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Faculty of Graduate Studies**

**A QUALITY ASSESSMENT OF THE ARABIC
DUBBING OF SONGS FROM DISNEY'S MUSICALS**

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**This Thesis is Submitted in Partial Fulfillment of the Requirements for the Degree
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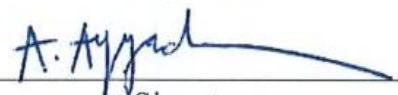
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Dedication

I dedicate this thesis to my beloved parents who taught me the value of hard work.

Thank you for everything.

Acknowledgment

Gratitude be first to Allah for granting me the strength and patience to finish this work. This endeavor would not have been possible without the support of many people. I would like to express my deepest gratitude to my supervisor Dr. Rami Qawariq who taught me everything I know about writing and who for five years has been the greatest mentor I could ask for. I will never forget his guidance and support. I would also like to extend my sincere thanks to my examiners Dr. Sufyan Abuarrah and Dr. Ahmad Ayyad for their helpful comments and suggestions.

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Declaration

I, the undersigned, declare that I submitted the thesis entitled:

A QUALITY ASSESSMENT OF THE ARABIC DUBBING OF SONGS FROM DISNEY'S MUSICALS

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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Signature:



Date:

19/03/2023

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Abstract

Since its launch in 1995, the field of audiovisual translation studies has been disregarded in Arab academia. At present, there are few studies on audiovisual translation in the Arab world, and most of them employ the linguistic approach, ignoring the non-linguistic elements of audiovisual products. This study is meant to be a contribution to research on audiovisual translation into Arabic and on song translation which is one of the least researched topics in translation studies. The study assesses the quality of the Arabic dubbing of songs featured in Disney's musical films. By reflecting on the quality of song dubbing into Arabic, it aims at providing some insights into the professional situation of audiovisual translation in the Arab world. The study applies the triangle of aspects to the Modern Standard Arabic and Egyptian Arabic dubbed versions of songs featured in four Disney musical films to determine the success of each dubbed version in retaining the functional musical, visual, and verbal aspects of the original songs. The results of this analysis reveal that the Arabic dubbing manages to somewhat recreate the aspects related to the musical performance, but it fails to preserve key elements related to the visual performance and narrative function of the original songs. This results in a significant loss of narrative elements that contribute to the films' narratives and characterization in the Modern Standard Arabic and Egyptian Arabic dubbed versions. Thus, from a functional perspective, the Arabic dubbing of songs featured in Disney's recent musicals is found to be functionally inadequate.

Keywords: Arabic; Audiovisual translation; Disney; dubbing; triangle of aspects; song translation.

Chapter One

Introduction

In the modern age, where more than half the world's population has access to the internet, and more than eighty percent owns a smartphone, the global demand for multimedia content is immense (Turner, 2022; Internet World Stats, 2022). The production of multimedia content has remarkably increased in recent years, and so did the demand for audiovisual translation (AVT) (Bolaños-García-Escribano et al., 2021, p. 4). As a result, AVT now has various forms and even though their primary function of allowing audiovisual content to travel across linguistic borders remains the same, their impact on viewers is increasingly far-reaching (Díaz-Cintas, 2008, p. 2).

The increasing demand for AVT has prompted research on the topic within translation studies (Zanotti, 2022, p. 440; Pérez-González, 2014, p. 12). Moreover, technological developments have made AVT the most dynamic field in translation studies (Hosseinnia, 2014, p. 128). Currently, AVT is one of the most thriving branches of translation studies and has been the fastest-growing strand of translation studies in the last two decades (Pérez-González, 2014, p. 12; Díaz-Cintas & Neves, 2015, p. 1).

Despite the academic attention AVT has received in recent years, one area that remains relatively underdeveloped within this field is song translation (Johnson, 2019, p. 431). In fact, songs are among the least researched texts in translation studies (Desblache, 2019, p. 3; Susam-Sarajeva, 2008, p. 188). This is because song translation has traditionally been considered outside the borders of translation studies due to the methodological complexities and challenges involved in the study of musical materials (Susam-Sarajeva, 2008, p. 188). Moreover, the study of song translation draws on disciplines such as musicology, film studies, literary studies, and translation studies; therefore, it constitutes a major challenge for translation scholars (Susam-Sarajeva, 2008, p. 189; Mateo, 2012, p. 221).

1.1 Problem statement

Nearly three decades after AVT was launched as an academic field in 1995, Arab academia continues to disregard AVT studies. At present, there is a lack of publications on AVT in the Arab world even though “screens dominate the way millions of Arabs

live, study, work, and communicate” (Gamal, 2019, p. 210). Moreover, the majority of research on AVT is done on subtitling while other forms of AVT like voiceover and dubbing have not received much attention (Gamal, 2019, p. 214). Further, the publications on AVT in Arab academia primarily employ linguistic approaches that only deal with the linguistic aspects of audiovisual texts when the study of such multimodal texts requires a multidisciplinary approach (Gamal, 2019, p. 211; Susam-Sarajeva, 2008, p. 189). Furthermore, most researchers on AVT stop at the Western literature and do not reflect on the audiovisual landscape in Arabic; as a result, there is a lack of knowledge of the professional situation of AVT in the Arab region (Gamal, 2019, p. 214).

1.2 Study objectives

Since the release of *Frozen* in 2013, the Arabic dubbing of Disney’s musicals has been receiving negative reviews from the Arab audience. This is evident in the reviews and comments criticizing the dubbing on iTunes, YouTube, and Twitter and in the hashtags viewers use to express their disapproval of the dubbing (Abdo, 2022; Dunn, 2014). Some viewers claim that the reason behind this reaction is Disney’s 2012 decision to dub all its new films and series into Modern Standard Arabic (MSA) instead of Egyptian Arabic (EA). Others claim that it is the quality of dubbing that is causing the negative reviews. While this debate has been going on for years, no studies to date have been conducted to reflect on the quality of the AVT of songs from Disney’s musicals into Arabic despite their huge popularity in the Arab region. This thesis is an attempt to settle the ongoing debate on the Arabic dubbing of Disney songs. It is hoped to be a step in the direction of improving the situation of AVT in the Arab world and a contribution to research on AVT and song translation.

1.3 Significance of the study

This study aims at reflecting on the quality of song dubbing in the Arab world. By assessing the quality of the Arabic dubbing of songs featured in Disney’s musical films, the study provides some insights into the professional situation of AVT in the Arab region. Moreover, the researcher employs a multidisciplinary approach to the study of song dubbing into Arabic that takes into consideration the musical, visual, and verbal aspects of dubbing. In addition, the analysis follows Reus’s (2020b) recommendations of applying the triangle of aspects to the Arabic dubbing of songs featured in Disney’s

musicals as he states that “a relevant area for further research is to study Disney films as dubbed into other languages like Arabic, where the films were dubbed in MSA rather than the more common EA” (2020b, p. 80).

1.4 Research questions

This study aims to find answers to the following questions:

- How successful is the MSA dubbing of songs featured in Disney’s musical films in retaining the functional musical, visual, and verbal aspects of the original songs?
- How successful is the EA dubbing of songs featured in Disney’s musical films in retaining the functional musical, visual, and verbal aspects of the original songs?

1.5 Conceptual framework

Audiovisual translation (AVT) is the form of translation that deals with multimodal products such as films, music videos, television programs, software, and video games (Gambier, 2013, p. 45; Bielsa, 2022, p. 4). AVT is ‘multimodal’, meaning that it takes into consideration visual (images and graphics), acoustic (sounds and music), and linguistic elements of texts (Pérez-González, 2014, p. 187; Johnson, 2019, p. 430; Kaindl, 2013, p. 257). Because of the multimodal nature of songs, AVT is the field of translation studies where translation and music should be researched (Susam-Sarajeva, 2008, p. 190). This multimodality results in a range of translation constraints and challenges.

In attempting to address the various constraints involved in song translation, “researchers of translation and music seem to find functional approaches to translation helpful” (Susam-Sarajeva, 2008, p. 191). This is because functional approaches are flexible and highlight the different options available to the translator (Susam-Sarajeva, 2008, p. 191). From a functionalist point of view, translation should be carried out in such a way that a translated text fulfills the intended function or functions in the target culture (Nord, 1997, p. 43). Therefore, the translator’s decisions in the translation process should be governed by the function or communicative purpose the target text is intended to fulfill (Nord, 1997, p. 41). Low (2005), Franzon (2008), and Reus (2017) propose functional approaches to song translation that are based on the skopos theory by Vermeer (2000). The term ‘skopos’ is a technical term that refers to the aim or purpose of a translation (Vermeer, 2000, p. 221). The skopos theory focuses primarily on the purpose of the translation which

decides the translation strategies required to produce a functionally adequate result (Munday, 2008, p. 79).

1.5.1 Skopos in song translation

The challenges and constraints involved in translating songs featured in films call for functionality and consideration of the issue in terms of skopos theory (Low, 2003b, p. 91; Pidhrushna, 2021, p. 5). Functional approaches can be used to recognize the functional aspects of an original song, to determine whether these aspects are preserved in translation, and to conclude whether a target song is adequately translated within a film (Pidhrushna, 2021, p. 13). The adequacy of a song translation depends on whether it maintains performability and preserves the function that the song has to fulfill in a film (Low, 2003a, p. 93; Pidhrushna, 2021, p. 5).

First, the translation of a song that is meant to be sung has to preserve the aspects of the original song that are related to music and performance. It must maintain the musico-verbal unity between the lyrics and the music; that is, it must be singable (Franzon, 2008, p. 375; Low, 2003a, p. 93). The translated song needs to carefully match the rhythm, the note-values, and the stresses of the pre-existing music (Low, 2003a, p. 87). Otherwise, the translated lyrics may be unperformable. Moreover, due to the nature of their genre and their multimodality, songs in films function under certain visual requirements (Franzon, 2008, p. 375). Therefore, the translation of these songs must take into consideration the aspects related to the visual performance such as the singer's mouth movements, gestures, and other visual matters seen on the screen (Low, 2003b, p. 105).

Second, an adequate translation of a song in a film preserves the function that the song has in the film. Songs featured in musical films have a narrative plot-furthering function (Aminoroaya & Amirianp, 2016, p. 45). When they are part of a film's narrative and are performed by the characters on screen, these songs play a significant part in the film's narrative and characterization. They are used to express the feelings and thoughts of the singing characters, signify a change in the plot of the film, or show the transformation of a character (Aminoroaya & Amirianp, 2016, p. 44). This function is achieved through the music, visuals, and lyrics (Pidhrushna, 2021, p. 5). Thus, from a functional perspective, a successful translation of a song featured in a musical film preserves the musical, visual, and verbal aspects of the song that contribute to the film's narrative and characterization.

Chapter Two

Literature Review

This chapter presents a review of the literature related to the topics discussed in this thesis. Section 1.1 explores AVT as a form of translation and a research subject. Section 1.2 looks into song translation as an underdeveloped research area. Section 1.3 examines song translation in the audiovisual context. Section 1.4 reviews some functional approaches to song translation. Section 1.5 evaluates the state of AVT in Arab academia. Section 1.6 provides some background on Disney films and their dubbing in the Arab world, and section 1.7 presents an overview of previous studies on song dubbing.

2.1 Audiovisual translation

As a form of translation, AVT covers a variety of transfer methods including subtitling, dubbing, voice-over, narration, free commentary, and subtitling for the hard of hearing (Pérez-González, 2014, p. 12). When it comes to mainstream media, it seems that the most frequently used translation method is dubbing. Desblache (2019) states that mainstream media products tend to be dubbed, and recently streaming media companies such as Netflix have shifted to dubbing, which most viewers seem to prefer (p. 83). The twenty-first-century viewers have been widely brought up with dubbed media; they prefer a product that is easily watchable with no additional demands on the viewer which makes dubbing a great fit (Desblache, 2019, p. 83, 198). Moreover, audiences expect similar smoothness from songs as well as from film dialogues; as a result, large corporations such as Disney and Pixar make it their business to provide this if the demand for profitable products is there (Desblache, 2019, p. 83).

As a research subject, AVT studies in recent decades has grown to become a recognized field of research (Gambier, 2013, p. 45). Since AVT is more common and more influential than other forms of translation, it has become a thriving object of study within translation studies (Gambier, 2022, p. 94; Bielsa, 2022, p. 4). This is evident in the number of articles and volumes dedicated to AVT which has significantly increased in the last few years (Baker, 2014, p. 14).

Despite the fact that AVT has notably grown in recent years, the majority of the literature published by AVT scholars has failed to include other disciplines and establish

interdisciplinary research (Baker, 2014, p. 14; Desblache, 2019, p. 3). Moreover, theoretical investigations in the field are still at their beginning, and AVT studies involves a few scholars who generally borrow frameworks from each other and from a limited number of disciplines, mainly media and psychology (Desblache, 2019, p. 3). Furthermore, studies on AVT have so far focused overwhelmingly on subtitling while dubbing, voice-over, and other AVT forms have yet to be explored (Orrego-Carmona, 2019, p. 278).

2.2 Song translation as an underexplored research area

In spite of the academic attention given to AVT in the last few years, song translation remains a small and relatively unexplored research area. Kaindl (2005) states that although there is a great number of works in the field of AVT, the importance and relevance of song translation seems to be completely disregarded by translation scholars (p. 251). At present, song translation remains an underexplored research subject, and there are relatively few studies on the topic (Johnson, 2019, p. 431; Mateo, 2012, p. 115). Yet, song translation is an area worth exploring because it can provide a better understanding of what translation might require, how far its boundaries can be expanded, and how it relates to other forms of communication (Susam-Sarajeva, 2008, p. 191).

Song translation includes several subgenres such as folk songs, poems set to music, religious hymns, pop songs, and children's songs (Mateo, 2012, p. 115). In addition, song translation takes multiple forms including rewriting song lyrics, surtitling, subtitling, and dubbing (Mateo, 2012, p. 120). Franzon (2008) notes that because songs are translated in several ways and for many purposes, there should be some focused investigation of the topic within translation studies (p. 374).

One of the main reasons that song translation occupies a peripheral position in translation studies is the methodological challenges involved in its study (Mateo, 2012, p. 115). Kaindl (2005) states that songs are challenging for any scholarly approach because they are positioned at the intersection of literary studies, musicology, semiotics, media studies, cultural studies, and translation studies (p. 259). Thus, the study of song translation requires interdisciplinary cooperation (Kaindl, 2005, p. 259; Susam-Sarajeva, 2008, p. 188). Various types of verbal, musical, and visual elements are involved in song

translation, and so far there is still a lack of translation-relevant methods for the analysis of nonverbal elements especially music (Desblache, 2019, p. 3; Kaindl, 2005, p. 259).

2.3 Songs in audiovisual translation

Modern film musicologists make a distinction between songs featured in films based on how they interact with the diegesis, the story world of the film (see Heldt, 2013, p. 48; Winters, 2010, p. 224). Based on this distinction, songs can be extra-diegetic, intra-diegetic, or diegetic (Winters, 2010, p. 237). Extra-diegetic songs are songs whose singer is absent from the screen and is not part of the story world of the film (Winters, 2010, p. 224, 237). Intra-diegetic songs are part of the film's narrative, but they are sung by a source other than the characters on screen (Winters, 2010, p. 237). Diegetic songs are part of the film's story and are performed by the characters appearing on the screen (Winters, 2010, p. 237). According to this classification, songs featured in Disney's musical films are diegetic and intra-diegetic. They are narrative elements like the settings, characters, shot composition, and editing, and they contribute to the film's plot development and characterization (Bosseaux, 2008, p. 344). As a result, translating these songs is essential for preserving the layer of meaning presented in them (Desblache, 2019, p. 195).

In the context of AVT, songs are subtitled, dubbed, or left untranslated (Di Giovanni, 2008, p. 300; Desblache, 2019, p. 235). Commercial success determines to a large extent not only how songs are translated but also whether they are translated at all (Desblache, 2019, p. 84). Songs are more challenging to translate than ordinary dialogue and require a bigger budget; therefore, songs in films tend to be left untranslated in dubbed or subtitled versions (Di Giovanni, 2008, p. 301; Desblache, 2019, p. 195). However, children's films and programs, especially animated ones, are an exception, and songs featured in them are usually dubbed alongside the dialogue (Desblache, 2019, p. 232).

Song dubbing is the process of producing a translation of a song that allows its essential values of music, lyrics, and sung performance to be recreated in a target language (Franzon, 2008, p. 376). In this process, the visuals and music remain the same in the dubbed version; what changes is the song lyrics and potentially their relationship with the visuals and music (Bosseaux, 2015, p. 161).

Dubbing songs in musical films is challenging and involves many constraints (Johnson, 2019, p. 423). For one, translators deal with the multiple constraints imposed by the pre-existing music, which has many complex features such as rhythms, note values, and stresses (Low, 2005, p. 185; Low, 2013, p. 235). The dubbing should leave the impression that the music has been composed to fit it, even though that music was composed for the original lyrics (Low, 2005, p. 185). Moreover, translators should consider musical devices like rhyme, consonance, and assonance since they are desirable in this type of translation (Low, 2005, p. 185; Bosseaux, 2008, p. 345).

