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Option: Translation

**Dubbing and Subtitling the Animated Movies from English into Arabic**  
**Case Study: The Animated Movie " Cars03"**

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Fulfillment of the Requirements for the Degree of Master in Language and Culture

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## **Dedication**

All praise to Allah This work is dedicated to my dear parents for love, prayer and support.

❖ **Aziza MOSBAHI**

This thesis is dedicated to:

In the name of Allah, most gracious, most merciful, all the praise is due to Allah alone, the sustained of all the work. To my dearest and beloved parents who spiritually strengthened me with their prayers, who greatly shaped my life and always dreamt to see me a master's degree holder. My heartfelt gratitude goes to my lovely family who has truly waited anxiously and patiently for the moments of my success.

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## **Abstract**

The present study investigates how the translation strategies are applied in the audiovisual translation of animated movies. It adopts a descriptive-analytic approach because it explores a comparison of the dubbed version of the movie “Cars” in Egyptian dialect with the subtitled one in modern standard Arabic. The research tackles the cultural, social and linguistic perspectives that may cause problematic challenges for the translators. For some strategies. Accordingly, the first part of this study is theoretical which discusses the definition of translation from many different points of views and its relationship with the audiovisual translation as well as the dubbing and subtitling of animation without forgetting the main challenging aspects that face the translators during translating. The second part is a descriptive analysis of the strategies applied to transform some scripts from ST i ST into the TT in the animated movie “ Cars 3” especially the ones that include linguistic and cultural items, In the light of this, the research aims to examine the strategies used in both dubbing and subtitling and its impact on children perspective, also it compares the Egyptian dialect with the standard Arabic and highlight the main differences when it comes to translating animation. Moreover, we proposed some recommendations for children and translation trainees to improve the study of the animation movies in the field of translation studies. As a result, the descriptive analytical study confirms that the implication of the research hypotheses finds that the translation may differ from one language to another in subtitling and dubbing animated movies due to the translator’s application of some techniques.

**Keywords:** translation , audio visual translation, dubbing, subtitling, translation Techniques, animated movie Cars.

### **List of Abbreviations**

**AVT:** Audio Visual Translation  
**MSA:** Modern Standard Arabic  
**SL :** Source Language  
**ST :** Source Text  
**SA :** Source Audience  
**TL:** Target Language  
**TT:** Target Text  
**TA:** Target Audience

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## GENERAL INTRODUCTION

Cartoon series and animated movies are an essential part of every person's childhood and character. Who among us has not watched cartoons and selected a superhero or role model from among these characters? A large majority of TV programming is aimed at children, and cartoons occupy a significant portion of their time. Cartoons are an integral part of children's daily lives, and translating these animations from one culture to another is a challenging process. Once a child watches them, cartoons become part of their educational history. Translators face significant barriers when translating cartoons and animated movies due to the nature of the target audience and their cultural background. Therefore, presenting and translating animation should be based on research into children's personalities and mentalities, as they play a crucial role in the process of parenting children. Animation translators are constrained by several aspects that must be taken into account. For example, they need to consider children's mentality, language learning abilities, and other elements, as well as the cultural context. The source text itself may contain songs or idiomatic expressions that are difficult to explain to children and acoustic symbols play a role in understanding the content being presented. Firstly, it is worth noting that the majority of cartoon translations shown on Arab television are limited to certain cultures and do not consider the diverse backgrounds and accents of all Arab countries. Secondly, Modern Standard Arabic (MSA) is often the preferred choice for cartoon dubbing. If necessary, colloquial Arabic should only be used in comedic sequences and in an accent that most Arab countries can understand, such as the Egyptian or Syrian accents. Thirdly, it is the responsibility of cartoon translators to preserve their own culture and language by presenting the cartoon in a way that the unique audience does not perceive another culture that contradicts their upbringing. This necessitates research analyzing the challenging aspects of dubbed and subtitled cartoons, which is a long-term process. It

begins with writing a script that must be approved by the company, followed by storyboard artists who translate words into actions and pictures by creating a series of sketches, similar to a comic book, to tell the story and bring it to life. The entire process of creating animation is costly and time-consuming, as is translating and dubbing the voices for that animation into another language.

## **1. Purpose of the Study**

This master's dissertation presents a descriptive-analytic examination of the Arabic dubbing and subtitling of the animated movie "*Cars 3*" taking into account interdisciplinary and cross-cultural perspectives. The study focuses on the application of dubbing and subtitling techniques in translating the movie from its source text to the target audience. Furthermore, it delves into the comparison between the dubbed version, using Egyptian dialects, and the subtitled version in modern standard Arabic. The aim is to analyze the translation credibility and the preservation of the source text's meaning. The study examines how the linguistic variations impact translation. It allows for an exploration of how different linguistic choices and cultural references are handled in each version. Comparing the two versions helps to analyze how well the translation aligns with the linguistic and cultural expectations of the target audience and can shed light on the translation strategies employed in adapting the movie to different linguistic contexts. Moreover, it enables the examination of the techniques used to convey humor, cultural nuances, and other aspects of the source text in both the dubbed and subtitled versions. By comparing the two versions, the study can assess the credibility of the translation and its success in preserving the original meaning of the source text. It allows for an evaluation of how well the translations capture the intended message and maintain the essence of the movie. Additionally, the study investigates the use of cultural references as both a filter and a form of adaptation in the translation process.

## **2. Statement of the Problem**

Cartoons may seem foolish or even silly, but they are important to a child's development and education. These animated films or cartoons must be

translated for children everywhere to fully understand them and the messages they contain. But translating animation is a really difficult procedure. According to AVT types, translators who dub and subtitle cartoons are supposed to be fluent in both the SL (English) and the TL (Standard Arabic, Egyptian dialect). As a result, they should use various translation strategies, whether direct or indirect, to address linguistic difficulties, cultural references, and other issues. Therefore, using these techniques in translation aims to make comprehension easier, communicate accurately, and share culture, but how?

As any type of translation, translating animation may seem problematic when it comes to social and cultural differences between the western society and the Arab one. Here, the translators must apply various strategies to produce an authentic text.

The research attempts to analyze to what extent the techniques of translation can affect the dubbed and the subtitled version of the case study, and the way they are applied. through examining the animated movie “*Cars 3*”. This study attempts to investigate which techniques are used in the movie during the process of dubbing and subtitling and to answer the following questions:

### **3. The Research Questions**

The research addresses the following questions:

1. What translation strategies are examined in the study when analyzing the dubbed version in Egyptian dialect and the subtitled version in standard Arabic?

2. What insights does the comparison provide regarding the linguistic and cultural expectations of the target audience?
3. Does the study which compares the translation of "*Cars 3*" in standard Arabic with the same translation in Egyptian dialect find out differences?
4. What impact does the linguistic variation between standard Arabic and Egyptian dialect have on the humor and cultural nuances conveyed in the translations?
5. How does the regional variation in Arabic dialects influence the translation of the movie?
6. In terms of translation credibility, how well do the two versions preserve the original meaning of the source text?
7. Based on the comparison, what implications or recommendations can be made for future dubbing and subtitling projects in Arabic?

#### **4. Research Hypothesis**

To answer these questions, the research hypothesis could be stated as follows:

Translation approaches and techniques employed in the dubbed version of "*Cars 3*" using Egyptian dialect and the subtitled version in standard Arabic have significant differences, and they vary in their effectiveness in conveying humor, cultural nuances, and maintaining the intended meaning of the source text, and this will result in providing valuable insights for improving future dubbing and subtitling practices in Arabic translation of animated movies.

## **5. Research Methodology**

Since the study aims to investigate the application of translation techniques in the dubbed and the subtitled versions of the animated movie "*Cars 3*", it compared the Egyptian dialects with the modern standard Arabic in order to highlight the linguistic and cultural differences. The study is carried out in a descriptive analytical approach, analyzing some scripts from the animated movie in a formal tables as a practice to enhance the credibility of translators to render the same message of the ST to the target audience, by preserving the original meaning. Moreover, it explores the major differences of the subtitled and dubbed version of the movie and its effect on children rearing.

