is immense". The dubber used an interpretive translation method to convey the idea of immense

love expressed by the speaker but changed the meaning to “your husband” instead of “bro” to make Pepa feel the love. This shows how dubbers often use their knowledge of the TL and culture to adjust the original text so that it can be more easily understood and appreciated by the target audience. The changes made by the dubber were not literal translations, but rather an adaptation that was made to effectively convey the same idea of immense love in a culturally appropriate way. The following chapter sheds light on the nuances of language preferences for Arabic content and provides valuable insights into the factors influencing these preferences.

Chapter Four: Findings

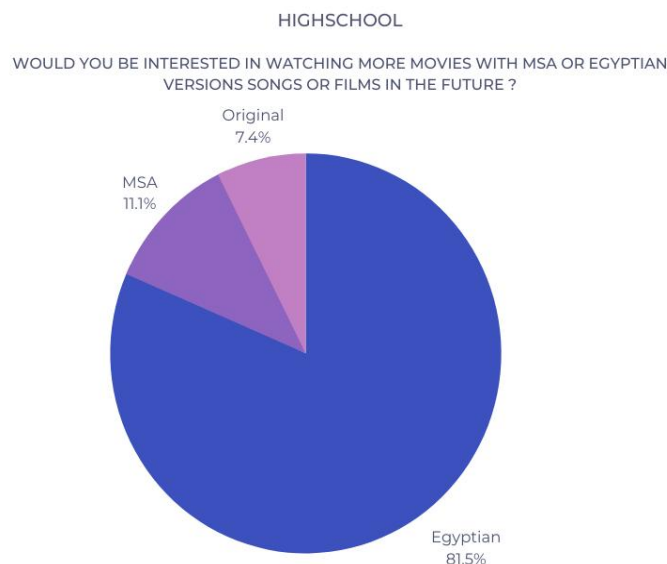
This thesis investigates the Arabic dubbing strategies of songs in *Encanto*, intending to analyze how the songs were translated and adapted to the Arabic language and culture. Therefore, to achieve this goal, an online survey questionnaire was developed and distributed to collect data from participants who watched the Arabic-dubbed version of the film and analyzed the data using six graphs. The survey questionnaire was designed to gather feedback on the adaptation of the songs and the use of EVA.

The study's findings present a comprehensive analysis of the survey questions, providing insights into the effectiveness of the Arabic dubbing strategies used in *Encanto*. The findings reveal the strengths and weaknesses of the adaptation of the songs, highlighting areas for improvement and best practices for future Arabic dubbing projects. In short, the findings of this study contribute to the body of knowledge on Arabic dubbing strategies and provide valuable insights for filmmakers, translators, and language educators interested in developing effective dubbing strategies for Arabic audiences. The following are the key findings of the study:



As seen above, the graph displays the total number of participants who responded to a survey question to gauge their interest in watching more movies with MSA or EVA of songs or films in the future. The results reveal that 41% participants were interested in consuming the EVA of the songs or films. This finding suggests that EVA media may hold appeal among younger generations in the Arab world due to its use of EVA.

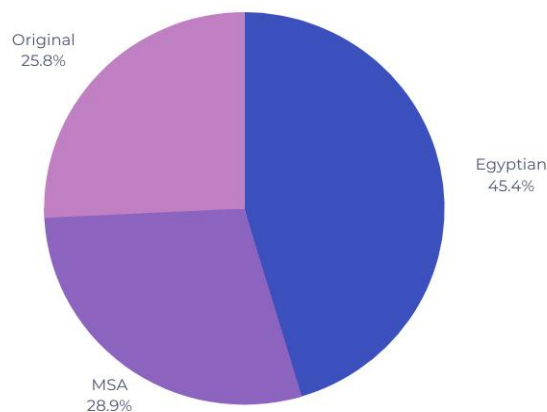
Moreover, the data also indicate that a significant percentage of participants, 23%, prefer MSA. This finding is noteworthy as it suggests that there is still a demand among younger generations for media that adheres to the formal language standards of Arabic. Surprisingly, the data reveal that 36% of participants prefer to watch the songs or films in the original version in the future. Therefore, the finding highlights the diversity of language preferences among younger generations and underscores the importance of offering a range of Arabic media options that cater to different language preferences.