Furthermore, the translator deals with aspects of synchronization, the process of matching the target language translation and the articulatory and mouth movements of the characters on screen, which include lip synchrony, kinesic synchrony, and isochrony (Bosseaux, 2019, p. 50). Lip synchrony is the process of fitting the translation to the articulatory movements of the characters on-screen, especially in close-up and extreme close-up shots; kinesic synchrony is the synchronization of the translation with the character's body movements, and isochrony refers to the synchronization of the length of the translation with the screen characters' utterances (Bosseaux, 2019, p. 50; Chaume, 2012, p. 68-69). Whereas dubbing intra-diegetic songs is not governed by synchronization constraints because the singer does not appear on the screen, dubbing diegetic songs is largely constrained by the synchronization of sound and image since they are sung by a source visible on the screen (Greenall, 2020, p. 2; Chaume, 2012, p. 68). Not surprisingly, dubbing songs in musical films requires a high quality of all types of synchronization since mismatches could lead to a dubbed film receiving negative reviews and failing in terms of its box office performance (Bosseaux, 2019, p. 52).

2.4 Approaches to song translation

Functionalist scholars of song translation have suggested many methodological synergies in an attempt to advance the practice of song translation into a more methodology-based activity. Low's (2005) 'pentathlon principle' is one of the first functional approaches to song translation. When translating a song that is intended to be performed, the translator's purpose is to produce a text that a singer can sing to an audience (Low, 2005, p. 185). Since producing a singable translation is a very complex *skopos*, Low (2005) proposes some practical strategies for meeting the requirements of this challenging task which he terms 'the pentathlon principle' (p. 185). According to this principle, the translator of a

song has five criteria to satisfy, namely sense, naturalness, rhyme, rhythm, and singability (2005, p. 192). Sense refers to the semantic meaning of the original song; naturalness is related to considerations such as register and word order; rhyme refers to musical devices like rhyme, assonance, and alliteration; rhythm is the preexisting musical rhythm of the original song, and singability refers to the performability aspect of the translation (Low, 2005, p. 192-199).

According to the pentathlon principle, achieving a singable target text requires a deliberate balance of the five criteria which should be central to the macro-level translation strategy and a guide to micro-level decision-making (Low, 2005, p. 185). Low insists that none of these criteria is to be prioritized in translation since prioritizing any criterion means accepting a rigid constraint which may lead to significant losses elsewhere (2005, p. 210). Instead, the translator should attempt to score highly in the overall effect of the text while keeping the *skopos* that the target song must fulfill in mind (Low, 2005, p. 191, 210).

Another functional approach to song translation is proposed by Franzon (2008). This approach is based on the *skopos* theory as well. Franzon suggests that a singable translation can be achieved if there is a match between an original song and its translation in ‘the three layers of singability’ (2008, p. 390). These layers are the prosodic match to the melody of the original song, the poetic match to its harmonic structure, and the semantic-reflexive match to its expression. The prosodic match covers elements like rhythm, stress, and intonation; the poetic match includes poetic devices like rhyme and parallelism, and the semantic-reflexive match concerns elements such as the story, mood, character expression, and metaphor (Franzon, 2008, p. 390, 391). Franzon (2008) considers the prosodic match to be the most fundamental requirement as it may not be possible to sing the lyrics without it while the need for a poetic or semantic-reflexive match varies based on the characteristics of the song (p. 391). In other words, the translator decides which of these layers to pursue based on the translation *skopos*.

Low’s (2005) pentathlon principle and Franzon’s (2008) layers of singability provide a framework for translators and scholars working on song translation; however, these approaches are based on opera, folk songs, and Shakespeare stage musicals with no consideration of audiovisual media (Reus, 2017, p. 181). To get a better understanding of

song dubbing, the analysis of dubbed animated musicals calls for a model that takes into consideration musical, visual, and verbal elements of songs (Reus, 2017, 182).

The ‘triangle of aspects’ proposed by Reus (2017; 2020b) is the most recent functional model for analyzing translated songs. It is based on the skopos theory and is influenced by Low’s (2005) pentathlon principle. However, whereas the pentathlon principle is intended primarily as a set of guidelines for song translators, the triangle of aspects is more descriptive in nature, concentrating instead on the needs of translation scholars (Bosseaux, 2008, p. 345; Reus, 2020b, p. 33). Moreover, the triangle of aspects is multidisciplinary as it combines tools and concepts from other disciplines like musicology, film studies, and literary studies (Reus, 2020b, p. 30). The triangle of aspects consists of ten aspects that are distributed across the three sides of a triangle: the musical, the visual, and the verbal (Reus, 2020b, p. 27). The musical aspects are rhyme, rhythm, singability, and harmony; the visual aspects are synchrony, visual deixis, and imagery, and the verbal aspects are sense, mood, and style (Reus, 2020b, p. 28). The triangle finds and categorizes differences between the original version of a song and one or multiple dubbed versions of that song, making it a great fit for research projects like the present thesis.

2.5 Audiovisual translation in the Arab region

In the digital age where the young Arab population does not, in general, read books, printed magazines, or newspapers and where social media and the internet are essential sources for information and entertainment, AVT has a huge potential to serve the needs of the Arab society (Gamal, 2019, p. 215, 217). Yet, AVT is a good example that shows the state of translation in the Arab world nowadays; almost three decades after its introduction as an academic field in Europe, Arab academia continues to dismiss AVT studies (Gamal, 2020, p. 74).

Since AVT was launched at the Strasbourg conference in 1995, several popular events, digital inventions, online platforms, software programs, and mobile phone applications have emphasized the importance of this new field; meanwhile, translation departments at Arab universities have not participated in these developments (Gamal, 2019, p. 210). Instead, Arab universities treat AVT studies as a trend that will eventually die out; they do not seem to have a genuine interest in its development and do not consider it a priority

(Gamal, 2018, p. 3). Unsurprisingly, there are no AVT programs offered at Arab universities at present, and AVT is not formally taught in the majority of translation departments in the region (Gamal, 2019, p. 207, 211).

Similarly, AVT is disregarded in most translation conferences held in the Arab region. Gamal (2018; 2019) states that audiovisual research and multi-semiotic translations including advertisements, children's literature, subtitling, and dubbing are usually not discussed at Arab translation conferences (p. 96; p. 211). Most Arab translation conferences focus primarily on written texts at the expense of other significant sub-fields of translation studies like AVT (Gamal, 2019, p. 212). Furthermore, there has been no translation conference dedicated to AVT in the Arab world thus far (Gamal, 2019, p. 211).

As for research on AVT, there is still a lack of publications on the subject in Arab academia (Gamal, 2019, p. 210). Although there is a growing number of studies on the subject, mainly MA dissertations and translation journal articles, most AVT publications in the Arab world are dominated by the linguistic approach that treats AVT as a form of written translation (Gamal, 2019, p. 207, 211; Gamal, 2018, p. 4). Additionally, most publications are fixed on subtitling while dubbing in the Arab region has yet to gain its fair share of attention, investment, and academic research (Gamal, 2019, p. 214).

One of the reasons behind the lack of interest in AVT studies in Arab academia is the lack of adequate knowledge of the audiovisual scene in Arabic; most researchers do not reflect on the current professional situation of AVT in the Arab World (Gamal, 2019, p. 214). For AVT studies to develop as a field in Arab academia, there needs to be "an acceptable degree of professional knowledge of the audiovisual industry in the Arab world" (Gamal, 2019, p. 214). In addition, the primary goal of academic research should be the professional development of AVT as an industry; therefore, research should aim at examining localized issues such as subtitling for young children, subtitling for specific purposes, dubbing in MSA and in dialects, dubbing documentaries, and dubbing songs (Gamal, 2019, p. 212, 214).

2.6 Disney in the Arab world

The Walt Disney Company is one of the largest and most successful animation studios and film production companies worldwide. It is often referred to as the ‘king of animation’ as it has managed to stay at the top of the box office for decades (Whitten, 2019). Disney films are very popular, and they have a great influence in America as well as around the world today (Arnold et al., 2015). This is because people of any age can enjoy and learn from them; they appeal to children as they provide entertainment and teach valuable life lessons, and they appeal to adults because of the serious themes and inspiring messages presented in the stories (Chen, 2021).

Since the 1980s, the Disney Company has been expanding internationally through its theme parks, merchandise, and films (Robbins, 2014). Disney films are now being distributed all over the world, and since most of these films are released in English, they have to be dubbed or subtitled in various languages. The company has a division called ‘Disney Character Voices International’ dedicated to the translation of Disney productions, and it has branches in many countries (Morrissey, 2015). As a result, most Disney productions are officially dubbed in more than 46 languages (Hiraishi, 2017).

One of the languages Disney films are officially dubbed into is Arabic. In fact, Disney was among the first to start dubbing cartoons into Arabic in the mid-1970s (Maluf, 2003, p. 4). Since the first Arabic dubbing of a Disney film, *Snow White and the Seven Dwarfs* (1937), was released in 1975, Disney films have been very successful in the Arab world (El-Behary, 2016). *Snow White and the Seven Dwarfs* was dubbed into Egyptian Arabic (EA), a vernacular Arabic dialect spoken in Egypt, which was considered to be the perfect language variety to convey witty and humorous dialogues (Giovanni, 2016, p. 2; Dawah, 2018). Similarly, all Disney releases for three decades were dubbed into EA including *The Lion King* (1994), *Toy Story* (1995), and *Finding Nemo* (2003); however, in 2012, Disney officially announced that it would be using Modern Standard Arabic (MSA), a contemporary version of classical Arabic very common in modern media, in dubbing all its new productions (El-Behary, 2016; Dawah, 2018; Salim, 2014). Disney’s *Secret of the Wings*, released in 2012, was the first film to be dubbed into MSA. Since then, an increasing number of new Disney films have been dubbed using MSA including *Brave* (2012), *Frozen* (2013), *Inside Out* (2015), and *Moana* (2016).

The MSA dubbing of Disney films has not been received well by the Arab audience. It has received a lower than average response from Arab viewers and has sparked heated discussions online (Abdo, 2022). Some fans in the Arab world consider the MSA dubbing of recent Disney films boring and not interesting. Muhanna (2014) claims that “the Arabic of *Frozen* (2013) is frozen in time” and that the problem is not the translation but the use of MSA in dubbing. Others defend Disney’s decision to use MSA for dubbing animation, saying that they felt alienated by the EA used in dubbing Disney films previously (Muhanna, 2014). Supporters of MSA use in dubbing films have raised the notion that the issue is not MSA but the quality of the dubbing. El Rayyes (2014) states that the fact that Disney has done a poor job in dubbing *Frozen* into MSA says nothing about the language itself. She defends the use of MSA in dubbing by stating: “my generation grew up watching Japanese cartoons dubbed into MSA, and we loved them”. She adds that to this day the theme songs in these animations are still loved and played by nostalgic fans in the Arab world who still remember the words and sing along.

In 2022, Disney announced that it will return to using EA in dubbing its films. Ten years after the controversial decision, the company announced that the musical film *Encanto* (2021) will be released in two Arabic versions, one in EA and the other in MSA (Espanol, 2022). In addition, it announced that all the films released in MSA will be redubbed into EA including *Frozen* (2013), *Moana* (2016), and *Frozen II* (2019). However, when the dubbings were released, viewers expressed their disappointment with the dubbing of the films in general and the songs in particular. This is evident in the comments they left on YouTube, Twitter, and other social media platforms.

Despite their popularity in the Arab world and despite the online debates sparked by Disney’s decision to switch its dubbing to MSA, no academic studies to date have been conducted to assess the quality of song dubbing in recent Disney films. Nevertheless, the dubbing is worth investigating because the films present a plenty of research materials and a rich soil for Arab dubbers, translators, and scholars who are interested in AVT (Oosthuizen, 2019, p. 10; AlSuhaim, 2020, p. 23).

2.7 Previous studies

Studies that examine song translation in the audiovisual context are relatively few. Some of these studies have put forward approaches to song dubbing that take into consideration the non-linguistic aspects of songs. It seems that Bosseaux (2015) is the first to propose a multidisciplinary approach to song translation that moves beyond the linguistic dimension of the song. She develops and tests her approach by analyzing songs from the TV show *Buffy the Vampire Slayer* and its French dubbed version. The model she proposes consists of three parts: voice analysis, film analysis, and linguistic analysis. Voice analysis focuses on the semiotics of voices and what they convey by studying elements like pitch, tone, breath, and placement; film analysis examines visual elements such as camera position, angles, and distance to determine the relation between the visuals and lyrics, and linguistic analysis studies the translators' linguistic choices using systemic functional grammar to find out how characters relate to one another as well as to the audience (Bosseaux, 2015, p. 112, 125, 134). She concludes that the translators' choices in dubbing have a great impact on performance and characterization in a translated film (2015, p. 216).

Castaño (2017) proposes a model for analyzing song dubbing as well. Her model is similar to Low's (2005) pentathlon principle, but it includes three more elements: the interaction between the special effects code and the lyrics, audiovisual cohesion, and lip synchrony (2017, p. 113). She investigates the Spanish translation of songs featured in nine animated Disney films and concludes that it is necessary to consider the non-linguistic elements when studying the translation of songs in subtitling and dubbing (2017, p. 311).

Reus introduces, tests, and develops his approach to song dubbing in a series of publications on the Dutch dubbing of songs featured in Disney's *Frozen* (Reus, 2017; 2018; 2019; 2020a; 2020b). The triangle of aspects differs from Bosseaux (2015) and Castaño's (2017) models in that it provides a more comprehensive analysis of song dubbing as it includes more aspects and provides a more thorough analysis of the musical and visual aspects of songs. Moreover, the triangle can be used to study the realization of the skopos of the translation process, the expression of particular themes or narrative elements of the song or the film in general, and the relationship between the music, the visuals, and the narrative (2020b, p. 26). Reus concludes that while the triangle of aspects

has been proven to be a useful model of dubbed animated musical film analysis, further testing might reveal more requirements the triangle needs to meet to be of practical use (2017, p. 191). Since it was first introduced in 2017, Reus's model has been applied in many studies on song dubbing including Oosthuizen (2019), Alilović (2020), and Maes (2021).

Very few publications exist on song dubbing in Arab academia. Musleh (2014) is one of the first to examine the Arabic dubbing of songs from animated musical films. She analyzes the EA dubbing of songs from three Disney films, *Beauty and the Beast* (1991), *Pocahontas* (1995), and *Tangled* (2010), and the MSA dubbing of songs from *Anastasia* (1997). She examines the issue of song dubbing in terms of loss and gain by identifying loss and looking into the strategies used to compensate for the loss in terms of sound, meaning, and metaphors (p. 102). She mainly examines the strategies used to transfer the prosodic and phonic features of the original songs and the thematic values associated with them into Arabic. Her main conclusion is that dubbing animation songs into Arabic is achievable without sacrificing the meaning for the sake of form or vice versa.

In another study, El-Masry (2019) investigates the Arabic dubbing of songs from Disney films by employing Schjoldager et al. (2008)'s model of analysis which consists of twelve strategies translators can use for dubbing audiovisual texts (p. 440). She analyzes songs from *Cinderella* (1950), *The Lion King* (1994), *Princess and the Frog* (2009), and *Tangled* (2010) in order to determine the most common strategies used in dubbing songs into EA. She concludes that direct translation, adaptation, and deletion are the most commonly used micro strategies in the dubbing (p. 421).

Furthermore, AlSuhaim (2020) in her PhD thesis examines the MSA dubbing of three Disney animated films, *Tangled* (2010), *Frozen* (2013), and *Big Hero 6* (2014) and includes songs in her analysis. She applies Toury's (1995/2012) model of normative shifts by describing and analyzing the shifts occurring at the lexical-semantic, stylistic, and prosodic levels of the text. She came to the conclusion that there is a relationship between the non-obligatory shifts done in the dubbing process and the socio-cultural, ideological, and linguistic norms of the target culture (2020, p. 3).

While Musleh (2014), El-Masry (2019), and AlSuhaim's (2020) studies are valuable contributions to research in this area, they fail to look at songs as audiovisual multimodal

texts and ignore the treatment of nonverbal aspects in dubbing. They employ linguistic approaches to the study of songs whereas the investigation of such multimodal texts requires a multidisciplinary approach (Susam-Sarajeva, 2008, p. 188). This thesis is meant to fill this gap by employing a multidisciplinary approach to the study of song dubbing into Arabic.

Chapter Three

Corpus and Methodology

This chapter introduces the methodology used for analyzing the Modern Standard Arabic (MSA) and Egyptian Arabic (EA) dubbed versions of songs featured in Disney's musicals. Section 3.1 describes the data collection and gives some background information on the films in which the selected songs are featured. Section 3.2 details the methods used for analyzing the musical, visual, and verbal aspects of the selected songs.

3.1 Data collection

To assess the quality of song dubbing in the Arab world, the current study analyzes the MSA and EA dubbed versions of songs featured in four Disney musical films, namely *Frozen* (2013), *Moana* (2016), *Frozen II* (2019), and *Encanto* (2021). The films are selected based on the fact that they were produced by the same company and belong to the same genre, musical films, resulting in a homogeneous and comparable data set. Moreover, all four films were officially dubbed by Disney into MSA and EA, meaning that several professionals were involved in creating the dubbed songs (Castano, 2017, p. 82). For the purpose of this analysis, three diegetic songs are selected from each film. The selected songs are *Let It Go*, *Do You Wanna Build a Snowman*, *Love Is an Open Door*, *How Far I'll Go*, *I Am Moana*, *You Are Welcome*, *All Is Found*, *Show Yourself*, *The Next Right Thing*, *We Don't Talk About Bruno*, *Waiting on a Miracle*, and *What Else Can I Do* from *Frozen* (2013), *Moana* (2016), *Frozen II* (2019), and *Encanto* (2021) respectively. The selected songs and their Arabic dubbed versions are available on YouTube.

