



**An-Najah National University
Faculty of Graduate Studies**

**THE TRANSLATION OF METAPHORS INTO
EGYPTIAN COLLOQUIAL ARABIC: THE
CASE DISNEY'S ANIMATION SONGS**

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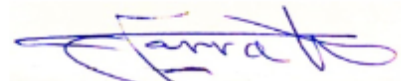
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Dedication

This work is dedicated to the heroes of my life, my father and my mother for their unconditional love, sacrifices, and the faith in me they gave me the courage to keep going even when it felt hard and impossible. In addition, to all my close friends for their unstoppable support, care, love, and encouragement. Moreover, not to forget the version of me who kept believing even on the hardest days, this is for you. We nailed it.

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I am extremely grateful to Allah Almighty who enabled me to accomplish this achievement in such hard conditions that our beloved Palestine is facing especially Gaza. Furthermore, I would like to express my deepest appreciation to my beloved parents who were the most power source, and the first supporters to me all the time. Words cannot express my gratitude to:

Prof. Ekrema Shehab

for his amazing guidance and patience in every single detail. His special point of view and ideas enlightened and led me to this achievement.

Declaration

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

THE TRANSLATION OF METAPHORS INTO EGYPTIAN COLLOQUIAL ARABIC: THE CASE DISNEY'S ANIMATION SONGS

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.

Student's Name

Zain Raed Mohamad Zwana

Signature:



Date:

08/09/2025

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THE TRANSLATION OF METAPHORS INTO EGYPTIAN COLLOQUIAL ARABIC: THE CASE DISNEY'S ANIMATION SONGS

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Abstract

This study investigates the translation of metaphors embedded in Disney's animated songs from English into Egyptian Colloquial Arabic. The primary aim is to identify how translators can preserve the semantic depth and emotional resonance of these metaphors while accommodating the rhythmic and cultural demands of colloquial dubbing. The corpus consists of seven iconic Disney films—*Tangled*, *Beauty and the Beast*, *Pocahontas*, *Frozen*, *Moana*, *The Lion King*, and *Aladdin*—from which a representative song was selected for each film. These seven songs, in both their original English versions and their officially released Egyptian Arabic dubs, form the sample for comparative analysis.

A descriptive-comparative methodology was employed. First, each English song was scrutinized to extract and classify its spatial metaphors according to Newmark's taxonomy. Second, the Egyptian Colloquial Arabic versions were examined to locate and document how these metaphors were rendered. Finally, the strategies used—whether reduction, modulation, communicative translation, or creative transcreation—were analyzed to assess their effectiveness in maintaining metaphorical meaning, musical synchronization, and cultural resonance. No audience surveys were conducted; instead, the focus remained exclusively on textual and performative metrics.

The principal finding reveals that colloquial adaptations consistently outperformed more literal approaches, achieving higher conceptual integration and synchronization accuracy. By transforming three-word English adjective clusters into single dynamic verbs and adding culturally resonant idioms, translators preserved both the poetic charm and the emotional immediacy of the original metaphors. The study's foremost recommendation is that future Arabic-language song localizations prioritize colloquial registers and employ a structured “modulation toolkit,” thereby ensuring that Disney's imaginative

world continues to enchant audiences in a culturally authentic and musically coherent manner.

Keywords: translating metaphors, disney songs, Egyptian colloquial.

Chapter One

Introduction

1.1 Introduction

Disney songs are intentional, as they always have been. Lyrics play a crucial role in establishing the narrative voice (Fludernik, 2009), which means that the delivery of a story started to be mainly used within songs. Kern (1936) said, “ Disney has made use of music as language”, therefore, Disney lyrics were written carefully by the lyricists, and they intend to communicate with the audience. Moreover, Disney songs serve several key narrative purposes within the use of songs, such as establishing the character and emotional tone. In this case, the song gives the audience a better understanding of the internal feelings and thoughts of the character.

Dubbing cartoons into Egyptian dialect was the most recognizable dubbed Disney work, where the Egyptian dialect adds a little bit of a sense of humor. The process of dubbing cartoons into Egyptian dialect includes songs, cultural expressions, and idioms, which are demonstrated to fit the culture of the Arab world (Daily News Egypt, 2017).

Audiovisual translators face many challenges due to the various codes and form interactions. The translator can only modify the dialogue in terms of language. For example, if a translator wants to replace a reference in the movie with one more familiar to the target culture (Diaz-Cintas, 2002), it is necessary to consider the rest of the codes before translating and ensure that no visual references are related to culture-specific things in the SL and that all of them are being substituted. These challenges induced authors like Titford (1982) to invent the term 'constrained translation,' and further development by Mayoral (1988) highlighted the complexity of AVT translation and that combining a range of communication elements limits the translator's job. Hence, when translating dubbed animation songs, translators need to consider factors that include the content of the song, cultural differences between the source and target cultures of the target audience, lip synchronization, and musical and sound patterns such as phonics and prosodic features (Musleh, 2012).

It is not easy to dub animated songs, but their complexity rises whenever the songs are children's work and include metaphors, so there will be challenges in the translation

process. Susam-Sarajeva (2008) states that no text can deeply move people as the mixture of lyrics and music, which are a distinct part of their lives and give flashbacks of their memories (scenes of childhood, old relationships, close people who passed away, and holidays, etc.). Children usually have limited experiences, which may lead to problems in the translation process while trying to adapt the texts according to their knowledge. Thus, when the song includes metaphors, its comprehension and production should be considered. It is required to distinguish between the topic and vehicle categories, where children must deliberately violate these categories to create an accurate metaphor (Billow, 1981).

The two main concerns of translation studies are the translatability of metaphors and the procedures used to transfer them from a source language to a target language. The cultural differences between the source language and the target language are often mentioned as preventing such an intact transfer. According to Dagut (1976), a metaphor is an “individual flash of imaginative insight”. Its main function is to shock readers by creating an aesthetic impact. In Dagut’s view, this effect of shock should be maintained in translation, and if the linguistic and cultural factors prevent the maintenance of this effect, then the metaphor cannot be translated. Therefore, this study aims to examine the translation of metaphors in dubbed animated song issues, particularly when sound effects are used in these metaphors. Translators should understand the metaphor's implicit meaning before interpreting it into the target language.

1.2 Problem Statement

Translating metaphors, especially in the performative and stylistically restricted realm of dubbed songs, presents a significant linguistic and cultural challenge. Metaphors are not merely linguistic embellishments, they are profound intellectual constructs that carry emotional and conceptual meanings within a specific linguistic and cultural context. When transferred from one language to another, metaphors often refuse a direct equivalent, especially when the imagery or meanings underlying them are culturally specific or expressively specific.

In the case of dubbing songs for Disney films, the task is further complicated by the dual pressure of maintaining accuracy and meaning on the one hand, and fluency and musical rhythm on the other. The translator is required to preserve not only the literal and

figurative meaning of the original metaphor, but also the phonetic and rhythmic harmony with the original melody. As Gurley (2005, p.238) points out, the grammatical and rhythmic structure of a song can significantly limit the translator's freedom of expression, sometimes forcing him or her to sacrifice some semantic precision for performance consistency. Apter (1989, p.27) also emphasizes that song translation is constrained by the need to match verbal content with musical rhythm, a harmony that requires extreme precision in the number of syllables and patterns of stress and intonation.

Conveying such a complex meaning into Arabic while preserving the original tone and feel goes beyond literal translation. It requires precision in intonation, vocal rhythm, and a deep understanding of cultural codes. As Cantero (2002) explains, intonation is not merely an additional element in speech, it is the framework upon which meaning is built in oral discourse, as it reflects the speaker's attitude, emotional state, and communicative intent. Therefore, any change in pitch, tone, or rhythm during the translation of a metaphor can alter the intended meaning or weaken the emotional impact of the phrase.

In the Egyptian dialect, which is characterized by its expressive richness, vocal flexibility, and emotional charge, the translator has more room for creativity. However, this freedom must be exercised with caution and careful cultural awareness. The process of translating a metaphor is not merely a linguistic exchange, it is a cultural exchange. Therefore, it is important for the translator to check whether the intended metaphor is understandable within the Egyptian cultural context, including its humor, values, and traditions, as well as its compatibility with the musical and emotional aspects of the scene.

In short, these aspects represent the core of the problem addressed by this study: the translation of Disney cartoon songs into Arabic in a metaphorical translation that preserves the intended meaning, cultural impact.

1.3 Purpose of the Study

Building on the problematic issues outlined above, this study seeks to deepen our understanding of how metaphors embedded in Disney's animated songs are rendered into Egyptian Colloquial Arabic (ECA) under the stringent demands of musical dubbing. Specifically, the research pursues three overarching goals:

1. **Identification and Classification of Translation Strategies:** First, the study systematically catalogs the principal translation techniques—such as reduction, modulation, communicative translation, and transcreation—deployed by professional lyricists and translators to negotiate the tension between semantic fidelity and musical-prosodic constraints.
2. **Culture-Bound Metaphors:** Second, the research interrogates how metaphors that draw on specifically English or Western cultural schemas—mythological, religious, or idiomatic—are reimaged within Egyptian socio-cultural frames.
3. **Evaluation of duplication from the original to the Egyptian Appropriateness and Translation Quality:** Evaluates the dubbed version against a set of quality criteria designed to ensure suitability for Disney songs. These criteria include:
 - Comprehensibility: evaluate, decode, and internalize the metaphor’s intended meaning.
 - Cultural Resonance: The degree to which localized metaphors evoke familiar concepts, emotions, and values for the Egyptian culture.
 - Performative Fit: Alignment of translated lyrics with the original melody, rhythm, and lip-sync requirements to preserve the song’s musical integrity.

