



# Dedication

*First of all, I would like to thank the Almighty God for his guidance, protection and for giving me a healthy life. All Praises to Him.*

*It is an honor to me to dedicate this dissertation to my lovely parents, who never stopped believing in me and supporting my own decisions.*

*To my beloved brother and sisters who have never left my sides, also for all friends who have supported me in any respect during the realization of this work.*

*Dania*

# Dedication

*This dissertation is dedicated to my family and friends.*

*Your belief in me has been a source of inspiration, and I am grateful for your unwavering presence in my life. I extend my heartfelt gratitude to each one of you.*

*Melissa*

# Aknowledgment

*The completion of this thesis would not have been possible without the support and guidance of many individuals. We would like to express our deepest respect and gratitude to our dedicated supervisor Dr. Touat Kahina for her guidance, practical advice and valuable feedback which have been instrumental in shaping this academic project.*

*We extend our sincere appreciation to the panel of examiners who agreed to review our work. Additionally, my gratitude goes to the esteemed faculty « Mouloud Mammeri » and teachers whose expertise enriched our academic experience. Lastly, special thanks must go to our parents and our friends who have provided us with moral support and encouragement.*

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# **INTRODUCTION**

In today's context, effective communication across languages holds greater significance than ever. Audiovisual translation, employed in various media such as films, TV shows, documentaries, and video games, serves as a powerful tool facilitating the exchange of ideas and emotions by translating spoken or written content. A common form of audiovisual translation is subtitling, allowing audiences to watch content in its original language while comprehending the spoken words through written text displayed at the bottom of the screen. Nevertheless, this process presents distinctive challenges, particularly concerning language formality. Ensuring accuracy and readability is crucial, as it allows subtitles to effectively communicate the intended meaning while preserving the tone and formality of the original dialogue. Translating idiomatic expressions and cultural nuances adds an additional layer of complexity to the task, requiring a subtle understanding of both source and target languages. Additionally, the constraints imposed by character limits necessitate translations that are both brief and comprehensive, highlighting the crucial importance of proficient language use and cultural expertise in the subtitling process.

In this dissertation, we will explore the concept of equivalence in audiovisual translation, with a specific focus on subtitling, by analyzing how linguistic register influences the transfer of meaning across languages. Furthermore, the current study is set out to investigate

### **The Challenges of Achieving Equivalence in the Subtitling of Language Register “*Disenchantment*” Film by Matt Groening as a Case Study.**

There are many reasons behind the selection of this particular theme:

- For the personal reason, it consists in having a passion for the English TV series. For this, we have decided to explore and analyze how to convey the language register's meaning in Arabic subtitles for the series “*Disenchantment*”, noting that the movie is in English subtitled into Arabic realised by Matt GROENING produced by Netflix, released on August 17, 2018, it contains five seasons, and each episode lasts about 20 to 25 minutes. It is subtitled into 30 languages among them Arabic, French and Spanish.
- The film “*Disenchantment*” presents a rich variety of language register, from formal to colloquial. Exploring the challenges of achieving equivalence in subtitling becomes crucial due to the need for accurate representation across this linguistic range.

Yet, the main reasons of selecting such theme to work on, is that subtitling plays a crucial role in making content accessible globally. Ensuring the equivalence of language register in subtitles enhances the overall viewing experience, allowing a broader audience to engage with and enjoy the film while understanding the linguistic details intended by the creator.

In the present work, we will attempt to provide an answer to the following research problem:

To what extent can equivalence be reached in the subtitling of language register of the film “*Disenchantment*” by Matt GROENING. In the light of this research problem, we derive the following sub-questions:

- What are the different types of language register, and how do they vary in terms of formality and style?
- In which cases can equivalence be used?
- Which type of equivalence might be appropriate while moving from oral to written discourse?
- What are the main constraints of subtitling in achieving equivalence in audiovisual translation?

From this context, we hypothesize the following:

- The main types of language register include formal, informal, technical and colloquial registers. Each serves distinct communicative purposes and adapt to suit the social and functional context in which communication takes place.
- Equivalence, can be employed, when the same situation or meaning needs to be recreated in the target language, but with the use of different words and expressions to capture the intended meaning of the original text while adapting it to the linguistic and cultural context of the target language.
- There are several types of equivalence for different situations. Our goal is to identify the best fit for this particular situation, when moving from oral to written discourse, by analyzing each type using extracted examples from the film “*disenchantment*” as a sample. So far, we think that Nida’s approach can be the most appropriate one to overcome the difficulties.

- Achieving equivalence in audiovisual translation is a complex task, involving linguistic challenges, cultural differences, time constraints and the need to balance accuracy with the limitations of the target medium.

Our research is based on a comparative analysis approach, aiming to analyze the constraints of subtitling and suggest appropriate strategies that may be adopted to ensure equivalence in a language register employed in “*Disenchantment*” film by Matt GROENING.

In our dissertation, we will focus on the notion of equivalence in subtitling, analyzing the concept of equivalence according to different theorists such as Nida (1964), Catford (1965), Vinay & Darbelnet (1973), Newmark (1988), and Baker (1992). We will critically evaluate their theories and approaches to determine which one is most appropriate for achieving accurate and acceptable translations in subtitling.

The dissertation for this research project is divided into two chapters. Both explore the topic of equivalence in subtitling. The first chapter entitled “equivalence in AVT”. It is divided into four sections. The first one, includes equivalence overview. In the second section the main focus will be on equivalence in translation studies. In other words, our aim is to demonstrate and emphasize the various perspectives that scholars employ when examining this concept. The third section, deals with the audiovisual translation shedding light on subtitling process whereas, in the fourth section, we will give an overview of language register, defining its types in both English and Arabic languages.

In regard to the second chapter entitled “Subtitles Analysis of “*Disenchantment*”, we will divide it into two sections. In the first section, we will present the corpus “*Disenchantment*” and provide a short summary of the film and also mention its main characteristics. The second section contains the methodological analysis of the corpus with a presentation of our analysis of some difficulties in subtitles of the film “*Disenchantment*” and suggesting a new translation when necessary.

Finally, we sum up our research with a conclusion that offers a broad overview of the major aim of our study, with the main results that have emerged throughout our study. Moreover, there are current recommendations to conduct more research in order to address the challenge of accurately achieving equivalence in audiovisual translation works.

To complete our work, we will follow APA 7<sup>th</sup> edition style, referencing the following sources:

- BAKER, M. (1992) *In Other Words*.
- CATFORD, J.C. (1965) *A Linguistic Theory of Translation: An Essay in Applied Linguistics*.
- NEWMARK, P. (1988) *A Textbook of Translation*.
- NIDAE. (1994) *The Theory and Practice of Translation*.
- VINAY.J. P and DARBELNET, J (1973) *Stylistique Compare du Français et de l'Anglais*.

The major difficulties encountered in our work are:

Analyzing the equivalence in the audiovisual translation of "*Disenchantment*" from English to Arabic presents a complex task due to various factors. Defining "equivalence" itself can be challenging, as different theoretical approaches exist and the choice between dynamic and formal equivalence adds another aspect of complexity. Linguistic challenges arise from the differences between both English and Arabic dialects, cultural references and idioms, and linguistic structures. Technical constraints like space and time limits for subtitles, understanding the nuances of humor, religious beliefs, social norms, and cultural representations need careful modification to avoid sustaining harmful stereotypes and ensure accurate image .

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## **CHAPTER ONE**

# **Equivalence in Audio-Visual Translation**

The first chapter of this work will be structured into five sections. The first section will provide a comprehensive definition of equivalence. The second section the main focus will be on equivalence in translation studies. In others words, our aim is to demonstrate and emphasize the various perspectives that scholars employ when examining this concept. This section will be divided into two sections: the one will deal with linguistic approach, and the other with analysis of equivalence types suggested by different scholars in each approach. The third part will focus on equivalence in audiovisual translation, with a focus on subtitling, which is our main area of work. We will end by defining equivalence in our field of study, audiovisual translation. The fourth and final part will discuss the concept of language register and its types in both English and Arabic languages.

### I. Equivalence

When a word or phrase means exactly the same thing in both source and target languages, and it is understandably one of the first things professional translators look for. Equivalence is a central principle in the process of translation; this is why several scholars defined it differently.

Theorists understand equivalence as one of the translation techniques or procedures, as they refer to it, aimed at replicating “the same situation as in the original, while using completely different wording” (Vinay and Darbelnet, 1959:233).

“Equivalence relates to equivalent words, terms, expressions or idioms in specific languages and contexts.” (Enani, 2003:76)

Based on what is said above, equivalence in translation is about finding the right words or expressions that have the same meaning and impact. It ensures that the translated content effectively communicates the intended message of the original text.

Abed Allah Al Masdi (2009 :89) defines equivalence in translation as follow

التكافؤ في الترجمة هو العلاقة بين النص الأصلي والنص المترجم، و التي تقاس على مستوى المعنى و الوظيفة“

Al- Masdi points out that equivalence does not mean literal application between the two texts, but rather achieving the same meaning and function in the translated text.

### **I.1.Equivalence in Translation Studies**

The notion of equivalence is one of the most problematic areas in the theory of translation. It is a complex and multifaceted concept that has been explored by various theorists over years. In this work, the main goal is to analyze equivalence theories in order to better understand how translation works and ensure effective communication across languages. This section is divided into three parts: equivalence in linguistic approach, socio-linguistic approach and cultural studies by mentioning the principles underlying of each approach.

#### **I.1.1. Equivalence in Linguistic Approach :**

In linguistic approach to equivalence, translation focuses on finding appropriate expressions in the target language text that have the same meaning as the source language text. This is challenging because translation is influenced by cultural and linguistic factors.

Many scholars studied equivalence from a linguistic perspective as VINAY and DARBLNET (1973) and CATFROD (1965) as an illustration.

##### **I.1.1.1. Equivalence According to VINAY and DARBLNET:**

VINAY and DARBLNET (1958, p:84) proposed seven procedures of translation, they distinguished between direct and oblique translation, the former referring to literal translation and the latter to free translation. These procedures are: transposition, modulation, adaptation and equivalence. However, they argued that equivalence is viewed as a method in which the same situation is replicated as in the original one but different wording is used (idem, p:32).

In this perspective, it is claimed that the concept of equivalence is often understood as a process where the same situation or meaning is recreated in the target language, but with employing different words or expressions. The aim is to capture both meaning and intention of the original text while adapting it to the linguistic and cultural context of the target text.

