# A DOMESTICATION-FOREIGNIZATION APPROACH TO DUBBING AND SUBTITLING: THE CASE OF THE ANIMATED MOVIE MONSTERS INC.

## Hend M.A. Mostafa

Dept. English Language, Fac. Humanities, Sinai Univ., Egypt.

## ABSTRACT

This research inspects the strategies of domestication and foreignization in the context of dubbing and subtitling animated movies. The study aims to shed light on how these translation strategies affect the reception and cultural adaptation of animated content across different linguistic and cultural contexts.

**Keywords:** Domestication, Foreignization, Dubbing and Subtitling, Animated Movie Monsters

## INTRODUCTION

In an increasingly interconnected globalized world, audiovisual translation, encompassing the field of dubbing and subtitling, holds immense significance in bridging linguistic and cultural gaps between societies. At the heart of this dynamic field, two pivotal translation strategies lie, namely, domestication and foreignization whose relevance to the context of dubbing and subtitling is thoroughly explored in the present chapter and applied in the next ones.

It is essential to differentiate between domestication, the strategy that seeks to make the transl ated version appear relatively familiar and natural to the target audience and foreignization, the approach that retains the exotic or foreign qualities of the source. These two strategies guide translators in adapting voiceovers or subtitles, affecting linguistic choices, cultural references, and even synchronization of lip movements in dubbing.

In the subtitling approach, domestication simplifies the language, matches reading speed, and ensures comprehension, while foreignization retains the cultural richness and linguistic diversity. The choice between these strategies is by no means arbitrary. Furthermore, it influences audience reception, cultural representation, and ethical considerations.

The present thesis focuses an exploration of these two translation strategies and their implications in the dynamic world of dubbing and subtitling. The thesis investigates their historical development, theoretical framework, and contemporary application, considering their influence on audience reception and their portrayal of cultures. Contributing to a deeper

understanding of this multifaceted field, the thesis aims to shed light upon the complicated relationship between domestication and foreignization on the one hand, and audiovisual translation on the other hand.

## Translation

Translation, in its essence, is the art of connecting linguistic and cultural aspects. It is the transformative process through which words, ideas, and stories over the boundaries of one language and culture to find resonance and meaning in another. Beyond basic linguistic conversion, translation involves preserving the distinction, emotions, and cultural contexts embedded in the source material. It is an act of empathy, interpretation, and creative expression, where the translator becomes a cultural mediator, bringing the voices of one world to another.

Translation, therefore, is not just a technical skill; it is a profound act of communication that fosters understanding, enriches cultures and connects different places of our globalized world.

According to Nida and Taber (2003, p.68), translation is "reproducing in the receptor language the closest natural equivalent [the closest possible approximation] of the source-language message". Whatever the translation is, the problem here is the two words 'closest' and 'equivalent' which lead to absolutization and indeterminacy of meaning from the perspective of philosophy.

Gyasi (1999, p.82) quotes Ngugi as assuming that translation is a "dialogue between the literatures, languages, and cultures of the different nationalities."

According to this approach, translation "communicates different modes of being" (Tianmin, 2006) and of identities with different circumstances. Thinkers never see translation as a modest act of transferring words into their corresponding ones in another language but as "a complex act of communication" and "a translingual act of transcoding cultural material" (Howland, 2003, p.45).

## Domestication vs. Foreignization

The TT is mostly produced in relation to one of two extreme modes; it is either foreignized or domesticated. These two extremes are "two relative terms which can only be defined by referring to the formation of target cultural context" (Tianmin, 2006). The distance that the translator keeps between the TT and the TC is the indicator of how much his version is foreignized or domesticated. The closer the TT is to the TC, the more domesticated it is, and the closer it is to the SC, the more foreignized it is. James (2004) assumes that "Either some concessions are made to the reader in the target language … assuming translation to be a natural act and universal proclivity, or the uniqueness of the source language is retained … assuming translation to be a 'traitorous act' that does deliberate violence to the fragile meanings of the original, rubbing off all its points."