## **6. Structure of the Dissertation**

The present dissertation is divided into three main chapters which starts with a general introduction and ends by a general conclusion, the first chapter is devoted to theoretical review which covers the definition of translation, its techniques and definition of AVT also its types and the last is the challenging aspects of audiovisual translation. The second chapter is an introduction to the translation of animated movies then the cartoon in western and Arab literature, and it discusses the challenging aspects in translating animated movies. The third chapter tackles the significant differences in translation techniques employed in the dubbed version of "*Cars 3*" using Egyptian dialect and the subtitled version in standard Arabic. it discusses the challenges in adapting cultural references in both the dubbed and subtitled versions of the translation, and shows The translation strategies used in the dubbed and subtitled versions variation in their effectiveness in conveying humor, cultural nuances, and maintaining the intended meaning of the source text.

## **Chapter One**

### **Audiovisual Translation Types and Techniques**

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## CHAPTER ONE

### **Audiovisual Translation Types and Techniques**

#### **Introduction**

After introducing the main topic of our study, its objectives, and hypotheses, we arrive at the first chapter, which serves as an introduction to a more in-depth discussion of the topic "Audio Visual translation and challenges." To do this, a clear framework for the study's two components—dubbing and subtitling—is created by first defining some key terms in each domain. Before detailing the key points, the chapter defines the term "translation" to make it plain and easy for the reader. It then makes a distinction between the two translation ideas, "dubbing" and "subtitling." We look at various issues and difficulties in audiovisual translation at the chapter's conclusion..What does translating generally entail? What is AVT, and how do dubbing and subtitles differ from one another? What role does dubbing and subtitles play in translation? What are the Difficult tasks that translators must complete?

#### **1. Definition of Translation**

The process of transferring a written message's (text's) meaning from one language to another is called translation. To guarantee that the final text conveys the same message, sentiment, and tone as the original, translators must carefully balance maintaining the original meaning with making a text sound natural in the target language. Depending on how they interpret



language and translation, several writers in the area have defined translation in a variety of ways. According to (Wills, 2006, p.30) “Translation is a procedure which leads from a written source language text to an optimally equivalent target language text and requires the syntactic, semantic, stylistic and text pragmatic comprehension by the translator of the original text”. Moreover, according (Nida & Taber ,1982,p. 12) “Translating consists in the reproducing in the receptor language the closest natural equivalent of the source language message, firstly in terms of meaning and secondly in terms of style. Both definitions above imply that translation involves two languages: the source language (SL) and the target or receptor language (TL or RL), and that an act of translating is an act of reproducing the meaning of the SL text into that of the TL text”.

Catford (1995,p.20) states that “Translation may be defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. Similar definition is also mentioned by Larson (1984, p.3). He says that: “Translation consists of translating the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant, only the form changes”. It is meaning that is being transmitted, and this meaning must be maintained. Just the format varies. Given the ideas presented above, it follows that translating entails the process of conveying meaning from the source text to the target text. Finding the destination language's counterpart to the source language's statement is the goal of translation.

According to the structuralist Roman Jakobson in 1959, there are three different types of translation: intersemiotic, intralingual, and interlingual. The interpretation of verbal signs using the nonverbal sign system is known as intersemiotic translation. This happens when a written material is converted into art forms like music, drama, cinema, and painting. Then, intralingual translation is the interpretation of verbal indications using other signs from the same language. This translation's purpose is to rewrite a phrase or passage in the original language in order to better explain or make clear the written content. The last type of translation is interlingual; it involves the understanding of verbal cues using another language. The traditional focus of translation studies has been on this type of translation, which translates the meaning of written texts from one language into another. It may be said that translation is the process of converting written content from SL to TL without altering the original text's meaning, style, or context. Source, message, and receptor are essential components in the translation process. Moreover, (Reich,2006, p.7) outlined several study areas for translation, one of which is audiovisual translation.

## **1.2 .Audiovisual Translation Definition**

Katharina Reiss researched the three primary categories of texts informative, expressive, and operative when text linguistics was at the center of study into translation in the 1970s and came to the conclusion that a fourth type audio-medial needed to be defined. Research on film translations at the time was essentially nonexistent, at least from the standpoint of translation studies as opposed to cinema studies. The widespread advancement in technology, the introduction of the internet, and the steadily growing importance of visual communication meant that the nomenclature created more than 40 years ago is either outmoded or at the very least insufficient. In fact, Mary Snell- Hornby claimed that there were four different sorts of texts where non- verbal information was essential 35 years later. Multimedia (or audiovisual), multimodal, multisemiotic, and audio medial are a few of them. Examples of each category, respectively, are movies, operas, comic books, and conference papers. Before recently, there was a great deal of debate among academics on the name of the genre within translation studies that would examine translating what is now referred to as multimedia/audiovisual texts. There have been terms offered such as "versioning," "limited translation," "screen translation," and others. The production of foreign language versions of feature films, documentaries, TV shows, animated movies, and other media where information is conveyed both visually and vocally (the latter via moving pictures), including same language versions thereof for the benefit of

visually or audibly handicapped audiences, is now often referred to as audiovisual translation. The compound adjective used to describe the genre serves as both a useful practical guidance for audiovisual translators and AVT scholars while also reflecting the primary feature of the text form. Information is conveyed in this type of text through a number of (typically four) semiotic channels, including aural- verbal (the actors' spoken dialogue heard as part of the soundtrack), aural- nonverbal (any other soundtrack elements, such as music and ambient noise), visual-verbal (any text visible on screen, such as a newspaper, a letter, a billboard, a neon sign, etc.), and visual-nonverbal (the moving picture). A layperson might presume that the job of the film translator is to interpret the two verbal channels, with the visual-verbal channel occasionally going untranslated. The cinema translator certainly performs this, but it cannot be done correctly if the other semiotic channels are disregarded.

The following typology of relationships between the verbal and the visual in audiovisual products is proposed by (Tomaszkiewicz, 2006, p. 59–63) see also (Bogucki, 2015, p. 39): Parallelism (independent verbal and visual information transmission) and contradiction are other terms for substitution (equivalence of information transmitted verbally and visually), complementariness (some information transmitted verbally, some visually), interpretation (information transmitted through one channel illustrated or explained through the other), and so on (information conveyed via one channel running contrary to information conveyed via another, e.g. for humorous effect). The relevance and significance of the visual component in the audiovisual text being translated must be determined, along with the

relationship between the visual and verbal components, and the translation methods must be adjusted accordingly. In order to achieve equivalency in AVT, not every conversation line must be translated accurately; certain passages are left out on purpose, while others undergo significant editing to better match the visual context. The general guideline is to act in a manner that is consistent with the precept of bioethics, *primum non nocere*. Every effort should be made by the audiovisual translator to avoid interfering with the watching experience.

In order to simplify the distribution of an audiovisual product to a larger market, audiovisual translation involves an operation on the linguistic aspects of the product, such as lines and conversations. Audiovisual translation can take a variety of forms: In addition to subtitles and dialogue adaptation, which are the most well-known and categorizable, we can also classify voice-over, which combines previously translated lines or dialogue with the original track while keeping the original track audible in the background; narration, which is a formal reprise of voice-over and reworks the contents without the use of labials while maintaining the rhythm; and subtitle translation. The commentary, which gives information distribution during the video a lot of leeway since it sits somewhere between translation and adaptation; considering the diversity of the audience and the needs of those who are blind, the audiovisual description must have.

Audiovisual translation is today employed to mediate an increasingly diverse variety of screen-mediated texts, despite its origins in facilitating the international distribution of films. The abundance of words used to describe this area of practice and scholarly study during the past thirty years, including

but not limited to "film translation," "screen translation," "multimedia translation," and "audiovisual translation," may be attributed to the field's expanding scope. The term "audiovisual translation" now refers to a wide range of transfer techniques, which are discussed here under three main categories: subtitling, revoicing (which includes lip-synchronized dubbing, voice-over, narration, free commentary, and simultaneous interpreting), and assistive forms of audiovisual translation (subtitling for the deaf, respeaking, and audio description), which are designed to make information more accessible.