##### **I.1.1.1.1. Equivalence**

Indeed, Vinay and Darbelnet (1973) claimed that equivalence is considered as a translation procedure that is also known as reformulation. This procedure involves using a completely different structure in the target language than the source language, while still

preserving the intended meaning. This approach is often used to translate idioms, as not all English idioms have direct equivalents in other languages.

### **Example:**

“All bachelors are unmarried.” Is equivalent to the reformulation “No married people are bachelors.”

“The cat is on the mat.” Is equivalent to the reformulation “The mat is occupied by the cat.”

### **I.1.1.2. Equivalence According to CATFORD**

The introduction of CATFORD’s (1965) concept of translation types and shifts represents his main contribution, to the field of translation studies. Since equivalence is the main objective of this work, shifts will be the main focus of concerns. When translating from the source language to the target language, translation shifts are defined by CATFORD as a departure from formal correspondence.

He distinguished different types of equivalence including formal and textual equivalence as follows:

#### **I.1.1.2.1. Formal Equivalence**

Formal correspondence, as defined by CATFORD (p.32) is a translation strategy that prioritizes the preservation of the formal or surface-level features of the source text in the target text. He says in this regard “A formal correspondent in any TL category which may be said to occupy, as nearly as possible, the same place in the economy of the TL as a given SL category occupies in the SL”.

This means that a specific word or expression in the source language should have a corresponding word or expression in the target language that serves a similar function or conveys similar meaning. The goal is to ensure that the translated text in the target language maintains a similar impact or significance as the original text in the source language.

### **Example:**

**Source text (English):** The dog is barking.

**Target text (French):** Le chien aboie.

This translation is considered to be formally equivalent because it preserves the grammatical structure and word order of the source text. The translator has also chosen French words that are as close as in meaning as possible to the English words.

### **I.1.1.2.2. Textual Equivalence**

Textual Equivalence is defined by CATFORD (opcit, p27) as “any TL text or portion of text which is observed on a particular occasion to be the equivalent of a given SL text or portion of text”. It signifies that a text or part of a text in a target language is considered equivalent to a corresponding text or portion in a source language when they convey the same meaning or content. This equivalence is observed during a specific context.

CATFORD suggested a “formal procedure” of equivalence and “commutation”. It means That if the translator makes changes in the source text, those changes affect the target text. Commutation is particularly helpful when there is not a direct equivalent in the target language, as one source language item can have multiple target language equivalents.

The probability of appearance of one item in the source language may be different in the target text and translation rules may be formed by these equivalence-probabilities and they could be applied in other texts and also in the language as a whole.

#### **Example :**

**Source text (French):** L’union fait la force.

**Target text (English):** Unity is strength.

The French proverb “L’union fait la force” and the English proverb “Unity is strength” both convey the same idea that working together is more effective than working alone. The translator has chosen words that capture the same meaning and impact in both languages.

### **I.1.1.3. Equivalence in Sociolinguistics and Cultural Studies:**

Sociolinguistics and translation are inherently linked because sociolinguistics explores language usage in society, whereas translation involves the transformation of a text into an equivalent in a target language, taking into account additional elements such as culture and societal context. Hence, it is important for the translator to be familiar with both source and target language. So, translation can no longer be considered as a purely linguistic activity.

Nida (1994) realized sociolinguistic implications are a crucial factor in translation and suggested two types of equivalence.

### **I.1.1.4. Equivalence According to NIDA :**

NIDA (1994) defines two types of equivalence among them **formal** and **dynamic** equivalence. The former deals with the translation of the message, while the other focuses on the effect of this message.

#### **I.1.1.4.1. Formal Equivalence:**

Formal equivalence consists of a TL item which represents the closest equivalent of a SL word or phrase. In other words, this equivalence tends to preserve the “foreignness” or the originality of the SL within the TL (idem, 159)

#### **Example:**

**Source text (English):** The boy kicked the ball.

**Formal equivalent translation (Arabic):** الصبي ركل الكرة.

This translation is word-for- word translation of the original text, and it preserves the original word order and grammar. However, the translation sounds a bit unnatural in Arabic, as it would be more common to say "ضرب الصبي الكرة"

(The boy struck the ball)

Formal equivalence can be a useful approach when translating between languages with similar grammatical structures, such as Arabic and English. However, it is important to be aware of the limitations of this approach and adapt the translation to make it sound more natural in the target language.

#### **I.1.1.4.2. Dynamic Equivalence:**

According to NIDA, dynamic equivalence is a translation approach that focuses on conveying the meaning and message of a source text in an easy way to the audience of the target text. It focuses on achieving a sense of naturalness towards the readers and minimizes the “foreignness”. Naturalness will make the text more comprehensible and acceptable (NIDA,159)

### Example :

**Source text (French) :** Il faut battre le fer quand il est chaud.

**Target text (English):** Strike while the iron is hot.

This translation demonstrates dynamic equivalence by conveying the same message of seizing opportunities while they are favorable, even though the literal wording differs. The English proverb “strike while the iron is hot” captures the sense of the French proverb, using imagery that resonates with the target audience’s cultural context.

Indeed, BAKER highlights the significance of taking cultural elements into account when translating texts and introduces a method called « *pragmatic equivalence* ».

### **I.1.1.5. Equivalence According to M. BAKER:**

BAKER (1992.p6) defines equivalence as “a relative notion because it is influenced by a variety of linguistic and cultural factors”.

She depicts five types of translation equivalence: textual equivalence and pragmatic equivalence. We are not dealing with them in this section because the other types are related to linguistics while “*pragmatic equivalence*” deals with culture.

#### **I.1.1.5.1. Pragmatic Equivalence:**

When translating, it is important to consider the cultural context of both source and target languages in order to convey the intended meaning accurately. This is because culture can influence the way that language is used and interpreted. Translators need to be able to imply the meaning of the source text without explicitly, in order to make the translation culturally appropriate for the target audience.

### Example:

**Source text:** It is raining cats and dogs outside.

**Target text :** Il pleut des cordes à l’extérieur.

The target text uses a different expression than the source text, but it still conveys the same meaning. The expression “*il pleut des cordes*” is a French idiom that means “it is raining

very heavily”. This is more culturally appropriate expression for the French target audience than the literal translation of “*it is raining cats and dogs.*”

After a checkup of several equivalence procedures, NEWMARK (1988) draws our attention. He provided twelve different methods of translation. In this section we are only dealing with three of them: cultural equivalence, functional equivalence, and descriptive equivalence. We relied on them in our task since our subject matter is equivalence, and they helped us in overcoming the challenges previously described.

### **I.1.1.6. Equivalence According to NEWMARK**

Three of the procedures for translation that NEWMARK proposed are related to the concept of equivalence. Therefore, we have used NEWMARK’s concepts to our study since we believe they are the right procedures to consider in order to help us get above the various challenges that occur when translating from English to Arabic.

#### **I.1.1.6.1. Cultural Equivalent**

Cultural equivalent procedure is an approximate translation of a SL cultural term into a TL cultural term” (Tanjour, 2011, p.52)

#### **Example:**

The English word “football” might be translated as “soccer” in American English, or as “fútbol” in Spanish. Both “soccer” and “fútbol” are cultural equivalents of “football” because they refer to the same sport and have a similar cultural significance.

#### **I.1.1.6.2. Functional Equivalent**

According to NEWMARK (1988, p.83), the functional equivalent procedure “requires the use of culture-free word, sometimes with a new specific term”

In another word, the functional equivalent process involves the use of words without cultural meanings, sometimes combined with new terms.

Hussein Nassar (2007:32) defines functional equivalent as following

التكافؤ الوظيفي هو تحقيق نفس التأثير او الوظيفة في النص المترجم كما هو الحال في النص الأصلي

Nassar points out that functional equivalence does not mean literal correspondence between the two texts ,but rather achieving the same meaning and purpose of the original text .

### Example:

**English:** the cat sat on the mat

**Arabic:** قطه جلست على حصيرة

A literal translation of the English sentence would be “the female feline sat on the woven floor covering.” However, this translation would sound unnatural in Arabic. Instead, the translator used functional equivalence to create a more natural translation that conveys the same meaning as the original text.

### **I.1.1.6.3. Descriptive Equivalence**

Descriptive equivalence is the third type of equivalence, however NEWMARK explained it as follow: “In translation, description sometimes has to be weighed against function...description and function are essential elements in explanation and therefore in translation.” (idem,1988 :83-84)

Sometimes it may be necessary to simplify a complex description or use a more functional equivalent of a word or a phrase in order to produce a translation that is both accurate and effective.

### Example:

**English title:** Friends

**Arabic title:** الأصدقاء

In this translation, the word “friends” is translated directly to Arabic as “الأصدقاء”. However, for a reader who is not familiar with the show, the title may not be immediately understood. Therefore, a translator could use a descriptive equivalent to provide more information about the show.

For example, the translator could add a phrase after the title to explain that is a sitcom about a group of friends in their 20s and 30s living in New York City. This would give the reader a better understanding of the show, even if they are not familiar with it.

Arabic title: الأصدقاء مسلسل كوميدي أمريكي عن مجموعة أصدقاء من العشرينات و الثلاثينات من العمر يعيشون في نيويورك

The descriptive equivalent provides the reader with more information about the show, without making the title too long or difficult.

The notion of equivalence is undoubtedly one of the most problematic and controversial areas in the field of translation theory. This term has caused and will probably keep causing, heated debates among scholars in the field of translation studies. This word has been analyzed, evaluated and extensively discussed from different points of view and has been approached from many different perspectives. The first discussions of the notion of equivalence in translation initiated the further elaboration of the term by theorists. The short description given above highlights the importance of this issue in the context of theoretical discussions about translation. The challenge of defining equivalence appears to make it impossible to establish a universal approach to this concept.

### **I.2. Audiovisual Translation**

The field of translation studies has been expanded beyond the limits of language to include the cultures of the source and target languages. While translation theorists have been interested in the cultural aspects of translation for quite some time probably in the ninetieth century. Audiovisual translation is a relatively recent field when compared to literary or drama translation.

AVT has attracted significant interest from both translation theorists and professionals in recent decades. Practically, AVT has given translation activity a new lease of life. According to Orero (2009 :130) “Nowadays audiovisual translation is a thriving field within translation studies”. In another word, AVT has seen great advances in translation studies.