It should be noted that the selected data is copyright material that belongs to the Walt Disney Company. Therefore, the researcher has reached out to the Disney Music Publishing Department to ask for permission to use songs featured in *Frozen* (2013), *Moana* (2016), *Frozen II* (2019), and *Encanto* (2021) and their official MSA and EA dubbed versions as case studies. Alison Koerper, director of publishing administration at Disney Music Group, has granted the researcher permission to use the selected songs and their Arabic dubs in this thesis.

3.1.1 *Frozen*

Upon its release, *Frozen* (2013) took over the world and became a global phenomenon (Konnikova, 2014). It is now the second highest-grossing animated film in history while its sequel *Frozen II* (2019) is the first (Pantoja, 2022). The film tells the story of two sisters, Elsa and Anna, who are princesses of a fictional kingdom called Arendelle. Elsa, the older sister, is born with magical powers that enable her to create and control ice. Because her powers can be dangerous, she lives her life hidden to keep her powers a secret. When her parents die, Elsa becomes the queen of Arendelle. At her coronation party, she loses control of her powers, revealing her secret which shocks and scares her people. Elsa then runs away to the mountains to be alone. Her sister Anna embarks on a journey to bring Elsa back and end the eternal winter Elsa accidentally caused in the kingdom. Following its unprecedented success, *Frozen* (2013) was translated into 41 languages including Arabic (Keegan, 2014). It is one of the first Disney films to be dubbed into MSA. The Arabic dubbing was produced by Masreya Media dubbing studio in Egypt¹.

3.1.2 *Moana*

Moana (2016) is considered to be one of the best films in Disney's history due to its perfectly planned story, diverse characters, beautiful animation, and catchy music (Cowart, 2022). The film takes inspiration from the culture and myths of the South Pacific (White, 2016). It tells the story of Moana, the daughter of the chief of a fictional Polynesian island, who has a special connection with the sea. She goes on an adventure to return the lost heart of Te Fiti, the goddess of nature, to save her island and people. On her journey, she discovers the history of her ancestors and finds her true identity. The film was dubbed into Arabic by Masreya Media dubbing studio in Egypt².

3.1.3 *Frozen II*

Frozen II (2019) is a sequel to the musical film *Frozen* (2013). It is currently the highest-grossing animated film in history (Pantoja, 2022; Rubin, 2020). The film follows Elsa and Anna as they go on a new adventure. Three years after Elsa's coronation, she starts hearing a mysterious voice that no one else hears. By following it, she accidentally wakes

¹ Retrieved from <https://disneyinternationaldubbings.weebly.com/frozen--arabic-cast.html>

² Retrieved from <https://disneyinternationaldubbings.weebly.com/moana--arabic-cast.html>

the magical spirits of an enchanted forest, putting Arendelle in danger. Elsa and Anna travel to the enchanted forest to discover the origin of Elsa's magical powers and save their kingdom. *Frozen II* (2019) was dubbed into Arabic by Tanweer Studios in Egypt¹.

3.1.4 *Encanto*

Since its release, Disney's *Encanto* (2021) has taken the world by storm (Millar, 2022). It has won an Oscar for best-animated feature film, and it is the first Disney film to claim the top spot on the Billboard chart (Lopez, 2022; Shaw, 2022). The success of *Encanto* is largely due to the songs featured in it. Every single song from the film has claimed a spot on the Billboard top soundtracks chart (Millar, 2022). The film tells the story of the magical 'Madrigal' family who lives in a magical house called Casita in the mountains of Colombia. The Madrigal children and grandchildren are all blessed with magical gifts by which they help their community, except for Mirabel. When cracks appear in the family's house, they start worrying that the magic is in danger. The story follows Mirabel as she tries to save the family's miracle and prove herself to her family. *Encanto* is the first Disney film to be dubbed into Arabic in two versions, one in MSA and one in EA. The two versions were produced by Tanweer Studios in Egypt².

3.2 Method of analysis

This thesis combines Reus's (2020) triangle of aspects and Bosseaux's (2008; 2015) voice analysis into an analytical framework that takes into consideration all aspects of song dubbing. It aims at assessing the quality of the Arabic dubbing of songs featured in musical films by finding the differences between the original songs and their Arabic dubs and determining the significance of these differences.

3.2.1 The triangle of aspects

Reus's (2017; 2020b) triangle of aspects is an analytical model designed specifically for an in-depth analysis of songs from musical films (Reus, 2018, p. 2). It seeks to "help researchers gain an understanding of the effect of the dubbing process on dubbed songs, resulting in a description of a highly specialized area of translation" (Reus, 2020b, p. 26).

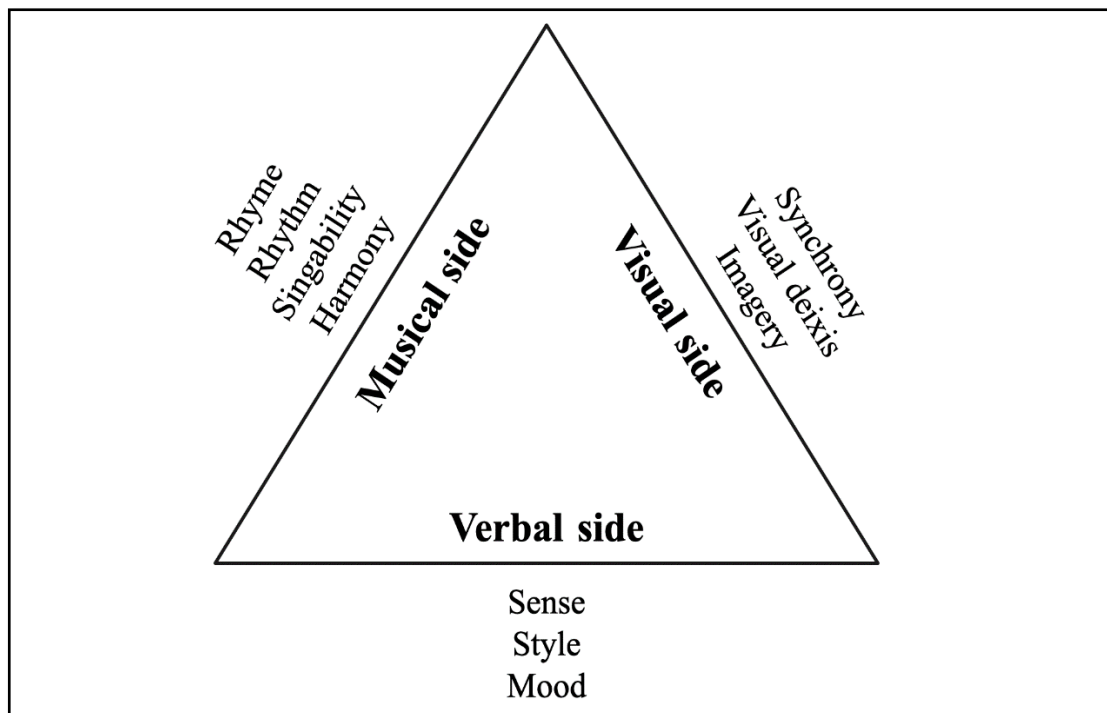
¹ Retrieved from <https://disneyinternationaldubbings.weebly.com/frozen--arabic-cast.html>

² Retrieved from <https://disneyinternationaldubbings.weebly.com/encanto--arabic-cast.html>

In Reus's view, an animated musical film comprises three sides, musical, visual, and verbal, which represent the sides of the triangle of aspects (2017, p. 182). The triangle involves ten translation aspects divided across its three sides as shown in figure 1. The musical side consists of the aspects of rhyme, rhythm, singability, and harmony. Rhyme refers to the rhyme scheme of the song; rhythm is the stress pattern and the number of syllables per line; singability has to do with the vowel quality and consonant density of the most prominent syllables, and harmony deals with the implicit relationship between the music and the lyrics (Reus, 2020b, p. 28). The visual side comprises the aspects of synchrony, visual deixis, and imagery. Synchrony covers the relation between the singer's mouth movements and the syllables sung; visual deixis deals with verbal references to gestures, facial expressions, and other elements seen on screen, and imagery concerns the implicit relationship between the visual codes and the lyrics (Reus, 2020b, p. 28). The verbal side contains the aspects of sense, style, and mood. Sense concerns the semantic and pragmatic meaning of the lines; style has to do with the register and idiolect of the lyrics, and mood considers the relation between the narrative and the lyrics (Reus, 2020b, p. 28).

Figure (1)

The triangle of aspects



In this study, the triangle of aspects is applied because it provides a comprehensive data set of differences between two versions, or more, of an animated musical film song based on the ten aspects (Reus, 2020a, p. 2). In addition to Reus's aspects, Bosseaux's (2015) voice analysis, referred to here as voice quality, is analyzed in the selected data as an eleventh aspect. This is because voices can be used to create meaning and form relations between characters and viewers (Bosseaux, 2015, p. 41). Moreover, in audiovisual materials voice plays a significant role in character construction, the way characters are created on-screen; it can signify the characters' point of view, their inner states, and their emotions (Bosseaux, 2015, p. 82).

Analyzing these eleven aspects in the selected data results in data and evaluations concerning the original version and Arabic dubbed versions of the selected songs which are compared to find the differences between them (Reus, 2020a, p. 2). Reus (2020b) acknowledges that the findings that result from such analysis alone do not necessarily carry much value, so they should be interpreted to answer research questions (p. 31). In this thesis, the triangle is applied as a quality assessment tool to determine the success of the Arabic dubbing of songs featured in Disney's musical films. Therefore, the data generated by the triangle is studied in light of the function of the selected songs.

The success of the Arabic dubbing is determined based on the extent to which the Arabic dubs approximate the original songs in their musical, visual, and verbal features that are related to their performance and function. The Arabic dubbing is considered to be adequately translated if it recreates the musical and visual aspects related to the original songs' performance like rhyme, rhythm, singability, and synchrony and preserves the musical, visual, and verbal aspects related to the narrative function of the original songs like sense, mood, harmony, and imagery.

Chapter Four

Data Analysis

This section presents the results of applying the methodology to the selected songs from *Frozen* (2013), *Moana* (2016), *Frozen II* (2019), and *Encanto* (2021) and their official Modern Standard Arabic (MSA) and Egyptian Arabic (EA) dubbed versions. The first section presents the results of analyzing the musical aspects of the selected data. The second section describes the results of studying the visual aspects, and the third section discusses the results of examining the verbal aspects of the selected data.

4.1 Musical analysis

This section presents the results of studying the musical aspects of the selected songs and their Arabic dubs. The musical analysis assesses the quality of the dubbings by studying the aspects of rhyme, rhythm, singability, harmony, and voice quality and comparing them in the original songs and their MSA and EA dubbed versions. Rhyme, rhythm, and singability are analyzed quantitatively while harmony and voice quality are analyzed qualitatively. The unit of analysis for rhythm and singability is the syllable while for rhyme and harmony it is the line. Meanwhile, voice quality is analyzed per singer.

4.1.1 Rhyme

The aspect of rhyme is analyzed by comparing instances of rhyme in the selected songs and in their MSA and EA dubbed versions. Instead of only examining the end-rhyme scheme of songs, this analysis studies other variables of rhyme like vowel rhyme or assonance, consonant rhyme or consonance, and repetition (Reus, 2020b, p. 36). Rhyme and its variables are analyzed quantitatively by observing instances of rhyme in the original songs and their MSA and EA dubbed versions and comparing them to determine whether there is any loss in the variables of rhyme.

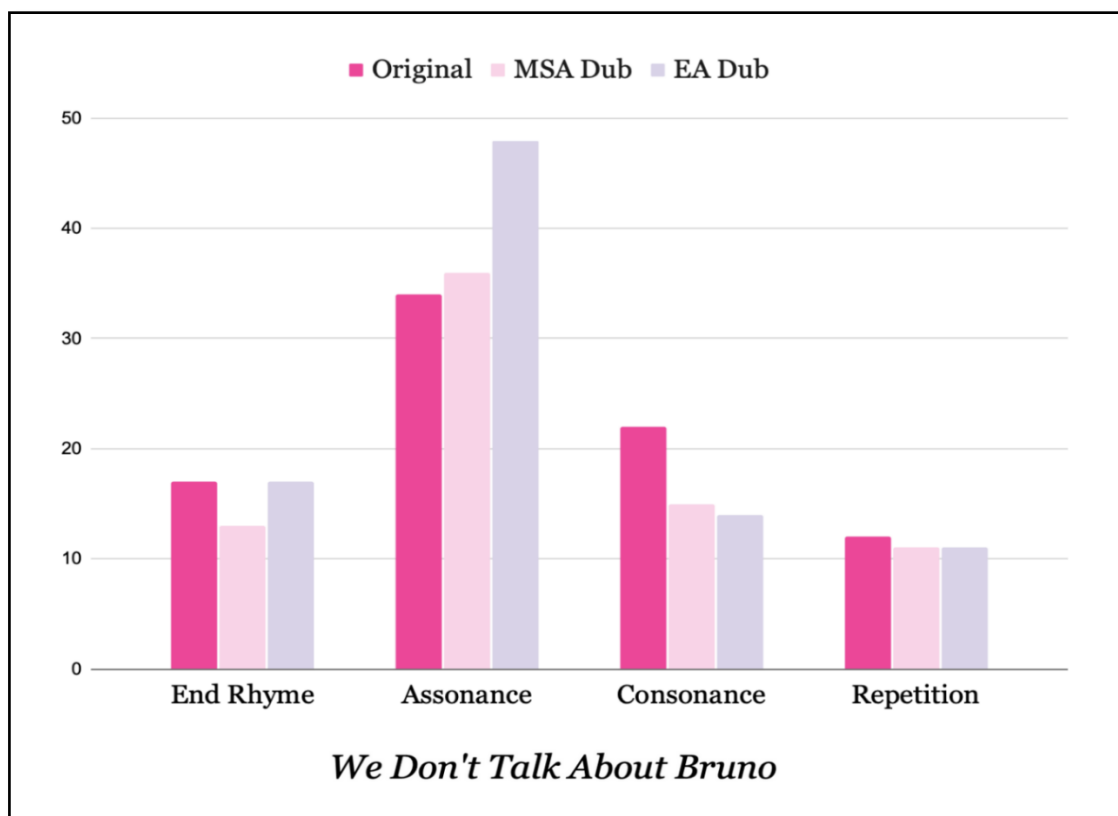
The original songs in the selected data include many instances of end rhyme, assonance, consonance, and repetition. The quantitative analysis comparing the original songs to their MSA and EA dubs in relation to the aspect of rhyme reveals that there is some loss in the variables of rhyme in the Arabic dubbed versions. However, the loss is not the same across all variables.

In the MSA dubs, there is some loss in the variables of end rhyme, consonance, and repetition. All the MSA dubs include fewer instances of end rhyme than the original songs. Not to mention, most of them include fewer instances of repetition and consonance than the original songs. However, many MSA dubs include more instances of assonance than the original songs. This is evident in figure 2 which shows the difference between one of the selected songs and its MSA dubbed version in the number of rhyme instances.

In the EA dubs, there is some loss in the variables of end rhyme, consonance, and repetition as well. In general, the loss in end rhyme and repetition in the EA dubs is less significant than the loss in these variables in the MSA dubs; however, the loss in consonance is more significant in the EA dubs. As for assonance, most EA dubs include more instances of it than the original songs and MSA dubs as illustrated in figure 2.

Figure (2)

Rhyme analysis example



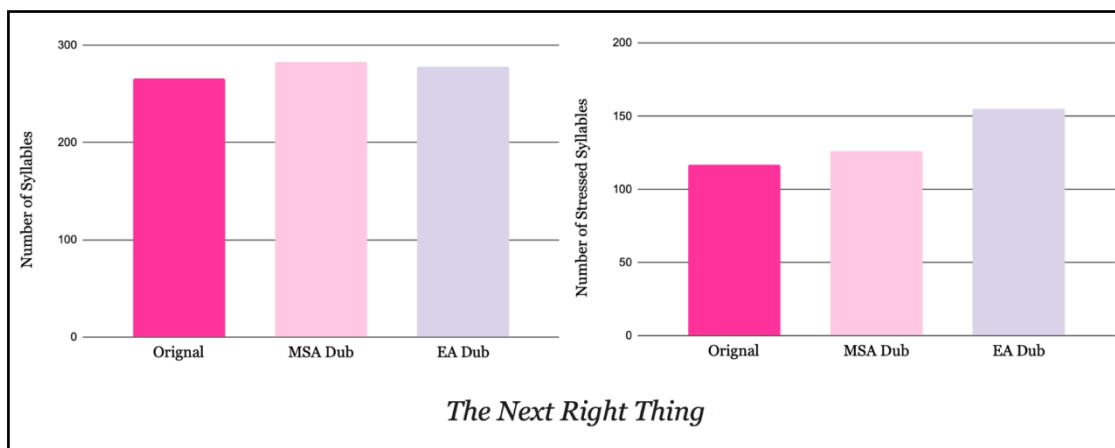
4.1.2 Rhythm

The musical aspect of rhythm is studied in the selected data by counting and comparing the number of syllables and stressed syllables per line for each song and its Arabic dubbed versions. This is because line length and stress pattern are the main variables involved in creating the rhythm of a song (Reus, 2020b, p. 37). Line length is determined by counting the number of syllables in a line. Similarly, the stress pattern of each line is determined by working out the number of stressed syllables in that line.