### **1.3 .Types of Audiovisual Translation**

Scholars categorize audiovisual translation into 10 different categories. However, revoicing and subtitling can be combined into two more significant subcategories. Revoicing is a word used to describe audiovisual translation techniques that try to completely or partially replace the original product's text with new text in the target language. Revoicing can therefore be split into the following categories: Narration, audio description, free commentary, dubbing, and voice-over or half- dubbing.

#### **1.3.1 .Dubbing**

(Diaz Cintaz,2009,p.).States that “Dubbing is a type of interlinguistic audiovisual translation which presupposes complete change of the sound track of 40 the source language into soundtrack of the target language with the aim of broadcasting in countries where the original language is not their mother tongue. Another important point of dubbing equivalent influence on the target language audience as the original audiovisual product has on its recipient

audience. Thus, dubbing is oriented at the target audience that makes the translator adapt the source text which in the end has to meet the standards existing in the target language or country”

Depending on the nature of audiovisual production (a feature film, a television program, a computer game, etc.), the difficulty of the original screenplay, higher quality requirements, etc., the entire dubbing process can span anywhere from a few days to a month. The following are the key processes in the dubbing process as revealed by British researcher G. Luyken in his study paper, (Luyken, 1991, p.78) "Dubbing and subtitling for European audience":

- First preliminary translation that serves as the foundation for further work.
- Selection of dubbing actors' voices;
- Special text layout and translation processing, synchronization with the actors' mimics.
- Process of recording.

Editing and confirming a finished translation of an audiovisual product.

It is crucial to go through each step in detail in order to better comprehend the translator's work. The media corporation provides a translator with the film copy and screenplay after obtaining them. Texts (script) and video are both being translated at once. Scripts are written in accordance with a set of criteria that specify the text or video content, the duration of the text (referred to as the "time code"), and the intonation of the text (exclamation, pauses and so on). The translated text is constructed analogically. It is important to note that occasionally, either partially or entirely, the text of the screenplay and the text of a film do not match. The translator in this instance just uses

the video. The first stage of a translator's job is called detection, or, more precisely, identifying the peculiarities of the sound track (language image, sound effects, and noise effects), as well as decisions regarding the degree to which it is necessary to translate particular linguistic components from the audiovisual text. The translator begins his work by addressing each of the three parts of a word while keeping in mind their three-part structure.

The fundamental challenge for a translator is how to synchronize the target text with the original while ensuring that the syntactic structures of the original texts are not lost in translation. According to Canadian philologist and translator Robin Paquin, his original translation contained a number of grammatical and lexical irregularities, which meant that rather than formal errors, they were difficult foreign creations. Translation professionals sometimes turn into prisoners of the target language in an effort to synchronize the original and translated texts as closely as possible, which causes language interference. As a result, the source language can intrude at any language level and interfere with the translation's linguistic structure, even when translating into the dominant native tongue. There are two different types of dubbing:

(1) Every character is dubbed by a different dubbing actor (although several characters can be dubbed by the same actor, only experts in this field can see that fact).

(2) All male roles are dubbed by a different dubbing actor, and all female parts are dubbed by a different actress.

### **1.3.2 .Subtitling**

Hurt defines subtitling as “The display of translated language in a movie as



titles, typically at the bottom of an image or scene” .Subtitles nearly always are added to the image on the screen afterwards as a consequence of post-production work, and they typically appear and vanish in accordance with the original spoken segment. Following R. Jakobson's categorization of texts, (Gotlieb, 1998) devised his own classification of subtitles and classified them into the following groups:

- Interlingual or so-called diagonal form of subtitles which alter both perceptual modality and language.
- Intralingual, also known as vertical subtitles since they change perceptive modality (spoken material is converted into written without any change of change).
- Open or non-optional representations that are a physical component of a movie or television show.
- Closed or optional representations that are in the form of teletext that you can watch with the appropriate decoder.

Three characteristics of subtitles contribute to their distinctiveness: their correspondence with image, sound, and text (transmission of the translated message should correspond with dialogue in the source text; subtitles should not contradict what characters do on screen); their transformation from spoken to written language (this characteristic frequently leads translators to omit lexical units in translation); and the temporal and spatial constraints imposed by the usage sphere (size of a real screen is limited and subtitle text should be adapted to the width of the screen taking into account possibility to read subtitles) In reality, a line of subtitles shouldn't include more than 35 signs

#### **1.4.Translation Techniques**

Translators may employ a variety of strategies or techniques to translate a text from one language into another. Some are more acceptable depending on the client's requirements or the translator's preferences, while others are better suited to specific sorts of material than others.

#### **1.4.1. Direct Translation Techniques**

When applying a direct translation technique, the translator aims to create a target text that, in terms of meaning, style, and structure, is most similar to the source text. This method is frequently applied when writing technical or scientific texts because it's crucial to keep as much of the original meaning as possible. It includes:

##### **1.4.1.1. Borrowing**

This involves including a word or phrase from the original text (ST) into the target text. Where the destination language doesn't currently have a direct equivalent or when using the term from the source language will improve precision or clarity, this is frequently done. For instance, words related to food, like "tapas," are frequently borrowed into English.

##### **1.4.1.2. Calque**

A literal translation of every word or phrase from the source text was used to create this kind of loanword, which the translator then combined to create a new word or phrase in the target language. For instance, "Adam's apple" in English is a translation of "pomme d'Adam" in French.

##### **1.4.1.3. Literal Translation**

A high degree of similarity between the two languages makes this form of translation appropriate. With a direct counterpart for each word or phrase, the translator aims to create a target text that closely reflects the source text in

terms of word order, sentence structure, content, and style. For instance, the Spanish equivalent of the Portuguese proverb "O gato bebe água" (The cat drinks water) is literally translated as "El gato bebe agua."

#### **1.4.2. Oblique Translation Techniques**

When using an indirect translation method, the translator adopts a more imaginative approach and creates a target text that conveys the same meaning as the source text. When maintaining the original style of a literary or marketing material is more important than retaining the exact meaning, this method is frequently adopted.

##### **1.4.2.1 .Transposition**

This involves changing a source text element's word class. For example a verb from the source text might be changed into a noun in the target text.

##### **1.4.2.2 .Modulation**

This technique modifies the target text's point of view. If something is described as "difficult" in the source language, the translator may choose to translate this as "it's not easy" in the target text.

##### **1.4.2. Equivalence**

The translator may use this technique to change out idiomatic terms, proverbs, or culturally unique references with expressions that have a comparable meaning in the target culture when they cannot be translated literally. The French equivalent of the English idiom "it's raining cats and dogs" is "il pleut des cordes."

##### **1.4.2.4 .Adaptation or Cultural Substitution**

This is a type of reformulation when the translator substitutes a cultural reference from the original text for one that the intended audience will

recognize. For instance, if a text refers to a regional holiday that is not observed in the target culture, the translator may choose to use a holiday that is more generally observed. The key difference between localization and translation for worldwide products is adaptation

## **1.5. Challenging Aspects of Audiovisual Translation**

In the past ten years, a quiet number of researches on translation for TV and film have been published. Despite the fact that audiovisual is a multisemiotic fusion of many various codes (pictures, sounds, colors, proxemics, kinesics, narrative, etc.), they are frequently constrained in scope and focus primarily on linguistic and cultural issues.

### **1.5.1. Interlingual Subtitling:**

It entails the transition from the oral to the written code as well as the translation from one language or several, or even two, as in the case of bilingual subtitling. The majority of research on interlingual subtitling focuses on case studies based on a movie or a director, or a particular “problem“ in AVT, such as how to translate or adapt sociolects, forbidden language, cultural references, humor, etc.-Overall, there hasn't been much research done on dubbing, likely in part due to the responsibilities that come with the division of labor between the actors, translators, and adapters, as well as the fact that any analysis requires a significant amount of transcription work up front.

Dubbing, however, involves a number of theoretical and practical concerns, including cultural appropriation, narrative manipulation, censorship, lip-and temporal synchronization, reception and tolerance of dubbing, and synchronization between verbal and non-verbal factors. (gestures, facial expression, gaze, body movements, etc.).