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Facing odd ideas, the translator finds himself obliged to follow one of these extreme modes, or sometimes a mixture of the two. He is obliged to translate unusual ideas literally, leaving them as foreign as they are, or to subjugate them, giving them a domestic relish. For this reason, Lee (2004, 116) regards translation as "a process of hybridization" that is done "to constitute a hybrid identity." Brown (2013) stresses "the inability of one language to 'stand in' for another," and suggests that there should be an appropriation of "simultaneous construction of the foreign text" so that translation can be effective. This construction may be done at the expense of the target language and culture (foreignization mode), or the expense of the source language and culture (domestication mode).

Domestication and foreignization are two contrasting translation strategies that play a pivotal role in the field of translation studies. They are used by translators to adapt source texts from one language and culture into a target language and culture while navigating linguistic, cultural, and communicative challenges.

## Dubbing vs Subtitling

Dubbing and subtitling are two distinct audiovisual translation techniques used to make films and TV shows accessible to audiences who speak different languages. Subtitling, as a method of audiovisual translation, is often considered to be technically less complex compared to dubbing. It involves the creation of written text snippets that are superimposed on visual footage, typically positioned near the bottom of the frame, while the audiovisual content is being projected, played, or broadcast (Baker, 1998, p.14). Subtitling essentially provides viewers with a written version of the original soundtrack that is played simultaneously, using a series of titles (Kilborn, 1993, p.643).

However, Dubbing, as an audiovisual translation technique, involves a considerably more intricate technical process compared to subtitling. In dubbing, the original speech in the source language is replaced by a voice track in the target language, to closely match the delivery pace and lip movements of the original dialogue in (Baker, 1998, p.17). This target-language voice track is created through the recording of dubbing actors' voices (Baker, 1998, p.17).

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## Oral–aural processing

Cintas and Anderman (2009, p.22) explain that Since in subtitling both source and target texts are present simultaneously, the viewer of a subtitled programme has at least two different types of information on which to concentrate: the action on the screen, and the translation of the dialogue, that is the subtitles. This adds to the verbal information that might appear in the original programme in the form of inserts that the viewers have to process through the visual channel, making it more difficult for them to relax and enjoy the programme. The situation becomes more difficult when the timing of the subtitles is not satisfactorily done. When a subtitle is continued over a shot change, for example, the viewer may think that it is a new subtitle and re-read it, losing precious viewing time. Also, the temporal succession of subtitles is quite different from the linear succession of sentences in a book; it does not allow the eye to move backward or forward to clarify misunderstandings, recapitulate the basic facts, or see what will happen next. This can be done, however, when watching a film or a program on video or DVD by using the rewind function. As a result, for the subtitled text to be successful, it needs to preserve the 'sequence of speech acts [ ... ] in such a way as to relay the dynamics of communication' (Mason, 1989, p.15). A few rough rules are usually observed by subtitlers to help minimise the potentially

## Equivalence Theory

Equivalence in translation has been a central concept in the field of translation studies, evolving over the years to encompass a multifaceted perspective. The concept of equivalence, as discussed by scholars like Baker (2018), is no longer limited to a word-for-word correspondence between source and target texts. Instead, it acknowledges the complexity of translation as a dynamic interplay between languages, cultures, and contexts. Contemporary research on equivalence recognizes that translation involves not only linguistic elements but also cultural, pragmatic, and communicative dimensions. This broader view of equivalence aligns with the understanding that translation is not a mere mechanical replacement of words but a creative act of conveying meaning while adapting to the cultural and contextual norms of the target audience.

The concept of equivalence theory in translation studies has undergone significant developments in contemporary research, reflecting the evolving nature of translation practices in a globalized world. Building upon the foundational work of Nida and Taber (1969), contemporary scholars have expanded upon the theory's nuances and applications. In his influential work, Baker (2018) emphasizes that equivalence should be seen as a dynamic and flexible concept, acknowledging that it can vary across different translation scenarios. This

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perspective aligns with the notion that translation is a multifaceted activity that goes beyond mere word substitution.