In the MSA dubs, the majority of the lines are of the same length as the original lines or include one additional syllable. Some lines are two or three syllables longer than the original lines. As for stress pattern, most of the MSA dubs' lines include the same number of stressed syllables as the original lines or an additional stressed syllable. Some lines include two added stressed syllables while a few others include three or four added stressed syllables compared to the original lines. Figure 3 shows the difference between one of the selected songs and its MSA dub in the number of syllables (to the left) and stressed syllables (to the right).

Figure (3)

Rhythm analysis example



Similarly, in the EA dub, most lines are of the same length as the original lines or are one syllable longer. It should be noted that the MSA dubs' lines are slightly longer than the lines of the EA dubs. This is evident in figure 3 where the MSA dub includes five added syllables more than the EA dub. For stress pattern, the lines of the EA dubs generally include one to two added stressed syllables more than the lines of the original songs.

There are a few lines that include three or four added syllables as well. Compared to the MSA dubs, the EA dubs include a higher number of added stressed syllables. This can be seen in figure 3 where the EA dub contains twenty-nine added stressed syllables more than the MSA dub.

4.1.3 Singability

This aspect analyzes the vocal qualities of the lyrics to determine how easy or comfortable they are to sing (Reus, 2020b, p. 39). It is analyzed in the selected songs by identifying the musically prominent syllables in each version and determining how singable they are. The musically prominent syllables are identified based on Oosthuizen's (2019) definition; she states that a musically prominent syllable is "a syllable occurring on a quarter note, or longer, as well as in the upper register of the voice type for which the part is written" (p. 61). Based on this definition, the voice type of each singer in the original songs is classified according to the classical voice types in music theory; female voices are classified into soprano, mezzo-soprano, or contralto while male voices are classified into countertenor, tenor, baritone, or bass (Zabriskie, 2010, p. 35). The singers in the selected songs are mainly sopranos, mezzo-sopranos, and baritones¹.

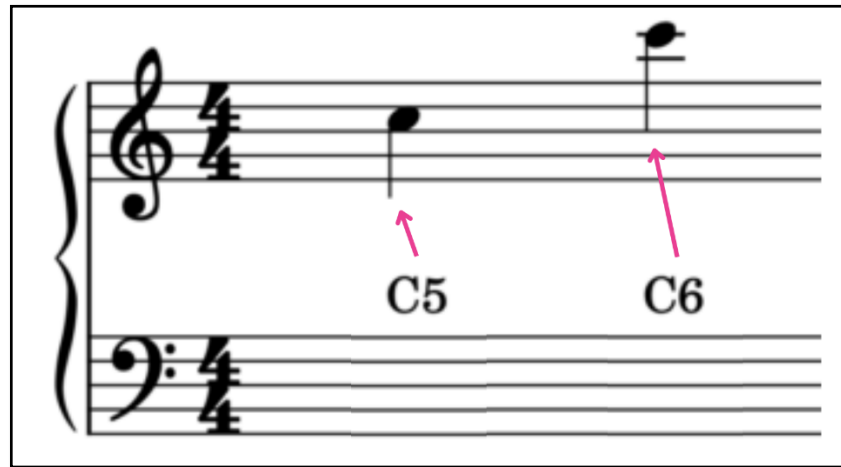
When the original singer's voice is classified, the musical notes that occur in the upper register of their voice are determined. For example, the vocal range for a female soprano singer is between the musical notes C4 and C6. Thus, any note that occurs between C5 and C6, which are shown in figure 4, is considered a high note (Armstrong, 2019; Marie, 2022). Then, the high notes in each song are highlighted on the music sheet² provided that they are a quarter note or longer. The syllables sung on these notes in the original songs, the MSA dubs, and the EA dubs are selected for analysis.

¹ Based on the assessment of Mr. Naser Al Asmar, Head of the Music Department at An-Najah National University

² Retrieved from halleonard.com and sheetmusicdirect.com

Figure (4)

C5 and C6 musical notes

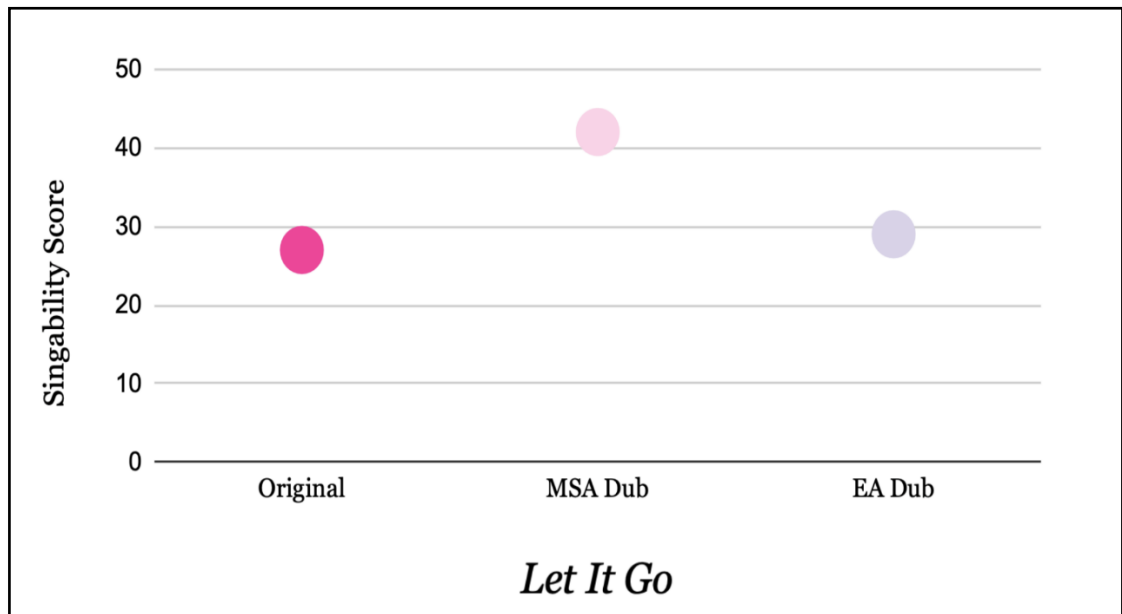


The musically prominent syllables are analyzed based on the qualities of the sounds they are made of. This is because a song's singability depends on vowel and consonant qualities (Reus, 2020b, p. 39). The two main principles that guide this analysis are: open and front vowels are more singable than closed or back vowels and voiced consonants and sonorants are more singable than voiceless consonants and plosives (Reus, 2020b, p. 39; Reus, 2020a, p. 4). Therefore, in the selected syllables, open-front vowels are assigned a score of 3; mid-open front vowels and open-back vowels are assigned a score of 2; mid-close front vowels and mid-open back vowels are assigned a score of 1, and the remaining vowels are assigned a score of 0. For consonants, voiceless consonants are given a score of -1, and voiceless plosives are given a score of -2. This analysis results in a singability score for each version. The singability scores of the original songs are compared to those of the two Arabic dubs to determine the differences between them in singability.

The analysis reveals that for most of the selected songs the musically prominent syllables in the MSA version have a higher singability score than their original or EA counterparts. In other words, the MSA dubs are generally more singable than the original songs or the EA dubs. The musically prominent syllables of the original songs and the EA dubs are very comparable in terms of their singability scores. However, the singability scores of the EA dubs are mostly slightly higher than the scores of the original songs. The following figure illustrates that as it shows the difference in the singability scores between one of the selected songs and its Arabic dubbed versions.

Figure (5)

Singability analysis example



4.1.4 Harmony

The aspect of harmony refers to the relation between the music and the lyrics (Reus, 2020b, p. 42). It is analyzed in the selected songs by comparing the meaning expressed in the music to the one expressed in the song lyrics in the original and Arabic dubbed songs. The meaning of the music is analyzed by examining the musical key of the original music in light of Schubert's (1809) description of musical key moods, presented in figure 6. This is because the musical key is one of the main elements that determine the emotional atmosphere of a song (Reus, 2020b, p. 42). Moreover, the musical key is less subjective than other musical elements like the song's time signature, tempo, and chord progression (Reus, 2020b, p. 42).

Figure (6)

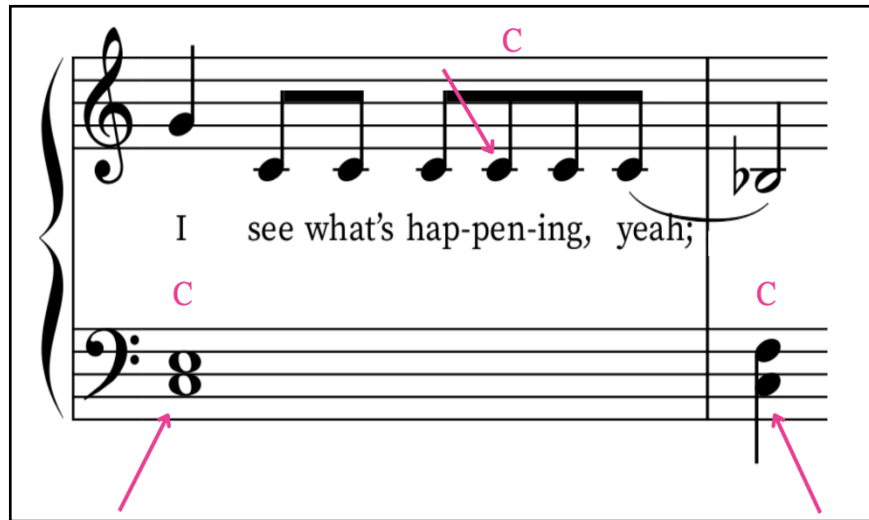
Schubart's (1806) musical key characteristics as translated by DuBois (1983) and Steblin (1983)

	Major Key	Minor Key
C	Purity, innocence, simplicity, naivety	Love, lamentation, longing, sighing
A \flat	Collapsing, breaking down	Wailing, lamenting, struggle
A	Innocent love, hope, cheerfulness	Tenderness
D	Triumph, hallelujahs, war-cries	Melancholy
D \sharp	Anxiety, despair, depression, fear	
B	Passion, rage, jealousy, despair	Patience, calm, awaiting fate
E	Joy, pleasure incomplete, delight	Naivety, innocence, hope
B \flat	Love, clear conscience, hope	Preparation for death
F \sharp	Triumph over difficulty, relief	Resentment, discontentment
F	Agreeableness, calm	Deep depression, misery
G	Calm, gratitude, peace	Discontentment, resentment

The musical key of a song is determined by looking at the song's key signature on the music sheet. The key signature is represented in the number of the flat or sharp notes that appear next to the treble clef. The number of flats or sharps is compared to the circle of fifths chart to determine the key that matches this number. Then, the key mode, major or minor, is identified by examining the musical notes. Often, a musical scale starts and ends with the note that names the key; for example, a C major scale usually starts and resolves on a C note because the C is the tonal center or the home note for this scale (Hamm & Hughes, 2021, p. 119). This is illustrated in the following musical excerpt taken from *You Are Welcome* from *Moana* (2016) in which the scale is clearly C major because the first, final, and dominant fifth notes are all C notes. When the musical key is identified, the characteristics associated with it are determined based on Schubart's (1806) description of musical key moods.

Figure (7)

Musical excerpt from You Are Welcome



The musical meaning expressed by the musical key is compared to the meaning of the original lyrics to determine the relation between them which can be illustrative if they express the same content, amplifying if they expand each other's content, or disjunctive if they oppose each other's content (Kaindl, 2005, p. 252; Reus, 2020b, p. 42). The same is done for the Arabic dubbed versions and the results are compared to determine whether there are any significant differences between the original lyrics and Arabic dubbed lyrics in terms of how they relate to the music. The analysis reveals that the harmony between the original music and lyrics is maintained in the Arabic dubs for the most part. However, significant differences are also found as illustrated in the following examples.

Some of the differences in harmony are found in both Arabic dubbed versions. For example, in *Show Yourself* from *Frozen II* (2019), the lines "I've never felt so certain", "all of my life", and "one moment more" are in the key G major which communicates 'relief, calm, and peace'. The original lines illustrate what is expressed in the music because they communicate Elsa's peace and relief as she is getting closer to finding the answers she is looking for. These lines are translated as "إببالراحة لم اشعر" I have never felt relief", "ارهبق اعصابي exhausted my nerves", and "الحظة عذاب" a moment of suffering" in the MSA dub and as "انا عمري ما دقت الراحة" I have never felt comfort" and "الحظة عذاب" a moment of suffering" in the EA dub. The dubbed lines in both Arabic versions contradict what is expressed in the music. Whereas the music expresses 'peace' and 'relief', the dubbed lyrics express suffering.

Another example is found in *Let It Go* from *Frozen* (2013). In this song, the line “here I stand in the light of day” is in the musical key Abmajor which communicates ‘breaking down’ and ‘collapsing’. In this line, the lyrics amplify the meaning of the music as they communicate the collapse of Elsa’s old life and the start of her isolated but free life. This line is translated as “ها انا الان اقف امام الناس” in the MSA dub and as “انا خلاص واقفة قصاد الناس” in the EA dub. The meaning of this line in both Arabic versions contradicts what is expressed in the music and the rest of the lyrics; when Elsa sings this song, she is alone in the mountains because her people rejected her which is reflected in the lines “not a footprint to be seen” and “kingdom of isolation”. Therefore, this line does not fit with not only the music but also the film’s narrative.

Some of the differences in harmony are found in only one of the Arabic dubbed versions. For instance, in *Waiting on a Miracle* from *Encanto* (2021), the line “I’ve been patient, and steadfast, and steady” is sung in the key B major which communicates ‘rage’ and ‘despair’. The music and the lyrics are in an illustrative relation since they both reflect Mirabel’s desperation as she is begging for a miracle. In the EA dub, this line is translated as “الحاجة زي ما انا عايزة هعمل” which contradicts the desperateness expressed in the original song and in the music.

Another instance is found in *All Is Found* from *Frozen II* (2019). In this song, the lines “come, my darling, homeward bound” and “when all is lost, then all is found” which are the final lines in the song are accompanied with a key change from A minor which communicates ‘tenderness’ to Bb minor which communicates ‘preparation for death’. The music and lyrics illustrate each other’s meaning because they both create a mysterious eerie effect. The expression “all is lost” hints at what happens at the river of Ahtohallan where Elsa supposedly dies while “all is found” is a mysterious expression that does not reveal much about the ending. In the MSA dub, this mysteriousness is affected because the lines are translated as “سيجتمع بعد العذاب” and “شمل الاحباب رغم الغياب” which mean “the loved ones will be reunited after suffering” which gives away that there will be a happy ending.

4.1.5 Voice quality

The aspect of voice quality refers to the constantly present, background, person-identifying feature of speech (Crystal, 1991, p. 376; Bosseaux, 2015, p. 40). Voice quality is analyzed in the selected songs based on van Leeuwen's (1999) classification of voices; he proposes that the quality of voices can be described according to seven criteria, namely tension, roughness, breathiness, loudness, pitch register, vibrato, and nasality (p. 129). A voice can be tense or lax depending on how high, sharp, and bright it is; it may be rough if it is hoarse, harsh, and frictional, or it may be smooth; breathiness is a quality of voice caused by simultaneous breathing and tone production which results in air escaping along with the sound; loudness has to do with noise and how far of a distance a voice can reach; pitch register concerns how high or low the voice's pitch is; vibrato refers to how emotional or plain a voice is, and nasality is a quality of voice that results from air escaping both through the nose and through the mouth (van Leeuwen, 1999, p. 130-135).

The voice qualities of the original singer and Arabic dubbing singer are described according to van Leeuwen's criteria. Then, the voice qualities are compared to determine if there are any significant differences between them and how such differences affect the construction of the singing characters. It should be noted that since the MSA dubs and EA dubs are voiced by the same singers¹, a comparison between the two Arabic dubs cannot be provided for this aspect. When comparing the voice quality of the original singers to those of the Arabic dubbing singers, a number of significant differences are found; some of them are discussed below.

In *Let It Go* from *Frozen* (2013), Elsa's voice quality in the Arabic dubs differs drastically from that of the original singer. Whereas her voice in *Let It Go* is lax, plain, has a slightly high pitch, and nasal, in the Arabic dubs it is tense, has vibrato, and has a low pitch that makes it a lot deeper than the original singer's voice. In the original film, Elsa's voice is an essential part of her character; the qualities of her voice make her sound cold and calm, further building her character as an ice queen. In the Arabic dubs, the difference in Elsa's pitch register makes her sound like a villainess which can affect how her character is perceived. In fact, one of the universal rules that music composers follow is marking the villains and villainesses with lower pitch registers; thus, a deep voice potentially signifies

¹ Retrieved from <https://disneyinternationaldubbings.weebly.com/arabic.html>

an evil character (Cantrell, 2015, p. 5). This difference becomes even more significant when the context of the film is considered. Elsa can easily be confused for a villain because she has dangerous powers that are shown to be fatal at times, and she does not appear much on the screen to resolve the complexity and vagueness of her character (Heller, 2022). Moreover, she was originally written as the villain in Hans Andersen's fairy tale which the film is based on (Smith, 2014; Acuna, 2014; Milner, 2021). Another difference in Elsa's voice quality in the Arabic dubs is in the nasality criterion. Elsa's nasal voice in the original film signifies the stress, repression, self-restraint, and self-control that she endures (van Leeuwen, 1999, p. 163). This nasality is completely gone in the Arabic dubs. The same points apply to Elsa's songs in *Frozen II* (2019) because she is voiced by the same Arabic dubbing singer.