### **1.5.2. Inter-Linguistic and Inter-Semiotic Translation**

Inter-semiotic translation denotes the transference between various sign systems or media, whereas inter-linguistic translation refers to the act of translating a communication from one language into another. For instance, there might be visual cues, like looks or gesticulations, that actually lend meaning to the speech. Since they must read through a communication made up of spoken language, sounds, and images and convey everything in writing, audiovisual translators actually perform both tasks.

### **1.5.3. Space Restrictions**

The translation must not take up more area on the screen than is required. As a result, there are restrictions on the amount of characters per line and where they can be displayed on the screen. These specifications are frequently included in a style guide provided by the customer. The maximum amount of lines and characters per subtitle should be specified in this instruction.

### **1.5.4. Time Restrictions**

Around the same time as the actual utterance, the translation must show on the screen. Here, reading speed—one of the crucial subtitling parameters—comes into action. No matter how accurate the translation, it won't matter if people can't read quickly enough to grasp it. These criteria may change depending on the audience's language and reading proficiency. However, the client's style guide will frequently make this clear as well.

### **1.5.5. Reading Flow Conservation**

The longest feasible unit of meaning must be contained in each subtitle line. This means the translator must avoid doing things like leaving isolated prepositions in a separate line, splitting articles or adjectives from their

corresponding nouns, etc. Once more, the goal is to make subtitle reading seem normal and hide the translation. It is forbidden for translators to insert subtitles during shot or scene shifts. As the speech actually crosses these cuts frequently, this is one of the most time-consuming technical elements of translation, but it is essential to ensure that the subtitles are invisible.

#### **1.5.6. Contemporary Culture**

There are many different text types that present issues with contemporary Society and informal language, but these issues are magnified in spoken language. For instance, a song's lyrics may need to be subtitled while maintaining its comedy and rhyme and matching what is being displayed on screen.

#### **1.5.7. Technical Issues**

Technology and audiovisual translation are inextricably connected. In this instance, technology is a necessary requirement, in contrast to other specialties where it is just an added benefit. Among many other issues, format and aural issues are frequently present. In order to prevent making mistakes after it is too late, translators and project managers need to communicate frequently.

### **Conclusion**

To sum up, this chapter attempts to clarify a number of concepts that serve our research. First, it started by defining translation from different views by different scholars. We also mentioned the techniques of translation, which are direct and indirect or oblique that help translators to deal with any kind of text, regarding the limitations and constraints, especially when it comes to children's content. Then, we introduced the audiovisual translation by explaining its major types which are dubbing and subtitling to distinguish between which is

more understandable for the target audience that represents mostly children and which one of both maintain the same meaning and render the exact message, concluding by exposing some issues and limitations that many subtitlers or dubbers faced when translating audiovisual content.

## **Chapter Two**

### **Animated Movies Translation and Challenges**

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## **CHAPTER TWO**

### **Animated Movies and Challenges**

#### **Introduction**

A person's childhood is formed by the circumstances in his or her community. However, the pervasive communication devices in our technology-based culture severely overwhelm childhood. Television is a pioneering medium that successfully draws children's attention with its vibrant, animated world. Additionally, cartoons give kids a ton of fresh concepts, enabling them



to expand their imaginations, build their vocabulary, and discover new games. So that the influence and appeal of animated films among kids worldwide has grown significantly. Before delving into the topic of cartoon translation, it is necessary to understand the history of cartoons. This chapter shall shed light generally on the animation and its translation in the different parts of the world. It explores the animation in two specific areas, the western and Arab literature after that it examines the issues of translating cartoons such as linguistic, cultural and behavior traditions. Then, it undertakes the challenging aspects that the translators find it hard to transfer the ST into TT that has many difficulties whether by using dubbing or subtitling.

### **2.1. Animated Movies Translation**

Cartoon movies are very popular and have a significant impact on young people all around the world. Several regions of our planet have been captured by *Patrol* or *Masha and the Bear*, and as a result, there are many small children playing the roles of Ana or Elsa or dreaming of rescuing the world like the PAW Patrol canines. For many youngsters, these cartoon characters serve as role models for realism and appropriate behavior, and they have some accountability for the things they say and do. Yet, given the cultural variety present in the world, one can question if the lessons these animated films are attempting to convey are being clearly understood and perceived by their intended audience. In other words, when cartoons are translated, are we merely dealing with words and linguistic discourse, or should other factors, such as cultural and visual, also be taken into account? and yet, the actual history of animation starts with English photographer Eadweard Muybridge (1830–

1904), who is most known for his contributions to the field of motion capture. Using numerous cameras, he constructed whole movement sequences that were then captured in real life. Following Muybridge, two fundamental forms of animation have emerged: "Frame by Frame" animation, which uses the presentation of 1/24 shots per second (cartoons, flesh, stop-motion, etc.), and "Real-time Animation," which is based on a puppet theater and includes "Motion Capture" (the movement is created by a real actor and transferred through sensors,, although not being a completely animated picture, is sometimes given far more credit and is referred to as providing "an early peek of what animation may become. "Some refer to another American cartoonist, Winsor McKay, who is best known for the 1911 picture *Little Nemo*, as the "founder of genuine" animation. There are several individuals that should be included, including John Randolph Bray, Earl Hurd, and many more, but Walt Disney, a more recent and well-known artist perhaps holds the greatest weight.

### **2.1.1. The Golden Era of American Animation**

In reality, Walt Disney is frequently associated with animation. When Walter Elias Disney (1901–1966), an Illinois native, joined the Kansas City Ad Company, he finally discovered the door to animation and began to produce his own animated shorts, known as Laugh-O-Grams, on which he collaborated with other artists he knew from the business.

Despite the popularity of the cartoons, Disney still did not turn a sufficient profit and filed for bankruptcy in 1923. Disney routinely brought modern advances, such as the use of Technicolor and the multilane motion picture camera, and pioneered several methods that are essential to the development of

animated films .Walt Disney, who is renowned for being a perfectionist, built his work method around his relationships with his team members and for a long time held the top position in the animation business. Film experts frequently assert, however, that the better Disney's animation developed, the more the material itself deteriorated.

In any event, it's still obvious that Walt Disney gained all of the public attention and was essentially given credit for all of the studio's successes despite the fact that there were many other artists working there and making an undeniable contribution to “his“ productions. Hugh Harman and Rudy Ising, two animators who both began their careers in the Walt Disney studio, created Looney Tunes (1930), which is distributed by Warner Bros.

As a result, slapstick humor was effectively introduced to animation, a decision that turned out to be so effective that Disney and all other studios quickly adopted the new style. Since the very beginning of film; animation has existed and has undergone several significant artistic and technological developments when translating cartoons, particularly those for children.

According to Ivarsson and Carroll In the area of screen translation of animated movies for adults, some countries prefer subtitling while others choose to maintain their tradition of dubbing, though there does not appear to be any disagreement regarding interlingual dubbing for cartoons, particularly those targeting child audiences.

## **2.2. Animated Movies in Arabic Literature**

In the Arab world, subtitling has often been the favored method of audiovisual translation. Malouf says that in Egypt, the choice was made early. Egyptians chose against dubbing when confronted with the greater quality of

American films out of concern for the fledgling industry (Malouf, 2005). I provide a thorough history of subtitling in Egypt in a future book. It all started with the traditional Mefahhimati (Interpreter), who not only explained the movie to his riveted audiences, but also performed the scenes. Egypt began experimenting with television in 1951, but Iraq launched its national television in 1956, becoming the first Arab nation to do so and the second in Asia after Japan. Lebanon followed in 1959. On the same day in 1960, television was introduced in Egypt and Syria. Since then, several nations have experienced the "arrival" of television at various periods, including Kuwait (1962), Saudi Arabia (1965), Tunisia (1966), Jordan (1968), Qatar (1970), and so on.