The ultimate objective is to produce a nuanced typology of metaphor-translation strategies and to offer evidence-based recommendations for best practices in Arabic musical localization. In doing so, the research aspires not only to contribute to translation studies and audiovisual translation theory but also to inform professional dubbing practice, ensuring that the enchantment and narrative power of Disney’s songs are faithfully and vibrantly re-voiced for audiences.

1.4 Significance of the Study

Existing research in audiovisual translation has largely concentrated on subtitling strategies, fidelity vs. domestication debates, or the technicalities of lip-sync in dialogue dubbing, often overlooking the unique demands of song translation—where figurative language, melodic structure, and cultural resonance must cohere in real time.

The importance of studying metaphors and transferring them to other languages is highlighted in the following:

- 1. Functional Dimensions of Metaphor Transfer:** This study examines the conceptual influences (Fauconnier and Turner, 2002) on dubbing borrowings from the original language into other languages, specifically Egyptian.
- 2. Improvement of Methods:** With the composite indices that were created, this study provides a versatile, mixed-methods toolkit of lyrical annotation, audience surveys, and synchronization metrics through audience and expert evaluation frameworks, along with the Dubbing Quality Index (DQI), Conceptual Integration (CI), and Creative Margin Index (CMI). This triangulated approach advances methodological rigor in the evaluation of audiovisual translation quality.
- 3. Practical Guidelines:** The detailed typology of translation strategies (reduction, modulation, communicative translation, transcreation) and evidence-based recommendations (e.g., dialectal defaulting, pre-release testing protocols, translator-composer collaboration) constitute a valuable resource for practitioners.
- 4. Cultural and Educational Impact:** Given Disney's formative influence on young audiences, ensuring that localized metaphors retain their narrative depth, emotional power, and pedagogical potential is of paramount importance.

1.5 Questions of the study

This study aims to answer the following questions:

1. What is the most effective approach to translating metaphors embedded in Disney's animated songs into Egyptian Colloquial Arabic so as to preserve their semantic depth, performative integrity, and cultural resonance under the constraints of musical dubbing?
2. What are the primary linguistic (e.g., prosody, rhyme), musical (e.g., melody, tempo), and cultural (e.g., imagery, register) constraints encountered in this process, and which translation strategies—such as reduction, modulation, communicative translation, and transcreation—do professional lyric adapters use to address them most effectively?

3. What are strategies impact the final localized songs in terms of synchronization accuracy, conceptual integration, and audience reception (comprehension, emotional engagement, cultural acceptance), and what best practice guidelines can be derived for future Arabic musical dubbing projects?

1.6 Limitations of the Study

This study is limited to translating metaphors from Disney songs from English into the Egyptian dialect. The sample size is limited to a selection of Disney songs. The study is limited to self-analysis using literary references without any field testing.

Chapter Two

Scope and Methodology

2.1 Review of Related Literature

This section reviews previous studies related to the translation of metaphors. The topics were divided by briefly introducing the history of the metaphor and its translation in dubbed songs, and the types of translation challenges involved in translating them into Egyptian Arabic colloquial. Reviewing the available literature helps specify the theoretical models used to translate song metaphors into Egyptian Arabic colloquial.

2.1.1 Translation of metaphor in dubbed songs

The definition of metaphor, in the simplest sense, is a figure of speech where an analogy is drawn between two animate or inanimate entities to represent similarities between them. According to Davidson (1978) as cited by Sacks (1979, p. 29), certain words in metaphors have several meanings or are generally called "extended meaning". Davidson also points out that a word or bunch of words in a metaphor have a literal meaning that we directly understand without needing the context and a figurative one which refers to hidden messages or word bears.

Translating metaphors is vital because it heavily influences (Citron, 2019; Rojo López, Ramos, & Valenzuela Manzanares, 2014). Using metaphors can draw a specific picture of whatever topic is being discussed depending on a metaphor's connotation (Cheetham, 2016, p. 243). However, as Lakoff & Johnson (1980, p. 12) noted, transforming a metaphor to another culturally rooted context may be difficult or impossible. In addition, Dagut (1976, p. 32) argues that there is no way to find a simple solution to how all metaphors should be translated because metaphors can be informed by "particular cultural experiences and semantic associations exploited by them." It varies heavily on each metaphor's base about the degree to which they can be reproduced without causing any confusion or irritation to the target reader. It is not the image determining a metaphor's translatability, but rather if the TL shares its cultural experience (Dagut, 1976, p. 28).

Translating metaphors is a complex challenge since we must use various imaginative, cultural, and linguistic resources (Bassnett, 1996, p. 208). In animation songs, the translator must decide whether to preserve the metaphor's structure or meaning when

dubbing metaphors. Moreover, if the dubbed song is translated into another language, there will be a loss in either form or meaning. According to Luthen (2002, p. 21), the loss in the translation of songs and stories is unavoidable where sound, information, and nuances of meaning are lost. This is because sound and sense are interrelated. Translating involves the sound systems of both SL and TL. Hence, loss of meaning is inevitable. This explains why preserving meaning and form simultaneously is somewhat tricky.

Songwriters often use metaphorical language to make their songs more engaging by indirectly transferring the meaning of the music to the lyrics. Ibrahim (2019) claims that symbols have crucial roles in song lyrics because the author of the lyrics can convey messages that show the song's uniqueness to people who hear or read it. Disney is the most successful company in the world's history of animated film production, and the best songs for every Disney movie were the best ones used for the soundtrack (Chasse, 2015). Nurcitrawati et al. (2019) found that the purpose of songs in Disney is to make life stories more interesting and describe them joyfully, mixed with enthusiasm by using figurative language in the lyrics.

Therefore, it is easier to interpret a song's intended ideas and feelings. For example, Disney's film "Pocahontas" reimagined the real-life story of a Native American woman and incorporated a forced fake romance between her and John Smith. Therefore, the song 'Savages' highlights the misunderstanding between native American and English settlers, but the song's audience is children. The song was translated and dubbed into both standard Arabic and Egyptian colloquial Arabic, which may cause difficulties due to the combination of narration, music, and cultural differences.

In translating cartoons in the Arab world for children, the translator sometimes has to omit, modify, or add some words as they might not be accepted in Eastern cultural norms. The need for dubbing arose when the popularity of silent films started to reduce in 1927. Catford (1965) defines dubbing as the phonology of the SL, which is replaced by a TL phonological equivalent. So, instead of listening to the dialogue in the SL, you can hear it in your language. Dubbing Arabic is one of the limited audio-visual translations because of the gap between two cultures. Most cartoons in the Arab world are dubbed into either standard Arabic or Colloquial Egyptian, where the dialect is mostly used in daily conversations. At the same time, standard Arabic is utilized for educational purposes

(Dickens, 2016). According to Maluf (2005), even though the Egyptian dialect is not spoken everywhere, it is the most widely understood in the Arab world. The popularity of Egyptian cinemas, plays, and music throughout the Arab world became the clearest vernacular in the Middle East.

The cross-cultural dimension is the most variable in metaphors. The diversity here can take several distinct forms. The first is “congruence,” which is achieved at a generic level metaphor and numerous specific levels. This case appears when a culture employs a different set of source domains for a specific target domain or uses a particular source domain to conceptualize various target domains (Kövecses, 2010). The main aim of the translator is to transfer the intended moral and educational lessons from the SL to the TL, and this might include some changes to the cultural references in the SL or substituting them with relevant ones in the TL since some of them may not exist in the TL or maybe inappropriate culturally (Munday, 2008). In addition, the prosodic and phonic features are a significant challenge in dubbing animated songs. The phonic aspects discussed in the research are alliteration, assonance, and rhyme. The main sound patterns used in animation songs have a thematic value and musical effect in the song. Dickens (2016, p. 81) defines these three aspects: “Alliteration is the recurrence of the same sound or sound-cluster at the beginning of words. Assonance is the recurrence within words of the same sound or sound cluster. Rhyme happens when the last stressed vowel and all the sounds that follow it are identical and occur in the same order”.

2.1.2 The translation challenges

Concerning the translation challenge, Larson (1984) states that the difficulty of translating the meaning of metaphors in the SL and the misunderstanding of it lies in the potential for multiple interpretations. Therefore, the translator should avoid wrong, zero, or ambiguous interpretations, which is often the case when literal translation is used. Several speakers must check Any translated metaphor carefully to ensure the right meaning is communicated. On the other hand, Machali (2000) recommends translating a metaphor using the equivalent metaphorical imagery in the TL or the functional equivalence, as is the case when translating idiomatic expressions using the semantic and communicative methods. However, cultural differences between SL and TL should be considered because achieving an excellent translation of the metaphors is important.

The use of translation methods or strategies will reflect the translator's choice. Newmark argues that metaphors are used for aesthetic purposes "reinforced by sound-effect in an advertisement, popular journalism, and art-for-art's sake or a pop song" (Newmark, 1988, p. 104). Therefore, Newmark (1982) distinguished five types of metaphors: dead, cliché, stock, recent, and original. He listed seven main procedures to translate them, starting with reproducing the same image in the TL, replacing the image in the SL with a standard TL image, translating metaphor by simile, retaining the image, translation of metaphor (or simile) by simile plus sense, conversion of metaphor to sense, deletion, and same metaphor combined with sense. Furthermore, Dickens et al. (2002) name five approaches to translating metaphors: literal translation, transplanting the SL metaphor with an equivalent TL metaphor, paraphrasing the metaphor, converting the metaphor to a simile, and deleting the metaphor altogether. Henceforth, when it is about translating a metaphor in a song, the difficulty of the translation process increases even more, and the loss is unavoidable.