It has been for many years a relatively unknown and ignored field, until the twentieth century, AVT has experienced a kind of fast growth and wide spread in specialization and research. Due to the increasingly wider distribution of audiovisual materials, researchers began to study AVT more systematically from a translational and linguistic perspective.

Audiovisual translation focuses on translating media including movies, comedies, documentaries, TV shows, regardless of age, social and cultural classifications. LAMBAR says:

" ان اللغات والنصوص بل وحتى الآداب تخرج شيئاً فشيئاً من مملكة الكتب لتلج مملكة السمع البصري "

“languages, texts and even literature are gradually emerging from the kingdom of books to enter the kingdom of auditory and visual perception”. (our translation)

From this quote we see that people are commonly using audio and video content instead of reading books and texts. This is because technology has made it easier to create and share audio and video content, and people prefer to consume content that is engaging and interactive. Audio and video content can also be more easily understood across different cultures and languages.

### **I.2.1. Equivalence in Audiovisual Translation**

Audiovisual Translation involves the translation of both spoken and unspoken elements in a video. In this field, the translator does not only work with texts, but even with other aspects like dialogue, sound effect, visuals and the overall mood of the video. AVT primarily emphasizes the cultural and communicative aspects of translating between verbal and non-verbal elements in a film.

However, scholars have identified ten different types of audiovisual translation that are divided into two categories: dubbing and subtitling.

In this section, subtitling is the principle focus of this research, since the aim of our work is based on it.

#### **I.2.1.1. Subtitling**

It is considered the second type of audiovisual translation.

##### **I.2.1.1.1. Definition of Subtitling**

In recent times, audiovisual translation has become one of the most flourishing field within translation studies due to the fast progress of technological advancement and its impact on the media production and distribution. Subtitling, as one of the most recognized types of AVT, has captured a prominent place in the field of translation.

Subtitling is a method of translating spoken language into written text and is increasingly gaining importance in the field of translation studies. It is recognized as a highly successful sub-discipline with the larger domain of translation studies. To clarify it is crucial to define what we mean by “subtitling” in this context. Subtitling is a translation technique where

written text usually shown at the bottom of the screen, aims to convey the original spoken dialogue and any relevant discursive parts that appear in the image.

Gottlieb defines subtitles as “the rendering in a distinctive dialect of verbal messages in filmic media within the shape of one or more lines of composed content displayed on the screen in sync with the first message”. (Gottlieb,2001, p.87).

Here, Gottlieb highlights the fact that subtitles are a form of translation that is specifically designed for audiovisual media. Subtitles allow viewers to understand the dialogue in a film or TV shows, even if they do not speak the language that is being spoken.

### **1.2.1.1.2. constraints of subtitling**

In this section, we will describe what problem area exist in subtitling and what constraints the subtitle suffers under:

Subtitling is different from other types of translation because it must be constrained by the time it takes to read the subtitles and the audio. Subtitles are typically divided into conventional stretches of 1.5 to 6 second, which are then rendered into of a maximum of two lines of text. The translation must be able to be read on screen for exactly as long as the corresponding utterance is heard. This means that the translator must be able to condense the meaning of the spoken word into a concise and easily readable form. (Brondeel,1994)

The fixed subtitle format and other constraints cause at least three significant translating challenges that are common in subtitling.

Firstly, it is essential to reduce the source text, but reducing it by an average of 25 to 50 percent as J. IVARSON has pointed out, will certainly delete information that may be important. Secondly, another problem is readability. Inexperienced subtitles often try to include too much information, which can make their subtitles difficult to read and understand. Thirdly, written subtitles should be made to sound like their equivalent.

AVT is a complex and challenging field, but it is also a rewarding one. AVT translators can make a real difference in the world by making audiovisual content accessible to a wider audience and promoting cultural exchange.

### I.3. Language Register

Language register refers to the way we adapt our language depending on the situation or audience. It involves using appropriate vocabulary, tone, and style to communicate effectively in different contexts, such as formal or informal settings.

#### I.3.1. Definition of Language Register

Abd Allah Adouqs (1967) defines language register as follows:

"السجل اللغوي هو مستوى من مستويات اللغة، يتميز بخصائص لغوية محدودة، مثل الأسلوب والمفردات والقواعد النحوية. ويرتبط كل سجل بسياق اجتماعي او وظيفي معين."

“The linguistic register is a level of language, characterized by specific linguistic features such as style, vocabulary, and grammar. Each register is associated with a specific social or functional context.” **(our translation)**

Abdullah Adouqs sees that the linguistic register is a way of using language that is appropriate for a particular context or audience. There are many different registers, each with its own set of linguistic features. For example, the register used in a formal speech is different from the register used in a casual conversation.

SAVOVA (2005, 898) defines language register as following:

“register refers to the way people use language in different situations. The term is often used as a full or partial synonyms for style, speech variety or variation, field of discourse, and text type (...).

Most often, register is used to mean style. In that sense, it refers to the stylistic variety, or stylistic variation that occurs in person’s speech or writing in different social contexts. Typically, different registers vary according to their degree of formality”.

SAVOVA goes on to explain that “register” in more formal contexts, refers to the way people use language in several situations. Most commonly, register is used to represent the style of language, this means that it relates to the different ways people speak or write, which can extend from very formal to very casual, depending on the social context.

#### I.3.2. English Language Registers

According to Fabian Snauwaert (2017), we do not speak in the same way with everyone. If you are talking to your grandmother, you are not going to talk as you are talking to a 4-years old child. As an adult you do not speak the same way with your friends as with your parents. It is all about age...but not only that.

If you are speaking with a stranger, in job interview, or with a customer, this will change your behavior and the way you speak each time...this is called the language registers.

F. Snauwaert argued that language registers are divided into six following types:

**I.3.2.1. Formal:** this language is usually used in a formal setting like interviews, meetings with presidents..., this use of language usually follows a commonly accepted format.

**Example:**

**Job application:** “Dear, Hiring Manager, I am writing to express my keen interest in the Marketing specialist position advertised on your company website...”

**I.3.2.2. Neutral:** this language is characterized by its objectivity and lack of emotions. This register would be appropriate for maintaining polite and professional interactions with strangers or colleagues with whom the relations are limited at work.

**Example:**

Context: A review of a local pizzeria on a food review website.

Neutral language: “The restaurant offers a variety of pizzas with different toppings and crust options.”

**I.3.2.3. Casual:** this is informal language used by friends, close colleagues, family. We use words such as thingy: “dude, that movie was awesome!”

**Example :**

Hey what’s up!

Sounds fun! Deffo wanna join!

**I.3.2.4. Slang:** it is like talking to your friends, it is more relaxed, more informal, and more fun. Some people do not like it, but it is just another way to use the language. Speaking the same way all the time can be boring, so slang adds something to the English language making it more interesting.

### Example:

**Leets peak** is a form of slang that uses numbers, symbols, and other characters to replace letters. For example, the word “leet” might be spelled “1337”. Leets peak was popular among in the early 2000s, but it is now less common.

**I.3.2.5. Vulgar:** Vulgar language is generally bad considered. It is employed for stylistic and emotional purposes. Although, it is important to understand this register, it is always preferable to avoid using it.

It relates to terms and expressions that we are unable to use in our discourse, and it affects listeners by demonstrating a lack of respect and a bad education for others.

### **I.3.3. Arabic Language Registers**

Ahmed Hassan (2010) affirms that depending on the use of language and personal situations of the speakers, it exists what we call language levels or registers. In Arabic these registers are divided into four types :

**I.3.3.1. Formal language:** it represents the highest level of Arabic expressions, and it is all about being smooth and eloquent. The Quran is the best example for this register.

قال تعالى: [ولا تستوي الحسنة ولا السيئة ادفع بالتي هي أحسن فاذا الذي بينك وبينه عداوة كأنه ولي حميم]

34()فصلت:

“Good and evil cannot be equal. Repel evil with what is better, and you will see that the one you had enmity with become as if he were a devoted friend.” (Quran 41:34) (Dr. Omar Suleiman translation)

<https://twitter.com/omarsuleiman504/status/1316881040535937028?lang=fr> , visited on 06/12/2023 at 10:50 p.m.

**I.3.3.2. Clear language:** it is the standard that ensures proper grammar without any embellishments or complexity in the language. This level of language is found in the writings of Arabic heritage and some modern books.

### Example:

Ibn khaldun, a 14th-century historian and sociologist, was known for his clear and analytical writing style. He avoided jargon and complex metaphors, preferring to explain his ideas in a direct and accessible manner.

Here’s an expert from his Muqqadimah:

ان العمران هو استفادة بني ادم من العمر بمعنى انه خلقتهم التي بها بقاء نوعهم وانتظام احوالهم.

This passage defines "العمران" (civilization) using simple vocabulary and straight forward definition, making his complex ideas understandable to a wide range of readers.

<https://urlz.fr/pH1P> , visited on 07/12/2024 at 01:20 a.m.

**I.3.3.3. The third language:** in Arabic conversations at this level, people blend correct and incorrect speech without much concern for grammar rules. It is spread in media (journalism, television, radio) novels and stories.

### Example:

Here we came up with imagining a conversation between two friends, Omar and Nadia, discussing a movie:

- Omar: شففت الفيلم اللي طلع بالأمس؟

Did you see the new movie that came out yesterday? (Formal + informal mix)

- Nadia: اه، شففته. بصراحة ماكانش كويس.

Honestly, it was not that great. (informal + colloquial Arabic)

Here we can see they blend different registers. They start with formal questions and greetings, then switch to informal and colloquial Arabic to express their opinions. This code-switching reflects the dynamic nature of Arabic, where people constantly adapt their language depending on the context, audience, and personal style.

**I.3.3.4. The dialectal language:** it is a fusion of both correct and incorrect speech, it is adopted by many people for its simplicity and easy-to-follow rules. The appearance of this level came back to a very long time from the influences of strangers whom convert to Islam and with their settlement in the Arabic world.

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This level is known for its sound characteristics and strong structure derived from the original Arabic language, often causing people to neglect the importance of using correct language and maintaining accuracy.

### **Example:**

One interesting example of this is the development of Chadian Arabic. Back in the day, Arabic-speaking traders interacted with local communities in Chad, eventually leading to the adoption of Arabic by some of these groups. As they learned and used the language, it blended with their native tongues, creating a unique dialect with its own vocabulary, pronunciation, and sentence structure.