Contemporary translation studies have also highlighted the role of culture in the theory of equivalence. Pym (2010) emphasizes the importance of "cultural translation," arguing that successful translation involves not only linguistic but also cultural adaptation. In the globalized context, translators often face the challenge of mediating between cultures, and achieving equivalence requires a profound understanding of both the source and target cultures. This cultural dimension of equivalence theory underscores the need for translators to navigate the complex interplay of linguistic and cultural elements to ensure that the translated text effectively conveys the intended meaning and cultural nuances.

Furthermore, technological advancements have introduced new dimensions to the equivalence theory. With the rise of machine translation and artificial intelligence, scholars like O'Hagan and Ashworth (2002) have explored the challenges and opportunities presented by automated translation systems. They argue that achieving equivalence in machine translation involves not only linguistic considerations but also the adaptation of algorithms to account for cultural and contextual factors. This intersection of technology and translation has redefined the boundaries of the equivalence theory, prompting researchers to investigate how automation can enhance or hinder the attainment of equivalence in translation processes.

## Equivalence as a dynamic process

The concept of equivalence in translation is inherently dynamic and not fixed for several compelling reasons. Firstly, translations can be conducted multiple times by different translators, each potentially offering distinct interpretations of the same source text (Vermeer & Reiss, 2013, p.128). Secondly, different historical periods may impose varying characteristics on the resulting translation (Vermeer & Reiss, 2013128). Additionally, whether a translation is considered equivalent to the source text is often a matter of subjective judgment (Vermeer & Reiss, 2013, 134).

Furthermore, different forms of equivalence may be appropriate for different translation purposes, indicating that there is no universal solution for textual equivalence; it is context-dependent and influenced by the cultures, languages, and situations involved (Vermeer & Reiss, 2013, p.134). Equivalence between elements of two texts cannot be definitively established once and for all,; instead, different texts serving distinct purposes, belonging to different eras, or targeting diverse audiences might all be considered equivalent to the same source text.

However, the concept of equivalence between the source text (ST) and the target text (TT) can manifest itself at various levels within a text as a communicative event (Vermeer & Reiss, 2013, p.153). To achieve equivalence, the translator must adhere to the principles of selection and hierarchy. First, they select the elements from the ST that they consider characteristic or

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functionally relevant, and then they determine the priority to be assigned to these elements (Vermeer & Reiss, 2013, p.153).

Vermeer and Reiss (2013, p.153) argue that this process of selecting and prioritizing relevant factors constitutes part of translational competence, which goes beyond mere language proficiency. Following these principles, the translator may find it necessary to make sacrifices, compensations, or reproductions of specific ST features to ensure that the TT maintains an equal value in terms of its function within the communicative process (Vermeer & Reiss, 2013, p.153). Consequently, the hierarchy of equivalence requirements is not arbitrary but is guided by various factors specific to each individual text (Vermeer & Reiss, 2013, p.153).

## The Purpose of the Study

In the field of Audiovisual Translation (AVT), particularly in dubbing and subtitling animated films, the strategies of domestication and foreignization play a crucial role in conveying the subtle nuances of humor present in the source material. Existing research in this area has concluded that domestication involves tailoring the translated content to closely align with the cultural norms and linguistic conventions of the target audience, facilitating a smoother reception of humor. In contrast, foreignization intentionally retains elements of the source culture, incorporating linguistic and cultural nuances that may be unfamiliar to the target audience.

This study goes beyond merely examining humorous expressions; it encompasses various aspects present in animated movies to assess the effectiveness of these strategies in the dubbing and subtitling processes. These aspects encompass cultural references, idiomatic expressions, and even the cultural and emotional resonance embedded in character dialogues and interactions. By evaluating the impact of domestication and foreignization on all facets of animated movies, from character dynamics to narrative themes, the study aims to provide valuable insights into their efficacy.