Many translation theorists argue that it is inevitable for songs to lose some of their essence during the translation process. This research will focus on how compensation strategies can minimize these losses regarding meaning and sound patterns. Compensation is mitigating the loss of features from the source text by approximating their effects in the target text (Dickens, 2016, p. 40). There are types of compensation, such as "compensation in kind," "compensation in place," "compensation by splitting," and "compensation by merging" (Dickens, 2016, pp. 44,45,47,48). It is also believed that employing compensation strategies can help achieve both functional equivalences.

When it comes to dubbing songs, it is crucial to ensure that the words and the overall purpose are accurately conveyed. As Baker (1992) explained, textual equivalence refers to the similarity in how information flows and how cohesive devices are used in both the translated texts. Newman (1994) further argues that functional equivalence is achieved by emphasizing a variable in the translation based on the intended function of the target text (TT) as mentioned in (Baker, 2011, p. 97). In dubbing animated songs, we attain functional equivalence when we capture the sound and rhythm of the source songs and their thematic significance in the translated versions.

2.2 Corpus of the study

The data was collected from animation songs dubbed into Arabic, to be more particularly into Egyptian Arabic. The metaphors were taken from the songs of different animated films. Data derivation was accomplished by analysing the SL, an English metaphor Youtube.com confirmed. Also, the Egyptian Arabic colloquial dubbed translation of the songs was confirmed from youtube.

The researcher classified the data based on the metaphors type in the analysis discussion. Then, they were analysed into four sections. The first focuses on the metaphors under stock type and were translated into Egyptian Arabic metaphors. The second section focuses on analysing metaphors that were under Cliché type, and translated into Egyptian Arabic. The third section is about the adapted metaphor type and its translation to Egyptian Arabic. The last section was about vivid or (original) metaphors type.

2.3 Methodology

This study employs a descriptive-comparative methodology to investigate how metaphors in Disney's animated songs are rendered from English into Egyptian Colloquial Arabic (ECA). Rather than relying on audience surveys or participant sampling, our data consist exclusively of the songs themselves, selected from seven widely known Disney films—*Tangled*, *Beauty and the Beast*, *Pocahontas*, *Frozen*, *Moana*, *The Lion King*, and *Aladdin*. From each film, one emblematic song was chosen, yielding a total corpus of seven English source-text (ST) songs and their officially released ECA dubbed counterparts.

Translating metaphors in this context demands not only linguistic equivalence but also sensitivity to musical prosody, cultural resonance, and performative timing. To capture these dimensions, the study is structured into three sequential stages:

1. Identification and Classification of Source-Text Metaphors

Each English song is closely examined—through repeated listening and consultation of official lyric sheets—to extract all metaphorical expressions. These are then classified according to Newmark's typology (1981; 1988), which distinguishes six categories: dead, cliché, stock/standard, adapted, recent, and original/vivid metaphors.

2. Mapping to Egyptian Colloquial Arabic

The corresponding ECA renditions are analyzed to locate each ST metaphor and document its translation. Line-by-line comparisons record shifts in imagery, rhythm, and register. Special attention is paid to how prosodic features—syllable counts, stress patterns, and rhyme—are negotiated in the colloquial versions to align with the original melody.

3. Analysis of Translation Strategies

Drawing on Newmark's procedural guidelines, each metaphor pair is examined to identify the primary strategy employed—reduction, modulation, communicative translation, or transcreation. We then assess how effectively each strategy preserves the metaphor's semantic core while accommodating cultural and musical constraints.

Throughout these stages, the research remains descriptive and comparative: it charts the specific challenges translators face and the solutions they devise when re-voicing Disney's rich, metaphor-laden lyrics for Egyptian audiences. By focusing on the interplay of meaning, music, and culture, this methodology provides a clear, systematic framework for understanding and evaluating metaphor translation in Arabic song dubbing.

Chapter Three

Analysis of Data and Discussion

3.1 Introduction

Metaphors are essential tools in shaping and understanding musical meanings, playing a pivotal role in how individuals perceive sounds and musical experiences. In this context, metaphors are not merely decorative rhetorical devices but represent cognitive mechanisms that deeply intertwine with the process of musical perception (Shehab & Nazzal, 2022). As Antović (2015) emphasizes, metaphor is not just a linguistic element but a cognitive structure that influences how individuals understand abstract concepts, including music. This view emphasizes the proximity between metaphor and musical perception, such as when people describe their musical experience through spatial, visual, and emotional concepts (Antović, 2015, p. 3).

This insight harmonizes with Zbikowski (2008), who argues that the cognitive approach to metaphor in music can be situated within the wider context of cognitive capacities that ground human understanding of music. However, metaphor is often employed in specific ways in this context, whether in analyzing complex musical concepts such as "musical invariance," "modulation theory," "hierarchical structures," or historical conceptions of tonal organization, or when dealing with new and intricate musical repertoires like heavy metal music or film music (Zbikowski, 2008, p. 511).

In this cognitive approach, metaphor provides a link between sound and meaning by which hearers are able to envision musical aspects in such a way that goes beyond a purely technical description. Cognition of space, vision, and emotion can have significant effect on language used to describe music (Shehab & Nazzal, 2022). For instance, statements as "ascending melody" and "descending melody" or "bright tones" and "dark tones" demonstrate how our thinking in spatial terms helps us to understand and express our musical experiences (Eitan & Granot, 2009).

One big problem changing songs from English to Egyptian Arabic is keeping the real ideas and feelings of musical images, mainly those that have to do with space and places. This kind of change needs a fine mix of staying true to the original image while making sure it fits well with the culture and language of the audience (Shehab & Nazzal, 2022).

So, this study will look at how space images in Disney songs are changed from English to Egyptian Arabic and how the emotional meaning in music is kept or changed for local cultur context.

In this case, metaphors are important for imagination and entertainment enhancement for the younger audience. In addition, they are useful for connecting people from different backgrounds, making it easier to understand and interpret things across languages. To Shehab & Nazzal (2022), translating metaphorical expressions in songs is a oftentimes an utter cultural and not merely a language work because it involves steps from both cultures. In translation, the difficulty is far hands apart from culture, and this including meaning comprehension. From the perspective of Wijaya, songs and seeks to transmit varying messages between its composer and the people by bringing thoughts and retrospective narrative change or feeling something. But every song has one unsung understanding that describes the lyrical poet's opinion on the text turned into a song (Wijaya, 2022, p. 17).

As Satriawan suggests, metaphors enhance the vibrancy of songs, emotionally captivating audiences. Thus, analyzing the translation techniques used for spatial metaphors in Disney songs will illuminate the adaptations of metaphorical meaning in relation to the preservation of artistry and culture of the song (Satriawan, 2017, p. 367).

This research focuses on how spatial metaphors in Disney's music are translated into colloquial Egyptian Arabic, paying attention to how the cultural and linguistic context as well as the phonetics of the target language shape its adaptation. The analysis further focuses on whether the strategies used to convey spatial metaphors that are conceptualized and emotionally charged are appropriate for the intended audience and cultures. This section also aims to measure the degree of semantic loss in translation while determining whether other approaches would result in a stronger retention of metaphorical imagery. This study also attempts to systematically analyze the metaphors used in translation by categorizing them into stock metaphors, cliché metaphors, adapted metaphors, and vivid metaphors to illustrate how metaphorical meaning is reshaped in translation.

The collected data is classified according to the type of metaphor used in the song, and it is divided into three types:

1. Stock metaphors.
2. Adapted metaphors.
3. Vivid metaphors.

3.2 Analysis of data

As highlighted in the data, the Disney songs translators put in effort to use different translation methods when working with metaphors in Egyptian Arabic. Their methods included both literal translation and culturally adapted reinterpretations – all attempts made to conserve the emotions and ideas in the source text while making it accessible to the intended audiences. In order to strike such a balance, translators faced the challenge of metaphorical expression within the music-dominated environment of Egyptian Arabic culture. The next sections provide a detailed examination and analysis of these strategies, classifying them into three main groups – stock metaphors, adapted metaphors, and vivid metaphors – and explaining the advantages and difficulties present in each method.

3.2.1 Stock metaphor

An analysis of stock metaphors in the Egyptian dubbing of Disney songs reveals that translators prioritized emotional ease, cultural familiarity, and performance compatibility over preserving the original poetic imagery. While English versions of Disney songs often employ rich metaphors that evoke wonder and universality, Egyptian versions tend to simplify or adapt these metaphors to align with local linguistic customs and audience expectations. This adaptation ensures that the songs remain engaging and emotionally resonant within the Egyptian cultural context.

The most commonly used strategies identified were reduction, modulation, and communicative translation. Reduction was applied to simplify dense metaphors and make them easier for children and families to understand. Modulation, on the other hand, involved altering the emotional tone or perspective of the original text to fit the natural flow and expressive style of the Egyptian dialect. Communicative translation played a vital role in ensuring that the translated lyrics carried equal emotional weight, even as the metaphorical form changed.

Despite losing some of the poetic richness and metaphorical depth, these translation choices enhanced the dubbed versions' naturalness, musicality, and cultural relevance. Thus, the Egyptian adaptations successfully preserved the songs' core themes—love, adventure, and moral maturity—by replacing unfamiliar metaphors with expressions that felt authentic to Egyptian audiences. The result is a culturally and emotionally powerful work of art that preserves Disney's magic and universality while simultaneously reflecting local linguistic identity.

Stock metaphor is usually defined as metaphors that have an active aesthetic function, and they are an excellent way to describe concrete or abstract things. They also elicit strong feelings from the reader. Nugraha (2017, p.19) offers the following definition:

A stock metaphor is a conventional, established figurative expression that is widely recognized within a language community and functions as an “*efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically*”.

While looking at the stock metaphor, Nugraha (2017) suggests a way that focuses on keeping the first image in the starting text when changing it to the new language, if that image shows up often and has a similar meaning in the new language. His method says that the best way to change stock images is to keep the first pictures as true as can be, which helps both thoughts and feelings of the image stay whole.