Egypt's official language is Arabic. Arabic refers to the spoken dialect of Egyptians as "mar," and it is mostly utilized in Cairo, the country's capital. The term "vernacular" is used in this context to distinguish between the common variation of the language and the language used in daily speech. Due to the media and movies of Egypt having a big impact on the Arab world, many Arabs are familiar with this dialect. Egypt is also one of the notable In other words; Egyptian culture and vernacular are very influential on the Arabic-speaking globe. For instance, numerous Egyptian proverbs are often used by Arabs worldwide (e.g., "those who were shy perished," "entering the restroom is not like leaving it," and "dkhl lhammm mish zayy khrgu"). This could explain why Disney animated films are dub in Egyptian dialect. Nonetheless, it is clear that there is a problem with translating culturally distinctive terms in the Egyptian vernacular dubbed versions.

Maluf looked at the cultural factors that contribute to dubbing scarcity in

the Arab world. He noted that dubbing entails cultural and social norm modification, which may occasionally be difficult. According to Muhanna, the Arabic translation of the Disney animated picture *Frozen* failed to adequately convey the meaning of the film's many use of American slang. Furthermore, Ziyada discovered that the majority of translation problems are caused by cultural diversity, expressions that are specific to a particular culture, and social traditions after examining the translation processes used in dubbing and subtitling two animated films and a children's TV program. According to Di Giovanni, dubbing is still viewed as a "manipulative practice". She emphasized that remaking a movie's soundtrack might potentially allow the insertion of cultural, religious, or political beliefs, which is not necessarily the case in Disney Arabic- dubbed versions since their goal is to appeal to a wider audience globally. According to Pettit, dubbing should give the audience the feeling that it is real. Two sets of Arab high school students were asked by Abu Mwais to view a French film in two different versions. As the second group saw the Arabic dub of the film, the first group viewed it with Arabic subtitles. She came to the conclusion that compared to those who saw the subtitled version, respondents in the second group were better able to recall details and provide more accurate answers. Diaz-Cintas, meanwhile, says that dubbing limits authenticity since it uses culturally particular vocabulary incorrectly (Dubbing or Subtitling). Another problem is that the audience is listening to a different performer who may have intensified the intended meaning by using suprasegmental signals (such as intonation, pitch, emphasis, or speech rate etc....Zitawi discovered that literal translation, dynamic translation, naturalization, deletion, and addition were the most common

techniques. Similar outcomes were discovered in Taboo language has been looked into in the past in relation to subtitling since it is seen as culturally significant. Al-Yasin and Rabab'ah, for instance, looked at the methods subtitles used to translate forbidden language from English into Arabic in American hip-hop movies and found that they frequently employed euphemism terms and omission.

### **2.3. Translating Animated movies in Foreign Literature**

Western animation, also referred to as "cartoons," is a general term for animated works produced in the Americas, Western Europe, Australia, and New Zealand. Although it is known as Western animation, a significant portion of the actual animation is currently outsourced to Korea, with the remaining steps being completed in the West. While the primary target audience of Western animation is young children, there have been many programs and movies aimed at adults and/or teenagers.

Despite progress, stereotypical representations still exist in modern art and media, and people's perceptions are often influenced by hidden meanings in the portrayal of characters from other cultures. For example, in the American cartoon industry, "bad guys" are sometimes depicted as having black skin and an Afro-American accent, while in societies influenced by Christianity, Jews may be portrayed as unattractive characters with exaggerated features and associated with dubious financial activities. By contrasting a character's attire and neat hairstyle with nudity, followed by a "wild expression and hair" and wooden jewelry, it becomes evident which character is intended to be perceived as "primitive" and originating from the "West." These images have their roots in the colonial era and the stereotyping and classification of the "other," yet they are still frequently used in cartoon movies made for millions of children in a globalized society.

However, the concept of "Orientalism," as put forth by Said in 1978, explains why viewers continue to be drawn to productions from other continents. Curiosity and the desire to experience something new often attract large audiences. This raises the question of whether attempting to create a truly "universal" animated movie is both unnecessary and impractical.

#### **2.4. Challenges of Translating Animated Movies**

Audiovisual translation including subtitling and dubbing, has gained prominence with the rise of digital technology and a growing audience. The work of audiovisual translators is challenging due to linguistic, technical, semiotic, cultural, and other issues. Subtitling aims for communicative effectiveness through various channels, including verbal and non-verbal auditory and visual elements. Technical issues such as font typeface, size, color, and speed, as well as word and line quantity, impact subtitling. Standardization poses a challenge due to the regional Arabic dialects, requiring subtitling in standard Arabic for wider comprehension. The preference for subtitling or dubbing in the Arab world is still under debate. Cultural references in subtitles require careful interpretation and translation, which can be challenging due to the absence of on-the-spot solutions. Translating animation presents challenges, with cultural and societal factors often leading to intentional omissions and modifications. Cultural differences and aesthetics influence the success of dubbed audiovisual productions. Dubbing obstacles can be categorized into phonetics, substance, and character-related challenges, as well as barriers related to culture, aesthetics, and lip synchronization.

#### **Conclusion**

The current chapter shed light on some key themes in our research. The first title dealt with the translation of animation and presented a detailed and thorough explanation. It then went through cartoons in Arab literature to illustrate the distinctions between utilizing colloquial Arabic and standard Arabic. It also discusses dubbing and subtitling strategies so that you may

understand what strategies are often utilized and how they differ. Following that, it addressed cartoon animation in Western and international literature. It shed light on the historical context of cartoon animation. The previous title was about the difficult parts of translating animation, and it drew attention to important concerns that an audiovisual translator may confront, such as linguistic, technical, semiotic, and cultural challenges.

## **Chapter Three**

### **A Comparative Analysis of Subtitling and Techniques in the Animated Movie "*Cars 3*"**

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## **CHAPTER THREE**

### **A Comparative Analysis of Subtitling and Dubbing**

#### **Techniques in the Animated Movie "*Cars 3*"**

##### **Introduction**

This chapter aims to analyze the application of translation strategies in Audiovisual Translation (AVT), specifically focusing on the translation of audio content (idioms, proverbs, expressions) and visual content (written words, images, character motion, and gestures). The practical aspect of this chapter involves examining how accurately meaning can be conveyed through different translation techniques. It also discusses how translators dealt with various issues related to dubbing and subtitling, and how the use of translation strategies is manifested in the final translation. The film under study is "*Cars 3*", a 2017 American computer-animated sports comedy-adventure film produced by Pixar Animation Studios for Walt Disney Pictures.

In this chapter, we will examine both the dubbed and subtitled versions of the film to compare the translated expressions used by the translators. We will analyze the translation strategies employed and discuss the main challenges they faced during the translation process.

### **3.1. *Cars3*: A Tale of Racing, Redemption and Friendship**

The motion picture *Cars*, released on June 9, 2006, is the first film in the *Cars* series produced by The Walt Disney Company and Pixar Animation Studios. It tells the story of Lightning McQueen; a rookie race car who finds himself stranded in the town of Radiator Springs and learns valuable lessons beyond winning. The movie features the voices of Owen Wilson, Larry the Cable Guy, Bonnie Hunt, Paul Newman, and Michael Wallis. *Cars* was followed by two sequels: *Cars 2* in 2011 and *Cars 3* in 2017. In *Cars 3*, Lightning McQueen faces a new generation of race cars led by Jackson Storm, who uses advanced technology to outperform the veteran racers. After a crash, Lightning finds himself recovering in Radiator Springs and doubting his ability to continue racing. With the guidance of his trainer, Cruz Ramirez, Lightning seeks to regain his speed and challenge Jackson Storm. The movie explores themes of determination, mentorship, and the pursuit of one's passion. *Cars* also spawned spin-off films, such as *Planes* released in 2013 and *Planes: Fire & Rescue* in 2014, produced by DisneyToon Studios. The movie's popularity led to its translation into numerous languages for a global audience.

### **3.2. The Subtitler and Dubber of the Movie “*Cars 3*”**

Ali TALAL, young Iraqi man studying medicine in Finland has become a renowned translator of movies and television shows. His translations not only enhance the viewing experience for Arab audiences but also play a vital role on websites and digital platforms. In an exclusive interview with Al-Watan, Ali TALAL shared how he stumbled into translating foreign films and TV shows. When he couldn't find an Arabic translation for an Oscar-winning movie from the 1980s, he decided to try his hand at translating it himself. Intrigued by the process, he began honing his skills by watching numerous movies and YouTube clips, referring to original definitions online, and memorizing sentences and words.