## Data Analysis

### Sample Analysis

| Extract no.: (1) | Timing: 00:04:40,530 --> 00:04:44 |
|---|---|
| Context: Mr. Waternoose, the company's CEO, emerges from the darkness to educate the new recruits about the essential attributes required in the field of scaring. | |
| Source Language: <br> Waternoose: I need Scarers who are confident, tenacious, tough, intimidating! I need scarers like…like…James P. Sullivan! | |
| Subtitling: (MSA/Foreignization) | Dubbing: (EV/Domestication) |
| أسـتاذ أبـو عنكبـوت: أحتــاج إلــى مخيفـين واثقـين بأنفسـهم ومتماسكين وقساة ومرعبين، أحتـاج إلى مخيفين، مثل: جايمس ب. ساليفان. | أسـتاذ أبـو عنكبـوت: أنـا عـايز مخوفاتيـة شـجعان، جدعان، يعتمـد علـيهم، عـايز مخوفاتيـة على حق زي، زي شلبي ساليفان. |

In this extract, Waternoose describes the ideal scarer for the company and points out James P. Sullivan to be this scarer. In the SL, he uses adjectives like

"confident, tenacious, tough, intimidating". However, this scene is set side by side with the following one, in which Sullivan, the alleged model scarer, is seen snoring loudly, still in bed and fast asleep Thus, the expectation built up by Waternoose's verbal description is soon frustrated or invalidated by the elements of the following scene.

The translator of the MSA version provides an inaccurate deflated rendering of the four epithets of scarers, which are meant to contrast with the ensuing scene.

Only two restrained epithets are provided: "self-confident" and "tenacious," without any repetition or intensification. Indeed, due to the omission of some of the epithets in the ST, for a moment, the audible words in the MSA version do not seem to match the lip movements of the character.

In the EV version, the translation succeeded in preserving or even accentuating the intended humorous situational irony by providing four epithets, which are functionally adequate, though not necessarily accurate lexical equivalents: "brave, wide-awake, tough and reliable." Of particular importance here is the humorous epithet مصحصحين (wide-awake), which is in sharp contrast with Sullivan snoring in the next scene. In other words, the EV translator sought to capture and intensify the irony involved, rather than aiming for some pointless literal equivalence. But the effectiveness of the EV version is also attributable in no small measure to its colloquial register, where naturally humorous words are cleverly selected to create the situational irony, namely جدعان (scarers); مصحصحين (wide-awake); مخوفاتية (tough). Compare the creatively coined occupational term مخوفاتي (scarer) in the EV version with the rather flat مخيفين (ones who scare) in the MSA version. A further manifestation of this strategy of intensification is repetition with intensive qualification: "I need scarers proper…".

| **Extract no.: 2** | **Timing:** 00:08:09,530 --> 00:08:12 |
|---|---|
| **Context**: Mike is complaining about going to work on foot as he has just bought a new car and wants to drive it but Sulley is giving him some reasons why it is better not to drive it. | |

**Source Language:**

Sullivan: Give it a rest, will you, butterball? Come on, you could use the exercise.

Mike: I could use the exercise?! Look at you, you, you have your own climate!

| **Subtitling: (MSA/Foreignization** | **Dubbing: (EV/Domestication** |
|---|---|
| سالي: هلا تهدأ يا صاح. هيا أنت بحاجة إلى التمارين. | شلبي: رغي، رغي، رغي، ممكن تبطل رغي يا بطيخة؟ يلا، والمشي رياضة. |
| مايك: أنا بحاجة إليها؟ انظر إلى حالك، لديك مناخك الخاص! | مارد: رياضة للي زيّي؟! بص لنفسك! ده أنت، ده أنت خطوتك فدان! |

In the EV version, the translator completely domesticates the sentences in a way that gives better vibes to the audience than the MSA version. The MSA translates "Give it a rest, will you, butterball?" word by word except for "butterball" which translates as "صاح". The word "butterball" is a slang word used as a term of endearment that reflects the closeness and familiarity between the characters. Given that Mike is more of a small, round, one-eyed green monster. The nickname "butterball" somehow comments on Mike's physique in the way it traditionally would when referring to a plump person or child. The word "صاح" serves the affectionate term within the context of their friendship without reflecting the physique description. On the other hand, the EV Version translates the sentences in a way that transmits more humor feeling with domesticating the whole thing. They replaced "give it a rest, will you?" with "رغي رغي رغي" which is an