Our analysis of stock metaphors shows what we have reached through our examination of some Disney songs as follows:

In Disney’s song “*Savages*”, the metaphor “*We’ll see them dying in the dust*” plays a crucial role in encapsulating the violent conflict between the English settlers (white people) and Native Americans (red people), where both sides openly threaten to eliminate the other.

(1) “We’ll see them dying in the dust” (Pocahontas.1995).

”لازم نحره الزبالة دول“.

In this example, the phrase “we’ll see them dying” in isolation could simply convey an intention to kill the opposing group. However, the addition of “in the dust” introduces a

metaphorical layer that extends beyond mere physical demise. Here, death is not only depicted as an end but as something insignificant—akin to vanishing into dust, unnoticed and unremembered.

Breaking down the metaphor into its conceptual components, death serves as the tenor (the subject being described), dust functions as the vehicle (the imagery conveying the idea), and the underlying meaning—being reduced to something worthless or inconsequential—forms the sense. The use of dust in this metaphor is particularly evocative due to its broader cultural and historical connotations.

The metaphor's potency arises from its intertextuality, a phenomenon described by Dickens (2016) as the process wherein a word, phrase, or expression evokes a known saying or quotation. In this case, there is a strong intertextual link between "dying in the dust" and the well-known idiom "bite the dust", which denotes a humiliating defeat or death. The phrase comes from way back, like the Dust Bowl days in the '1930s. Those crazy dust storms messed everything up, not just the land, but people's lives and the economy too.

so the Arabic translation “لازم نحرء الزبالة دول” goes a different route. Instead of keeping the metaphor's depth, it gets straight to the point with some harsh language. “زبالة” (trash) is used instead of dust, changing the image from fading away to basically saying people are trash. This change follows a translation style where the saying is changed to fit the audience's language and culture. Still, it loses the metaphor's subtle touch, swapping the poetic feel for a very hostile tone.

Here's another way to put the metaphor, one that gets the idea across and keeps the original meaning, might be:

"هنشوفهم بيموتوا وسط الغبار"

or

"هنشوفهم يتلاشوا مع التراب"

So, these translations keep the original feeling of the metaphor, that whole idea of fading away and not mattering, instead of just being rude. That way, the translation hits you the same way the English version does.

When translators decide whether to keep a metaphor as is or change it to something that clicks better with the audience, it boils down to what they're trying to do: stick closely to the original or make sure people get it.

Here's a table that shows the original metaphor, the Egyptian version, some other Egyptian metaphor ideas, and how they all compare:

Table (1)

Comparative Analysis with the Egyptian Dubbed Metaphor

Original Metaphor	Egyptian Dubbed Metaphor	Suggested Translations	Comparative Analysis
"We'll see them dying in the dust"	"لازم نحره الزبالة دول"	"هنشوفهم بيموتوا وسط الغبار"	The original suggests a subtle, fading demise.
		"هنشوفهم يتلاشوا مع التراب"	The dubbed version is way meaner and more insulting.
		"هنشوفهم بينقرضوا وسط الغبار"	But the other options keep that calm, dusty look and the nice fade-out thing.

Upon analysing metaphors translated in Disney songs, it's clear that the choice of metaphor changes the message. The original line, "We'll see them dying in the dust", doesn't just show something falling apart physically, it implies that they're fading into nothing, like they're being wiped out and forgotten. This image is tied to the original culture, where it means both an unavoidable end and a slow vanishing from memory.

On the other hand, the Egyptian-dubbed version, "لازم نحره الزبالة دول", is way more aggressive. By calling the target group trash that needs to be burned, the translation really ramps up the emotion and gets straight to the point. This fits how young Egyptians talk and what's normal in their culture. This way is strong, but it's not as deep. Instead of using metaphors like the original, it just shows a plain, powerful picture of people being rejected and seen as worthless.

The alternative proposals—such as "هنشوفهم يتلاشوا مع التراب", "هنشوفهم بيموتوا وسط الغبار", and "هنشوفهم بينقرضوا وسط الغبار"—are aimed at preserving the metaphorical depth of the source text. These phrases try to keep the image of dust as something that shows how things slowly disappear without anyone noticing. This keeps the sad, poetic feeling of the original idea. The phrases have slightly different meanings, from simply dying and turning to dust, to a whole group of people dying out. They do this without being mean or insulting.

picking the best option really comes down to who you're talking to and how close you want to stick to the original text while still making sense in a different culture. For Disney songs aimed at kids in Egypt, that "لازم نحرء الزبالة دول" might've worked since it's direct and hits home. But, if you're trying to keep the fancy metaphors and subtle stuff from the original, one of the other options might be better because it's more faithful and artistic. This shows how culture is super important when you're translating, and it's tough to adapt metaphors between languages and cultures.

Metaphors are like, really good ways to put feelings and abstract ideas into pictures. In animated films, particularly those translated and dubbed for different audiences, metaphors undergo adaptation processes that involve linguistic, cultural, and pragmatic considerations (Shehab & Nazzal, 2022). In Disney's *Pocahontas* (1995), there's a line that really hits hard: "*We'll see them dying in the dust*". It paints a clear and awful image of wiping people out and treating them like they're not even human, all in the name of taking over. In the Egyptian Arabic dubbed version, this metaphor is transformed into "لازم نحرء الزبالة دول" ("We must burn this trash"). The shift in language and imagery provides a striking contrast that merits in-depth analysis of the techniques used in the adaptation process and their implications on meaning and audience perception.

Table (2)*Comparative Analysis of the "Dying in the Dust" Metaphor*

Original Metaphor	Egyptian Dubbed Metaphor	Analysis: Strategies Used
"We'll see them dying in the dust"	“لازم نحرق الزبالة دول”	<p>Reduction: The nuanced imagery of "dying in the dust" is replaced with a more direct and aggressive phrase, eliminating metaphorical subtlety.</p> <p>Modulation: The original metaphor suggests passivity (seeing the enemy succumb), whereas the dubbed version intensifies the action by incorporating an active command ("we must burn").</p> <p>Communicative Translation: The phrase "trash" is used to emphasize dehumanization, a choice that aligns with an antagonistic and hostile perspective within the scene's context.</p>

The adaptation of “*We’ll see them dying in the dust*” into the Egyptian Arabic “لازم نذبح” (back-translated: “We must annihilate these scoundrels”) marks a radical shift in tone, agency, and emotional force. Whereas the original English metaphor employs indirect, elegiac imagery—casting the enemy’s demise as a distant, almost natural occurrence—the Arabic version issues a blunt, imperative command, replacing passive observation with collective, violent action. This transformation exemplifies modulation, shifting the point of view from the detached “we’ll see them die” to the engaged “we must slay,” and demonstrates communicative translation, which favors idiomatic directness over literal equivalence to ensure immediate impact in colloquial speech. In exercising their creative margin, the translators have intensified the speaker’s role from witness to executioner and replaced the neutral “dying in the dust” with the dehumanizing “scoundrels,” thereby aligning the metaphor with Egyptian Arabic stylistic norms and maximizing its emotional resonance for the target audience.

From a reduction perspective, the metaphorical component of ‘dying in the dust’ which could mean a death on two levels – physically and culturally – gets shortened to something much simpler and less poetic than the English version. This phrase’s simplification serves to make it more impactful with locals.

We also observe modulation with the shift from passive observation: “*we’ll see them*” to an instruction; “*we must burn*”. This shift changes agency perception, rendering the characters angry rather than passive spectators to an outcome.

Aside from that, adaptation for communicative translation is equally pressing to adjust the metaphor for Egyptians. In this case, the use of the word "زبالة" ("trash") is noteworthy since it adds blatant enemy dehumanization. This phrase is laden with a potent blend of emotion and culture that sharpens hatred in a way that is more useful in the particular language and culture.

It appears that the Egyptian Version of the Metaphor has taken a more direct wording approach centered on addressing the immediacy of the situation. They do place heavy value on emotional impact while still straying away from the more delicate details and imagery. This Approach With The Egyptian Adaptation Brings Fatal Issues with The Balance between Culturally and Linguistically Stripping Them in Adaptations in Audiovisual Translation, While The Impact Remains Faithful To The Source Text. Moreover, in Disney’s song “*A whole new world*” from Aladdin film, there is this metaphor:

(2) “I can show you the world, shining, shimmering, splendid” (Aladdin, 1992)

"هاتي ايدك حنشوف، دنيا جديدة بتلمع"

In this case, Aladdin respectfully offers his royal companions a ride on a splendid carpet, which in reality serves as a means of liberating the princess from her royal shackles and enabling her to experience a wondrous world that she has never seen before, beyond the broad spectrum. The great deal of Puerto Rican slang described by The Metaphore In This Metaphore serves enthusiastic purposes with heavy promises filled with hope of abundance of freedom along with heavy magical fairy dust which could abridge channel her alongside with an increased scope transformed feminine adventures and beauty within the described between world r worlds.

The alliterative formulation “shining, shimmering, splendid” evokes images of breathtaking beauty and ethereal enchantment promising an experience beyond the ordinary perception. In the Egyptian dub, “هاتي ايدك حنشوف، دنيا جديدة بتلمع” (“Take my hand

and we'll see a new world that sparkles”) streamlines this vision while preserving its potency. It invites the beholder as an active participant rather than a passive onlooker, yet still promises a radiant and life-changing world. The two versions serve the same purpose metaphorically: neither speaks of literal light or geography, but instead illuminates the ideas of bondage, potential, and the thrill of the unknown. Achieving linguistic equivalence in the Arabic version, maintaining the core meaning, and shifting in focus enhances audience reception through common immediacy. This parallel demonstrates how skilled adaptations can preserve reverberations of the original text’s poetry while adjusting its voice to fit cultural and stylistic norms of the intended audience.