OMRO Hosni, born in Cairo in 1958, started his writing journey as a young teenager. His poetry initially had an informal style and was published in the chapter "The Poet Said" in Sabah al-Khair magazine, edited by Fouad Haddad. OMRO Hosni also contributed to Al-Ahram for women and children, where his stories featured Aladdin Saad's illustrations in 1981, overseen by Mrs. Sana El-Baisi. He made a significant contribution to French newspapers with comics, a pioneering effort by Al-Ahram daily in the Middle East. He later released five collections of slang. Omro Hosni worked on the first and second seasons of Alam Simsim, an educational children's show. With high aspirations, they made the show uniquely Egyptian, incorporating Egyptian songs and dialogue. He has also composed music for documentaries, operas, children's theater, balloon theater, and Al-Tale'aa shows. Despite being an engineer by profession, Omro Hosni never considered writing as his primary vocation, although he has pursued it on several occasions in the past. In the movie "*Cars 3*", all the historical characters speak in an Egyptian dialect, while the new characters use standard Arabic with a few exceptions.**3.3.**

### 3.3. Analyzing Translation Strategies in Audiovisual Translation: A Case Study of “Cars3”

#### Example 01

Source Language	Subtitled Version	Dubbed Version
Okay, here we go. focus, speed, <b>I am speed</b>	حسنا، ها نحن ذا، التركيز ، السرعة أنا سريع	حلو حنبتدي تركيز، سرعة، أنا صاروخ

In the subtitles, the word "Okay" was translated as "حسنا" using literal translation, which translates each word separately without considering the phrase or sentence structure. However, in the dubbing, it was translated as "حلو" using the adaptation technique, which replaces the original text with something more appropriate to the target language's culture, aiming for a familiar and universal text.

Another difference observed is in the translation of the expression "I am speed." in the subtitles, it was translated as "سريع أنا" using the transposition technique to closely match the original text. In the dubbing, it was translated as "صاروخ أنا" also using the transposition technique.

At the sentence level, a difference was noted in the translation approach. The translator employed the transposition technique, which involved using shift in grammatical category or word class without altering the meaning. In this case, "I am speed," being a noun, was translated as "سريع أنا" in the subtitles, while in the dubbing, it was translated as "صاروخ أنا," using an adjective.

### Example 02

Source Text	Subtitled Version	Dubbed Version
My best friend <b>Lightning</b> <b>McQueen</b>	صديقي المفضل لايتنينغ ماكوين	أعز أصدقائي برق بنزين

In this example, we noticed that the sentence "My best friend Lightning McQueen" is translated differently in the target language in the subtitled and dubbed versions. In the subtitled version, the translation is "صديقي المفضل لايتنينغ" (Subtitled), which is a literal translation where the name "Lightning McQueen" is used as is. However, in the dubbed version, the translation becomes "بنزين برق أعز أصدقائي" (Dubbed), which is a modified translation. The dubbed version modifies the proper noun "Lightning McQueen" to "برق بنزين" (Benzin Barq), which is completely different in meaning. This modification is done to make it easier for a child audience to understand. The translator changes the form and implications of the source language noun considerably in the target text. Additionally, the translator succeeds in offering a rhymed text, adding a poetic touch to the translation.

It's important to note that the choice of translation strategy may vary depending on the target audience, cultural considerations, and the context of the film. The translators in this case opted for different strategies in the subtitled and dubbed versions, highlighting the importance of adapting the translation to suit the specific requirements of each medium.

### Example 03

Source Text	Subtitled Version	Dubbed Version
That isn't racing ,that wasn't even <b>a Sandy drive</b>	هذا ليس سباقا ، لم يكن حتى جولة ترفيهية	بتسمى دا سباق, دا ولا فسحة على الكورنيش

In the source text (ST), the phrase "sandy drive" is used by Lightning McQueen to describe Cruz, who walks slowly and has never raced before. In the subtitled version, the expression is translated as "جولة ترفيهية" (a leisurely stroll). The translator chose a common term to convey the meaning of "sandy drive" since a literal translation would not be easily understood.

In contrast, the dubbed version translates the expression as "فسحة على الكورنيش" (a walk on the beach). Although both expressions have different meanings, they convey the implied meaning of the utterance. This difference shows how cultures can vary in the way they describe similar situations. The translator chose different stylistic approaches to produce an equivalent text in the target language.

It's important to note that translation is not always a direct word-for-word process, especially when dealing with idiomatic expressions or culturally specific phrases. Translators need to consider the context, audience, and cultural nuances to effectively convey the intended meaning in the target language.

#### Example 04

Source Version	Subtitled Version	Dubbed Version
Hey kal <b>your blinkers is on</b>	يا كال ، أضوائك الوامضة مشتعلة	غمازتك شغالة يا كال

In this sentence, "hey kal your blinkers is on," the literal translation in the dubbed version.

" غمازتك شغالة يا كال " However, there is a difference between the two sentences in terms of word order. In the target text, the translated sentence places the information about the blinkers at the end, unlike the original sentence. Additionally, the word "blinkers" in the dubbed version is translated as "غمازتك" to maintain the same meaning. In the subtitled version, the translator keeps the same word order as the original sentence, but a but adds the "word الوامضة" to provide an accurate description. So, the translated sentence in the subtitled" version would be something like "يا كال، أضوائك الوامضة مشتعلة" (hey Kal, your blinking blinkers are on). These variations in translation demonstrate how different translation techniques and considerations can lead to changes in word order and the addition of descriptive words to accurately convey the meaning in the target language

**Example 05**

Source Text	Subtitled version	Dubbed version
Congratulations  <b>Cupcake</b>	تهنينا أيتها الكعكة	بالشفاء يا كرام شانتيي

In this example, "congratulations cupcake" is a scene between Lightning McQueen and Swift, where it is a playful prank between the two friends. "Cupcake" refers to a specific type of pastry known in America. However, when translated into the target language, it is not translated as "little cakes." Instead, it is translated as "أيتها الكعكة" (O cake), using a broader term that encompasses all types of cakes. The translator avoids a literal translation and employs a technique called "claque" to convey the meaning effectively.

In the dubbed version, the phrase is completely changed to "يا كرام شانتييه". This change is made to suit the cultural context of the target language. This sentence is known in Egyptian culture as well. By using this sentence, the translator maintains the humorous aspect of the scene and keeps it relatable to the target audience.

Translation often requires adapting the text to fit the cultural context and ensure that the intended meaning is conveyed effectively. Translators may opt for different techniques and adjustments to achieve this, such as using broader terms or cultural-specific phrases, while still capturing the essence and humor of the original scene.

**Example 06**



Source Text	Subtitled version	Dubbed version
I think I <b>touched the nerve</b>	أظن أنني أهنته	أنا كده جيتوا على الجرح

In the original text, the phrase "I think I touched the nerve" is an idiom used to describe someone who is angry. In the subtitled version, the translator directly translated and replaced the phrase "touched the nerve" with "أهنته" in the target language. However, in the dubbed version, the translator changed both the content and form of the source text to conform to the rules of the target language and culture.

The sentence is completely changed to "أنا كده جيتوا على الجرح" in order to convey the same idea as in the original text. In this example, the translator succeeded in providing an accurate meaning while adapting the expression to the target language and cultural context.

Translation often involves making choices based on various factors such as cultural nuances, audience, and the overall context of the text. Translators may need to modify the original content to ensure that the intended meaning is effectively conveyed to the target audience

### Example 07

Source Text	Subtitled version	Dubbed version
because champ here has been a role of mine for years now .i mean <b>a lot of years</b>	إن هذا البطل كان بمناوبة قدوة لي لأعوام، أعني الكثير من الأعوام	فهذا البطل كان مثلي الأعلى منذ سنوات طويلة، أقصد الماضي السحيق

When comparing the first sentence "I mean a lot of years" in the source text with the second sentence translated into the target language in the subtitled version "الكثير من الأعوام" (a lot of years), we can see that it is a direct translation. The translator has preserved the linguistic and grammatical order of the sentence.