Arabic slang used when someone talks much without stopping which means "babbling" in English. So, the translator gives an alternative that describes the situation, not the spoken words. As for "butterball", the used EV alternative for it is "بطيخة" which in fact means "watermelon" in English, which gives the physical description for Mike who is round like a ball and also green. The use of "بطيخة" as a nickname is more suitable as it describes Mike and contributes to the character development and portrayal of a deep affectionate bond between Sulley and Mike.

The domestication of "Look at you, you, you have your own climate" into "بص لنفسك ده أنت خطوتك فدان" gives the needed Egyptian flavor to the TA. The EV sentence translated to English means "look at you, you are, you...your footstep is an acre!" using "ده أنت خطوتك فدان" shows how tall Sulley is compared to Mike in terms of height. As in the Egyptian dialect "خطوتك فدان" is used to describe someone's footprint not only exaggerates the physical difference humorously but also introduces a visual element of vastness associated with walking.

**Extract no.: 3**          **Timing**: 00:08:31,594 --> 00:08:32

**Context:** one of the monsters sneezes fire on a newspaper he is reading.

**Source Language:**

- Nuts

   **Subtitling: (MSA/Foreignization) Dubbing: (EV/Domestication)**

ـ يا دي النحس ـ يا للحظ

"Oh nuts!" is an informal exclamation often used to express disappointment and frustration. It's a casual way of saying that something unpredicted or unwanted has happened. The MSA version uses "يا للحظ" as a translation for this phrase is related to the Arab Egyptian audience with good luck and expresses a sense of astonishment, amazement, or appreciation for a moment of fortune. It can be used in a variety of contexts, such as when something unexpectedly positive happens, which contradicts the idea of the source language.

The EV version creatively used an alternative that does not just give the same meaning, but also has the same tone and rhyme of "oh! Nuts!" which is "يا دي النحس" , and it simply means (oh! what bad luck). This phrase is used in the EV to convey a sense of frustration, or misfortune. It's often used when someone experiences a series of unfortunate events or encounters persistent bad luck. it reflects a feeling of helplessness or acceptance of one's unfortunate circumstances and it goes with the idea presented in the source language.

| **Extract no.: 4** | **Timing:** 00:14:45,634 --> 00:14:48 |
|---|---|
| **Context:** Mike is encouraging Sulley during the scaring time to do his best. | |

**Source Language:**

Mike: You're the boss. You're the big hairy boss.

**Subtitling: (MSA/Foreignization) Dubbing: (EV/Domestication)**

مارد: أنت عمهم، أنت عمهم وحابس دمهم. مايك: أنت الرئيس، أنت الرئيس الكبير

الكثير الشعر

The expression "you're the boss", said by Mike, expresses the support and encouragement he has been giving to Sulley. While the expression is commonly used to admit someone's authority or leadership, it can also be used to transmit confidence in someone's abilities or decisions. The descriptive terms given to

Sulley "big" and "hairy" emphasize the importance of the way the perfect scarer should look. The repetition of the word "boss" shows the power and leadership of Sulley being the number one scarer at the factory. The translated MSA version does not reflect the same idea neither in the meaning nor the concept. "أنت الرئيس، أنت الرئيس الكبير الكثير الشعر" is a literal translation of the SL that misses the gist of the main idea.

The EV version has a unique way of presenting this phrase to the target audience. The phrase "أنت عمهم، أنت عمهم وحابس دمهم") You're their uncle, you're their uncle and you're stopping their blood (carries the idea of someone having significant authority or influence over others. The word "عمهم" (their uncle) holds a metaphorical meaning amongst the Egyptian audience. it has the same usage as the English expression "you're the man". وحابس "دمهم" (and you're stopping their blood adds another layer of power and seriousness to the statement. The expression "أنت عمهم، أنت عمهم وحابس دمهم" is used in the Egyptian culture to express a kind of power and authority and to prove someone is a huge influence on others. For that, the EV version becomes more suitable and relatable to the TA by finding an equivalent in the target culture that matches the concept of the target audience.