An analysis of the source and target texts reveals that both depict the experience’s enchanting and otherworldly aspects, portraying a straightforward journey as an emotional and symbolic odyssey. The original metaphor emphasizes the vibrant, awe-inspiring beauty of the world waiting to be discovered, while the Egyptian rendition adapts this imagery into culturally resonant language that speaks directly to its audience. This careful balancing act ensures that the core themes of freedom, opportunity, and transformation are preserved, even as the expression is adapted to suit local idiomatic usage.

In the realm of audiovisual translation, particularly in dubbing Disney songs into Egyptian Arabic, metaphors play a pivotal role in conveying emotions and cultural nuances (Shehab & Nazzal, 2022). The following table presents a detailed analysis of the metaphor used in Disney's song "A Whole New World" from the film "Aladdin" and its Egyptian Arabic dubbed version, highlighting the translation techniques employed.

Table (3)

Comparative Analysis of the Original and Egyptian Arabic Dubbed Metaphors in "A Whole New World"

Original Metaphor	Egyptian Dubbed Metaphor	Analysis: Strategies Used
"I can show you the world, shining, shimmering, splendid"	“هاتي ايدك حنشوف، دنيا جديدة بتلمع”	<p>Reduction: The original phrase uses three adjectives ("shining, shimmering, splendid") to describe the world, creating a rich and vivid imagery. The Egyptian translation simplifies this to "بتلمع" (shining), reducing the descriptive depth but maintaining the core idea of brightness.</p> <p>Modulation: The original phrase is a declarative statement from Aladdin's perspective, emphasizing his role in showing Jasmine the world. The Egyptian translation shifts to an imperative form "هاتي ايدك حنشوف" (give me your hand, let's see), focusing on the joint action and inviting Jasmine to participate actively in the discovery.</p> <p>Communicative Translation: The Translation is key for getting the message across to the audience. using colloquial expressions like "هاتي ايدك" (give me your hand) to create a sense of familiarity and engagement. That word has a lot of emotional baggage and cultural meaning, so it really amps up the hate in a way that makes sense to them.</p>

The shift in cultural context and translation techniques applied in the case of the lyric, “I can show you the world, shining, shimmering, splendid” from the song “A Whole New World” in the Movie Aladdin by Disney exemplifies reduction, modulation, and translation techniques.

Reduction: Simplification of Descriptive Imagery

In the Egyptian Arabic dubbed version, this phrase is rendered as “هاتي ايدك حنشوف، دنيا جديدة بتلمع” He “Give me your hand, we'll see, a new world shining.” In this version, the triad of adjectives has been reduced to a single one—“بتلمع” (shining). Reduction adds simplicity and ease, which, more often than not, works for a description. In this case, the simplified Arabic translation, while losing the flow, captures the idea of illumination. It is important to note that the loss of illumination in the description does not impact representing ease as a primary step, which resonates strongly in the translation.

Modulation: Shift in Perspective to Encourage Engagement

Original: "It's a world that I can show you" (Aladdin)

Dubbed: "هاتي ايديك حنشوف" (Give me your hand, we'll see) (Aladdin)

The original line is in the declarative mood, as Aladdin is stating his ability and intention to reveal the wonders of the world to Jasmine. The dubbed version, however, is in the imperative mood, with Aladdin inviting Jasmine to give him her hand and explore the world together. This change not only shifts the dynamic from a show-and-tell scenario to a shared adventure, but it also reinforces the interactive and participatory nature of the narrative. By inviting Jasmine to join him in the exploration, Aladdin creates a sense of partnership and mutual discovery that is more in tune with the cultural values of the target audience.

Communicative Translation: Cultural Adaptation for Audience Resonance

The translation model here can be referred to as a communicative translation. Communicative translation is essentially centered around transmitting the effect the speaker in the original source culture wanted to achieve (Shehab & Nazzal, 2022). The use of the word "هاتي ايديك" (Give me your hand) in the Egyptian version might seem colloquial. This is so because it can be perceived as a sentence that fits into a "close" or "intimate" speaking style. This is a sign of our translator having added both familiarity and intimacy to the film to make it closer to the Egyptian audience. Our translator worked around an appropriate equivalent to the metaphor that the scene required in a context to an Egyptian audience so as to make the audience as amazed and excited as the original.

The complex balancing act between maintaining original meanings and guaranteeing cultural relevance is best illustrated by the adaptation of metaphors in the dubbing of Disney songs into Egyptian Arabic. Translators can successfully communicate the essence of the source material while making it relatable to the intended audience by using strategies like communicative translation, modulation, and reduction. Disney's magic transcends linguistic barriers and continues to enchant audiences around the world thanks to this process, which emphasizes the value of cultural sensitivity and linguistic creativity in audiovisual translation.

Here also, in Disney's song "*Circle of Life*" from Lion King film, there is this metaphor:

(3) "It's the circle of life, and it moves us all" (Lion King, 1994)

"دي دايرة الحياة، و دي دايرة ابدية"

The original metaphor, "It's the circle of life, and it moves us all," in Disney's song "Circle of Life" from The Lion King, captures a profound vision of life—an endless, self-replicating cycle that drives the birth, development, and unavoidable death of all living things. In addition to highlighting the inevitable cycles of life, this metaphor also emphasizes how intricately all creatures are interconnected within the dynamic balance of nature.

"دي دايرة الحياة" literally translates to "this is the circle of life" in this rendition, evoking the universal metaphor of life's cyclical nature—a symbol of birth, growth, decay, and renewal (Hertz, 2021). By highlighting eternity, the gloss "و دي دايرة أبدية" ("and this is an eternal circle") explicitly reaffirms the idea of unending continuity, strengthening the resonance of the original metaphor.

To maintain visual and conceptual continuity, this translation combines direct reproduction—faithfully keeping the core image of a “circle”—with a gloss translation technique, in which “أبدية” (“eternal”) serves as an explanatory gloss that expands the semantic scope of the source metaphor (Nida & Taber, 1969). The dub preserves narrative momentum and makes sure that viewers who do not speak Arabic still understand the main metaphor and its expanded meaning by integrating the gloss into the dialogue rather than as a stand-alone note.

In a study of strategy, it is noted that direct reproduction preserves the integrity of the original imagery while also reinforcing expressive translation. For example, using the metaphor “أبدية” renders an abstract concept more continuous, tangible, and clear to the audience. This adjustment perfectly aligns the dubbed Egyptian cultural context with the original, and by employing colloquial Egyptian Arabic, it creates an immediate emotional impact on viewers due to its familiarity and preference in the dubbed version. What captures the audience's attention is the harmony between the Egyptian dubbing and the

on-screen action, which gives the dubbed metaphors more vitality than the original that viewers might otherwise favor.

Moreover, the source metaphor relies on a poetic series of adjectives to evoke wonder and convey the grandeur of the performance or production. In contrast, the Egyptian dub emphasizes the sense of coordinated execution, thanks to its use of everyday language that audiences find accessible and appealing. Hence, the Egyptian Arabic translation of the Disney production bestows these characteristics while transforming the figurative language of the source text into locally meaningful language and adapting it to local culturally and aesthetically relevant phrasing. Through this, the fundamental and intended impacts are more successfully conveyed in the Egyptian adaptation.

Further, the Egyptian rendition of the metaphor "cycle of life" brings into detail this balance between fidelity to the text and cultural adaptation. By directly reproducing the core imagery and supplementing it with a culturally resonant gloss, the translation preserves the metaphor's thematic essence—emphasizing unity, continuity, and the eternal nature of life—while making it accessible and emotionally impactful for the Egyptian audience.

To analyze how stock metaphors are adapted in Disney songs for the Egyptian audience, Table (4) below presents a comparative analysis of the original metaphor from "The Lion King" and its Egyptian dubbed counterpart. This analysis focuses on the translation techniques—reduction, modulation, and communicative translation—that were employed to preserve the metaphor's core imagery and thematic essence while adapting it to the cultural and linguistic context of Egyptian Arabic.

Table (4)

Comparative Analysis of the "Circle of Life" Metaphor

Original Metaphor	Egyptian Dubbed Metaphor	Analysis: Strategies Used
"It's the circle of life, and it moves us all"	“دي دايرة الحياة, ودي دايرة ابدية”	<p>Reduction: The original phrase, simplified and re-rendered in the Egyptian-dubbed version as “دايرة الحياة,” is a direct adaptation of the original “Circle of Life”, whereas the dubbed metaphor “أبدية” has been clearly adapted to emphasize continuity.</p> <p>Modulation: The translation shifts from a broad, poetic declaration to a more succinct, emphatic colloquial expression that better aligns with the Egyptian linguistic register.</p> <p>Communicative Translation: The familiarity of the language used lends it cultural resonance, ensuring that the metaphor dubbed into Egyptian Arabic delivers emotional impact and conceptual clarity without diminishing the symbolic imagery of its meaning for the audience.</p>

Table (4) shows that the “*Circle of Life*” metaphor in Disney’s *The Lion King*—dubbed into Egyptian Arabic—originally expressed by “It’s the circle of life, and it moves us all” revolves around the eternal cycle governing the fate of every living creature. In this segment of the song, the poetic phrasing evokes a sense of awe, continuity, and interconnectedness.

By contrast, the Egyptian Arabic version renders the metaphor as “دي دايرة الحياة، ودي دايرة ابدية” and employs a variety of dubbing techniques to reshape the imagery into colloquial language that resonates smoothly with the local audience.