Language register refers to the variation in language use based on factors such as context, audience, and purpose. In English, registers can vary from formal to informal, influencing vocabulary and tone. Arabic registers similarly adapt to context, with formality varying across dialects and situations. Understanding and navigating these registers enhance effective communication in both languages.

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In conclusion, the first chapter explores the multifaceted concept of equivalence in translation, as explored by various theorists. Through illuminating examples, we witnessed distinctions between formal and dynamic equivalence, which prioritizes conveying the intended meaning effectively. Then we move smoothly into the domain of audiovisual translation, particularly complexities of subtitling. Furthermore, the discussion extends to the crucial examination of language register, encompassing formal, informal registers, each characterized by unique linguistic attributes and contextual appropriateness. By illustrating these examples with concrete examples. The chapter sets a solid foundation for understanding the complexities of translation and the nuances of linguistic expression across various mediums and contexts.

**CHAPTER TWO:**  
**Analysis of the Samples from**  
**“*DISENCHANTMENT*” *Film***

The first chapter was devoted to the analysis of equivalence from various approaches and according to different scholars. After that, we have discussed equivalence in audiovisual translation by providing an overview of subtitling. At last, we tackled for this purpose the challenging task of equivalence when transferring a register from one language to another.

As for this chapter, it will be practical. This chapter will be divided it into three main sections. The initial section of our work will be devoted to the presentation of our corpus, However, before that, we will give a quick overview of the chapter, providing the biography of the introducing the production company “NETFLIX.” This includes a brief summary of the story and offering a presentation to the main characters. Second, we are going to analyze some samples extracted from the film “*Disenchantment*”. At last, we will address the difficulties posed by the subtitling of the film

### **II. Presentation of the corpus**

To achieve the goal set by this research, we decided to work on a comic series “*Disenchantment*”, directed by Matt GROENING, produced by “NETFLIX”, released on August 17,2018. After the success achieved by the first season, it was necessary for the other five seasons to exist, each episode lasts about 20 to 25min.

“*Disenchantment*” is an animated fantasy sitcom created by Matt GROENING, who was known for the production of “*The Simpsons*” and “*Futurama*”. Set in the medieval Kingdom of Dreamland, the series follows the misadventures of Princess Bean, her Elf companion Elfo, and Luci, her personal demon. The show blends Groening’s signature humor with an original medieval setting, providing humorous twist to classic fairytales. “*Disenchantment*” explores themes of friendship, self-discovery, and the consequences of one’s choices. We have chosen “*Disenchantment*” as a corpus so that we can gain insights into complexities of translating language specificities such as (dialect, idioms, code switching) and most importantly language register, making it a rich corpus for exploring various dimensions of translation studies.

#### **Producer biography**

Matt GROENING, born on February 15,1954, in Portland, Oregon, is a famous American cartoonist, writer, producer, and creator of some of the most iconic animated television shows.

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He grew up in a creative and academic environment, with a father who was a filmmaker and a mother who was a teacher. He attended the Evergreen State College in Olympia, Washington, where he developed his interest in cartooning. His early comic strip, “*Life in Hell*”, made its debut in 1977 and gained popularity for its unique characters and humor. The strip ran for over 30 years and became a platform for Groening’s unique comedic style. In 1989, Groening achieved widespread success with the creation of the “*Simpsons*” family in the fictional town of Springfield. The show quickly became a cultural phenomenon, earning critical acclaim for its satirical humor, memorable characters and social commentary. “*The Simpsons*” has since become the most persistent American sitcom and has won numerous awards. Following the success of “*The Simpsons*”, Groening created another animated series, “*Futurama*”, which premiered in 1999. Set in a futuristic world, the show blended science fiction with Groening’s trademark humor, it has then gained a devoted fan during its run and remains a beloved part of animated television history. In 2018, Groening introduced “*Disenchantment*”, an animated fantasy sitcom that explores medieval themes and societal satire. Throughout his career, Matt Groening has received numerous awards for his contribution to the entertainment industry. ([https://disenchantment.fandom.com/wiki/Matt\\_Groening](https://disenchantment.fandom.com/wiki/Matt_Groening), visited on 23/11/2023, At 01:03 a.m.

### **The Production Company “NETFLIX”:**

Netflix is a popular streaming service that offers a vast catalog of movies, TV shows, and original content. It is available on smart TV, through streaming devices, and even on smartphones and tablets using the official application IOS or Android. Netflix was founded for the first time in 1997 by Reed Hastings and Marc Randolph. Initially a DVD rental-by-mail service, the company quickly adapted to the digital age, initiating its streaming service in 2007. This revolutionary move allowed subscribers to instantly access a vast library of content from the comfort of their homes. Over years, Netflix has become synonyms with streaming content, reshaping how audiences consume TV shows and movies. The introduction of original content, notably for highly acclaimed series like “*House of cards*” in 2013, further consolidated Netflix’s position as a content creator. The streaming giant’s global expansion accelerated, reaching over 190 countries by 2016. Noteworthy original productions such as “*Bird Box*” and “*Roma*” received widespread acclaim, earning Netflix numerous awards. In the face of competition, Netflix continued to innovate, investing heavily in diverse genres and international content. The company’s data-driven approach to content creation, personalized recommendations, and user-friendly interface have contributed to its immense

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success. In January 2022, Netflix boasted a considerable subscriber base, making it a dominant force in the constantly changing landscape of digital entertainment. With ongoing investments in original programming and a commitment to staying at the forefront of technology, Netflix remains a powerhouse, shaping the future of how we experience and enjoy content.

[All About the Netflix Streaming Service \(lifewire.com\)](https://www.lifewire.com/netflix-streaming-service) , Visited on 13/01/2024, at 7:37 P.m.

### Summary of the Film

“*Disenchantment*” is an animated fantasy sitcom created by Matt GROENING. The series is set in the medieval fantasy Kingdom of Dreamland and follows the story of Bean, a rebellious and alcoholic princess, her naïve elf companion Elfo, and her personal demon Luci. Throughout the show, the characters set out on various adventures and encounter a wide variety of fantastical creatures, as they explore the Kingdom and uncover its many secrets. Along the way, Bean defies expectations, challenges authority, and discovers the true meaning of friendship and love. The first season of “*Disenchantment*” begins with Bean escaping her arranged marriage to Prince Maru of Dankmire. She is joined by Elfo, an Elf who has been banished from his home for eating candy at time when elves are not supposed to eat. Together, they travel to Dreamland, where Bean’s father, King Zog, is a cruel and incompetent ruler. Bean quickly becomes disillusioned with her life in Dreamland, and she sets out to find adventure and meaning in her life. Along the way, Bean, Elfo, and Luci encounter a variety of strange and dangerous characters, including wizards, trolls. They also uncover a number of facts that there is a mysterious dark force at work. The season ends with Bean and her friends making a pact to defeat the dark forces that threaten Dreamland. They also learn to accept themselves for who they are and to embrace their different.

### Presentation of the Characters

#### Bean



The principal character Tiabeanie Mariabeanie de la Rochambeaux Grunkwitz, commonly known as Bean, is the spirited protagonist of the animated series. At the tender age of 19, she finds herself as the former Queen of Dreamland and the potential heir to the throne of Maru. Born to King Zog and Queen Dagmar, known for her rebellious and love of alcohol, she is rarely seen without her loyal companions Elfo and Luci. Bean is a dynamic character with a strong sense of independence and a talent for finding herself in humorous and adventures situations. Voice by **Abbi Jacobson**.

#### King Zog



King Zog is Bean’s father. Despite being the ruler of Dreamland he is lazy and overweight, often making impulsive decisions that lead to trouble. Over the series, he matures, taking his royal duties more seriously and becoming a better leader while maintaining his goofball personality. Voiced by **John DiMaggio**.

## Queen Dagmar



Dagmar was the former queen of Dreamland and the mother of Queen Bean, Dagmar was a powerful sorceress who wanted to use her daughter to take over the world. After she was defeated; she was punished by being hanged from a cliff for eternity. Dagmar was a good liar. She pretended to be kind and loving, but she was really a selfish and cruel person. She did not care about anyone but herself. Even Satan was not as bad as Dagmar. Voiced by **Sharon Horga**.

## Queen Oona



Queen Oona is the second wife of King Zog. She has a mysterious and intriguing vibe, shown through her mysterious expressions and subtle ways. Queen Oona is a member of Dankmire’s royal family. She speaks with an eastern European accent. Despite being a

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step-mother, she acts more like a mother to Bean than Dagmar. After the fall of Dreamland, she divorced King Zog and became a pirate. Voiced by **Tress MacNeille**.

### Luci



Lucille Lucifer son of Satan, better known as Luci is a demon from Hell who serves as Princess Bean's personal demon in the animated series “*Disenchantment*.” Luci is initially summoned to Maru by the Enchantress and Emperor Cloyd to act as their emissary. Later, he is presented to Bean as a wedding gift and becomes magically bound to her. Luci is a bit of a slacker, but he cares about Bean and tries to help her out. At the end of the series, Luci becomes a good demon and goes to live in Heaven. He is voiced by **Eric Andre**.

### Elfo



Elfo is an important part of the “*Disenchantment*” story. He provides comic relief and a different perspective on the world. He also helps Bean to grow and become a better person.

Elfo is always enthusiastic to explore the world and learn new things. He is a constant source of wonder and excitement for Bean and Luci. Is voiced by **Nat Faxon**.

These main characters, with their different personalities and close relationships, are the most important part of “*Disenchantment*”’s exciting story. Their journeys of learning about themselves, friendship, and conflict happen in a medieval world filled with magic, mystery, and fun. With its funny words, interesting characters, and surprising turns in the story, “*Disenchantment*” continues to entertain and amaze people all over the world.

### **Methodology of analysis**

In the second chapter, this research investigates the extent to which equivalence can be reached when transferring register from English into Arabic in “*Disenchantment*” series. To this end, we will focus on season 1’s episodes and explore translated dialogue which deals with language choices of registers from English to Arabic, specifically within the context of the series “*Disenchantment*”, and examining how register choices impact the target audience’s experience by studying specific scenes, we aim to show how strategies are used to fill the gap between the original text and its subtitled version, considering cultural and language differences.

The extracted samples representing language register from “*Disenchantment*” film will be classified into three categories: slang, vulgar and casual.