**Extract no.: 5**                              **Timing:** 00:14:58,147 --> 00:15:00

**Context:** one of the workers shouting loudly that they need to get rid of a door they have.

**Source Language:**

- Hey, we got a dead door over here.

**Subtitling**: (MSA/Foreignization) **Dubbing**: (EV/Domestication)

- عندنا باب راح ف الباي باي ـ لدينا باب قضي عليه هنا!

- "dead" is an adjective that describes the state of not being alive. By adding such adjectives to some nouns, it gives the meaning of not working properly or not functioning in the way it should be. The phrase "dead door" refers to a malfunctioning door. In this context, this means they can't collect any screams from that door because the kid living behind this door can't be frightened anymore. In the MSA version the phrase "لدينا باب قضي عليه هنا!" (We have a door that's done for here!) suggests that the door is no longer functional. It carries a sense of certainty, offering that the door has come to an end to serve its purpose. In the EV version, the phrase "عندنا باب راح ف الباي باي" (We have a door that's gone bye-bye) signifies that there is a problem or malfunction with a specific door. "راح ف الباي باي" (gone bye-bye) is a colloquial expression commonly used among the Egyptians to talk about something disappearing or moving away and, in that case, it's the door that is going to be shredded. Although the MSA version managed to deliver the same idea and meaning, the EV version is more connected to the TA who commonly use it in their daily conversations.

**Extract no.: 31**        **Timing:** 00:36:15,506 --> 00:36:19

**Context:** Mike is talking sarcastically to Sulley about Boo after Waternoose asked him to come and train some new employees.

**Source Language:**

Mike: We could bring your cousin's sister's daughter. She'll be a big hit. **Subtitling: (MSA/Foreignization)**     **Dubbing: (EV/Domestication**

مارد: ما تيجي نأخد بنت بنت خالتك تطول رقبتنا. مايك: يمكننا إحضار ابنة نسيبك، ستحقق النجاح.

The expression "a big hit", used in the source language, reflects a positive impact or results in a successful outcome. It means "achieving success" which is translated into "ستحقق النجاح" in the MSA version. So, they are equal in meaning. however, the expression "She'll be a big hit" in the SLis used sarcastically, as bringing Boo in a scaring session means their doom because she is a human child and in the monsters' world a human child is very dangerous and poisonous. In that case, both Mike and Sulley will be banished. The MSA translation does not reflect the same sarcastic essence of the source language.

The use of"تطول رقبتنا in the EV version makes the concept more relevant for the target audience. The EV expression is normally used to also reflect a positive impact or a result of a successful outcome. Moreover, it is commonly used sarcastically when talking about someone who failed to accomplish a particular job. The EV expression is more relevant to the TA than the MSA translation in this context.

**Extract no.: 6**                                    **Timing:** 00:36:28,227 --> 00:36:29

**Context:** Mike & Sulley are at the company trying to get the girl's door to send her home secretly.

**Source Language:**

Mike: come on, the coast is clear.

   **Subtitling: (MSA/Foreignization) Dubbing: (EV/Domestication)**.

مارد وشوني: تعالى الدار أمان مارد: هيا، المكان آمن.

   In this extract, the translator used an equivalent for the idiom in both dubbed and subtitled versions. According to Cambridge Online Dictionary, the idiom " the coast is clear" means that "it is safe to do something or go somewhere because no one is watching or listening who would prevent you or catch you". It suggests that it is safe to proceed or take action because there is no danger or obstacle.

   Translating idioms is mostly difficult, especially those that don't have equivalents in the target culture. Luckily, this idiom has an equivalent in the Arabic counterpart which is الدار "أمان" as shown in the dubbed version as it is commonly used in the spoken target language, or المكان آمن in the subtitled version as they both transmit the same equivalent meaning of the Source Language idiom.