Reduction

By reproducing the original phrase “circle of life” in its Egyptian-dubbed form “دايرة الحياة,” the multiple adjectives that enrich the source text—“shining, shimmering, splendid”—are distilled into the single term “أبدية.” While the original line underscores the eternal cycle that governs all life, the Egyptian rendition similarly affirms this concept. Despite its streamlined phrasing, it faithfully conveys the core meaning of both the original phrase and the circle of life. This illustrates how the Egyptian metaphor retains the essence of

meaning while conditioning it on the details, which may be less palatable to Arab or Egyptian tastes. An approach that, still, has been welcomed by the Egyptian audiences.

Modulation

There is a noted change in the perception, which is throughout the transition from the broad, metaphorical expression in the source to a succinct and forceful colloquial expression in the dubbed version. The Egyptian treatment uses a direct approach that complies with the standards of the Egyptian spoken language. It eases the understanding of the concept of the ‘eternal circle of life’ by adapting language to the Egyptian viewers, allowing them to approach the idea from a metaphorical and linguistically comfortable background.

Communicative Translation

To achieve the Egyptian equivalence of the metaphor, the meaning would bear no resemblance to the metaphor but maintain emotional attachment to the Egyptian audience. Through employing the use of everyday Egyptian phrases, “eternal circle of life” encapsulates a sense of togetherness and perpetuity.

In general, the Egyptian Arabic version of the ‘circle of life’ metaphor integrates cultural appropriateness and accuracy deftly. The communicative translation, along with reduction and modulation, serves to maintain the message of life’s cycle, simplify along, and engage the translation for the receiver. This illustrates the skill of the translator regarding culture and eloquence while showcasing the creativity in translating rich metaphors from English to Arabic during Disney’s English metaphors. This technique provides cultural resonance and clarity at the expense of some descriptive detail of the performance.

In *Beauty and The Beast*, the metaphor “*Tale as old as time. True as it can be*” expresses Bella and the beast genuine timeless love story, and how their bond is pure and true. The theme of this song takes place in a ballroom where they are dancing, and their love starts to blossom in the air. The sense of wonder, timelessness, and tradition evokes in the line “*Tale as old as time*”. The translation of this metaphor as the following:

“Tale as old as time. True as it can be” (Beauty & the Beast, 1991)

"من عمر الايام، حدوتة بقلبين"

In *Beauty and The Beast*, the metaphor “Tale as old as time. True as it can be” encapsulates the timeless, genuine love story shared between Bella and the Beast. This metaphor not only celebrates the purity and enduring nature of their bond but also evokes a sense of wonder, tradition, and continuity that is central to the film’s narrative. Set in a ballroom where the couple dances and their love begins to blossom, the original line creates a rich, lyrical image of an eternal romance that transcends time.

In the Egyptian Arabic dubbed version, this metaphor is rendered as “من عمر الايام, حدوتة ” بقلبين.” This adaptation is a thoughtful example of how dubbing can both preserve the thematic core of the source text and adapt its stylistic features to resonate with the target culture. The Egyptian translation employs several key strategies:

In the process of dubbing Disney films into Egyptian Arabic, translators often face the challenge of adapting rich, poetic metaphors from the source text to ensure that their cultural and emotional resonance is preserved in the target language (Shehab & Nazzal, 2022). One illustrative example is the metaphor in *Beauty and The Beast*: “Tale as old as time. True as it can be.” This metaphor encapsulates the timeless nature of love and the enduring bond between the protagonists, set against a backdrop of wonder and tradition.

In the Egyptian dubbed version, this metaphor is rendered as “من عمر الايام، حدوتة بقلبين.”

The following table (Table 4) presents a comparative analysis of the original metaphor and its Egyptian adaptation, detailing the translation techniques—reduction, modulation, and communicative translation—that were applied to achieve a culturally relevant and emotionally impactful rendition.

Table (5)

Comparative Analysis of the "Tale as old as time" Metaphor

Original Metaphor	Egyptian Dubbed Metaphor	Analysis: Strategies Used
"Tale as old as time. True as it can be"	“من عمر الايام, حدوتة بقلبين”	<p>Reduction: The original metaphor is condensed by encapsulating the idea of timelessness with the succinct phrase “من عمر الايام” (since the beginning of time), which reduces the elaborate poetic descriptors into a simpler, yet powerful, expression.</p> <p>Modulation: The translation shifts from a general, descriptive poetic statement to a narrative, culturally familiar expression “حدوتة بقلبين” (a tale of two hearts), emphasizing the interpersonal bond and emotional depth.</p> <p>Communicative Translation: The adaptation employs colloquial language that resonates with the Egyptian audience, ensuring clarity and immediate emotional impact while maintaining the metaphor’s core imagery of enduring, timeless love.</p>

The analysis of Table (5) reveals several key insights regarding the adaptation of the metaphor from *Beauty and The Beast* into Egyptian Arabic.

Reduction

From the text, “Tale as old as time. True as it can be,” phrases employ adjectives in a way that evokes an everlasting love story in a plethora of ways. The Egyptian version “من عمر الايام” translates to ‘from the age of days’ and evokes a stagnant, timeless, unchanging reality. Though this is a reduction, it refines the metaphor and augments understanding, while still preserving the emphasis on timelessness.

Modulation

While the original notion offers broad, artistic imagery of everlasting love, the Egyptian rendition seems to shift the expression to better fit and be relatable to their culture. Changing the ending to ‘حدوتة بقلبين’ (A tale of two hearts) narrows the focus on the closeness of the lovers and thus works for Egyptian audiences. This alteration not only contextualizes the notion but also deepens the intimacy, thereby enabling a more profound emotional and cultural connection to the love story.

Communicative Translation

The last method—communicative translation—ensures that the metaphor, as adapted, goes beyond literal translation to apply words and images that the intended audience encounters in their daily lives, gestures, or idioms, and environment. The Egyptian version utilizes informal language that is easy to understand and packed with emotions, which strengthens the metaphor’s impact. Through the use of phrases such as “من عمر” and “الايام حدوتة بقلبين”, the phrases aim to evoke a feeling of collective cultural memory coupled with emotional immediacy, thus preserving the impact of the metaphor but rendering it accessible for a young and contemporary Egyptian audience.

In the context of Egyptian Arabic, the adaptation “من عمر الايام, حدوتة بقلبين” also maintains the essence of Beauty and the Beast’s metaphor. In this case, ‘modulation’ is used to ease the local cultural style to complement the origin instead of complicating it further. Through reduction, modulation, and communicative translation techniques, the timeless message of love within the Beauty and the Beast metaphor is conveyed through the Egyptian Arabic adaptation. This example shows how translation, careful and culturally grounded, can connect source and target texts in audiovisual translation.

3.2.2 Adapted metaphors

Adapted metaphors revealed that the process of using metaphors in dubbing Disney songs into the Egyptian dialect is a complex creative and cultural process aimed at achieving a balance between preserving the original meaning of the song and ensuring its emotional and cultural resonance with the local audience. The Egyptian dubbing demonstrated a remarkable ability to reframe Western metaphors into familiar and fluid linguistic forms, in keeping with the aesthetic and cultural sensibilities of Egyptian society. This adaptation made the metaphors more relatable to the audience and more impactful on an emotional and sentimental level.

One of the most notable findings of the results is that in the dubbed Egyptian version, the translators adopted selective strategies when dealing with metaphors, resorting to simplification, reconstruction, or modification rather than literal translation. This was aimed at preserving the song's rhythm, music, and linguistic fluidity. The results also

showed that the adapted metaphors did not lose the spirit or message of the original text, but rather reproduced it in a form that harmonizes with the local culture.

It was also found that adapting metaphors was an effective means of bringing cultures closer together. Images and words were chosen that were close to Egyptian daily life and traditions, making the dubbed songs more relevant to local reality and more acceptable to the audience. This approach contributed to transforming the original texts from mere translation into a genuine linguistic and cultural localization process.

The results also highlighted that the metaphorical adaptation in Egyptian dubbing preserved the aesthetic and dramatic aspects of the song, maintaining a balance between clarity of meaning and beauty of poetic expression. Egyptian translation often tends to make the meaning more direct and simple without losing the artistic feel or musical rhythm.

Here, we find that adapting metaphors represented a successful model of creative translation that transcends the boundaries of language into the realm of culture. It was able to reproduce the original metaphors to suit local tastes while preserving the spirit of the universal text. This makes these dubbings not merely a linguistic transfer, but rather a work of art in their own right, combining translation, music, and cultural expression.

Adapted metaphors are those that have been changed for a new context but still retain the essential symbolic meaning of the original text (Shehab et al., 2022; Shehab and Nazzal, 2022). To explain this example of metaphor, Nugraha (2017) made an effort to demonstrate its range of application in use, while Antovic (2015) used the “geriatric scale” of metaphor, where they age into categories such as dead, cliched, stock, contemporary, and innovative. It is evident that metaphor adaptation is the reconfiguring of the original text into a different context but retains the original imagery, translation, and cultural conveyance.

The adaptation technique uses a multi-faceted framework to guarantee language equality alongside translation based on cultural context and meaning. The capturing of imagery as symbols construction of the original text must also be considered, bearing in mind the speech habits of the target culture (Shehab & Nazzal, 2022). In the event where there is a suggested equivalent for a metaphor, the translation requires little changes. On the

contrary, with idioms and cultures metaphors reference fully to a culture, or no longer have a natural equivalent, strategies such as reduction, modulation, or communicative translation must be employed to achieve the core idea (Shehab & Nazzal, 2022).