### **Samples analysis**

In this section specially in this analysis the attention is directed towards the translation of slang, vulgar and casual registers in Arabic subtitles. The examination involves a detailed analysis of sample expressions from each register, aiming to clarify the complexities with rendering these linguistic nuances into Arabic. By analyzing real- world examples, the research seeks to shed light on the challenges and strategies involved in maintaining the authenticity, cultural importance, and sensitivity required for effective translation within these diverse registers.

### **Slang**

Slang in “*Disenchantment*” series is basically made up words and twisted versions of familiar phrases used by the characters in the show. It adds humor, builds the world and can even reveal things about characters and their culture.

**Example 01**

Timing	
01:47	
English subtitles	Arabic subtitles
I wish it were elixir of death, you <u>fat sack</u> . <u>Oops!</u> Season 01 Episode 08	ليته كان إكسير الموت، أيها البدين. تبا!

The wizard accidentally created a truth serum instead of the *elixir of life*. While mixing the ingredients, the mixture spilled on him. Suddenly, King Zog opened the door and said, "This better be the elixir of life." The sorcerer replied, "*I wish it were elixir of death, you fat sack. Oops!*"

According to Oxford dictionary the word “sack” means a large bag with no handles, made of strong rough material or strong paper or plastic, used for storing and carrying, for example flour, coal, etc.

[https://www.oxfordlearnersdictionaries.com/us/definition/english/sack\\_2](https://www.oxfordlearnersdictionaries.com/us/definition/english/sack_2) ,visited on 20/01/2024, at 01:20 a.m.

The word “البدين” meaning according to Almaany Arab dictionary: بَدَنَ الرَّجُلُ: ضَخَّمَ جِسْمَهُ، سَمِنَ

<https://www.almaany.com/ar/dict/ar-ar/%D8%A8%D8%AF%D9%86/> , visited on 20/01/2024, at 01:44 a.m.

In this context, “fat sack” is likely used as a derogatory term, expressing the sorcerer’s disdain or frustration towards King Zog. It is an insult emphasizing King Zog’s perceived negative qualities, possibly implying laziness, greed, or general incompetence.

The translator conveyed the meaning by choosing the term “البدين” in Arabic to represent “fat sack” which means being “fat or chubby”. The translation might not be a direct word-for-word match, but the overall meaning is barley conveyed. The translator could use “الشحيم” instead of “البدين” to maintain a casual tone or to convey a more colloquial or regional feel.

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It could be a matter of capturing the intended vibe of the language. Informal language often involves selecting expressions that resonate naturally with the audience, and “الشحيم” aligns better with that goal in this particular case.

The provided translation appears to lean more towards formal equivalence because it represents a literal translation of the terms. Formal equivalence seeks to maintain a close correspondence between words and structures in the source and target languages.

In this case, the translation does not attempt to capture any specific colloquial or regional nuances; it directly matches the concept of “fat” with its Arabic equivalent “البدين”..

### **Example 02**

Timing	
09 : 20	
English subtitles	Arabic subtitles
Ooh, I love it when people talk smack about their exes. <u>Dish, girl!</u> Season 01 Episode 08	أحب سماع الناس يتكلمون بالسوء عن أزواجهم السابقين. <u>تابعي!</u>

Bean, Luci, the wizard, and the knights embarked on a quest to find the vial and rescue Elfo, who had been kidnapped. However, their first task was to locate the witch's spell book, as it held the key to their mission. They needed to ask the witch about the vial and get information. Upon reaching the witch's home, the wizard inquired of Gwen whether the book was there. She responded, "Actually, it belonged to my no-good ex-husband, Malfusz .". With an excited voice, Luci added, "*Ooh, I love it when people talk about their exes. Dish, girl!*"

According to Cambridge dictionary the word “dish”: is a sexually attractive person.

he is gorgeous- what a dish!

<https://dictionary.cambridge.org/dictionary/english/dish> , visited on 04/01/2024, at 10:36 a.m.

In this context, the omission of the word “dish” in the Arabic translation may be due to the translator’s decision to focus on conveying the referential meaning. The phrase “dish,

girl!” is an informal expression encouraging someone to share gossip or talk openly. The Arabic translation “تابعي” does not correspond the word in English “dish” in this case the translator has chosen to change the whole meaning because sometimes words or phrases do not have a direct equivalent in another language, and the translator may have struggled to find equivalent in Arabic slang for the term “dish” that fits the contexts appropriately. As well as the translator chose to omit the word “dish” in the Arabic translation because when dealing with informal or slang expressions, translators may opt for more neutral or culturally appropriate language to convey the intended meaning without using offensive terms.

This example leans towards dynamic equivalence, emphasizing the informal, conversational tone. The Arabic translation follows a similar dynamic equivalence approach, aiming to convey the meaning in a way that aligns with the informal style of the English.

### Example 03

Timing	
04 : 18	
English subtitles	Arabic subtitles
No matter how much I <u>abracazab and alakazoo</u> .	مهما مارست من شعوذة و سحر.
Season 01 Episode 08	

The sorcerer is facing a problem and feels embarrassed and fraud. He comes to Oddie to complain because he can not figure out how to make the *Elixir of Life*. Stressed, he says with his arms around his head, "*No matter how much I abracazab and alakazoo.*"

Abracazab and Alakazoo do not have any sense according to Oxford dictionary, but it appears that they are variations or creative adaptations of the more well-known magical phrases like “abracadabra” and “alakazam”. These specific terms may not be standard or widely recognized outside of certain fictional contexts. Writers often play with languages to create unique elements in their stories, including magical incantations.

<https://www.oxfordlearnersdictionaries.com/spellcheck/english/?q=Abracazab+and+Alakazoo>, visited on 18/01/2024 at 01:09 p.m.

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كل امر يخفى سببه، استخدام القوى الخارقة بواسطة : “سحر” according to Almaany Arab dictionary is : الأرواح.

[https://www.almaany.com/ar/dict/arar/%D8%B3%D8%AD%D8%B1/home.php?lang\\_name=arar&servicategoryces=%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D9%86%D9%8A+%D8%A7%D9%84%D8%AC%D8%A7%D9%85%D8%B9&service=dict&word=%D8%B3%D8%AD%D8%B1+](https://www.almaany.com/ar/dict/arar/%D8%B3%D8%AD%D8%B1/home.php?lang_name=arar&servicategoryces=%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D9%86%D9%8A+%D8%A7%D9%84%D8%AC%D8%A7%D9%85%D8%B9&service=dict&word=%D8%B3%D8%AD%D8%B1+) , visited on 18/01/2024 at 01:27 p.m.

استعمال الحيل والخداع، أي اوهم ان ما يقوم به حق وهو في الحقيقة : “شعوذة” باطل.

<https://www.almaany.com/ar/dict/ar-ar/%D8%B4%D8%B9%D9%88%D8%B0%D8%A9/> , visited on 18/01/2024 at 01:42 p.m.

In this context, “abracazab and alakazoo” are fictional words used to convey the idea of the sorcerer trying various magical incantations or spells to solve the problem of making the *Elixir of life*. They do not have specific meanings in the real world; rather, they contribute to the playful and imaginative language often associated with magical or fantastical scenarios.

The translator partially succeeded in translating “abracazab and alakazoo” depending on the context. The translator correctly captured the intent of the sorcerer’s frustration, which is his inability to create the *Elixir of life* despite using magical words.

“Abracazab” and “alakazoo” are onomatopoeic words associated with magic in English. The translator directly rendered them as “سحر” (magic) and “شعوذة” (sorcery), respectively. This proceed retains the connection to magical incantations while remaining true to the intended meaning.

The translator’s approach with “Abracaz” and “Alakazoo” can be considered formal equivalence, as they are attempts to translate or to mimic the sound of the English phrase “Abracadabra”. Similarly, “السحر” and “الشعوذة” are translations of the term “magic” into Arabic. In this case, the terms aim to maintain a similar form or meaning across languages.

**Example 04**

Timing	
13:10	
English subtitles	Arabic subtitles
<u>Scribedly-srobeldy-screw</u> the jolly code!	سحقاً لقانون المرح.
Season 01 Episode 01	

Elfo wants to escape to the outside world, leaving Elfwood. He desires to see the world beyond and experience something different from the usual sweetness. However, King Rulo warns Elfo to open the door and exit Elfwood, he must adhere to the jolly code. If he disobeys, he will be excluded from Elfwood. Despite this, Elfo is determined, and he replies, “Scribedly-srobeldy-Screw the jolly code!”

“Scribedly-srobeldy-screw” does not have a direct translation in Arabic, as it appears to be a playful and nonsensical expression.

According to Arabdict dictionary “سحقاً” means للمبالغة , سحقه الله : أي : أبعدهُ بُعْدًا و هلاكًا في التعبير عن البُعد

<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%B3%D8%AD%D9%82%D8%A7> , visited on 18/01/2024 at 02:28 a.m.

In this context, “scribedly-srobeldy-screw” appears to be a playful expression Elfo uses to dismiss or reject the importance of the jolly code. It conveys his rebellious and determined attitude, indicating that he is willing to discard the rules and restrictions set by the jolly code in pursuit of experiencing something different outside Elfwood.

He translated it into “سحقاً” in Arabic which is a strong expression that can be equivalent to a forceful exclamation or a more intense way of expressing frustration or annoyance.

It might not directly capture the playful or non-sensical nature of “Scribedly-srobeldy-screw” but it conveys a strong and negative sentiment. This conveys his discard for the jolly code in a rebellious manner.

The translator had rather use a suitable equivalent expression that captures a similar playful and dismissive tone could be “بتحلل- بتشكل – بتتسف”. This conveys a sense of casually

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disregarding or rejecting something, aligning with the context of Elfo’s rebellious attitude towards the jolly code.

“scribedly-scrobeldy-screw” and its Arabic equivalent “سحقاً” can be seen as closer to formal equivalence. This is because, although they may not be a literal word-for-word translation, the Arabic expression retains a similar dismissive tone in a more direct manner, resembling the structure of the English original.

### Example 05

Timing	
15 : 49	
English subtitles	Arabic subtitles
Hey, <u>choppa</u> , <u>choppa</u> . <u>Swing</u> , <u>choppa</u> . Season 01 Episode 05	اقطعي رأسها. لوحى بالفأس و إقطني رأسها.