**Extract no.: 7**                                    **Timing:** 00:48:29,656 --> 00:48:32

**Context:** Sulley is arguing with Mike about not trusting Randall and Mike is trying to convince him that it is their last chance to get rid of the girl's problem. **Source Language:**

   Sulley: Mike, what are you thinking? Randall's after Boo.

   Mike: Who cares? Let's go. This is a limited-time offer.

**Subtitling: (MSA/Foreignization) Dubbing: (EV/Domestication)**

شلبي: مارد جرالك إيه؟ متطمنش لأندل ده عاوز بو. شلبي: لا يمكننا الوثوق بـ(راندل)، وهو يطارد (بو).

مارد: واحنا مالنا! يلا بينا دي فرصتنا. مارد: من يهتم؟ هيا، العرض محدود.

 In the source language, the line " what are you thinking? Randall's after Boo." reflects a moment of urgency and concern of Mike's questions about their thoughts while highlighting the imminent danger that Randall pursuing Boo. The tone is serious, reflecting the intensity of the situation. The MSA version "لا يمكننا الوثوق بـ(راندل)، وهو يطارد (بو)." keeps a formal tone. It conveys the same sense of caution and urgency, cautioning against trusting Randall and specifying his pursuit of Boo. The use of MSA makes it suitable for a broad Arabic-speaking audience, particularly in more formal or official contexts. However, The EV version introduces colloquial expressions and a more informal tone. "مارد جرالك إيه؟" (what's wrong with you?) suggests that Sulley is disturbed by Mike's behavior in this situation. " متطمنش لأندل ده عاوز بو.(Don't be reassured because Randall wants Boo) is a colloquial informal way

for the SL"Randall's after Boo." The use of Egyptian Arabic adds a layer of familiarity and immediacy, potentially making the dialogue more relatable to a local audience.

**Extract no.: 8**                         **Timing:** 00:48:43,962 --> 00:48:46

**Context**: Mike is trying to convince Sulley to send Boo back through his door but Sulley refuses after knowing that Randall is involved in this.

**Source Language:**

Mike: Sulley, you wanted her door and there it is. now, let's move!

Sulley: No, Mike.

Mike: You want me to prove everything's on the up and up??

**Subtitling: (MSA/Foreignization) Dubbing**: (EV/Domestication)

مارد: اسمع يا شلبي كنت عاوز باباها وأهو قدامك مايك: سالي، أردت الباب وها هو أمامك.

يلا نسيبها. سالي: لا يا مايك.

شلبي: قلت لأ. مايك: تريد أن أثبت أن كل شيء سليم؟ حسنا!

مارد وشوني: عايز تفهم من طق طق طق لسلاموا عليكوا

In this extract, the translation is completely changed in both dubbed and subtitled versions. The SL uses an idiom which is "on the up and up" which means – according to the Cambridge online dictionary– someone who is honest and can be trusted. In the subtitled version, the translator used completely different words that give another meaning which is " سأشرح لاحقا، اركض" which means " I will explain later, run". However, the dubbed version represents another expression with another meaning that is "عايز تفهم من طق طق لسلاموا عليكوا" which is an Arabic expression used commonly in the spoken target language that means "do you want to understand every single detail!" and it is said in a way that means "there is no time for explanation now and I will explain everything later". So both dubbed and subtitled used the same intended meaning to deliver the same message with different words that are completely different from the intended meaning of the source language. And the EV version adds a colloquial flavor that makes the scene more relatable to the target audience.

**Extract no.: 9**                         **Timing:** 01:07:22,955 --> 01:07:25

Context: Randall is trying to move after being stuck in the middle of some workers.

**Source Language:**

Randall: get off my tail, let go!

**Subtitling: (MSA/Foreignization) Dubbing: (EV/Domestication)**!

أندل: حلو عني، وسعولي! راندل: اتركوا ذيلي، دعوني أمرّ!

The phrase in the SL "get off my tail" is a metaphorical expression, which is common in English to indicate someone is being too close or following too closely, combined with a clear request ("let go"). The MSA version, "اتركوا ذيلي، دعوني أمرّ!" translates directly to "Leave my tail, let me pass!" This literal translation misses the metaphorical effect as it reflects the meaning of "let go of my tail" in a way that someone is grabbing his tail physically.