Several contextual aspects affect the translation decisions, such as phonetics in lip synchronization, voice intonations, and the pace of any accompanying background sound. These constraints necessitate the modification or reinvention of metaphors to align with the performative requirements of the target language (Shehab & Nazzal, 2022). Simultaneously, a delicate balance must be struck between adhering to the original text and allowing the creative latitude essential for effective localization. This balance ensures that the adapted metaphor not only meets audience expectations and standards of expressive quality but also contributes to a translated text capable of engaging the audience without compromising the depth of the original symbolic message (Shehab & Nazzal, 2022).

In *Tangled* film, the metaphor “*Skip the drama, stay with mama, mother knows best*” is from a song called “*Mothers know best*”. The song’s context is about Rapunzel who expresses her feelings and huge desire to leave the tower, and see the world and explore it. Meanwhile, mother Gothel tries to convince her to stay indoors by explaining how much the world outside is scary and there are very bad people out there.

The translation of this metaphor is as the following:

(1) “Skip the drama, stay with Mama, mother knows best” (Tangled, 2012)

“أنا هميكي، أنا هفديكي، أنا ياما شفت”

In the context of the film "Tangled," the original phrase "Skip the drama, stay with mama, mother knows best" carries multiple connotations that go beyond its literal wording. It emphasizes the portrayal of the mother-daughter relationship as a cornerstone of safety and protection against external dangers. Here, the hypothesis considers the analysis of the provided translation "أنا هميكي، أنا هفديكي، أنا ياما شفت" as a reformulation process that relies on cultural and linguistic localization strategies to reflect similar meanings in a manner that resonates with the Egyptian sensibility.

Semantically, the original lyric positions Mother Gothel as a guardian whose authority is rooted in decades of lived experience, subtly discouraging Rapunzel from venturing into a world perceived as both enchanting and hazardous. The Egyptian version makes clear the protective stance with the phrases, “أنا هحميكي” (“I will protect you”) and “أنا هفديكي” (“I will lay down my life for you”). Replacing the “skip the drama” with the previously mentioned phrases emphasizes the translation’s shift from a detached observation to a heartfelt investment, which aligns with the Egyptian dialect’s penchant for bold displays of affection and devotion.

The phrase "أنا ياما شففت" highlights a key aspect of culture that is not present in the first text, as it evokes the image of a wise mother who has gained extensive life knowledge. This saying conveys understanding and closeness, which makes the text feel more relatable and adds warmth that aligns with the strong social values of the Egyptian community. In this way, the idea changes from just advice for self-care into a statement that emphasizes the mother’s wise knowledge and life experience.

The affectionate and warm emotional aspect is prioritized with the use of specific local strategies which focuses on emotion and culture as opposed to the literal translation of the original text. Such strategies enable the intended audience to appreciate the translation more thoroughly. While the English phrase could appear as vague and generic – within its context – the Egyptian version seeks to integrate everyday speech and local slang to literal expressions and thus bolster the emotional and psychological resonance; deepen the intended impact.

The process of localization exemplifies a working theory for how effectively a translation is done, its linguistic precision aside, is how well it nurtures cultural interaction, considering the audience’s worldview. Using "أنا ياما شففت" demonstrates how the translation can go beyond words, renewing its cultural spirit and making it contemporary, which is far more than preserving its form. This explanation shows that the decisions made by the translator regarding localization were not purely mechanical transformations, but rather thoughtful reconstructions of the reality that resonate with the Egyptian culture and society. It denotes expertise in navigating between the stringent adherence to the

original document and the artistic leeway needed to shape the work for keen dramatic and emotional engagement.

This study concentrates on the Tangled songs and their translation into Egyptian Arabic, focusing on the lyrical metaphor interplay in the songs and their meaning. The translation process employs three key techniques: Reduction, Modulation, and Communicative Translation, each grounded in established translation studies.

Reduction is the process of condensing a metaphor while still preserving its original meaning. This approach building cultures expressions ensuring maintaining meaning. Complex “a storm of emotions” becomes “strong feelings” while maintaining the original intent.

Modulation in this example applies to the Egyptian culture where language is adjusted to fit the linguistic and cultural context. Modulation is described as “a variation of the form of the message, obtained by a change in the point of view” (Vinay & Darbelnet, 1958/1995, p. 36). This method is important as in other languages, the same message might be expressed using different words, allowing easier understanding. “It's not a big deal” can serve as a modulation response to “it's not rocket science”.

Translators focus on deep understanding, analysis, and get creative when it comes to producing melodious lyrics, as in the case of Tangled. The emotional attitude is preserved while enabling an audience to access the emotions through engaging dimensions. Communicative translation is described by Peter Newmark as "attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original". Newmark, and this is always chronological with the quote's year. This methodology has almost always led to satisfactory outcomes for the writer, where broad techniques have been appropriated towards the translation culture.

The sentiment “break a leg” serves a particular meaning and would best be translated in Arabic as ‘بالتوفيق’ or ‘good luck’. Echolalic children intentionally mimic phrases in echo and refrain from transcending socially accepted norms. Hence, putting reflexive decisional space when certain social frames interact with reflexive choices seems to vanish. Repetition affects how people are socialized. Primitive thinkers, basing their

reasoning on intuition, argue around wonders we recognize. They form inexplicable chains of reasoning without putting a question mark about their deductions.

Arabic speakers with little English exposure elicit comedic value from classical English phrases such as let's break a leg. While these men utilize primitive reasoning and come as mentioned, it does sound insane dubbed under such imagination logic where absolutely everything and anything stands in the sane expectation lyric framework of being comically contorted, where more serious minds than mine for minutes comprehend aile shower by obsessed with themselves. As a result, these experts, scientists, vague pop in which converge to grave with energetic methodologies, scrambling through literary dell paper sheets video games and children parroting.

By applying these strategies, the adaptation strikes a balance between fidelity to the original script and the creative license needed to make the dialogue resonate with the target audience. The translated text goes beyond simply reflecting colloquial nuances, it incorporates culture-specific shifts that render the dubbed metaphors in Egyptian Arabic especially engaging for viewers, as exemplified by Disney's Tangled. This process underscores the intricate decision-making involved in localizing Disney songs into Egyptian vernacular, all while preserving both the original meaning and the musical rhythm for the audience.

Table (6)*Comparative Analysis of Adapted Metaphor "Mothers know best" Strategies*

Original Metaphor	Egyptian Dubbed Metaphor	Analysis: Strategies Used
"Skip the drama, stay with Mama, mother knows best"	"أنا هحميكي، أنا هفديكي، أنا ياما شفت"	<p>Reduction: The adaptation condenses the original by eliminating "skip the drama", shifting the focus from dismissing external conflict to reinforcing protection and wisdom. This simplification enhances clarity and emotional impact, ensuring the dubbed dialogue integrates seamlessly into the film's cultural landscape.</p> <p>Modulation: In the phrase "أنا ياما شفت," the Egyptian dub employs a colloquial expression that fuses wisdom and firsthand experience. It then transitions to "الأم تعرف الأفضل" ("mother knows best") to underscore the character's personal insights, accumulated knowledge, and learned expertise. This shift sharpens the message's focus and reflects the fluid adaptation of the dialogue into Egyptian colloquial speech, tailored to local cultural sensibilities.</p> <p>Communicative Translation: Dubbing into Egyptian colloquial aims to convey the original meaning in a way that resonates with the audience's everyday language and cultural context. The voice actor chooses each word with care to bolster credibility and foster engagement, all while preserving Mother Gothel's manipulative yet persuasive tone in the Egyptian-Arabic version.</p>

The phrase "Skip the drama, stay with Mama, mother knows best," as rendered in the Egyptian-Arabic dub, exemplifies how Disney song translations move beyond strict linguistic equivalence. This adaptation weaves together conceptual coherence, linguistic parity, cultural transfer, and audience preference to ensure the dub fulfills its purpose of engaging viewers. The balance achieved by the dub director in the Egyptian version is evident in its preservation of the original's core meaning, its stylistic adjustments, its cultural realignment, and its choice of vocabulary that enhances the emotional depth and cultural harmony of the lyrics. The localization strategy prioritizes cultural resonance and linguistic accessibility, enabling the song to resonate with the audience's sensibilities while preserving its essence and thematic focus. By transitioning from emotionally charged phrases to more serious, culturally accepted expressions of parental advice, this adaptation has garnered stronger favor among Egyptian viewers than the original version.

The adaptation in the Egyptian dub hinges on direct equivalence of the metaphor, tailoring each term or phrase to fit the target culture and dialect. For instance, “أنا ياما شفت” replaces the original “mother knows best,” capturing the same intent and earning strong approval from Egyptian viewers. This colloquial expression—widely used to signal wisdom gained through life’s experiences—not only mirrors the original meaning but also reinforces Mother Gothel’s portrayal as deeply knowledgeable. By combining cultural transfer with linguistic adaptation, the dubbed metaphor gains extra resonance while preserving its core message. The subsequent modulation further recasts the line in a way that heightens Gothel’s manipulative authority in a style that naturally appeals to local audiences.

A prime example of Reduction—drawing on the Egyptian tendency for concise expression—is the deliberate omission of “Skip the drama.” Including that phrase in the Egyptian rendition would have added unnecessary length, diluting the song’s focus on Gothel’s protective, authoritative role. Instead, the Reduction strategy ensures that each line is clear and engaging, reflecting the brevity prized in colloquial Egyptian speech. At the same time, Communicative Translation guarantees that the remaining lyrics retain their emotional punch and rhythmic flow. By moving beyond a word-for-word transfer, the dub delivers a seamless, culturally attuned rendition that preserves both the song’s thematic essence and the mother-daughter dynamic.

Also, the Egyptian change looks at mouth movement match, voice sound, and the beat of the dubbed music score. Since songs need clear words and action fit together, the changed words must go with how it sounds, the speed, and the tune of the first song. This needs changing and making new, where words and phrases are changed not only for sense but for feeling too, in Egyptian Arabic. The song flow is looked at to match up with the tune while keeping the strong point of the original, sure that both music pieces have a phonetic form that fits well.