To understand even further, in terms of the level of education, this graph highlights the preferences of high school participants regarding Arabic featuring MSA or EVA version of songs or films. The results showed that a considerable majority of high school participants,

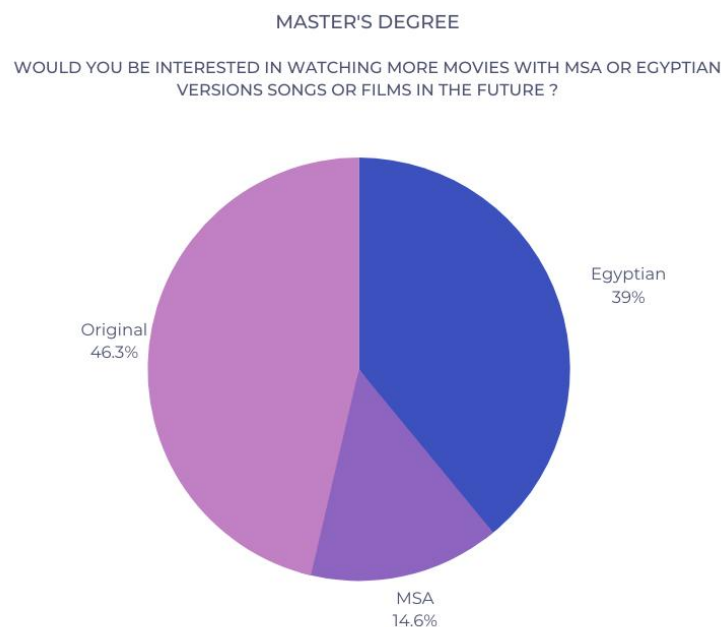
81.5%, expressed an interest in watching such content in the future in the EVA. This finding suggests the strong demand among high school students for Arabic media that reflects the region's local dialect, EVA. Besides, the data reveal that a smaller percentage of high school participants, 11.1%, prefer MSA version, while 7.4% prefer the original version of the film. The study's findings emphasize the importance of including EVA in media to meet the preferences of younger generations. It is worth noting that some participants did not express a preference, suggesting they may be unaware of the different forms of Arabic.

BACHELOR'S DEGREE
 WOULD YOU BE INTERESTED IN WATCHING MORE MOVIES WITH MSA OR EGYPTIAN
 VERSIONS SONGS OR FILMS IN THE FUTURE ?



On the other hand, this graph presents data on the preferences of bachelor's degree participants regarding Arabic media featuring MSA or EVA version of songs or films. The data indicate that a significant percentage of participants, 45.4%, expressed an interest in watching such content in the future in the EVA. This finding suggests that there is still a demand among bachelor's degree participants for Arabic media that reflects the region's local dialect and EVA.

Interestingly, the data also reveal that a substantial percentage of bachelor's degree participants, 28.9%, prefer MSA version, while 25.8% prefer the original version of the songs or films. This finding is notable as it highlights the continued importance of MSA in Arabic, particularly among more educated and professional populations. It is also worth noting that the percentage of participants who prefer the original version of the songs or films is higher among bachelor's degree participants than high school participants, suggesting that there may be a greater appreciation for the artistic and cultural value of the original content among this group.

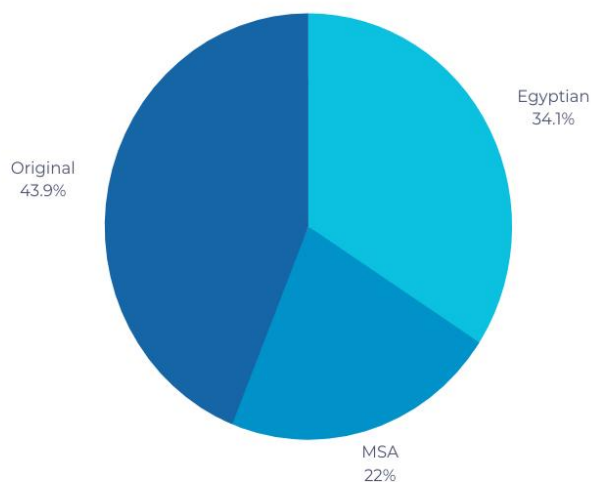


However, as seen above the graph presents the results of a survey that sought to investigate the preferences of master's degree participants regarding Arabic media featuring EVA or MSA version of songs or films. The graph shows that 39% expressed an interest in watching such content in the future, which indicates a significant demand among master's degree students.

Yet, the graph also reveals that 46.3% of prefer MSA version, while only 14.6% prefer the EVA. The result suggests that despite the interest in EVA media versions, most participants still prefer the original MSA version.