In *Do You Wanna Build a Snowman* from *Frozen* (2013), child Elsa's voice in the EA dub is very different from the original, mainly in vibrato. In the original song, Elsa's plain voice does not reveal anything about how she feels which adds to Anna's confusion. This song also marks Elsa's transition into the cold, distant, and calm ice queen she later becomes, and her voice is one of the main things that signify this change. In the EA dub, Elsa's voice is very emotional and she sounds like she is speaking while crying which is not in line with her character.

In *We Don't Talk about Bruno* from *Encanto* (2021), Camilo's part in the Arabic dubs differs from the original because the quality of his voice changes. His voice is soft and smooth in the Arabic dubs whereas in the original song it is rough, frictional, and loud as he shapeshifts into an evil Bruno. Bruno is portrayed as a scary villain in this song, and his evilness and scariness are emphasized through Camilo's impersonation of his loud rough voice and shapeshifting into his terrifying image. In the Arabic dubs, Camilo's impersonation of Bruno's voice is gone as his voice is smooth and soft in this part.

In *What Else Can I Do* from *Encanto* (2021), Isabela's voice quality is used to signify her character development as she breaks free from her perfect image (Forrester, 2022). Earlier in *We Don't Talk about Bruno*, her voice is soft, smooth, plain, and has a slightly high pitch. In this song, her voice has vibrato, and is slightly louder and lower in pitch than her earlier voice, especially as she hits the C5 musical note at the end of the song. This change signifies the change in her character as she releases her emotions and embraces

imperfection. Whereas it is a slight change in the original song that is most noticeable at the ending high note, in the Arabic dubbed versions it is a drastic change that lasts all throughout the song resulting in Isabela's voice becoming a lot different from her earlier voice in *We Don't Talk about Bruno* and much deeper than her voice in the original song. This choice can make her seem as if she faked her earlier voice which can affect how her character is perceived. This is because faking voices can lead to a negative perception of a character as it is associated with inauthenticity and deception (Milligan, 2015, p. 71).

In addition, in *Waiting on a Miracle* from *Encanto* (2021), Mirabel's voice in the Arabic dubs is different from her voice in the original song. In the Arabic dubs, her voice is much louder, tenser, and higher in pitch than the original singer's voice to the point where it sounds noisy and annoying. In fact, many viewers have brought this up, and it can be seen in the comments left under the Arabic dubbed versions of the song on YouTube¹. Such change can have a negative effect on the construction of her character in the Arabic dubs.

4.2 Visual analysis

This section describes the results of analyzing the visual aspects of the selected songs and their Arabic dubbed versions. The visual analysis assesses the quality of the dubbings by studying the aspects of synchrony, visual deixis, and imagery in the original songs and their MSA and EA dubs to learn the differences between them. The aspects of imagery and visual deixis are analyzed qualitatively while the aspect of synchrony is analyzed quantitatively. Additionally, the unit of analysis for synchrony is the syllable whereas for visual deixis and imagery it is the line. The following sections describe the results of the visual analysis.

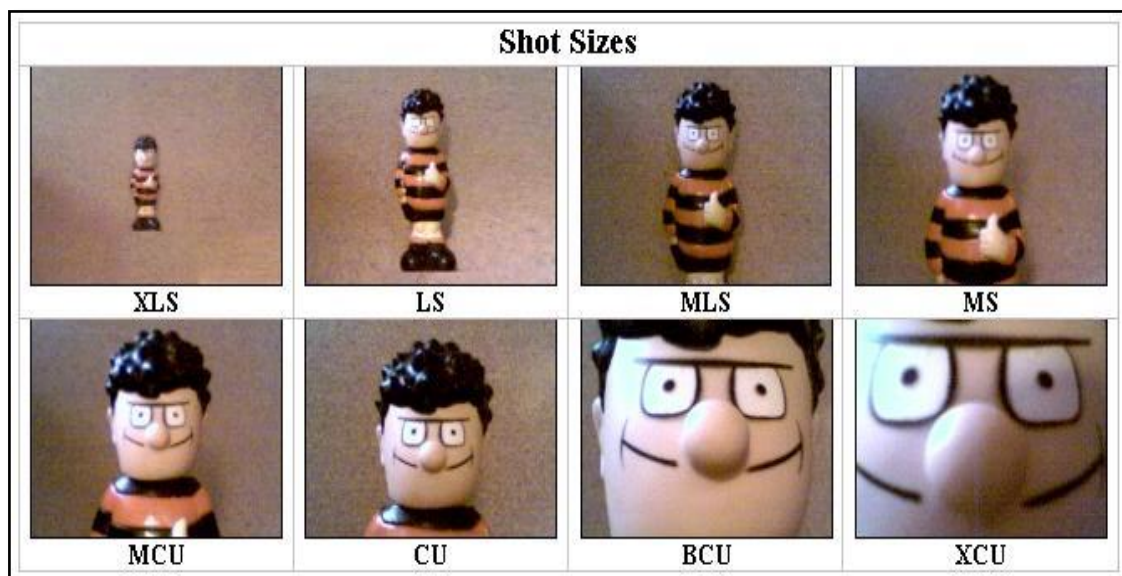
¹ Retrieved from <https://www.youtube.com/watch?v=kqtKMoU0mYo>

4.2.1 Synchrony

The aspect of synchrony focuses on the relationship between the singing character's mouth movements and the lines that they sing (Reus, 2020b, p. 47). To analyze this aspect, the shots in the original song are classified based on Chandler's (2001) classification of shot sizes summarized in figure 8. The medium shots, medium close-ups, close-ups, and big close-ups are selected for analysis because a character's mouth movements are most visible in these shots (Oosthuizen, 2019, p. 33). The syllables sung when the character's mouth is visible in the original song are selected provided that they are sung on long notes (Reus, 2020b, p. 48). Then, the corresponding visually prominent syllables in the EA and MSA dubs are selected for analysis.

Figure (8)

Types of shot sizes © 2001 Chandler. Used with permission



The visually prominent syllables are analyzed based on a system similar to the one suggested by Reus (2020b). The vowels in the visually prominent syllables of the original songs and Arabic dubs are compared based on two qualities, openness and roundedness. The differences are classified into nonexistent, minor, or major. Nonexistent differences involve open or rounded vowels that are replaced with vowels with the same degree of openness or roundedness; minor changes refer to vowels that are replaced with ones that differ only in one degree of openness on the IPA vowel chart, and major differences are

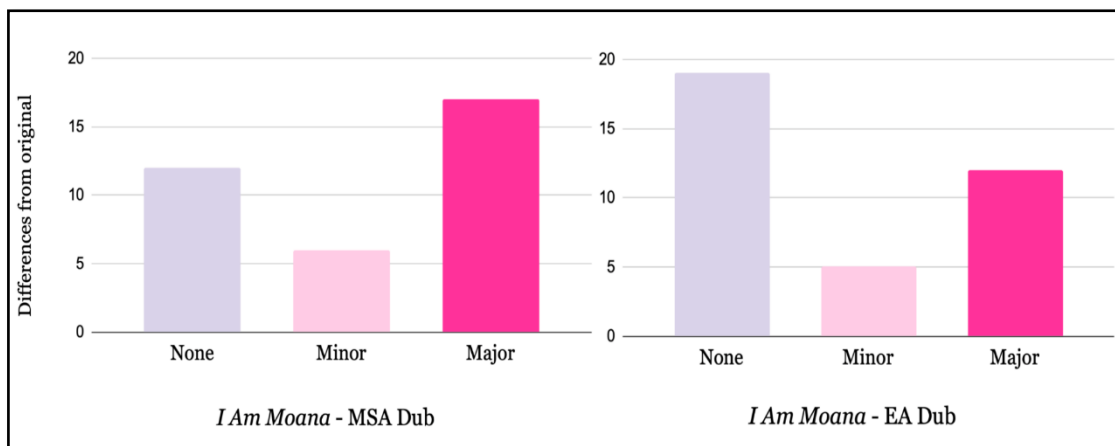
changes to vowels that are greater than one degree of openness or changes in roundedness, from rounded to unrounded or vice versa.

In the MSA dubs, many of the visually prominent syllables include no differences in vowel qualities from the syllables sung by the character on screen; in these cases, the character's mouth movements match the sung vowels. However, a good number of the selected syllables include major changes in vowel qualities; in such cases, the singing character's mouth movements clearly differ from the sung syllables. In addition, a few of the selected syllables include minor changes in the degree of vowel openness, but they are not as visible as the major ones.

The visually prominent syllables in the EA dubs are generally similar to the original syllables in terms of their vowel qualities. A number of major and minor changes exist as well. It should be noted that the EA dub includes fewer major changes to visually prominent syllables and more instances of no change than the MSA dub. Moreover, minor changes are less prevalent in the EA dubs than in the MSA dubs. This can be seen in figure 9 which shows the differences in the visually prominent syllables in the MSA and EA dubbed versions of one of the selected songs.

Figure (9)

Synchrony analysis example



4.2.2 Visual deixis

The aspect of visual deixis involves any verbal references to the visuals shown on the screen (Reus, 2020b, p. 50). It studies the references the singing character makes to objects or matters seen on the screen including direct references, metaphorical references, gestures, and facial expressions (Reus, 2020b, p. 50). Visual deixis is analyzed by first identifying instances of visual deixis in the original songs. The lines that include visual deixis are selected and given a brief description. Then, the corresponding lines in the Arabic dubbed versions are examined to determine if the verbal references to the visuals are retained, removed, or altered. The analysis reveals that many instances of visual deixis are removed in the Arabic dubs; some of these instances are significant to the narratives of the films as illustrated in the following examples.

Some of the loss in significant instances of visual deixis occurs in both Arabic dubs. For instance, in *Love Is an Open Door* from *Frozen* (2013), when Hans sings the line “to find my own place”, he turns his back to Anna to make an arm gesture toward Arendelle. His body language combined with the words he sings hint at the fact that he is only interested in Anna’s kingdom. In the Arabic dubbed versions, the verbal reference is omitted as the word ‘place’ is translated in both versions as “قلبي” which means “my heart”. Another instance of visual deixis in this song is in the line “love is an open door”. As Anna and Hans are singing this line, she is physically opening doors. This instance is significant because the door is a major symbol in the film representing distance and isolation for Anna (Csont, 2019). In the MSA and EA dubbed versions, the verbal reference is removed as this line is translated as “الحب هو الدار \ love is home” in the MSA dub and “الحب اجمل دار \ love is the most beautiful home” in the EA dub.

Moreover, in *We Don’t Talk About Bruno* from *Encanto* (2021), Camilo sings the line “seven-foot frame” as he shapeshifts into a tall intimidating Bruno. This is the only verbal description of Bruno’s physical appearance in the song, and its interaction with the visuals is significant for constructing Bruno’s character. In the MSA dub, the line is translated as “يحمل فئران” which means “he carries rats”. In the EA dub, the line is translated as “فيه شوية فيران” which means “there are a few rats”. The verbal reference to the visuals is removed in both dubs.

Further, in *Waiting on a Miracle* from *Encanto* (2021), Mirabel sings “[I would] make new trees and flowers grow” as trees and flowers appear in the shapes around her. This is significant because it foreshadows the new trees and flowers Mirabel grows by helping Isabela overcome perfectionism. The reference to trees is especially important because prior Isabela was able to grow flowers; she does not grow trees until she lets go of her perfect image with the help of Mirabel. In the MSA dub, the line is translated as “اجعل الزهور تنمو في الحال” which means “make flowers grow instantly”. In the EA dub, the line is translated as “اطرح ورد واغير الحال” which means “grow flowers and make a change”. The reference to the trees on screen is removed in both dubs despite its significance.

Furthermore, in *Let It Go* from *Frozen* (2013), Elsa sings the line “I can’t hold it back anymore” while she is building a snowman. This line includes a metaphorical reference to a major symbol in the story, the snowman. The first thing that Elsa does when she releases her powers is build a snowman which she held back from doing for years. The snowman represents her happy childhood and friendship with Anna prior to their separation, and it links this song to Anna’s song *Do You Wanna Build a Snowman*. In the Arabic dubs, the verbal reference is removed as the line is translated as “الن اتحمل العذاب” I will not endure the suffering” in the MSA dub and as “امش هستحمل العذاب” I will not endure the suffering” in the EA dub.

In some cases, the visual deixis is removed in one of the dubs and retained in the other. For instance, in *Waiting on a Miracle* from *Encanto* (2021), Mirabel sings the line “I would heal what’s broken” while pointing to herself. The interaction between the visual and the verbal elements reveals that she views herself as what is broken in her family because she seemingly has no gift. Therefore, fixing herself is the main thing that motivates her and drives her actions in the film (Ho, 2022; McHugh, 2022). In the MSA dub, the line is translated as “سألائم المكان” which means “I will fit in”, and the verbal reference to the visuals is removed. Meanwhile, in the EA dub, the verbal reference is retained because the line is translated as “سأشفي المكسور” which means “I will heal what is broken”.

In addition, in *What Else Can I Do* from *Encanto* (2021), Isabela’s facial expressions express rage and unhappiness for most of the song, and the lyrics she sings in the original version match these expressions. For example, she sings the line “I wanna feel the shiver

of something new” with a concerned and unhappy facial expression. In the EA dub, this line is translated as “أنا اللي بدور عليه لقيتو” which means “I found what I have been looking for”. This leads to a contrast between the lyrics and the visuals. In the MSA dub, the verbal reference is retained as the line is translated as “لكل جديد انا ارنو” which means “I aim for new things”.

4.2.3 Imagery

The aspect of imagery covers the implicit relationship between the lyrics and the visuals (Reus, 2020b, p. 50). In analyzing imagery, the visual elements of the selected songs are studied according to Barsam & Monahan’s (2016) screening checklist for analyzing the mise-en-scène of the songs; this checklist examines visual variables such as colors, shapes, movement, lighting, and costumes and the effect they create. Then, the relation between the lyrics and visuals is studied per line to determine if they illustrate, amplify, or contradict each other (Reus, 2020b, p. 50). The same process is carried out for the Arabic dubbed versions, and the results are compared to determine if there are any significant differences in the Arabic dubbed versions. The analysis reveals some significant differences between the original songs and their Arabic dubs in imagery.

In some cases, the differences in imagery are present in both Arabic dubbed versions. For example, in *Let It Go* from *Frozen* (2013), Elsa starts the song by describing her surroundings with the line “the snow glows white on the mountain tonight”. The lyrics illustrate the visual elements on the screen because in this shot Elsa appears surrounded by ice and snow, and the colors of the setting around her are mainly blue and white, as shown in figure 10. In the MSA dubbed version, she starts the song with the line “الثلج الليلية كالصحراء the snow tonight is like a desert” which contradicts the images around her. In the EA dub, her first line is “الثلج الليلية كانوا رمال” the snow tonight is like sand”. The illustrative relation between the original lines and the visuals changes into a disjunctive one in the Arabic dubs.

Figure (10)

Let It Go shot © 2013 Disney. Used with permission



Another example is found in *Love Is an Open Door* from *Frozen* (2013). In this song, some lines like “love is an open door”, “that’s what I was gonna say”, and “I’ve never met someone who thinks so much like me” are in a disjunctive relation with the visuals. Throughout the song, Hans’s facial expressions and body language do not seem to match his words; he appears to be studying Anna and trying to match her words and movements in a forced and unnatural way. Moreover, as they are singing the line “love is an open door”, closed doors appear all around them in the background. Furthermore, the first and final shots of the song showcase closed doors that are made prominent using lighting, as shown in figure 11. The interaction between the visuals and the lyrics suggests that Hans is not Anna’s true love and that he is putting on an act to manipulate her. In the Arabic dubs, the relation between the visuals and lyrics is less clear. For example, the line “love is an open door” is translated as “الحب هو الدار | love is home”.

Figure (11)

Love Is an Open Door shots © Disney 2013. Used with permission



In other cases, the differences from the original songs in imagery are found in only one of the Arabic dubs. For instance, in *How Far I'll Go* from *Moana* (2016), the lines “one day I'll know” and “how far I'll go” are in an illustrative relation with the visuals. In this shot, the lighting is bright, and so are the colors of the sky and the sea; Moana is shown sailing in a boat that is moving fast on the water while the wind blows her hair. The visuals clearly reflect Moana's excitement and readiness to take a risk and go on an adventure. In the EA dub, these lines are translated as “واثقة عشان انا في امان” I am confident because I am safe” which changes the relationship between the lyrics and visuals into a disjunctive one.

Another instance is found in *Show Yourself* from *Frozen II* (2019). In this song, the relation between the lyrics and visuals is illustrative. The visuals show Elsa's growing confidence and certainty as she continues to follow the mysterious voice. When she first enters the glacier, she is walking slowly and looking around carefully. As the song progresses, her movement becomes faster, more determined, and carefree. This is also depicted in the lyrics as she goes from “every inch of me is trembling” to “I've never felt so certain”. In the MSA dub, she goes from “ارتعف واعاني” I am shaking and suffering” to

“الم اشعر بالراحة” I have never felt relief”. Thus, the relation between the lyrics and visuals in the MSA dub changes into a disjunctive one.