On the other hand, the EV translation "حلو عني، وسعولي!" deviates more noticeably from the literal element of "let go of my tail" but keeps the

metaphorical elements of the source language. The use of "حلو عني" (get off me), and " وسعوا لي" (make a way for me) is more convenient to the TA as this is the colloquial expression used amongst the Egyptians to tell someone to get away or make a move. This reflects the EV's tendency towards directness and practicality in everyday speech, as well as its flexibility in moving away from the original metaphor to convey the intended meaning more effectively in a colloquial context.

| **Extract no.: 10** | **Timing:** 01:11:08,055 --> 01:11:10 |
|---|---|
| **Context:** Mike and Sulley are hanging on a door that is going fast down the sledge. ||
| **Source Language:** <br><br> Mike: Looks like we caught the express. ||
| **Subtitling: (MSA/Foreignization).** | **Dubbing: (EV/Domestication):** |
| مايك: استقللنا "القطار السريع". | مارد: شكلنا كده هنركب "الإكسبرس". |

In English, the expression "caught the express" is used when someone manages to find a faster way to proceed with any kind of action. In Monsters Inc. the phrase "Looks like we caught the express" is used to express the fast speed they are about to go with while both Mike and Sulley are hanging on the door while it is about to go down fast through the doors' rail. The translation used in the MSA version "استقللنا "القطار السريع"" does not have the same effect transmitted through the used expression in the target language because the Egyptians don't use the same words used in the MSA version.

Conversely, the EV translation "شكلنا كده هنركب "الإكسبرس"" retains a colloquial tone more akin to the original, translating to " Looks like we're going to ride the express." This version preserves the informal feel of the original dialogue, using "ت:لت بكتدب " (looks like this) to convey the speculative, spontaneous nature of the situation. The use of "شكلنا كده" a loanword from "express," instead of a more traditionally Arabic term, illustrates the EV's flexibility in incorporating foreign elements to maintain the original's flavor and immediacy.

### Conclusion

The use of domestication and foreignization strategies that are used in the analysis of the dubbed and subtitled versions of the animated movie Monsters Inc. has represented a

significant impact of the adaptation of the used cultural and humorous expressions that are used in the movie. It has been demonstrated how these strategies influence the adaptation of humor and cultural aspects, shaping the reception of the movie by diverse audiences through a comprehensive analysis of cultural references and expressions, with the dynamics of each character in the movie.

This research contributes valuable insights to the field of audiovisual translation, offering a nuanced exploration of the dynamic interplay between domestication and foreignization strategies in the translation of animated content. The research aims to inform translation practitioners, scholars, and industry professionals, fostering a deeper understanding of the complexities of adapting animated movies for diverse linguistic and cultural audiences.

The translation of cartoons and animation is constrained by many factors, including cultural nuances, language differences, and marketing considerations. When translating animation, it is important for translators to carefully consider these factors and remain mindful of the intended audience. The Egyptian dubbed version of "Monsters, Inc." presents an interesting case study within the field of audiovisual translation. While targeting mainly the Egyptian audience, its suitability for other Arabic-speaking audiences needs examination. The use of humor, cultural references, and linguistic nuances in the Egyptian dialect may resonate well with Egyptian viewers because they are familiar with the language and cultural context. However, for audiences from other Arab countries, the use of Egyptian Arabic and cultural references may be challenging in comprehension and cultural relatability. The extent to which these linguistic and cultural components are accessible and appealing to non-Egyptian Arab audiences depends on their exposure to Egyptian media and how they receive other dialects. Thus, the suitability of the Egyptian dubbed version of "Monsters, Inc." for broader Arab audiences requires careful consideration of linguistic differences and cultural sensitivity in audiovisual translation practices. Further research could explore audience reception and preferences across different Arab regions to inform future localization efforts in Arabic dubbing.

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Faculty of Arts, Arish University