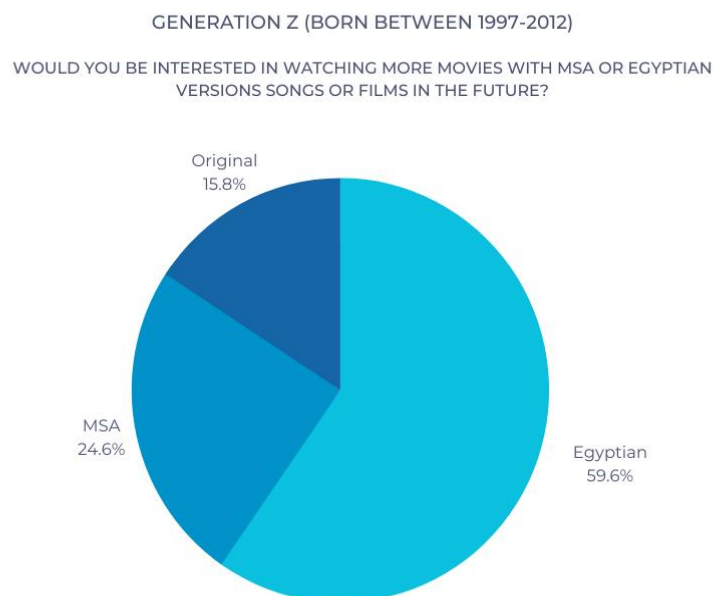
To conclude, based on the data presented the more educated a person is, the less likely that person to prefer Arabic media featuring EVA of songs or films. This finding highlights the relationship between education levels and language proficiency. Higher education levels may require a greater emphasis on the original version, which is English. However, when it comes to dubbing, their preference is MSA in Arabic media. Furthermore, the demand for MSA in Arabic media could also reflect the desire for a standardized language that is widely understood across the Arabs. These insights can help create and market Arabic media content for higher education students. For instance, Disney's producers provide options for both EVA and MSA versions of their content to cater to different preferences. Therefore, these insights can inform the development of more appealing and accessible content for higher education students who seek to improve their Arabic language proficiency.

MILLENNIAL (BORN BETWEEN 1981-1996)
WOULD YOU BE INTERESTED IN WATCHING MORE MOVIES WITH MSA OR EGYPTIAN
VERSIONS SONGS OR FILMS IN THE FUTURE?



In terms of generation, this graph provides valuable insights into the preferences of different generations regarding Arabic media featuring MSA or EVA version of songs or films. The data show that among Millennial participants, 43.9% expressed an interest in watching such content in the future in the original version, while 34.1% prefer the EVA, and MSA is preferred by 22%. This finding suggests that there is still a demand for Arabic media in its original form, without any adaptation or localization among Millennials.

At the same time, the data also show that a significant percentage of Millennials prefer the EVA version of Arabic media, which reflects the region's local dialect and EVA. This finding highlights the importance of incorporating the dialect EVA into Arabic media to meet the needs and preferences of younger generations. It is also worth noting that MSA is still preferred by a significant percentage of Millennial participants, which emphasizes the continued importance of MSA in the Arabic language, particularly among more educated and professional populations.



However, the data presented in the above graph shed light on the preferences of participants in different generations regarding Arabic media featuring MSA or EVA of songs or films. The results indicate that Generation Z participants have a greater preference for the EVA, with 59.6% expressing interest in watching such content in the future. This indicates that the younger generation has a particular affinity towards the EVA, which could be attributed to its popularity in contemporary culture and social media.

Interestingly, the data also show that a significant proportion of Generation Z participants, 24.6% prefer MSA over the EVA version, while only 15.8% prefer the original version. This could suggest that the younger generation is also open to other forms of Arabic media content beyond EVA.

In conclusion, the study's findings answer the second research question regarding "What is the effect of dubbed songs in EVA", that there is a generational difference in language preferences regarding Arabic media content. Specifically, the younger Generation Z participants seem to have a greater affinity for the EVA, which could be attributed to its popularity in contemporary culture and social media as it reflects the influence of popular EVA media on younger generations, who are exposed to a wider variety of media content through social media platforms than previous generations. When comparing the preferences of Millennials and Generation Z, it appears to be a clear shift in language preferences between the two generations.

Another interesting finding that answers the first research question regarding "To what extent did the dubber omit, add, or change information from the SL (English) into Arabic (TL) to appeal to the target audience?" is the relationship between the level of education and language preferences, as the data show that the more educated participants are, the less likely they are to prefer EVA dubbing. Therefore, it could be attributed to a greater awareness of

the differences between Arabic dialects and styles among more educated individuals. It is also that more educated individuals have greater exposure to MSA through formal education, which could influence their language preferences. Therefore, the analysis revealed that dubbers tend to add more cultural and linguistic references to EVA dubbing to make it more relatable to the younger generation. However, when it comes to MSA dubbing, the changes made by the dubbers are more limited, with a focus on preserving the original meaning and avoiding any cultural or linguistic references that the target audience might not understand it.