4.3 Verbal analysis

This section describes the results of analyzing the verbal aspects of the selected songs and their Arabic dubs. The verbal analysis assesses the quality of the Arabic dubbing by studying the aspects of sense, mood, and style in the original songs and their MSA and EA dubs to uncover the differences between them. Style and mood are analyzed qualitatively, and sense is analyzed quantitatively. In addition, the unit of analysis for the three aspects is the line.

4.3.1 Sense

The aspect of sense looks into the semantic and pragmatic meaning of the lyrics (Reus, 2020b, p. 56). It is analyzed in the selected data by comparing per line the meaning of the original lyrics to the meaning of the lyrics in the EA and MSA dubs; the differences are classified into nonexistent, minor, and major. A dubbed line includes no differences from the original if it conveys the same message and the singing character makes the same implications as in the original; minor differences refer to instances where changes are made to the semantic meaning of the lyrics, and major differences are instances where the dubbed lyrics have a different pragmatic meaning (Reus, 2020b, p. 56; Reus, 2018, p. 5).

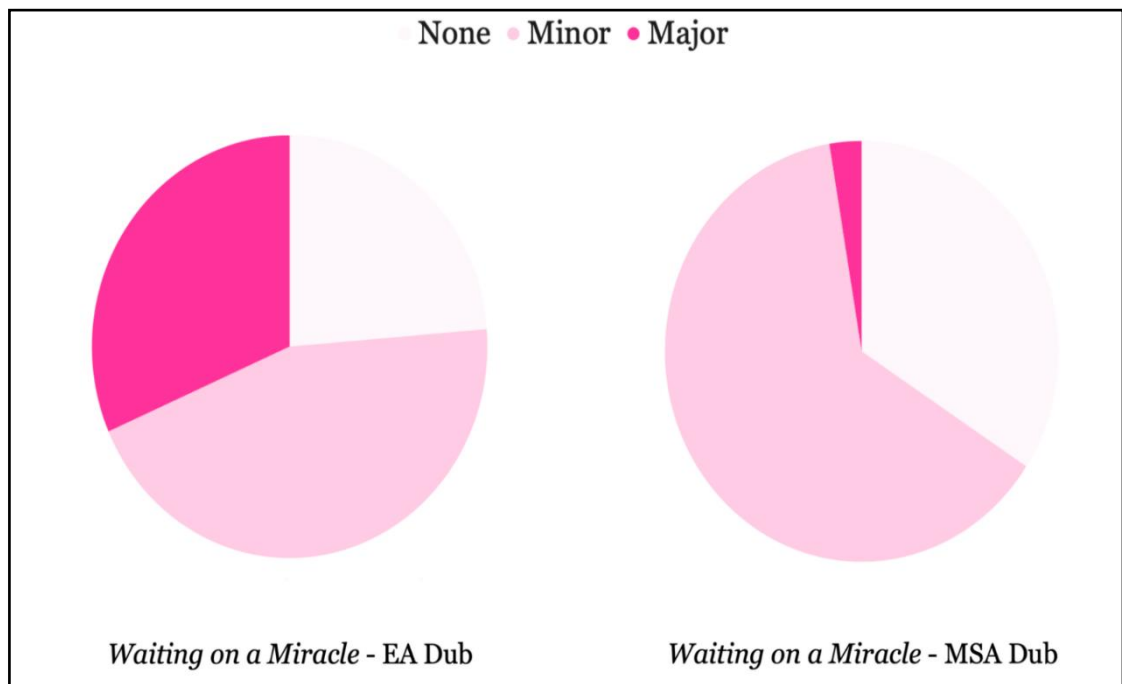
In the MSA dubs, most lines are different from the original lines in their meaning; the differences found are mainly minor as the semantic meaning is changed but the pragmatic meaning is similar to the original. Some major differences in which the pragmatic meaning of the original lines changes in the dub are found as well. Additionally, several lines expressing the same meaning as the original lines are found in many of the MSA dubs. Figure 7 illustrates that as it shows the results of sense analysis for one of the selected songs and its MSA dub (to the right).

Likewise, the meaning expressed in the EA dubbed lines differs from that of the original lines in most dubs. These differences are mostly minor, but major differences are also found. Besides that, some lines that express the same meaning as the original lines are found in some of the EA dubs. The analysis shows that the EA dubs generally include

more major changes of sense than the MSA dubs. Moreover, the MSA dubs include more instances of no change than the EA dubs. This can be seen in figure 12 which shows the results of analyzing sense in one of the selected songs and its MSA and EA dubbed versions.

Figure 12

Sense analysis example



4.3.2 Mood

To examine the aspect of mood, the major and minor differences uncovered in the analysis of sense are studied to determine if narrative variables related to the story, themes, metaphors, symbolism, and character development are affected due to these changes. Songs featured in musical films usually have a narrative function and are used for character development (Dyer, 2012; Reus, 2020b, p. 24). As a result, investigating these narrative variables is essential for determining the success of the Arabic dubs. The analysis of mood in the selected data reveals a significant loss in key narrative variables in most of the selected songs.

Some of the instances of loss in significant narrative variables are found in both Arabic dubs. For example, in *Let It Go* from *Frozen* (2013), the line “that perfect girl is gone” sung by Elsa as she comes into the light fully transformed into her new image signifies

the development of her character. This is the moment she decides to let go of trying to be perfect and fully embrace her magical powers. The message conveyed in the original line is lost in the Arabic dubs. In the MSA version, this line is translated as “\أفقدت برائتي\ I lost my innocence” which not only results in loss of a narrative variable but is also awkward and has negative connotations in Arabic. In the EA version, this line is translated as “\من الآن لزم افوق\” which means “from now on I need to wake up”.

Moreover, in *Love Is an Open Door* from *Frozen* (2013), the metaphor “love is an open door” includes one of the most important symbols in the film, the door. The door is the main metaphor for the theme of isolation in *Frozen* (Reus, 2020, p. 82). It represents years of loneliness and isolation for Anna; it also represents her traumatic separation from Elsa. In this song, Anna likens finding love and connection with Hans to an open door. Despite its significance, this major symbol is lost in the Arabic dubs because ‘love is an open door’ is translated as “\الحب هو الدار\ love is home” in the MSA dub and as “\الحب أجمل دار\ love is the most beautiful home” in the EA dub. The song also includes a major clue that contributes to the film’s plot development in the lines “to find my own place” and “I found my place”. The word ‘place’ is significant for understanding the plot because it indicates Hans’s true intentions. Later in the film, it is revealed that Hans is a villain when he tells Anna that he does not love her and that he is only after her kingdom before trying to kill her. It turns out that by ‘place’ Hans means Anna’s kingdom Arendelle. In the EA and MSA dubs, this clue is lost because the word ‘place’ is translated in both versions as “\قلبي\”; the meaning of these lines changes into “I have been searching for my heart” and “I have found my heart”.

Furthermore, in *Show Yourself* from *Frozen II* (2019), Queen Iduna’s line “you are the one you’ve been waiting for” which is a response to Elsa’s question to the mysterious voice at the beginning of the song “are you the one I’ve been looking for?” marks a key moment in the film. This is when Elsa learns the truth about her powers and discovers that she is the magical spirit that she is looking for. In the MSA dub, this line is translated as “\انتي التي ابحت عنها\” which means “you are the one I have been looking for”. In the EA dub, it is translated as “\انتي اللي كنت أنا بستناه\” which means “you are the one I was waiting for”. The idea expressed in the Arabic lines is that Queen Iduna was waiting for Elsa which is not the case and can confuse the viewers. This translation error occurs at a key

moment in the film where questions that are essential for understanding the story of the film are answered.

In addition, in *We Don't Talk About Bruno* from *Encanto* (2021), the only person who seems to understand and sympathize with Bruno is Dolores. This is reflected in her line “it's a heavy lift with a gift so humbling” which shows that she understands that having Bruno's gift is not easy. This is important because it is later revealed that Bruno is not the villain he is portrayed to be, and Dolores knew this because she could hear him with her super hearing ability. In the MSA dub, this line is translated as “إن هبته حقاً خطيرة” which means “his gift is really dangerous”. In the EA dub, it is translated as “بس الموهبة اللي عندو “دي خطيرة” which means “the talent he has is really dangerous”. The sympathy expressed in the original line is missing in both Arabic dubs.

Meanwhile, some of the instances of loss in significant narrative variables are found in only one of the Arabic dubs. For example, in *All Is Found* from *Frozen II* (2019), the line “for in this river, all is found” includes a clue that guides Elsa and Anna in their quest for answers about the past. The mentioned river is an actual place that Elsa goes to later in the film. In the MSA dub, the river is not mentioned as the line is translated as “لن تنفى ذكرانا اليوم” which means “our memory will not fade today”. In the EA dub, this clue is retained as the line is translated as “النهر هيحكينا اللي كان” which means “the river will tell us the past”.

Likewise in *You Are Welcome* from *Moana* (2016), Maui's line “cause Maui can do anything but float” reveals the reason he tries to steal Moana's boat and leave her stranded on a deserted island. Even though Maui is a demigod and claims to have numerous powers, he cannot escape the island he has been imprisoned in without a boat. This line also shows that Maui is not as strong and gifted as he claims to be, a fact Moana later discovers. In the EA dub, this line is translated as “عشان مبلش شعري الخطير” which means “so that my fabulous hair does not get wet”. The reason provided in the EA dub for Maui's action is absurd and leaves out the idea that he is exaggerating his abilities. In the MSA dub, the line is very similar to the original because it is translated as “ماوي لم يفشل سوى في العوم” which means “Maui only failed in floating”.

4.3.3 Style

The aspect of style focuses primarily on the linguistic style of the singing character, and how their style shapes and presents them (Reus, 2020b, p. 59; Reus, 2020a, p. 5). For each singing character in the selected data, style is determined by studying the length, type, and complexity of the structures they use as well as the semantic fields of their vocabulary. In terms of their type, sentences are classified into declarative, interrogative, imperative, and expletive. In terms of their complexity, English sentences are classified into simple, complex, and compound whereas Arabic sentences are classified into simple and complex¹. Studying these variables can reveal how formal a character's style is since long, declarative, and complex sentences generally indicate a formal style while short, non-declarative, and simple sentences indicate an informal style (Reus, 2020b, p. 59). Instead of studying style merely in terms of formality, this analysis takes it a step further and considers the role that the style of the singing character plays in the film's narrative. Therefore, the semantic fields of the words used by the singing characters are studied since the patterns of the character's word choices can contribute to presenting and building them. The analysis reveals some significant changes in style in some of the selected songs.

In some cases, the change in style is found in both Arabic dubbed versions. For instance, in *Let It Go* from *Frozen* (2013), Elsa mostly uses declaratives and imperatives of medium length and complexity, and her word choices are within the same semantic field e.g. 'frozen, snow, ice, cold, storm, and wind'. In the Arabic dubs, she uses short declaratives and imperatives of medium complexity but her word choices are different. In the MSA dub, she uses words like 'الكتئاب\depression, عذاب\torment, and خوف\fear' when they do not fit into this freeing moment for her. In the EA dub, she uses short declaratives and imperatives that are medium in complexity but she uses words like 'ارمال\sand, صخور\rocks, and شمس\sun' which contradict the choices of the original.

Another example is found in *The Next Right Thing* from *Frozen II* (2019). In this song, style is used to mark the development of the singing character. At the beginning of the song, Anna sings in simple and short declarative sentences and uses words within the semantic field of sad emotions like 'cold, empty, darkness, grief, and down'. As the song

¹ According to Ibn Hisham Al-Ansari (761 AH), Arabic sentences are classified into two types only, simple (صغرى) and complex (كبرى).

progresses, she starts singing in longer and more complex imperative sentences while she uses words within the semantic field of action verbs like ‘go, rise, step, do, make, and walk’. She stops using feeling words and starts using action words which signifies her determination, resilience, and new found strength to deal with the tragedy of losing Elsa. In the MSA and EA dub, the change in terms of the length, complexity, and type of the structures used is recreated. However, that is not the case in terms of the word choices. In both Arabic dubs, Anna in the midst of expressing her sadness and grief uses the word ‘war’ in “أَيْسْتُ مِنَ الْحَرْبِ\ I am tired of war” which does not fit with her other choices as it belongs to a different semantic field; it also does not fit with the narrative of the film because there is no war in the story. Moreover, unlike the English version, she continues using feeling words like ‘مهموم\sorrowful’ and ‘قلبي\heart’. Furthermore, in the EA dub, she uses the verb ‘الهربي\escape’ which does not fit with the action verbs she uses or the effect they create.

In other cases, the change in style is found in only one of the Arabic dubs. For example, in *Waiting on a Miracle* from *Encanto* (2021), Mirabel’s style consists of using mostly declarative sentences that are medium in length and complexity and words that fall within the same semantic field like ‘waiting, wanting, longing, and patience’. In the EA dub, her sentences are shorter and less complex but the main difference is that all these word choices are missing. For example, the line “waiting on a miracle” which is repeated many times throughout the song is translated as “يمكن حاجة تحصل” which means “something may happen”. Moreover, the word ‘miracle’ which is key to the film’s narrative and is repeated many times in the original is only mentioned once in the EA dub. In the MSA dub, the word choices of the original song are retained. For example, “waiting on a miracle” is translated as “في إنتظار معجزتي” which means “waiting for my miracle”.

Another example is found in *Do You Wanna Build a Snowman* from *Frozen* (2013). In this song, style is used as a narrative element that indicates the growing distance between the sisters over the years. In the first part, child Anna uses many imperative sentences as her separation from Elsa is recent, and she still thinks they are friends. In the second part, she does not use any imperatives as years have passed without them talking. In the final part, fifteen-year-old Anna uses one indirect imperative softened with the use of the hedge ‘just’ in “just let me in” as she is trying to reach out to Elsa after years of not speaking. The MSA dub somewhat recreates this change in style by not using any imperatives in

the second part and using one imperative in the third part in “افتحي لي\ open for me”. In the EA dub, however, Anna uses two direct imperatives in the third part in “اتكلمي\ speak” and “افتحي\ open”; this translation choice overlooks the distance between the characters that is established in the original song.

Chapter Five

Conclusions and Recommendations

5.1 Conclusions

This study is conducted to assess the quality of the Arabic dubbing of songs featured in Disney's musical films. It applies the triangle of aspects to the selected songs from *Frozen* (2013), *Moana* (2016), *Frozen II* (2019), and *Encanto* (2021) and their Modern Standard Arabic (MSA) and Egyptian Arabic (EA) dubs to uncover the differences between the original songs and their Arabic dubbed versions in their musical, visual, and verbal aspects, and it assesses the significance of these differences to determine the success of the Arabic dubbings. Based on this analysis, a number of conclusions can be drawn regarding the MSA and EA dubbed versions of the selected songs.

For the MSA dubbed versions, the musical analysis shows that despite some loss in the aspect of rhyme and some differences in harmony and rhythm, the MSA dubbing is to some degree successful in retaining the musical aspects of rhyme, rhythm, singability and harmony. The visual analysis reveals that the dubbing is less successful in retaining the visual aspects because of the differences found in synchrony, the significant instances of loss in visual deixis, and the changes in imagery. The verbal analysis indicates that the dubbing is least successful in retaining the verbal aspects of the original songs due to the changes in style and the numerous changes in sense that are found, especially the ones that result in loss of significant narrative variables.

It should be noted that some of the changes made in the MSA dubbing may be justified. For example, the line "love is an open door" which is translated into MSA as "الحب هو الدار \ love is home" resulting in a change in synchrony, a loss of a visual deixis instance, and a change in mood is probably translated this way because the vowel \a:\ in "دار\ da:r" is the easiest vowel in Arabic to sing on the musical note E5. However, some changes are done for no apparent reason. For example, the line "the snow glows white on the mountain tonight" translated into MSA as "التلج الليلة كالصحراء\ the snow tonight is like sand" which involves loss in rhyme, a change in the number of syllables and stressed syllables, a change in imagery, and a change in style does not seem to be justified.

For the EA dubbed versions, the musical analysis shows that the EA dubbing is somewhat successful in retaining the musical aspects of rhyme, rhythm, singability and harmony regardless of some loss in rhyme and some changes in rhythm and harmony. The visual analysis suggests that the dubbing is less successful in retaining the visual aspects due to the changes in synchrony, loss of important visual deixis instances, and changes in imagery that are found. The verbal analysis shows that the dubbing is least successful in retaining the verbal aspects of the original songs because of the significant changes in sense, mood, and style that are found.

It is worth noting that some of the changes made in the EA dubs may be explained. For example, the line “how far I’ll go” translated as “انا في أمان\ I am safe” which involves a change in imagery, a change in the number of syllables and stressed syllables, and a change in style is perhaps translated this way because the vowel \a:\ in ‘أمان\ ?ama:n’ is easier to sing on a C5 note than other Arabic vowels. Yet, some choices are not as easily justified. For example, the EA translation of the lines “to find my own place\ found my place” involves changes in the number of syllables and stressed syllables, loss in narrative variables, loss in visual deixis, and loss in rhyme for no clear reason. An interesting point to mention is that although the EA and MSA versions of songs from *Frozen* (2013), *Moana* (2016), and *Frozen II* (2019) are produced years apart, almost ten years apart in the case of *Frozen* (2013), the majority of the choices that result in issues in the first dubs are remade in the 2022 redubs. For example, the lines “to find my own place\ found my place” in the previous example are translated the same way in the MSA dub, made in 2013, and in the EA dub, made in 2022.