In the dubbed version, however, the translator changed the phrase to "الماضي السحيق" (the distant past) using the modulation technique. By introducing a semantic change and using a different phrase in the target language, the translator conveys the same idea as in the source text. The phrase "الماضي السحيق" is widely used in the Arab world to refer to the distant past.

The translator's choice to modify the phrase in the dubbed version demonstrates how different translation techniques can be employed to convey the same meaning in a way that is culturally appropriate and relatable to the target audience. In this case, the translator successfully conveys the information by utilizing a phrase that has a similar connotation and usage in the target language.

**Example 08**

Source Text	Subtitled Version	Dubbed Version
<b>McQueen and Swift nose to nose.</b>	ماكوين و سويفت وجها لوجه.	بنزين و سويفت جنباً الى جنب.

In this example, the translator uses the equivalence technique, to convey the meaning of certain expressions or phrases from the source language to the target language. The translator preserves the word order and structure of the original expression while translating it literally or creating a new term or expression in the target language.

For instance, the English expression "nose to nose" is translated word for word into Arabic as "وجهاً لوجه" (face to face) in the subtitled version. This expression is common in Arabic and conveys the same meaning. Similarly, in the dubbed version, the expression becomes "بنزين " (Benzin and Swift side by side), which is a common expression used in Egyptian dialects.

When it comes to the names of the characters, the translator takes different approaches in the subtitled and dubbed versions. In the subtitled version, the translator maintains the original names in the source language, using the borrowing technique. However, in the dubbed version, the name "McQueen" is translated as "بنزين" (Benzin), which is a different term but suitable for the target audience. The translator changes the noun to convey the same character while adapting it to the cultural context of the target language.

The decision to change or maintain the names of characters depends on various factors, including the target audience, cultural considerations, and the intention to maintain consistency with the original voice acting. It is important for the dubbed version to capture the nuances of the original performance and align the voice and tones with the character's portrayal.

**Example 09**

Source Text	Subtitled Version	Dubbed Version
We are talking of <b>Saturation on all continents</b> for every demographic.	نحن نتحدث عن تشبع جميع القارات لكل السكان.	نتحدث عن أرقام مبيعات هائلة نحو كل القارات.

The technique used in translating the subtitled version is a literal translation, where the overall meaning and structure of the original text are maintained while adapting the language for the target audience. The key elements such as "saturation," "continents," and "every demographic" have been preserved. However, the wording and sentence structure have been adjusted to suit the target language.

In contrast, the dubbed version employs the reformulation technique. The phrase "أرقام مبيعات هائلة" (huge sales figures) is translated in a completely different way. The term "saturation," which refers to the coverage of all continents, is replaced to convey the idea of extensive sales activity. This change is made to highlight the commercial aspects of the context and to ensure that the exact meaning is conveyed effectively to the target audience.

Translation techniques are employed based on various factors such as cultural considerations, target audience, and the intended message. The aim is to accurately convey the meaning while adapting the language and style to suit the target language and culture.

**Example 10**

Source Text	subtitled version	Dubbed Version
You can talk a <b>snowball bill</b> into an air conditioner.	يمكنك إقناع زلافة الجليد الألية أن تتحول إلى محول هواء.	إنت تقدر تبيع الميه بحارة السقايبين.

The literal translation is used in the given expression (subtitled version) which involves substituting the idiomatic expression “snowball bill” by “زلافة جليدية”. The translator preserved the language to convey a similar meaning in the target language. The original/idiomatic expression refers to persuading or convincing someone to change or transform. In the dubbed version the expression is completely different; in this case the translator used the adaptation strategy which is the change of the cultural references or the idiomatic expressions to make it more suitable and understandable for the target audience and culture. The translator replaced the original idiomatic expression by a different one that conveys a similar meaning in the target language (Egyptian dialects) “إنت تقدر تبيع الميه بحارة السقايبين” which is commonly used in Egyptian dialect. This new expression maintains the idea of persuading to buy or accept something that they already possess in abundance.

### Example 11

Source Text	Subtitled Version	Dubbed Version
Rule number three <b>no</b> cursing, it's family night.	القاعدة الثالثة, لا شتائم, فهده ليلة عائلية.	لا سباق لأن هناك أطفال.

In the subtitled sentence, the translation is direct (literal strategy), the translator adapts the language to transfer the same meaning to the target language (Arabic), he maintains the Structure and the meaning of the original sentence while

using appropriate Arabic equivalents for the words and phrases. Where in the dubbed version, the translator adapted the language and the content of ST to make it appropriate culturally for the TT. He paraphrased the content while retaining the intended meaning in the target language, instead of directly translating each word, he focused on expressing the concept accurately. Also, he conveyed the idea that there should be no cursing because there are children present. It highlights the importance of avoiding inappropriate language or behaviour in consideration of the presence of children.

### Example 12

Source Text	Subtitled Version	Dubbed Version
If the press finds you, they will be like <b>many many bugs on you.</b>	إن وجدتك الصحافة فسيكذبون ما لا يسر.	لو عرفت الصحافة حيتمو عليك زي النمل.

The strategy employed in this example (subtitling) is modulation, which involves using different phrases in the source and target languages to convey the same idea. In this case, the expression is paraphrased in order to maintain the intended meaning in Arabic. Since the original expression uses the metaphor of bugs to describe the press, the translator needs to change the metaphor in the Arabic version to convey a similar message suitable for the target audience. Thus, the translated expression "فسيكذبون ما لا يسر" is used to describe the potential negative consequences of media attention.

In the dubbed version, the translator utilized adaptation by adjusting the language and cultural references. Instead of using the metaphor of "bugs," the translator chose a different

metaphor that is more commonly used in Arabic, namely "النمل" (ants). This metaphor portrays the notion of a large number of presses gathering around, akin to ants.

### Example 13

Source Text	Subtitled Version	Dubbed Version
We'll be rich.	بالطبع ستكون ثري للغاية.	سنحقق ثراء مرعبا.

In this expression, the translator employed the addition strategy (expansion) by incorporating additional words into the translated text. This approach aimed to capture the contextual meaning of the source text more closely while conveying the logic, colloquial style, and rhetoric of the target language. The translator included the words "بالطبع" (of course) and "للغاية" (extremely) to ensure clarity for the target audience. Similarly, in the dubbed expression, the translator utilized addition by introducing the word "مرعبا" (terrifying) to emphasize the magnitude or extent of the wealth being referred to.

### Example 14

Source Text	Subtitled Version	Dubbed Version
<b>Alright quicker than quick, faster than fast, I am speed.</b>	حسننا اسرع من البرق و أسرع من السرعة نفسها, انا سريع.	أسرع من البرق و أسرع من الشرار.

The translator, with their extensive experience, employed a combination of literal translation and adaptation. They maintained the structure and meaning of the original expression while

using equivalent words in the target language. However, in the translation of "quicker than quick" as "أسرع من البرق," they introduced a cultural reference by utilizing the word "برق," which signifies rapid movements and high speed in Arabic culture. In the dubbed expression, the translator omitted certain words that were deemed nonessential for understanding the text, employing the technique of omission/reduction. They also adapted the same word, "برق," as a cultural reference for speed, which is commonly used in Arab culture.

### **Conclusion**

This study examines the diverse techniques of translation employed by the translator to accurately convey the structure and meaning of the source text in the dubbed and subtitled versions of the animated movie "*Cars 3*". The aim is to minimize translation challenges and errors arising from language, structural, and cultural differences.

Based on an analysis of the Arabic and English versions of "*Cars 3*", several conclusions can be drawn. Translators should adapt cultural and social elements to suit the target audience. They utilize approaches such as lexis, grammatical structure, communication situation, and cultural context to engage the intended viewers. Proverbs and religious elements are modified, but both the dubbed and subtitled versions maintain the same meaning in terms of textual elements. Additionally, certain elements were omitted or added to adapt the message and ensure it is suitable for children and aligned with their beliefs. While some amusing parts may be lost due to changes in the source text's meaning .