Bean messed up as a princess and was considered lazy and irresponsible by her dad. He decided to kick her out of the castle because he thought she was useless. Now homeless, she needed to find a job to prove to her dad that she could be better. She ended up getting a job as an executioner. Her task was to chop off the head of a witch who had kidnapped people in the woods.

When she was at the spot where the execution was happening, Bean felt really nervous. She was shaking and sweating, unsure if she could go through with it because she had never killed anyone before. Meanwhile, the audience was excited to see the execution. A young person in the crowd even shouted, "*Hey, choppa, choppa. Swing, choppa.*"

The sentence “Hey, choppa, choppa. Swing, choppa.” appears to be a set of repeated words without a clear context. “choppa” is sometimes used according to Cambridge dictionary as a slang term for a crudely flaked core tool which is a small axe held in one hand.

“Swing” according to Oxford dictionary it is to move or cause to move back and forth or from side to side while suspended or on an axis.

[https://www.oxfordlearnersdictionaries.com/definition/english/swing\\_1?q=Swing](https://www.oxfordlearnersdictionaries.com/definition/english/swing_1?q=Swing) , visited on 18/01/2024 at 10:19 p.m.

According to Arabdict Dictionary “اقطعي” means جزّه، فرقّه، فصل بعضه عن بعضه الآخر

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<https://www.arabdict.com/ar/%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B9%D8%B1%D8%A8%D9%8A/%D8%A7%D9%82%D8%B7%D8%B9%D9%8A> ,  
visited on 18/01/2024 at 10:35 p.m.

أشار وأوماً، أشار إليه إشارة سريعة. “الوح” means.

<https://www.almaany.com/ar/dict/ar-ar/%D9%88%D9%8E%D8%AD%D9%8E%D9%89/> ,  
visited on 18/01/2024 at 10:51 p.m.

In this context, “choppa, choppa. Swing, choppa” appears to be a colloquial and rhythmic way of encouraging or urging someone to proceed with a violent or aggressive action, possibly referring to the execution that is about to take place. It is an expression used by someone in the audience to push Bean to carry out the act, reflecting the morbid excitement of the observers.

The translation provided in the film, “اقطعي راسها، لوجي بالفأس، اقطعي راسها” is a direct and brutal translation, but it is not entirely suitable to the given context. Because the original phrase “choppa, choppa, swing, choppa” might imply violence, but not as explicit as the translated version. The direct translation, especially the repetition can be insensitive considering Bean’s internal conflict.

The original phrase has a playful, almost rhythmic quality that gets lost in the direct translation. This might not accurately reflect the tension and mixed emotions present in the scene. The translator could use “هيا يا سيف ارنا عجائب قوتك” because it creates a same energetic effect that mirrors the original English phrase “choppa, choppa, swing, choppa” this can help maintaining the excitement and anticipation of the crowd.

In this case of the two sentences “choppa, choppa, swing, choppa”

اقطعي راسها، لوجي بالفأس، اقطعي راسها are considered to be formal equivalence because the literal translation is accurate but it is not natural in English. The phrase “choppa, choppa, swing, choppa” is a playful and rhythmic phrase that is not typically conveyed in the Arabic version.

### Vulgar

In “Disenchantment”, the vulgar register refers to the use of offensive language, often characterized by explicit or inappropriate content. The series includes humor that may be

## Chapter II: Analysis of samples from “DISENCHANTMENT” Film

considered crude or vulgar, adding a more edgy and disrespectful tone to the dialogue and interactions between characters. This use of vulgar register is a stylistic choice to attract a specific audience and enhance the comic elements of the show.

### Example 01

Timing	
19 : 52	
English subtitles	Arabic subtitles
That's hot. <u>Mother bitch.</u>	هذا ساخن. <u>اللعة.</u>
Season 01 Episode 08	

Big Joy and his assistant Porky have kidnapped Elfo in order to manipulate Bean, Elfo, and Luci into finding the Eternity Pendant for them in the ruins of the lost city of Cremorrah. When Bean asks Big Jo how they are supposed to find the pendant in the lost city, he replies that legend has it the Eternity Pendant is activated by the proximity of an elf. As Elfo gets closer to it, the pendant will emit a sound. With an anxious voice, Elfo responds to Big Jo, "So, you expect me to crawl around this overheated hellscape until I hear a beep?" Big Jo replies, "No, Mr. Elfo, I expect you to fry." He forcefully pulls Elfo, who shrieks at the burning sensation of the sand, gasping, "That's hot. Mother bitch."

According to Urban dictionary “motherbitch” a term pioneered by GDMFSOB, which is an alternate to “motherfucker” to the impersonal; more accurately directed at inanimate objects and situations, whereas motherfucker is generally reserved for person-to-person.

<https://www.urbandictionary.com/define.php?term=motherbitch> , visited on 19/01/2024, at 01:47 p.m.

According to Almaany Arabic dictionary the term “اللعة” is: عذاب الله، و الطرد من رحمته وخيره

<https://www.almaany.com/ar/dict/arar/%D8%A7%D9%84%D9%84%D8%B9%D9%86%D8%A9/> visited on 19/01/2024, at 02:07 p.m.

The word “motherbitch” according to this context is an expletive Elfo uses to emphasize the extreme heat and discomfort, he is experiencing on the overheated sand. It does not have a specific literal meaning here but serves as an expressive and vivid way for the

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character to convey his intense reaction to the situation. Essentially, it is a creative exclamation to highlight the severity of the burning sensation.

Translators often aim to convey the intended meaning and tone of a phrase rather than providing a literal word-for-word translation. In this case, “motherbitch” is considered a strong expression, and “اللعة” in Arabic is a common way to express frustration, irritation, or annoyance, akin to saying “damn it” or “curse it” in English. The choice of translation is influenced by the desire to capture the emotional intensity rather than finding a direct equivalent for the term. Translation of offensive expressions can be challenging due to the cultural and linguistic differences, and the goal is often to convey the overall emotion rather than finding an exact equivalent.

This example leans towards dynamic equivalence in the sense both “motherbitch” and “اللعة” convey a similar strong, offensive informal tone, but the specific cultural nuances and offensiveness may differ.

### Example 02

Timing	
05 :16	
English subtitles	Arabic subtitles
<u>Son of a witch</u> I followed every possible interpretation of the direction. Season 01 Episode 09	اللعة. نفذت كل تأويل محل للتوجهات.

Worn down by frustration, Sorcerio tried every trick in the book to make the vial work with Elfo’s blood, but it would not work. Every failed attempt felt like a kick in the heart, and finally, his voice cracking with disappointment, he muttered, "*Son of a witch I followed every possible interpretation of the direction.*"

According to Oxford Languages. “son of a witch” used specially in North American English (taboo, offensive, slang): an offensive word for a person that you think is bad or very unpleasant.

[https://www.oxfordlearnersdictionaries.com/us/definition/english/sob\\_3](https://www.oxfordlearnersdictionaries.com/us/definition/english/sob_3) , visited on 21/12/2023 , at 10:14 p.m.

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This expression “اللعة” does not express the meaning of wishing bad things to someone. Instead, it is a derogatory term used to insult someone’s mother. The intent is to express anger, frustration or disdain towards a person by indirectly targeting their family.

Here, the translator did not put any effort to transmit the same meaning because “Son of a witch” may be considered offensive in certain cultures due to their potential to insult or demean individuals. Cultures vary in their norms and values, and some may place a higher emphasis on respect and politeness.

In this particular case, I believe that the dynamic equivalence translation is the appropriate choice. The phrase is relatively simple, and the meaning is clear. They intended meaning in a culturally appropriate and emotionally expressive way rather than adhering strictly to a formal or literal translation.

### Our translation :

تبا على هذا اللغز المتشابك، اتبعت كل مسار ممكن ولا زلت ضائعا.

### Example 03

Timing	
09 : 49	
English subtitles	Arabic subtitles
It’s like they all have peppermint <u>sticks up their asses</u> .	إنهم <u>متزمتون</u> للغاية.
Season 01 Episode 01	

Engaged in an intimate moment, Elfo and Kissy were suddenly interrupted by a figure appearing in the window. Elfo was initially annoyed, feeling as if everyone overreacted to even the smallest things, and he feels restricted in doing anything he wants. In frustration, he exclaimed to Kissy, “*It’s like they all have peppermint sticks up their asses.*”

The sentence “stick up their asses” according to Cambridge dictionary is a rude phrase meaning to be very serious and easily offended, and always want rules to be obeyed.

<https://dictionary.cambridge.org/dictionary/english/have-a-stick-up-your-ass> , visited on 20/01/2024 at 03:14 a.m.

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According to Almaany dictionary the word “متزمت” means فاعل من تزمت، متشدد، يبالغ في التقيد. بقواعده يتعصّب لها

<https://www.almaany.com/ar/dict/ar-ar/%D9%85%D8%AA%D8%B2%D9%85%D8%AA/> , visited on 20/19/2024 at 03:31 a.m.

This sentence is a vulgar and offensive way to describe someone’s behavior. It implies that they are being overly enthusiastic, annoying, or disruptive, but it does so in a disrespectful and potentially hurtful way. And the word "متزمت" kindly correspond the same meaning as “stick up their asses” because they both convey a similar sense of rigidity but the expression “متزمتون للغاية” conveys a sense of extreme rigidity or strictness. However, the original English sentence suggests a feeling of uprightness or excessive formality rather than just strictness.

In this example the expression "متزمتون للغاية" leans towards dynamic equivalence. This means that the translation aims to convey the intended meaning rather than providing literal correspondence.

### Example 04

Timing	
09 : 59	
English subtitles	Arabic subtitles
Elfo, you <u>mofo</u>	"إلفو"، أيها اللعين.
Season 01 Episode 07	

After, their tough journey to find Elfo’s girlfriend, the knights returned to the castle with a big, well-made wooden box. When the box was opened, Luci gasped. Inside, instead of the pretty elf girl he thought he’d see, was Tess, a beautiful giant woman with flowing red hair and one eye. “*Elfo, you mofo*” Luci exclaimed, a mix of surprise and amusement in his voice.

According to Collins online dictionary the term “mofo” is mainly a slang, US short for the taboo word motherfucker.

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<https://www.collinsdictionary.com/dictionary/english/mofo> , visited on 20/01/2024, at 01:21 p.m.