As for the aspect of voice quality which is the same for both Arabic dubbed versions, some of the casting and musical production choices result in changes in the dubs that affect the construction of the singing characters. Some of these choices may have contributed to the negative reception of the Arabic dubbing of Disney films in the last few years. It is safe to say that the Arabic dubbing is not very successful in this regard especially because some of the changes in voice quality are made to the voices of main characters like Elsa and Mirabel. However, the Arabic dubbing of *Moana* (2016) is a notable exception because the voice qualities of the dubbing singers are close to the voice qualities of the original singers.

Moreover, this analysis suggests that in the MSA and EA dubbed versions, the translators seem to prioritize the musical aspects at the expense of the visual and verbal aspects. As a result, the Arabic dubbing manages to somewhat recreate the aspects related to the musical performance like rhyme, rhythm, and singability, but it fails to preserve significant elements related to the visual performance and narrative function of the original songs, resulting in loss of key narrative elements that contribute to the films' story and characterization. Thus, from a functional perspective, the MSA and EA dubbing of the selected songs is functionally inadequate. A functionally adequate translation would aim at keeping the aspects related to the original songs' performance while preserving the musical, visual, and verbal aspects that have a significant narrative function, an attainable goal as the MSA dubbing of songs from *Moana* (2016) shows, more on this to come.

Concerning the MSA versus EA debate discussed earlier, this analysis can help settle this debate. First, the results show that contrary to claims like Muhanna's, the issue with the MSA dubbing of songs from Disney's *Frozen* (2013) is not MSA but the quality of dubbing. Second, while the analysis reveals that the MSA dubbing scores higher than the EA dubbing in retaining the singability, harmony, and sense of the selected songs and that the EA dubbing does a better job at retaining the aspects of rhyme and synchrony, these findings are merely the result of the choices made by the translators and are not representative of the options provided by MSA and EA. To make a generalization that one of these language varieties is better than the other based on these findings is to fall into the same trap critics of using MSA in dubbing films fall into. The options provided by a language variety are not limited to the choices made by translators, and the success of a translation is more dependent on the translator's decisions than the language variety or dialect used. This is evident in the selected data where a functionally inadequate translation in the case of the MSA dubbing of songs from *Frozen* (2013), *Frozen II* (2019), and *Encanto* (2021) and the EA dubbing of songs from *Frozen* (2013), *Moana* (2016), *Frozen II* (2019), and *Encanto* (2021) is likely the reason behind the negative feedback from viewers rather than the language varieties used in dubbing.

In addition, the results of this analysis discredit the claim that MSA is not a suitable variety for dubbing songs. This is because the best Arabic dubbing in the selected data in retaining the functional musical, visual, and verbal aspects of the original songs is the

MSA dubbing of songs featured in *Moana* (2016). This dubbing is the closest to be considered as a functionally adequate one because it maintains the key functional features of the original songs' performance and function.

Based on the results of this study it can be concluded that the Arabic dubbing of songs featured in Disney's recent musicals, with the exception of the MSA dubbing of songs from *Moana* (2016), is functionally inadequate which is likely the reason it has not been perceived well by the Arab audience. Considering that Disney films are among the biggest dubbing projects in the Arab region, these results may be representative of the professional situation of AVT in the region.

5.2 Recommendations

This thesis has shown the effectiveness of the triangle of aspects as a translation quality assessment tool. For future research, the following recommendations can be made concerning the application of the triangle.

For the analysis of rhythm, stress pattern can be studied by working out the number of stressed syllables per line. This is because studying stress pattern according to the system of traditional poetic metre is in Reus's words "confusing" and can be very time consuming, especially with a large data set like the one in the present thesis (2020b, p. 38). The researcher has in fact attempted to apply the traditional poetic metre to study stress pattern, but it soon became clear that the arrangement of stressed and unstressed syllables in the Arabic dubs is different in almost every line. What seems to remain generally the same is the number of stressed syllables. The reason for that is because the rhythm pattern is based on the recurrence of stressed syllables (Fialovl, 1970, p. 25). Therefore, rhythm is analyzed in this thesis by working out the number of stressed syllables in the original lines and dubbed lines and comparing them. Moreover, unnatural stress cannot be studied in Arabic because, unlike English, stress placement in Arabic is fixed and predictable as it is subject to rules (Betti & Ulaiwi, 2018, p. 87).

In addition to the musical aspects described in the triangle of aspects, the aspect of voice quality should be studied when assessing the quality of a dubbing because it can yield valuable insights into character construction in the original and dubbed versions of a film.

The researcher recommends that voice quality be added to the triangle as a fifth musical aspect.

The assessment of synchrony should be based on vowel qualities because consonants are pronounced quickly and the differences in them are less visible. Vowels on the other hand tend to be extended in singing, especially the ones sung on long notes. Therefore, synchrony is studied in this thesis by analyzing vowel qualities. In addition to studying vowels based on the features of openness and closeness as suggested by Oosthuizen (2019) in her revision of the triangle of aspects, the feature of vowel roundedness should be studied as well because lip roundedness is quite visible in films such as Disney's 3D animated films.

Moreover, when analyzing synchrony, the researcher should constantly refer back to the visuals because in some cases, the vowels are pronounced in unique ways. For example, in "let it go" the vowel sounds in \goʊ\ are pronounced as \aʊ\ and it appears in the visuals as well because the character's mouth in this shot is wide open imitating an open front vowel. This is done because an open front vowel is easier to sing on the musical notes A₄ and B₄ than a mid-close back vowel.

Furthermore, Chandler's (2001) classification of shots can be very useful for analyzing synchrony because it provides a visual reference for analyzing cinematic shots.

For future researchers who wish to apply the triangle of aspects, appendices (A-H) may be referred to for guidance on how the aspects of rhyme, rhythm, singability, harmony, visual deixis, synchrony, sense, and style are analyzed in this thesis.

List of abbreviations

AVT	Audiovisual Translation
MSA	Modern Standard Arabic
ES	Egyptian Arabic

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Appendices

Appendix (A)

Rhyme analysis example

Original song	MSA version	EA version
The snow glows white on the mountain tonight	ER, A, C	ER, A, C
Not a footprint to be seen	A, C	A
A kingdom of isolation		A
And it looks like I'm the queen	A, ER, C, C	ER, A
The wind is howling like this swirling storm inside	A, C, C	A, A
Couldn't keep it in, heaven knows I tried!	A, ER, C	C, A
Don't let them in, don't let them see	R	A
Be the good girl you always have to be	C, ER	ER, C, C, A
Conceal, don't feel, don't let them know	R, A, A, C	A
Well, now they know!	R, C	ER
Let it go, let it go	R	A
Can't hold it back anymore		A
Let it go, let it go	R	A
Turn away and slam the door!	ER, A	ER
I don't care		A
What they're going to say		A
Let the storm rage on!	C	ER
The cold never bothered me anyway!	ER	ER, C
It's funny how some distance	C	A
Makes everything seem small	C, C, A	A, A
And the fears that once controlled me		ER
Can't get to me at all!	ER, C	C
It's time to see what I can do		ER
To test the limits and break through	ER	ER
No right, no wrong, no rules for me	C, R	A
I'm free!	ER	ER, A
Let it go, let it go	R	A
I am one with the wind and sky	C, C	A
Let it go, let it go	R	A
You'll never see me cry!	ER, A	ER, A
Here I stand		A
And here I'll stay	A	ER, A
Let the storm rage on!	C	A
My power flurries through the air into the ground	C, ER	A, A
My soul is spiraling in frozen fractals all around	C, C, C, A	ER, C, C, A, A
And one thought crystallizes like an icy blast	C, A, C, C	C, A, A
I'm never going back		C
The past is in the past	ER, R	A, A
Let it go, let it go	R	R
And I'll rise like the break of dawn	A	C
Let it go, let it go	R	R
That perfect girl is gone!	ER, C, C	C
Here I stand		A, C
In the light of day		A, C
Let the storm rage on!	C	A
The cold never bothered me anyway!	ER	ER, C, A
ER 14. C 32. A 13. R. 11	ER 9. C 14. A 26. R 2.	ER 13. C 11. A 23. R 4

Key

End Rhyme	ER
Assonance	A
Consonance	C
Repetition	R

Appendix (B)

Rhythm analysis example

Original song	NS NSS		MSA version	NS NSS		EA version	NS NSS	
	NS	NSS		NS	NSS		NS	NSS
The snow glows white on the mountain tonight	10	5	الثلج اللبلة كالصحراء	9	3	اللبلة الثلج كأنه رمال	9	4
Not a footprint to be seen	7	3	لم تلمسه أقدام	7	3	لمسهاش إنسان	6	2
A kingdom of isolation	8	2	مملكة للحيارى	8	2	ودي مملكتي الجبارة	8	3
And it looks like I'm the queen	7	3	احكمها يا سلام	7	3	دلوقتي وزمان	6	2
The wind is howling like this swirling storm inside	12	6	الرياح تعوي مثل العاصفة داخلي	14	5	الرياح يتعوي زي العاصفة فقلبي	11	5
Couldn't keep it in, heaven knows I tried!	9	5	كيف تخفتي؟ حاولت جاهدة	11	4	مين يوقفها مقدرتش امنعها	11	4
Don't let them in, don't let them see	8	5	لا تكشف سر الجليد	8	4	سر الجليد منكشفيش	8	3
Be the good girl you always have to be	10	3	كوني كما شعبك يريد	9	4	عيشي زي مشعبك بيعيش	9	4
Conceal, don't feel, don't let them know	8	6	تخفي الأحساس كي يجهلوا	8	4	وداري عنهم الشعور	8	3
Well, now they know!	4	3	إقد عرفوا	4	2	خلاص عرفوه	4	2
Let it go, let it go	6	4	أطلقى سرك	6	2	متخبيش الأسرار	6	2
Can't hold it back anymore	7	4	لن أتحمّل العذاب	7	3	مش هستحمل العذاب	7	3
Let it go, let it go	6	4	أطلقى سرك	6	2	متخبيش الأسرار	6	2
Turn away and slam the door!	7	4	أغلقى خلفك الأبواب	8	3	أقفلني وراكي الباب	7	3
I don't care	3	2	لا أخصى	3	2	مش هخاف	3	2
What they're going to say	5	3	كل ما سيقال	5	3	ماللي هيقال	5	2
Let the storm rage on	5	3	أطلقى العنان	5	2	خفتي الاحمال	5	2
The cold never bothered me anyway!	10	4	الثلج لا يشعرني بإكتئاب	10	4	مش بزعل لما الثلج يبقى جبال	10	6
It's funny how some distance	7	3	المشكلة ستصغر	8	2	مش هنزل من حاجة	7	4
Makes everything seem small	6	4	لو نراها من بعيد	7	4	لو عملنا مش شايفين	7	4
And the fears that once controlled me	8	3	والخوف الذي تملكني	8	3	والخوف اللي كان قاتلني	8	4
Can't get to me at all!	6	3	لم يعد منه مزيد	7	4	ضيع من عمري سنين	6	4
It's time to see what I can do	8	4	قد حان الوقت لإنتصارات	10	4	هعيش الحلم اللي معشوتوش	9	4
To test the limits and break through	8	4	لأختر كل القدرات	8	3	وهعمل اللي معملتوش	9	3
No right, no wrong, no rules for me	8	6	بلا حدود تمنعني	9	3	من غير حدود تقيدني	9	4
I'm free!	2	1	إمضي	2	1	طيري	2	1
Let it go, let it go	6	4	أطلقى سرك	6	2	متخبيش الأسرار	6	2
I am one with the wind and sky	7	3	توحدني مع الأكوان	7	3	دوبي في قلب كل الأكوان	7	5
Let it go, let it go	6	4	أطلقى سرك	6	2	متخبيش الأسرار	6	2
You'll never see me cry!	6	3	لن أبكي بعد الآن	7	4	مش هبكي زي زمان	7	4
Here I stand	3	2	أرضي هنا	4	2	أرضي هنا	4	2
And here I'll stay	4	2	وبها سأبقى	6	2	مش هسيبها أنا	5	3
Let the storm rage on!	5	3	أطلقى العنان	5	2	هددي سد الخوف	5	3
My power flurries through the air into the ground	12	5	بتي تسري من الهواء إلى الصخ	12	6	قوتني مائنية في الهواء تنشق الصخور	12	6
My soul is spiraling in frozen fractals all around	14	6	وحي كلوبل تلجي يلمع مثل النر	15	6	وحي بيضة بلون الثلج اللي يلمع في النو	14	8
And one thought crystallizes like an icy blast	12	5	وتتبلور فتكون قذيفة من جليد	15	5	بتتجمع وبتبقى طلقة من الجليد	12	5
I'm never going back	5	2	أنا حتماً لن أعود	7	4	مش هرجع زي زمان	7	4
The past is in the past!	6	2	الماضي بعيداً صار	7	3	الماضي عدا وفت	6	3
Let it go, let it go	6	4	لن يعود، لن يعود	6	4	مش هيعود مش هيعود	6	4
And I'll rise like the break of dawn	8	4	وسأشرق مثل النور	8	3	أنا شمس وليها شروق	7	4
Let it go, let it go	6	4	لن يعود، لن يعود	6	4	مش هيعود مش هيعود	6	4
That perfect girl is gone!	6	3	فقدت براتني	7	2	ماللحظة لازم افوق	7	3
Here I stand	3	2	ها أنا الآن	3	3	أنا خلاص	4	2
In the light of day	5	2	أقف أمام الناس	7	3	واقفه قصاد الناس	6	3
Let the storm rage on	5	3	وسط الرياح	4	2	وبقول بحماس	6	2
The cold never bothered me anyway!	10	4	الثلج لا يشعرني بإكتئاب	10	4	مش بزعل لما الثلج يبقى جبال	10	6
	320	164		342	145		329	157

Key

NS	Number of syllables
NSS	Number of stressed syllables

Appendix (C)

Singability analysis example

Original song	MPS	MSA version	MPS	EA version	MPS
The snow glows white on the mountain tonight		الثلج اللبنة كالصخر		اللبنة الثلج كأنه رمال	
Not a footprint to be seen		لم تلمسه أقدام		ملمسه إنسان	
A kingdom of isolation		مملكة للخياري		ودي مملكتي الجبارة	
And it looks like I'm the queen		احكمها يا سلام		دلوقتي وزمان	
The wind is howling like this swirling storm inside		كيف تخفي؟		الريح بتعوي زي العاصفة قلبني	
Couldn't keep it in, heaven knows I tried!		حاولت جاهدة		مين يوقفها مقدرتش امنعها	
Don't let them in, don't let them see		لا تكشف سر الجليد		سر الجليد منكشيفيش	
Be the good girl you always have to be		كوني كما شعيك يريد		عيشي زي مشعيك بيعيش	
Conceal, don't feel, don't let them know		تخفي الأحساس كي يجهلوا		وداري عنهم الشعور	
Well, now they know!		إقد عرفوا		خلاص عرفو	
Let it go, let it go		أطلقى سرك		متخبيش الأسرار	
Can't hold it back anymore		لن أتحمل العذاب		مش هستحمل العذاب	
Let it go, let it go		أطلقى سرك		متخبيش الأسرار	
Turn away and slam the door!	slæm	أغلقي خلك الأبواب	ki	أغلقي وراكي الباب	ki:
I don't care	aɪ, daʊnt	لا أخشى	la:, ʔax	مش هخاف	mɪf, ha
What they're going to say	'gouɪŋ	كل ما سيقل	ma, sa:	مالي هيقول	ha:, yit
Let the storm rage on!		أطلقى العنان		خفني الاحمال	
The cold never bothered me anyway!		الثلج لا يشعرنني باكتئاب		مش بزعل لما الثلج بيقي جبال	
It's funny how some distance		المشكلة ستصغر		مش هنزل من حاجة	
Makes everything seem small		لو نراها من بعيد		لو عملنا مش شافين	
And the fears that once controlled me		والخوف الذي تملكني		والخوف اللي كان قاتلني	
Can't get to me at all!		لم يعد منه مزيد		ضن من عمري سنين	
It's time to see what I can do		قد حان الوقت لانتصارات		هعيش الحلم اللي معشوتوش	
To test the limits and break through		لأختبر كل القدرات		وهعمل اللي معملتوش	
No right, no wrong, no rules for me		بلا حدود تمنعني		من غير حدود تقيدني	
I'm free!		إمضني		طيري	
Let it go, let it go		أطلقى سرك		متخبيش الأسرار	
I am one with the wind and sky		توحدي مع الأكوان		دوبي في قلب كل الأكوان	
Let it go, let it go		أطلقى سرك		متخبيش الأسرار	
You'll never see me cry!	si	لن أبكي بعد الآن	baʕ	مش هبكي زي زمان	zay
Here I stand	hir, aɪ	أرضني هنا	ʔar, dʕi	أرضني هنا	ʔar, dʕi
And here I'll stay	hir, aɪl	وبها ساقي	ha, sa	مش هسيبها أنا	ha, si
Let the storm rage on!		أطلقى العنان		هدي سد الخوف	
power flurries through the air into the ground		فقوتني تسري من الهواء إلى الصخور		قوتي ماثنية في الهواء تنشق الصخور	
ly soul is spiraling in frozen fractals all around	raʊnd	وروحى كغلوب تلجى يلعب مثل النور	nu:r	وروحى بيضة بلون الثلج اللي يلعب في النور	nu:r
And one thought crystallizes like an icy blast	laɪk	وتتبلور فتكون قذيفة من جليد	ði	بتتجمع ويتبقى طلقة من الجليد	tʕa
I'm never going back	'nevər	أنا حتماً لن أعود	hatman	مش هرجع زي زمان	hargɑʕ
The past is in the past	pæst	الماضي بعيداً صار	sa:r	الماضي عدا وفات	fat
Let it go , let it go	gou	لن يعود. لن يعود	ʕu:d	مش هيعود، مش هيعود	ʕu:d
And I'll rise like the break of dawn		وسأشرق مثل النور		أنا شمس وليها شروق	
Let it go, let it go		لن يعود. لن يعود		مش هيعود، مش هيعود	
That perfect girl is gone!	gɑ:rl	فقدت برانتي	ra	مالحظة لازم افوق	la
Here I stand	hir	ها أنا الآن	ha:	أنا خلاص	ʔa
In the light of day	der	أقف أمام الناس	mam, nas	واقفه قصاد الناس	sad, nas
Let the storm rage on!	on	وسط الرياح	a:h	ويقول بحماس	mas
The cold never bothered me anyway!		الثلج لا يشعرنني باكتئاب		مش بزعل لما الثلج بيقي جبال	