The translator employs wordplay and colloquial language in the dubbed version to capture the audience's attention and reflect Egyptian culture. Literal translation is the predominant technique used in the subtitled version, ensuring comprehension across different Arab countries. Dynamic equivalence is employed to translate various phrases, while adaptation



techniques are used for unfamiliar or equivalent sentences in the target language. Dubbing presents challenges such as synchronization with mouth movements and visual limitations, while subtitling faces constraints in time and space. Modulation and transposition techniques are utilized to maintain meaning and ensure fluidity and naturalness in the translation.

Translating the names of movie characters can be challenging as they may carry contextual significance not present in the target culture. Educational purposes and engaging children's interest are considerations for maintaining the original names. When cultural components or offensive language in the source text have no parallel in the target culture, omission and avoidance of offensive terms are employed. Addition is used sparingly, mainly to convey equivalent meaning or provide explanations while staying close to the original text.

The findings of this study can contribute to the development of audiovisual translation strategies and provide guidance for translation trainees working on animation translations. Further research is needed to gain a better understanding of these strategies and their limitations in the Arab world.

## **GENERAL CONCLUSION**

This study aimed to investigate the translation strategies employed in dubbing in Egyptian dialects and subtitling in standard Arabic in order to accurately convey the effects and meaning of the source text in the dubbed and subtitled versions of the animated film "*Cars 3*" in the target language. It also examined the application of direct and oblique techniques by the translator and compared the use of these techniques in both dubbing and subtitling. The

research involved a comparison and analysis of various scripts from the "*Cars3*" animated movie to determine which version is most suitable for the target audience, primarily children. The study aimed to translate the movie while considering linguistic aspects, cultural references, style, and concepts, while ensuring the preservation of the same meaning and respecting limitations and constraints.

The research employed a descriptive analysis that focused on linguistic, cultural, and social elements. The findings were analyzed based on several aspects, including the requirements of translation strategies, the impact of linguistic variations on humor and cultural nuances, the faithfulness of the meaning, and the comparison between dubbing and subtitling in applying these strategies while maintaining elements of the foreign culture in the source text. After the analysis and discussion, the study concluded that the translator utilized both direct and indirect techniques to overcome obstacles such as the limited understanding of the target audience regarding cultural elements from the source text. This was particularly evident in the dubbed version, where the use of proverbs and idioms with their equivalents in Arabic and Egyptian dialects conveyed the same message in a different structure. Additionally, appropriate language was employed to avoid offensive language that could be harmful to children. The study also noted that certain techniques were used selectively to provide an accurate and natural meaning of the source text, with the translator making decisions based on individual needs. The study observed that in certain cases, translators preferred to employ cultural techniques in audiovisual translation. These cases included stimulating the effect of the source text, explaining ambiguous cultural terms, maintaining synchronization between audiovisual elements and the target text in the dubbed version, and adhering to the norms of the target culture. In terms of translation credibility, it is suggested that subtitling may be more suitable for children worldwide as it preserves the original meaning of the source text. However, the study acknowledged some limitations, such as the unavailability of videos for the third season of the

movie "Cars" on YouTube and difficulties in finding sources about the translators. These limitations provide opportunities for future researchers in this field.

The findings of this study can contribute to the development of new ideas for audiovisual translators and assist translation trainees in becoming more proficient in bilingual and bicultural skills when applying various translation techniques in dubbing and subtitling for animated movies while being mindful of their limitations.

Based on the findings of this study, several recommendations can be made regarding cartoons for children. Firstly, it is crucial to choose cartoons that address suitable topics, are appropriate for the children's ages, and align with their interests. Secondly, while cartoons can offer benefits, it is important to avoid excessive exposure to prevent overstimulation and potential negative effects. Educators and parents should exercise caution and moderation when utilizing animation as a learning tool. Thirdly, despite their seemingly simple nature, cartoons play a significant role in children's growth and education. Children absorb information effortlessly and learn best when they are engaged and having fun. Therefore, cartoons can be an effective and enjoyable means of teaching. Additionally, when dubbing cartoons, it is important to match the voices of dubbed characters with their age and gender. Lastly, involving children in the translation and dubbing process allows them to provide valuable feedback and ensures a more tailored and meaningful viewing experience.

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## Résumé

La présente recherche étudie la manière dont les stratégies de traduction sont appliquées dans la traduction audiovisuelle des films d'animation. Elle adopte une approche descriptive et analytique en comparant la version doublée du film "Cars" en dialecte égyptien avec la version sous-titrée en arabe standard moderne. La recherche examine les perspectives culturelles, sociales et linguistiques qui peuvent poser des problèmes aux traducteurs. En conséquence, la première partie de cette étude est théorique qui introduit la définition de la traduction sous différents points de vue, ainsi que sa relation avec la traduction audiovisuelle, le doublage et le sous-titrage des films d'animation. Elle ne néglige pas les principaux défis auxquels sont confrontés les traducteurs lors de la traduction. La deuxième partie propose une analyse descriptive des stratégies utilisées pour traduire certains scripts de la version source vers la version cible dans le film d'animation "Cars 3", en mettant particulièrement l'accent sur les éléments linguistiques et culturels. Dans cette optique, la recherche vise à examiner les stratégies utilisées à la fois dans le doublage et le sous-titrage, ainsi que leur impact sur la perspective des enfants. Elle compare également le dialecte égyptien à l'arabe standard et souligne les principales différences en matière de traduction d'animation. De plus, des recommandations sont proposées pour les enfants et les stagiaires en traduction afin d'améliorer l'étude des films d'animation dans le domaine des études de traduction. En conclusion, cette étude analytique descriptive confirme que les hypothèses de recherche suggèrent que la traduction peut varier d'une langue à l'autre dans le sous-titrage et le doublage des films d'animation en raison de l'application de certaines techniques par le traducteur.

**Mots clés :** traduction, traduction audiovisuelle, doublage, sous-titrage, Techniques de traduction, film d'animation Cars.

ملخص

تبحث الدراسة الحالية في كيفية تطبيق استراتيجيات الترجمة في الترجمة السمعية البصرية لأفلام الرسوم المتحركة. وتعتمد منهجًا وصفيًا تحليليًا حيث تستكشف مقارنة النسخة المدبلجة من فيلم "سيارات" باللهجة المصرية مع النسخة المترجمة إلى اللغة العربية الفصحى المعاصرة. تناقش البحث المنظورات الثقافية والاجتماعية واللغوية التي قد تسبب تحديات مشكلة للمترجمين في بعض الاستراتيجيات. وبناءً على ذلك، فإن الجزء الأول من هذه الدراسة نظري حيث يتناول تعريف الترجمة من وجهات نظر متعددة وعلاقتها بالترجمة السمعية البصرية وكذلك دبلجة وترجمة الرسوم المتحركة، دون تجاهل الجوانب الصعبة الرئيسية التي يواجهها المترجمون أثناء الترجمة. الجزء الثاني هو تحليل وصفي للإستراتيجيات المستخدمة لتحويل بعض النصوص من النص المصدر إلى النص المستهدف في فيلم الرسوم المتحركة "سيارات 3"، وخاصة تلك التي تتضمن عناصر لغوية وثقافية. على غرار ذلك، تهدف هذه الدراسة إلى فحص الإستراتيجيات المستخدمة في كل من الدبلجة والترجمة وتأثيرها على منظور الأطفال. كما تقارن بين اللهجة المصرية واللغة العربية الفصحى وتسلط الضوء على الاختلافات الرئيسية عند ترجمة الرسوم المتحركة. وعلاوة على ذلك، تقدم الدراسة بعض التوصيات للأطفال والمتدربين في مجال الترجمة لتحسين دراسة أفلام الرسوم المتحركة في مجال دراسات الترجمة. ونتيجة لذلك، تؤكد الدراسة الوصفية التحليلية أن الفرضيات التي تمت معالجتها في البحث تشير إلى أن الترجمة قد تختلف من لغة إلى أخرى في ترجمة ودبلجة أفلام الرسوم المتحركة نظرًا لاستخدام بعض التقنيات من قبل المترجم .

الكلمات المفتاحية: ترجمة ، ترجمة سمعية بصرية ، دبلجة ، ترجمة ، تقنيات الترجمة ، فيلم رسوم متحركة سيارات .