It appears to be a playful or joking expression, possibly rhyming and informal language. “mofo” is slang term of “motherfucker.” This sentence seems to be a light-hearted or teasing way of addressing someone names Elfo by calling him “mofo.” The translator might have chosen “اللعين” as it could be a colloquial equivalent in Arabic to convey the intended offensive tone of “you mofo.” Translating such expressions involves considering the cultural appropriateness and ensuring that the message’s impact is preserved. We notice that the translator used the same translation “اللعين” for different explicit phrases. Therefore, we suggest this translation "أيها الحفير" for “you, mofo”.

The translation "اللعين" align with dynamic equivalence because it involves adapting the expression to a colloquial, potentially offensive term in Arabic.

### Example 05

Timing	
20: 59	
English subtitles	Arabic subtitles
<u>What the hell?</u>	<u>ما هذا بحق السماء.</u>
Season 01 Episode 04	

King Zog was at a spa, trying to get better because he was sick. Chazz, the health practitioner, placed the king in a hot steam bath. While the king was struggling to get out, he sweated a lot and felt very hot. He shouted: "*What the hell?*".

According to Oxford dictionary “hell” is used for emphasis or to express anger, contempt, or surprise.

<https://www.google.com/search?q=what+the+hell+meaning&oq=WHAT+THE+Hell+MEANING&aqs=chrome.0.0i51212j0i22i3018.90634j0j15&sourceid=chrome&ie=UTF-8> , visited on 20/01/2024 at 02:16 p.m.

Almaany dictionary does not have definition for this expression “بحق السماء” because according to al- fatawa it is forbidden; الخالق له ان يقسم بما شاء، اما الخلق فليس له ان يقسم الا بالله.

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The Creator has certainly in whatever he wills, while the creator being has no power to decree except by the will of Allah (**our translation**)

<https://urlz.fr/pH2v> , visited on 20/01/2014 at 02:38 p.m.

Here the expression in English is an informal expression often used to convey frustration or surprise, it is a way of expressing a strong emotions or confusion. And “بحق السماء” does not really suit the correct meaning in English, because the translation of “what the hell” to “بحق السماء” is an Arabic expression used to emphasize the truthfulness of a statement, akin to swearing by the heavens. It does not directly capture the colloquial tone conveyed by “what the hell” in English. Also cultural nuances play a significant role in how certain phrases are conveyed.

The choice of translation may depend on finding an expression that conveys a similar sense in the target language. For a more colloquial tone in Arabic, we might want to go with “ما هذا الجحيم” when translating “what the hell”.

In this case the translation of “what the hell” to “بحق السماء” can be considered more of a dynamic equivalence. Indeed, it attempts to convey the meaning of “what the hell” by expressing surprise or frustration and it does so in a way that aligns with the cultural norms of the target language rather than providing a word-for-word translation.

### Example 06

Timing	
12:06	
English subtitles	Arabic subtitles
<u>Not my loins</u> , I'm afraid.	<u>أخشى أن ينقصني شيء.</u>
Season01 Episode 07	

King Merkimer, frustrated by the fake elf blood turning him into a pig, walks in distress in the yard. Luci accidentally hits him with a cigarette, prompting a puff of smoke. Apologizing humorously, Luci asks, "What's shaking?" Prince Merkimer, feeling troubled, replies, "*Not my loins, I'm afraid.*"

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According to Cambridge Dictionary “loins” is the part of the back and side of abdomen, between the ribs and pelvis.

<https://dictionary.cambridge.org/dictionary/english/loins> , visited on 17/01/2024 , at 11:40 a.m.

In this context “not my loins” is a witty way for Prince Merkimer to express that what is troubling him is not related to his personal or biological matters. It adds humor by using a playful and exaggerated phrase to convey his distress.

Here the translator did not give a direct translation in the target language (Arabic) of the expression “not my loins” but he chose to change the whole meaning so that there is no an exact linguistic equivalent for the idiomatic expression in Arabic. The translated phrase "أخشى ان ينقصني شيء" conveys a sense of apprehension about something being lacking or missing in a light-hearted manner.

The Arabic translation “أخشى ان ينقصني شيء” leans towards a formal equivalence, aiming to provide a direct and precise equivalent in a formal style, even if it may lose some of the informal or humorous tone present in the original English expression.

### Our translation

أخشى أنك لست من صليبي.

### Casual:

In “*Disenchantment*” the casual register refers to the use of informal language, everyday expressions and a relaxed tone in dialogue. Characters often communicate in a manner that mirrors casual, everyday conversation, contributing to a more relatable atmosphere within the series.

### Example 01

Timing	
14: 05	
English subtitles	Arabic subtitles
Go on now. <u>Down the hatch</u> Season 01 Episode 06	هيا. كليها.

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When the Dreamland Royal Family visited Dankmar, they had a strange dish called Lamprey Vivant for dinner. The kids, not used to such a squiggly meal, looked really grossed out. King Zog, feeling the awkwardness, tried to make things lighter. He told the King of Dankmar that his children like simple boiled pears better. He chuckled and winked at his own kids, saying: “Go on now. Down the hatch”

“Down the hatch” according to Oxford dictionary is an informal expression used to express friendly feelings towards one’s companions before drinking.

[https://www.oxfordlearnersdictionaries.com/definition/english/hatch\\_2#hatch\\_idmg\\_1](https://www.oxfordlearnersdictionaries.com/definition/english/hatch_2#hatch_idmg_1),

visited on 04/01/2024, at 12:02 a.m.

“Down the hatch” is an idiomatic expression often used to describe drinking alcohol. Often translated literally in Arabic as “في صحتك”.

However, from the scene in the film “down the hatch” is an informal way of urging children to swallow the food, emphasizing the need to simply get it done despite their unpleasant feelings. King Zog is playfully urging the children of the King of Dankmar to eat the simple boiled pears by using this expression.

According to how the scene unfolds, the translator has succeeded in translating the expression “down the hatch” by " هيا كليها ", he has captured the core meaning of the expression in this context. But we can notice that the idiomatic nature and humor character of “down the hatch” in هيا كليها are lost in the direct translation. It lacks the subtle pressure present in the original.

The translation leans towards dynamic equivalence, as it conveys the intended meaning in a way that is culturally and linguistically appropriate for the target audience.

### **Example 02**

Timing	
13 : 15	
English subtitles	Arabic subtitles
<u>Aw, jeez.</u> What are you doing?	ماذا تفعلين؟
Season 01 Episode 08	

## Chapter II: Analysis of samples from “*DISENCHANTMENT*” Film

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The Dreamland royal family received an invitation from the Dankmarian royal family to visit their castle. During dinner, all the family members were ready to feast, except for Bean who was running late. King Zog searched for Bean and expressed that he has a lot riding on her. He asked her friends Elfo and Luci about her whereabouts. Elfo stammered, unsure of how to respond. Suddenly, Bean entered the large room, but her father was shocked to see her very drunk in front of the Dankmarian royal family. He rushed towards her with a shameful expression and said: “*Aw, jeez. What are you doing?*”

Merriam Webster dictionary defined the term “jeez” as an interjection used as a mild or swear word used to express surprise, astonishment, disappointment, etc. All of the entries noted that it was a euphemism for Jesus first used in the 1920s.

<https://www.merriam-webster.com/dictionary/jeez> , visited on 04/01/2024 , at 12:58 a.m.

The term “jeez” in this context acts as a condensed expression of the complex mix of emotions Bean’s father experiences; as a cocktail of disappointment, shame and concern towards his daughter’s actions.

The translator has conveyed the sense of the expression “what are doing” by “ماذا تفعلين” but chose to omit the term “jeez” mainly because the informal interjection does not have a direct equivalent in Arabic. The translator likely prioritized maintaining a culturally appropriate and clear expression, focusing on the core meaning of “what are you doing?” by “ماذا تفعلين؟”. Including “aw jeez” might have introduced an informal tone that does not suit the Arabic language norms, so the translation aimed for a straightforward and contextually appropriate rendering.

The translation “ماذا تفعلين” is more aligned with formal equivalence. It provides a direct and equivalent expression in Arabic without attempting to capture the informal and colloquial nature of “aw jeez”.

**Example 03**

Timing	
04 : 08	
English subtitles	Arabic subtitles
Oh, Beanie, you're a no-good drunken <u>disgrace</u> .	"بيني" أيتها المشينة و عديمة النفع و الثملة.
Season 01 Episode 06	

Bean, Elfo, and Luci skipped their royal responsibilities to go drink at the bar. When they got back to the castle really late and drunk, they tried to sneak in quietly by climbing a rope. But King Zog heard the noise in Bean's room. When he walked in, he found his daughter on the floor, all drunk. He yelled at her, saying, "*Oh, Beanie, you're a no-good drunken disgrace.*"

According to Meriam-Webster “disgrace” is to be a source of shame and dishonor.

<https://www.merriam-webster.com/dictionary/disgrace> , visited on 20/01/2024 at 04:09 p.m.

سلوكٌ شائنٌ: مخجلٌ مُخزٌ، يحطُّ من القدر. “المشينة” according to Almaany Arab dictionary it is.

<https://www.almaany.com/ar/dict/arar/%D8%A7%D9%84%D9%85%D8%B4%D9%8A%D9%86%D8%A9/> , visited on 20/01/2024 at 04:20 p.m.

In this context, the term “disgrace” is employed to convey the King Zog’s sense of shame and disappointment in Bean’s actions, emphasizing the severity of her irresponsible behavior and the negative impact it has on her standing within the royal family.

While “المشينة” can convey a strong negative sentiment and might be translated as “disgusting” or “repulsive”, it does not precisely capture the concept of “disgrace” in the given context.

On the other hand, "عار" encompasses the idea of something being shameful or discrediting, making it a more suitable term of describing someone as a “no-good drunken disgrace.” The term “عار” directly addresses the disgraceful nature of the person’s actions, emphasizing the sense of shame associated with their behavior.

## Chapter II: Analysis of samples from “*DISENCHANTMENT*” Film

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The translation of “المشينة” to “disgrace” is more a formal equivalence. It represents closer, more literal correspondence between the words in Arabic and English while maintaining the general meaning.