Another significant finding that emerged from the study answers the third research question, which is regarding "How do Arabic-speaking audiences perceive the use of cultural and linguistic references in dubbed songs and films, and how does this impact their enjoyment and understanding of the media?", that the use of cultural and linguistic references in dubbed songs and films significantly impacts Arabic-speaking audiences' enjoyment and understanding of the media. The data suggest that the use of such references can make the media content more relatable and engaging, especially for younger audiences.

Conclusion

The research on the Arabic dubbing strategies of songs in the film *Encanto* 2021 has made invaluable contributions to the existing dubbing literature. By analyzing the translation procedures and functions in a sample of three songs: "We Don't Talk About Bruno", "Surface Pressure" and "All of You" it also sheds light on the strategies and operations to render dubbing songs into Arabic. In addition, the study has explored the implications of performing such strategies.

1. **Translation Procedures:** Translation procedures refer to the specific techniques and methods used by translators when translating a text from one language to another. In the context of your study, it refers to the different approaches and methods employed in the Arabic dubbing of songs in the film "Encanto" (2021). Examples of translation procedures can include transference, naturalization, cultural equivalent, functional equivalent, and more.

2. **Translation Functions:** Translation functions refer to the purposes or goals that a translation aims to achieve. These functions can vary depending on the context and intended audience of the translation. In your study, it refers to the functions of the Arabic dubbing of songs in "Encanto" (2021), such as preserving the meaning, maintaining the rhythm and melody, adapting cultural references, and ensuring idiomatic expression.

1. Reviewing the Proposed Hypotheses

At the beginning of this research study, the researcher presented four hypotheses to be investigated:

The first assumption suggests that the dubbers tend to change the TL to make it more appealing to the audience. It could involve omitting, changing, or adding information as

needed to make the dubbing more culturally relevant or understandable to the audience. For example, if a song contains cultural references that may not be familiar to the target audience, the dubber may choose to omit or change those references to make the song more accessible to the audience. Similarly, if a song contains idiomatic expressions that may not translate well to the TL, the dubber may use various expression or rephrase the lyrics to convey the same meaning.

Based on the analysis of the sample of songs, it was found that the dubbers tended to make changes to the TL to appeal to the audience. However, the study also found that the MSA dubber did not tend to omit information as much as the EVA dubber because the MSA dubber tended to be closer to the SL to convey the same meaning because MSA is a standardized version of Arabic and may be more appropriate for songs with a more traditional or conservative theme. In contrast, the EVA dubber have been more willing to change the TL to make the dubbing more appealing to a broader audience.

The second assumption suggests that the audience prefers the EVA to MSA in dubbed songs. The study found that the audience preferred the EVA into MSA for several reasons.

Firstly, the EVA is widely understood and used in popular culture and media compared to MSA. This familiarity can make it easier for the audience to connect with the songs and feel more dynamic with the lyrics.

Secondly, the EVA is known for being creative and expressive compared to MSA due to the songs are more compelling and enjoyable to listen to and can also help the audience connect with the emotions and ideas expressed in the lyrics.

Thirdly, the EVA is often associated with Egypt's film and music industries, which have a substantial cultural influence across the Arabs. This influence can make the dialect more appealing and relevant to the audience.

The third assumption suggests that lip-syncing in Arabic dubbing songs affects the quality of the dubbing and the audience's perception of the film. The study found that the quality of the EVA version of *Encanto* was superior to the MSA version, despite both versions having the same voice actors. Lip-syncing has played a role in the dubbing quality in the EVA version and has agreeably synchronized the audio and visuals.

The study also found that the EVA was more expressive and emotional than MSA, which could have contributed to the higher quality of the dubbing in the EVA version of the film. Overall, these findings suggest that the choice of dialect can also significantly impact the quality of the dubbing and the audience's perception of the film.

The fourth assumption suggests that using rhyme and rhythm in the original songs may pose a challenge to Arabic dubbing, as Arabic has various sound systems, and the dubbing may not preserve the musicality of the original songs. It is a common challenge in dubbing songs into Arabic, as the language has numerous dialects and sound systems that can make it challenging to preserve the musicality of the original songs.