Original song	MSA version	EA version
Open front vowels æ, a	7 x 3	Open front vowels a, a: 14 x 3
Mid open front vowel ɛ	1 x 2	Close front vowels i, i: 5
Mid close front vowels e, ɪ	7	Close back vowels u, u: 2
Close front vowel i	4	Voiceless plosives P, T, K 4 x -2
Open back vowel ɑ, ɒ	1x1	Voiceless consonants F, S, ʃ, θ 5 x -1
Mid open back vowel ɔ	4	Singability score 47
Mid close back vowel o, u	7	Singability score 36
Close back vowel u	1	
Open central ʌ	0	
Voiceless plosives P, T, K	3 x -2	
Voiceless consonants F, S, ʃ, θ	3 x -1	
Singability score 38		

Key

MPS Musically Prominent Syllables

Appendix (G)

Sense analysis example

Original song	MSA version	Difference	EA version	Difference
The snow glows white on the mountain tonight	الثلج الليلة كالصحراء	Major	الليلة الثلج كأنه رمال	Major
Not a footprint to be seen	لم تلمسه اقدام	Minor	لمسهناش انسان	Minor
A kingdom of isolation	مملكة للحبارى	Major	ودي مملكتي الجبارة	Major
And it looks like I'm the queen	احكمها يا سلام	Minor	دلوقتي وزمان	Major
The wind is howling like this swirling storm inside	الريح تعوي مثل العاصفة داخلي	None	الريح بتعوي زي العاصفة قلبي	Minor
Couldn't keep it in, heaven knows I tried!	كيف تخفي؟ حاولت جاهدة	Minor	مين يوقفها مقدرتش امنعها	Minor
Don't let them in, don't let them see	لا تكشف سر الجليد	Minor	سر الجليد متكشيفيش	Minor
Be the good girl you always have to be	كوني كما شعبك يريد	Minor	عيشي زي مشعبك بيعيش	Minor
Conceal, don't feel, don't let them know	تخفي الأحساس كي يجهلوا	Minor	وداري عنهم الشعور	Minor
Well, now they know!	إد عرفوا	None	خلاص عرفوه	None
Let it go, let it go	اطلقي سرك	Minor	متخبثيش الأسرار	Minor
Can't hold it back anymore	لن اتحمل العذاب	Major	مش هستحمل العذاب	Major
Let it go, let it go	اطلقي سرك	Minor	متخبثيش الأسرار	Minor
Turn away and slam the door!	أغلق خلفك الأبواب	Minor	أقفل وراكي الباب	Minor
I don't care	لا أخصى	Minor	مش هخاف	Minor
What they're going to say	كل ما سيقال	None	مالي هيتقال	None
Let the storm rage on!	اطلقي العنان	Minor	خففي الاحمال	Major
The cold never bothered me anyway!	الثلج لا يشعرنى باكتتاب	Major	مش بزعل لما الثلج بيبقي جبال	Major
It's funny how some distance	المشكلة ستصغر	Minor	مش هنزعل من حاجة	Major
Makes everything seem small	لو نراها من بعيد	Minor	لو عملنا مش شايفين	Major
And the fears that once controlled me	والخوف الذي تملكني	Minor	والخوف اللي كان قاتلني	Minor
Can't get to me at all!	لم يعد منه مزيد	Minor	ضيع من عمري سنين	Major
It's time to see what I can do	قد حان الوقت لانتصارات	Major	هعيش الحلم اللي معشوتوش	Major
To test the limits and break through	لاختبر كل القدرات	Minor	وهعمل اللي معملتوش	Major
No right, no wrong, no rules for me	بلا حدود تمنعني	Minor	من غير حدود تقيدني	Minor
I'm free!	إمضى	Major	طيري	Major
Let it go, let it go	اطلقي سرك	Minor	متخبثيش الأسرار	Minor
I am one with the wind and sky	توحدني مع الأكوان	Minor	دوبي في قلب كل الأكوان	Minor
Let it go, let it go	اطلقي سرك	Minor	متخبثيش الأسرار	Minor
You'll never see me cry!	لن أبكي بعد الآن	Minor	مش هبكي زي زمان	Minor
Here I stand	أرضي هنا	Minor	أرضي هنا	Minor
And here I'll stay	وبها سأبقى	Minor	مش هسيبها أنا	Minor
Let the storm rage on!	اطلقي العنان	Minor	هدي سد الخوف	Major
My power flurries through the air into the ground	فقتوتى تسري من الهواء إلى الصخور	Minor	قوتي ماشية في الهواء تشق الصخور	Minor
My soul is spiraling in frozen fractals all around	وروحى كلولب للجي يلعب مثل النور	Minor	وحي بيضة بلون الثلج اللي يلعب في الذ	Major
And one thought crystallizes like an icy blast	وتتبلور فتكون قنيفة من جليد	Minor	بتتجمع ويتبقى طلقة من الجليد	Minor
I'm never going back	أنا حتما لن أعود	None	مش هرجع زي زمان	Minor
The past is in the past	الماضي بعيدا صار	Minor	الماضي عدا وفات	Minor
Let it go, let it go	لن يعود، لن يعود	Major	مش هيعود، مش هيعود	Major
And I'll rise like the break of dawn	وسأشرق مثل النور	Minor	أنا شمس وليها شروق	Minor
Let it go, let it go	لن يعود، لن يعود	Major	مش هيعود، مش هيعود	Major
That perfect girl is gone!	فقدت براتي	Major	ماللحظة لازم افوق	Major
Here I stand	ها أنا الآن	Minor	أنا خلاص	Major
In the light of day	أقف أمام الناس	Major	واقفه قصاد الناس	Major
Let the storm rage on!	وسط الرياح	Minor	ويقول بحماس	Major
The cold never bothered me anyway!	الثلج لا يشعرنى باكتتاب	Major	مش بزعل لما الثلج بيبقي جبال	Major

Appendix (H)

Style analysis example

Original song	Length	Complexity	Sentence Type	MSA version	Length	Complexity	Sentence Type	EA version	Length	Complexity	Sentence Type
The snow glows white on the mountain tonight	8	Simple	Declarative	التلج الليلية كاشعراء	3	Simple	Declarative	التلج الليلية كاشع رمال	4	Complex	Declarative
Not a footprint to be seen	6	Fragment	Declarative	لم تلمسه اقام	3	Simple	Declarative	لمسها انسان	2	Simple	Declarative
A kingdom of isolation	7	Fragment	Declarative	ملكها لاجباري	2	Simple	Declarative	وندي ملكتي الجبارة	3	Simple	Declarative
And it looks like I'm the queen	4	Complex	Declarative	ملكها يا سلام	3	Simple	Exclamatory	لوقتي وزمان	2	Simple	Declarative
The wind is howling like this swirling storm inside	9	Complex	Declarative	الريح توموي مثل العصفه داخلني	5	Complex	Declarative	الريح توموي زوي العصفه قلطني	5	Complex	Declarative
Couldn't keep it in, heaven knows I tried!	8	Complex	Exclamatory	كيف تخلفني حبات جادة	4	Simple	Interrogative	مين يوقها حبات من ادعيا	4	Complex	Interrogative
Don't let them in, don't let them see	9	Complex	Imperative	لا تخلف سر ابيدي	4	Simple	Imperative	عيني زوي مشكك بوعين	3	Complex	Imperative
Be the good girl you always have to be	9	Complex	Imperative	تخفي الاضمان كي يجهلوا	4	Simple	Imperative	وداري عظم شعور	3	Simple	Imperative
Conceal, don't feel, don't let them know	7	Simple	Imperative	اقد عرفوا	2	Simple	Exclamatory	خلاص عرفو	2	Simple	Exclamatory
Well, now they know!	4	Simple	Exclamatory	انظني برك	2	Simple	Imperative	متخيش الامرار	2	Simple	Imperative
Let it go, let it go	6	Simple	Imperative	ان اعمل العذاب	3	Simple	Declarative	من هستحمل العذاب	3	Simple	Declarative
Can't hold it back anymore	5	Simple	Imperative	انظني برك	2	Simple	Imperative	متخيش الامرار	2	Simple	Imperative
Let it go, let it go	6	Simple	Imperative	انظني برك	2	Simple	Imperative	متخيش الامرار	2	Simple	Imperative
Turn away and slam the door!	3	Simple	Imperative	انظني برك	2	Simple	Imperative	انظني برك	2	Simple	Imperative
I don't care	6	Simple	Declarative	لا اخصي	2	Simple	Declarative	مش هخاف	2	Simple	Declarative
What they're going to say	5	Simple	Declarative	كل ما سيدل	3	Simple	Declarative	مش هيتال	2	Simple	Declarative
Let the storm rage on!	5	Simple	Imperative	انظني العنان	2	Simple	Imperative	حظي الاجمال	2	Simple	Imperative
The cold never bothered me anyway!	6	Simple	Exclamatory	التلج لا يشعري بكتيب	4	Complex	Exclamatory	مش بزلعل لما التلج بطني جمل	6	Simple	Exclamatory
It's funny how some distance	5	Complex	Declarative	الملكة شغصير	4	Simple	Declarative	مش هنزلعل من حاجة	4	Simple	Declarative
Makes everything seem small	4	Fragment	Declarative	لو اتراما من بعيد	4	Simple	Declarative	لو عشنا مش شايفين	4	Simple	Declarative
And the fears that once controlled me	7	Complex	Declarative	والخوف الذي تتكفي	3	Complex	Declarative	والخوف التي كان قلطني	4	Complex	Declarative
Can't get to me at all!	6	Fragment	Declarative	لم يعد منه مزيد	4	Simple	Declarative	صنع من شعري سنبل	4	Simple	Declarative
It's time to see what I can do	8	Complex	Declarative	قدحان الوقت لاتصمات	4	Simple	Declarative	هبعين الحلم التي معشوقتي	4	Simple	Declarative
To test the limits and break through	7	Fragment	Declarative	لاخبر كل القرات	3	Simple	Declarative	ويعمل اللي معقولتي	3	Simple	Declarative
No right, no wrong, no rules for me	8	Fragment	Declarative	بلا حدود تتصمي	3	Simple	Declarative	من غير حدود قلطني	4	Simple	Declarative
I'm free!	2	Simple	Exclamatory	ايحسي	1	Simple	Imperative	طيري	1	Simple	Imperative
Let it go, let it go	6	Simple	Imperative	انظني برك	2	Simple	Imperative	متخيش الامرار	2	Simple	Imperative
I am one with the wind and sky	8	Simple	Declarative	توحدني مع الاكران	3	Simple	Imperative	دومي في قلب كل الاكران	5	Simple	Imperative
Let it go, let it go	6	Simple	Imperative	انظني برك	2	Simple	Imperative	متخيش الامرار	2	Simple	Imperative
You'll never see me cry!	5	Simple	Exclamatory	ان ايجي بعد الان	4	Simple	Exclamatory	مش هيجي زوي زمان	4	Simple	Exclamatory
Here I stand	3	Simple	Declarative	ارضي هنا	2	Simple	Declarative	ارضي هنا	2	Simple	Declarative
And here I'll stay	4	Simple	Declarative	ربها سالي	2	Simple	Declarative	مش هسيبها انا	3	Simple	Declarative
Let the storm rage on!	5	Simple	Imperative	انظني العنان	2	Simple	Imperative	هذي بد الخوف	3	Simple	Imperative
My power furries through the air into the ground	9	Simple	Declarative	قوتي تسري من الهواء الي الصخور	6	Complex	Declarative	قوتي ماثلية في الهواء تنشق الصخور	6	Complex	Declarative
My soul is spiraling in frozen fractals all around	9	Simple	Declarative	وروحى كلاب تضي بلع مثل النور	6	Complex	Declarative	وحي بوضعا بلون التلج التي بلع في الد	8	Complex	Declarative
And one thought crystallizes like an icy blast	8	Complex	Declarative	وتظنر هكس قلبية من جلد	5	Simple	Declarative	يتجمع ويتلفظ ملثة من الجليد	5	Simple	Declarative
I'm never going back	4	Simple	Declarative	انا حنا ان اعود	4	Complex	Declarative	مش هرجع زوي زمان	4	Complex	Declarative
The past is in the past	6	Simple	Imperative	الاضي بعيا صبر	3	Simple	Declarative	الاضي عدا وقات	3	Simple	Declarative
Let it go, let it go	6	Simple	Imperative	ان بعود بل بعود	4	Simple	Declarative	مش هيعود، مش هيعود	4	Simple	Declarative
And I'll rise like the break of dawn	8	Complex	Declarative	وسلاري مثل الفجر	3	Simple	Declarative	انا شمس ولبيا شروق	4	Complex	Declarative
Let it go, let it go	6	Simple	Imperative	ان بعود بل بعود	4	Simple	Declarative	مش هيعود، مش هيعود	4	Simple	Declarative
That perfect girl is gone!	5	Simple	Exclamatory	لفظت براني	3	Simple	Declarative	ملاحظة لازم افوق	3	Simple	Declarative
Here I stand	3	Simple	Declarative	ها انا الان	3	Simple	Declarative	انا خلاص	2	Simple	Declarative
In the light of day	5	Fragment	Declarative	القد ابر التام	3	Simple	Declarative	واقفه قصدا التام	3	Complex	Declarative
Let the storm rage on!	5	Simple	Imperative	وسط الريح	2	Simple	Declarative	وتقول بحماس	2	Simple	Declarative
The cold never bothered me anyway!	6	Simple	Exclamatory	التلج لا يشعري بكتيب	4	Complex	Exclamatory	مش بزلعل لما التلج بطني جمل	6	Simple	Exclamatory
Average Sentence Length	6			Average Sentence Length	3			Average Sentence Length	3		



جامعة النجاح الوطنية
كلية الدراسات العليا

دراسة في تقييم جودة الدبلجة العربية لأغاني أفلام ديزني الغنائية

إعداد

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قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

2023

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الملخص

منذ إطلاق دراسات الترجمة السمعية البصرية كحقل بحثي في أوروبا في عام 1995، يتم تجاهل هذا الحقل في الأوساط الأكاديمية العربية، كما أن الدراسات التي تتناول موضوع الترجمة السمعية البصرية في العالم العربي غالباً ما تستخدم المنهج اللغوي وتتجاهل العناصر الموسيقية والمرئية للمواد السمعية البصرية، تهدف هذه الدراسة إلى أن تكون مساهمة في البحث حول الترجمة السمعية البصرية إلى اللغة العربية وترجمة الأغاني والتي تعد واحدة من أقل الموضوعات بحثاً في دراسات الترجمة، كما تهدف إلى تقديم فكرة عن جودة الترجمة السمعية البصرية في العالم العربي وذلك من خلال تقييم جودة الدبلجة العربية للأغاني الواردة في أفلام ديزني الموسيقية، تم تحليل النسخ المدبلجة إلى العربية الفصحى والمصرية من الأغاني الواردة في أربعة أفلام موسيقية لـديزني لتحديد مدى نجاح كل نسخة مدبلجة في الإحتفاظ بالجوانب الموسيقية والمرئية واللغوية المهمة للأغاني الأصلية، وتم التوصل من خلال هذه الدراسة إلى أن الدبلجة العربية تمكنت إلى حد ما من الحفاظ على الجوانب المتعلقة بالأداء الموسيقي، لكنها فشلت في الحفاظ على عناصر مهمة تتعلق بالأداء المرئي والوظيفة السردية للأغاني الأصلية ما أدى إلى خسارة كبيرة في العناصر السردية التي تساهم في تطور القصة وبناء الشخصيات في النسخ العربية من الأفلام، لذلك تعتبر الدبلجة العربية للأغاني الواردة في أفلام ديزني الموسيقية من منظور وظيفي دبلجة غير موفقة.

الكلمات المفتاحية: الترجمة السمعية البصرية؛ ترجمة الأغاني؛ الدبلجة؛ اللغة العربية؛ ديزني.