# **CONCLUSION**

## Conclusion

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The dissertation was about the challenges of achieving equivalence in the subtitling of language register; it has provided a comprehensive analysis of the difficulties faced by translators in this field. The general introduction of the theme highlighted the complexity of audiovisual translation and the importance of achieving equivalence in subtitling. It discusses various types of language register, including formal, informal, technical and colloquial. Each type serves distinct communicative purposes and adapts to suit different social and functional contexts. The analysis aimed to enhance the understanding of subtitling practices and contribute to the development of effective strategies to achieve equivalence in audiovisual translation, particularly in the context of the “*Disenchantment*” film by Matt GROENING.

Moreover, this work we explored the strategies that can be employed to ensure equivalence in the subtitling of language register for the film “*Disenchantment*” by Matt GROENING.

The theoretical and practical analysis demonstrated the following:

- Nida’s equivalence approach (1994) is appropriate to some extent, as reaching dynamic and formal equivalence is not always possible.

According to the thesis, equivalence might be used in several cases in the context of subtitling for the film “*Disenchantment*” by Matt Groening. Some of these cases include:

- Transferring language registers: Equivalence is needed when transferring language registers from the original dialogue to the subtitles, ensuring that the formality and style are accurately represented in the target language.
- Conveying cultural references: Equivalence is required to convey cultural references and nuances from the source language to the target language, maintaining the intended meaning and cultural context.
- Adapting humor and jokes: Equivalence is essential for adapting humor, jokes, and colloquial expressions from the original dialogue to the subtitles, ensuring that the comic elements are effectively conveyed to the target audience

In addition, the main constraints of subtitling in achieving equivalence in AVT include time limitations for reading subtitles and audio, space restrictions due to fixed formats, the need to condense the source text, and the challenge of balancing information for readability and comprehension. These constraints make it difficult to achieve equivalence and accurately convey linguistic and cultural nuances in the subtitling process.

## Conclusion

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The thesis explores different language registers including formal, informal and colloquial. Each register has specific communication goals adapted to fit different social and functional situations. The variation in formality and style is evident in the choice of vocabulary, sentence structure, and the overall tone.

In terms of perspectives and recommendations, the concept of equivalence remains challenging and disputed especially in AVT, this is why we suggest that other researches are carried out in terms of reaching equivalence in the transfer of language variation. Also, the study recommends that translators should carefully adjust their translations to avoid perpetuating harmful stereotypes and ensure accurate representation of cultural nuances. Additionally, it recommends that translators should consult different translation articles, dissertations, several translation books, and websites to better understand the different specificities of the dialogue.

In conclusion, the dissertation has attempted to provided valuable insights into the challenges of achieving equivalence in the subtitling of language register. And we hope that more research will be devoted to this intricate topic.

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# GLOSSARY

## English/ Arabic Glossary

### A

Audiovisual

سمعي البصري

Audiovisual translation

ترجمة السمعية البصرية

### B

Bilingual

ثنائي اللغة

### C

Casual

عامي

Commutation

استبدال

Culture

ثقافة

Cultural aspects

جوانب الثقافية

Cultural equivalent

مكافئ ثقافي

### D

Dialect

لهجة

Dubbing	دبلجة
Dynamic equivalence	تكافؤ ديناميكي
F	
Field	حقل
Film	فيلم
Foreignness	تغريب
Formal	رسمي
Formal equivalence	تكافؤ شكلي
Free translation	ترجمة حرة
Functional equivalent	مكافئ وظيفي
H	
Humor	فكاهة
L	
Language	لغة
Linguistic approach	مقاربة لسانية
Litralness	حرفية
N	
Neutral	محايد
Non-verbal	غير لغوي
P	
Pragmatic equivalence	تكافؤ نفعي
R	
Readability	مقروئية
Reformulation	إعادة صياغة
Register	سجل

S

Slang	عامي
Sociolinguistic	لغويات الاجتماعية
Source language	نص اصلي
Spoken language	لغة منطوقة
Style	أسلوب
Subtitling	سترجة

T

Target language	لغة هدف
Textual equivalence	تكافؤ نصي

V

Verbal	لغوي
Vulgar	فاحش

### مسرد المصطلحات اللسانية عربي / انجليزي

ا

استبدال	Commutation
أسلوب	Style
إعادة صياغة	Reformulation

ت

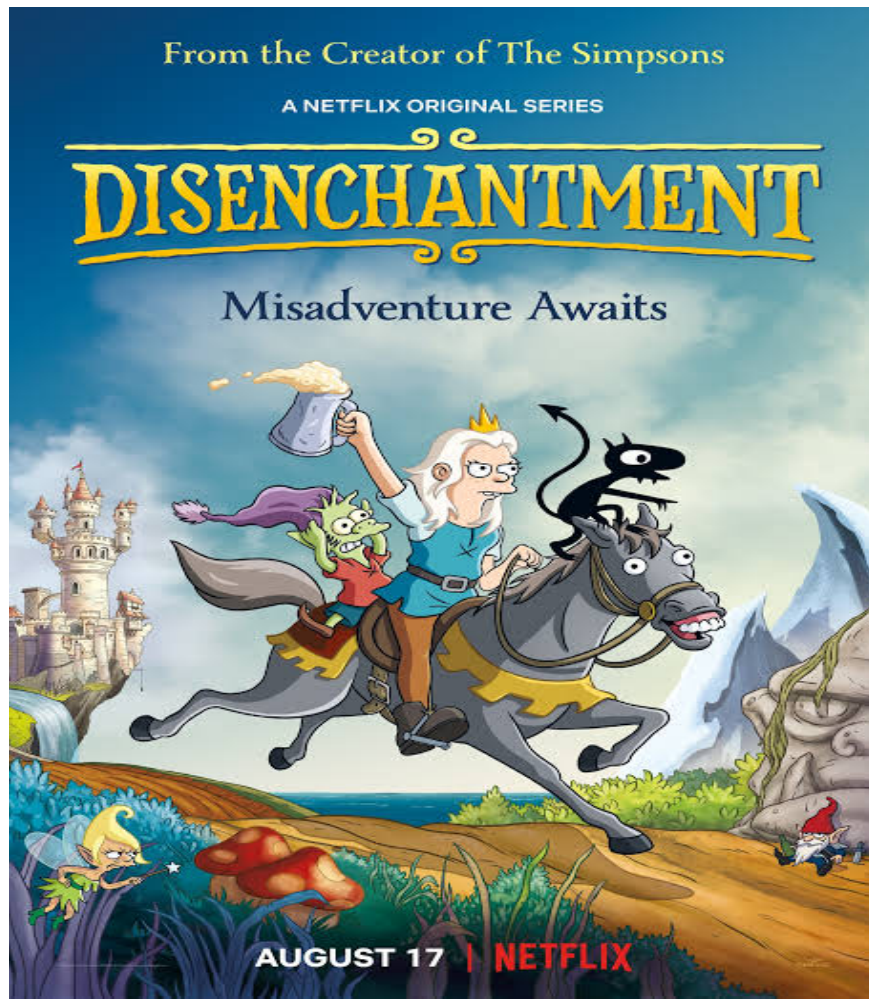
ترجمة سمعية بصرية	Audio-Visual Translation
تغريب	Foreignization
تكافؤ نفعي	Pragmatic equivalence
تكافؤ ثقافي	Cultural equivalence
تكافؤ شكلي	Formal equivalence

تكافؤ نصي	Textual equivalence
ثقافة	Culture
ثنائي اللغة	Bilingual
حرفية	Litraless
دبلجة	Dubbing
رسمي	Formal
سترجة	Subtitling
سجل	register
سمعي بصري	Audio-visual
عامي	Slang
عفوي	Casual
غير لغوي	Non-verbal
فاحش	Vulgar
فكاهة	Humor

فيلم	Film
ل	
لغة منطوقة	Spoken language
لغة هدف	Target language
لغويات اجتماعية	Socio-linguistics
لغوي	Verbal
لهجة	Dialect
م	
محايد	Neutral
مكافئ وظيفي	Functional equivalence
مقاربة لسانية	Linguistic approach
مقروئية	Readability
ن	
نص أصلي	Source text

# **APPENDIX**





## Abstract

In audiovisual translation, equivalence refers to the process of conveying the meaning, intention, and impact of the source text into the target language, while considering the specific constraints of the audiovisual format. Reaching equivalence from English to Arabic in audiovisual translation presents several challenges for translators due to the complex understanding of linguistic, cultural, and technical factors. This research aims to analyze translation strategies in AVT, focusing on achieving equivalence and cross-cultural communication in English-Arabic film “Disenchantment” as a case study produced by Matt Groening, relying on methods proposed by Nida for achieving equivalence. We then depend specifically on the analytical theory of translation, which focuses on examining the linguistic and structural elements of both the source and target texts. The idea of the linguistic register in this text can be determined by emphasizing the importance and indispensability of the translator’s cultural understanding. The translator must be familiar with linguistic and cultural factors to ensure equality in audiovisual translation, with an emphasis on cross-cultural exchange and accurate understanding of context.

**Key words:** audiovisual translation, equivalence, subtitling, language register.

## المخلص

في الترجمة السمعية البصرية، يشير مصطلح التكافؤ إلى عملية نقل معنى النص الأصلي ومقصده وتأثيره إلى اللغة الهدف، مع الأخذ في الاعتبار القيود الخاصة بالوسيط السمعي البصري. إن الوصول إلى التكافؤ بين اللغتين الإنجليزية والعربية في هذا المجال يمثل تحديات عديدة للمتترجمين نظراً للفهم المعقد للعوامل اللغوية والثقافية والتقنية. يهدف هذا البحث إلى تحليل استراتيجيات الترجمة السمعية البصرية، مع التركيز على تحقيق التكافؤ والتواصل عبر الثقافات في الفيلم الكرتوني "خيبة الأمل" من إنتاج مات غرونينغ، بالاعتماد على الأساليب التي اقترحها نايدا لتحقيق التكافؤ. ثم اعتمدنا بشكل خاص على النظرية التحليلية في الترجمة، والتي تركز على دراسة العناصر اللغوية والتركييبية لكل من النص الأصلي و المترجم. إن فكرة السجل اللغوي في هذا النص تبرز من خلال أهمية وضرة الفهم الثقافي للمترجم. يجب أن يكون المترجم على دراية بالعوامل اللغوية والثقافية لضمان التكافؤ في الترجمة السمعية البصرية، مع التركيز على التبادل الثقافي والفهم الدقيق للسياق.

**الكلمات المفتاحية:** الترجمة السمعي البصري، التكافؤ، المترجم، السجل اللغوي