Based on the analysis of the songs, the study found that both the MSA and EVA versions faced challenges in preserving the musicality of the original songs. However, the study also found that the EVA was better suited for preserving the songs' musicality than MSA. It is likely because the EVA has a more expressive and melodic quality compared to MSA, which can help preserve the musicality of the songs. Additionally, the EVA has a rich tradition of music and poetry, which contributed to its ability to adapt to the musicality of the original songs.

The fifth assumption stated that age was the primary factor in determining audience preference for MSA or EVA, which may need to be reconsidered in light of new findings. Based on the analysis, the recent study suggests that education level may be a more important

predictor of language preference, with individuals who have attained higher levels of education less likely to prefer EVA. While age may still play a role, education level should be considered when designing language education programs or media content for Arabic-speaking audiences.

2. Limitations of the Study

The study provides valuable insights into the dubbing strategies of songs, but the small sample size has not allowed the researcher to determine popular trends regarding this issue. All the songs included in the sample are from the animation genre, and future research can extend the investigation by analyzing a more comprehensive range of songs from different genres and dialects.

Despite these limitations, the study has opened the gate for future research to explore this issue further and determine the most effective dubbing strategies for Arabic songs. It should also be emphasized that the study is a master's thesis and serves as a valuable starting point for further research into Arabic dubbing strategies for songs in various genres.

3. Recommendations

Further research may also focus on the following research threads:

- The impact of Arabic dialects on the quality of dubbing songs from different genres
- The effectiveness of different dubbing techniques in Arabic songs
- The role of translators and dubbers in the Arabic dubbing process

In conclusion, this study has uncovered a fascinating world of creativity and cultural adaptation in the Arabic dubbing of songs in *Encanto*. The analysis of different dubbing strategies, translation choices, and vocal performances has revealed a complex web of

artistic, linguistic, and social characteristics that shape the production and reception of dubbed films in the Arabs. Showing that gender, cultural context, and multimodal strategies plays a crucial role in the effectiveness and authenticity of the dubbing process, as they reflect the diverse identities, histories, and values of the Arabic-speaking audience. The researcher hopes this study will inspire further research into the fascinating field of dubbing and translation studies and encourage more cross-cultural dialogue and collaboration in the global entertainment industry.

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Appendix 1: The Online Survey questions

What is your gender?

- Female
- Male

What is your level of education?

- High school
- Bachelor's degree
- Master's degree or higher

Which generation do you belong to?

- Millennial (born between 1981-1996)
- Generation Z (born between 1997-2012)

Which version of Encanto did you watch?

- Egyptian
- Modern Standard Arabic (MSA)

Did you notice any differences in the Arabic-dubbed songs between the MSA and Egyptian versions of Encanto?

- Yes
- No

Did you notice any differences in the translation of cultural references between the MSA and Egyptian versions of Encanto?

- Yes
- No

Which version of the songs did you find to be more enjoyable?

- Modern Standard Arabic (MSA)
- Egyptian
- Original

Were the Arabic-dubbed songs in both versions of Encanto accurately translated?

- Yes, in both versions!
- Yes, but more so in one version!
- No, in both versions!

Did the use of the Egyptian version in Encanto enhance your enjoyment of the film?

- Yes
- No

Did the use of MSA in Encanto enhance your enjoyment of the film

- Yes
- No

Were you aware that the actors in both the MSA and Egyptian versions of Encanto are the same?

- Yes
- No

Did you find any differences in the voice acting between the MSA and Egyptian versions of Encanto?

- Yes
- No

Did you find it awkward or strange to hear the same actors speaking in both MSA and Egyptian Arabic versions of the movie?

- Yes, it was awkward
- No, it was not awkward
- I didn't notice any difference

Which version of Encanto did you think had better voice acting?

- Modern Standard Arabic (MSA)
- Egyptian
- Both equally

Were there any instances where you thought the Arabic translation didn't accurately convey the intended meaning of the original English dialogue?

- Yes
- No

Did you feel that the Arabic-dubbed songs in the MSA and Egyptian versions of Encanto were culturally appropriate and relevant to the movie?

- Yes
- No

Did you prefer the use of MSA or Egyptian Arabic in the Arabic-dubbed songs of Encanto?

- Modern Standard Arabic (MSA)
- Egyptian
- Neither

Were there any parts of the Arabic-dubbed songs that you found difficult to understand?

- Yes
- No

Would you be interested in watching more movies with MSA or Egyptian versions songs or films in the future?

- Modern Standard Arabic (MSA)
- Egyptian
- Original