The expressive quality of Egyptian dub is marked by a high level of authenticity pertaining to the emotions in the dialogue and lyrics. The interpretation of metaphor is conditioned by Egyptian culture and its language. The adaptation of the line also needs to fit within the rhythm of the song while conveying the utter control and deceit that Mother Gothel’s character embodies. Analyzing the achievement of Egyptian dubbing in comparison to the original unveils the extent to which the adaptation preserves the artistry

of the metaphor while considering the scene's emotional context and the layered gravitas it demands.

A crucial part of metaphor adaptation is the important creative scope, which is the margin that permits successful localization. Shehab & Nazzal (2022) explain how direct translations can be overly literal and fail to fully capture the essence and cultural impact of the phrase being translated. The adaptation balances well between the fidelity to the original text and the creative transformation done to ensure effective localization. The rendition in Egyptian Arabic preserves the song's persuasive intent, emotional weight, and cultural relatability, which in Disney dubbing makes it an exemplary metaphorical translation. This example demonstrates that metaphor translation in Disney dubbing is not mere word replacement; it involves shifting cultural frameworks, audience expectations, and musical context to compose lyrics that work seamlessly in the converted tongue while retaining their appeal (Shehab & Nazzal, 2022).

Concerning adapted metaphors, this study asserts that the localization of "*Love is an Open Door*" into Egyptian Arabic as "الحب دا، باب مفتوح" illustrates a purposeful adaptation strategy aimed at achieving balance between conceptual correspondence and linguistic, cultural, and colloquial fluidity. This study suggests that this adaptation is successful in achieving a balance between accuracy and adaptation and between preservation and the required changes due to phonetics, music, and culture. In this analysis, the study has applied the concept of metaphor to evaluate how its meaning is preserved, adapted, or completely transformed, focusing on the interplay of creativity employed in the localization process. Furthermore, the hypothesis seeks to find out whether those changes increase understanding and audience connection while keeping the sentiment and storyline introduced in the original song.

(2) "Love is an open door" (Frozen, 2019)

"الحب دا، باب مفتوح"

The Egyptian Arabic rendition "الحب دا، باب مفتوح" (literally, "Love, indeed, is an open door") exemplifies an advanced adaptation approach that preserves the original metaphor's essence while conforming to the target audience's linguistic, cultural, and

musical parameters. In its English form, “Love is an open door” portrays love as a gateway—welcoming, boundless, and teeming with promise. The Arabic version captures this sentiment yet reimagines it to engage more intimately with Egyptian communal sensibilities and emotional conventions, transforming a universal image into one that feels profoundly familiar and immediate.

The phrase “Love is an open door” conveys an abstract, universal concept in a way that is accessible, but it also carries an intrinsic optimism and freedom, associating love with openness and exploration. In contrast, the Egyptian version, “الحب دا، باب مفتوح”, uses the same literal imagery—an open door—but the phrase “الحب دا” introduces an emotional layer that is characteristic of Egyptian Arabic. The phrase “دا” as “this love” or “this” adds emphasis and a personal touch, changing the definition of love to a more specific form. This transformation shifts the metaphor to a more inviting and relatable level for the Egyptians, allowing them to feel a sense of warmth and direct connection.

The analysis examines the adapted metaphor from *Frozen* as translated into Egyptian Arabic. It aims to showcase the methods used in expressing adaptation and localization in the original expression. In Table (7) below, I summarize the original metaphor and its Egyptian dubbed version as well as the key strategies used in their adaptation. This study concentrates on three major approaches—Reduction, Modulation, and Communicative Translation. These approaches, when applied together, ensure the conceptualized metaphor is preserved, even though the speech, culture, and music of the Egyptian audience are considered. Analyzing these strategies demonstrates the translation's ability to capture the essence of the source material while creatively altering parts to amplify the message’s impact and ease of comprehension.

Table (7)

Comparative Analysis of Adapted Metaphor "Love is an open door" Strategies

Original Metaphor	Egyptian Dubbed Metaphor	Analysis: Strategies Used
"Love is an open door"	"الحب دا، باب مفتوح"	<p>Reduction: In the original metaphor, the focus is placed squarely on the phrase "open door" as an emotional symbol. This image carries all the emotional weight, delivering a concise yet powerful expression that ensures the core idea comes through clearly. Accordingly, the Egyptian dub preserves this metaphor verbatim "باب مفتوح"—streamlining it to its essential meaning and capturing the audience's attention.</p> <p>Modulation: The source lyric conveys the emotional nuance of the symbol directly, so the Egyptian version doesn't alter the original structure but renders it in colloquial speech. The phrase "الحب دا" is drawn from the original "love is an...", making the line feel natural and familiar to Egyptian viewers. Its tone reflects local cultural flavor without changing the intent of the metaphor.</p> <p>Communicative Translation: This adaptation lends the phrase strong conceptual resonance, emphasizing the emotional value of "love," and aligns with the phonetic and rhythmic patterns of Egyptian Arabic. As a result, it delivers the intended emotional impact to the audience—whether heard in the original translated version or the Egyptian-dubbed rendition—while maintaining both musicality and meaning.</p>

The study shown in Table (7) shows a smart way to change the metaphor "Love is an open door" from Frozen into the Egyptian Arabic version "الحب دا، باب مفتوح". This change is not just a language switch, but it's a complex task that includes idea understanding, word matching, and culture sharing. It ensures that the new metaphor resonates well with the Egyptian people while remaining true to its original meaning.

Reduction is a step that contributes immensely in this instance. In this case implicitly based metaphor is centered on "open door" as an opportunity in love. Through this reduction, the meaning is preserved while redundant elements that could be extraneous in translation are removed. This conciseness is essential to fulfill the performative constraints, such as the need for rhyme and rhythm in the sung parts as well as verse sync. Thus, the result is an utterance that conveys meaning and does not burden the audience with unnecessary details.

To adjust the metaphor to the target culture, **Modulation** is employed. The phrase “الحب دا” is an example of such personalization, thus elevating the metaphor from the level of a general statement to a level which is direct experiential wisdom. The shift enhances acceptance of the culture, thus proving the metaphor was not altered from its original intention but modified and rendered equivalent within the context. The adaptation alters perception but aligns with the audience’s expectation of colloquial Egyptian Arabic and its rich expressive quality. This adaptation stems from a deeper reasoning based on cultural transfer, the use of metaphor is modified but relies on the context and audience.

Communicative Translation focuses on ensuring the adapted metaphor is both organic and evokes strong emotions. This approach seeks to attend to the need for the translation to coincide with the song's musical and phonetic features, including vocal inflection, rhythmic pacing, and expression. The adaptation fulfills these performative and linguistic expectations, achieving equilibrium between the original's timeless persuasive power and the natural, audience-appropriate version. The translation's effectiveness is gauged by its emotional and narrative resonance in an Egyptian context alongside its integration into the Egyptian cultural framework.

Moreover, the analysis focuses on the overall success of the dubbing by assessing how well the adaptation satisfies conceptual coherence, transfer, and acceptance within the culture. The change in the Egyptian version stemmed from the desire to keep the metaphor’s central idea—love as an infinite opportunity—while changing its form and details. Some degree of flexibility needed to be granted, because without it, the translation team would not have been able to innovate and adapt the metaphor in a manner that respects the original work while elevating the audience’s appreciation.

The transformation of “Love is an open door” into “الحب دا، باب مفتوح” illustrates a well-balanced strategy to metaphor translation in Disney dubbing. It illustrates how reduction, modulation, and communicative translation are all utilized simultaneously to create a metaphor that aligns with the language, music, and culture of Egyptian audiences. This case study captures the extent of alterations made to ensure authenticity while still capturing the audience’s attention, showcasing the extent to which localization creativity is needed.

In the analysis below, we assume that the alterations made were intended to localize it, keeping the focus on the original's claim on distinctiveness and extraordinary service while portraying the imagery in culturally relatable terms. The original metaphor, positioned in a lavish restaurant with a charming tailed maître d', paints a striking image of bespoke service and unrivaled capability that comes with lavish patronage. The Egyptian version, however, alters this imagery by appealing to local cultural expressions of extreme valor and exquisite charisma. By shifting from a context to one that emphasizes a "big hero" and an unmatched genie, the adaptation not only maintains conceptual equivalence but also meets the phonetic, rhythmic, and audience-specific requirements of Egyptian Arabic. We further argue that such creative modifications—driven by factors such as conceptual integration, linguistic equivalence, cultural transfer, and audience reception—enhance the metaphor's overall impact, ensuring that the translated version is both engaging and culturally authentic while remaining faithful to the original narrative intent.

- (3) "Life is your restaurant, and I'm your maître d' c'mon whisper what it is you want. You ain't never had a friend like me" is from the song of "A friend like me". (Aladdin, 1992).

”و ما الدنيا إلا بطل كبير، وأنا منك كثير، يلا قلبي الي نفسك فيه، محسوبك جني ملوش مثيل“

The adaptation of the metaphor in Aladdin—transforming “Life is your restaurant, and I'm your maître d' c'mon whisper what it is you want. You ain't never had a friend like me” into “و ما الدنيا الا بطل كبير، و انا منك كثير، يالا قلبي الي نفسك فيه، محسوبك جني ملوش مثيل”—exemplifies a strategic localization process that encompasses conceptual integration, linguistic equivalence, and cultural transfer. This approach is designed not only to preserve the underlying meaning of the original metaphor but also to render it in a way that meets the specific linguistic, musical, and cultural requirements of the Egyptian audience.

At the core of this adaptation lies the principle of conceptual integration, which ensures that the central idea—the promise of exceptional, personalized service and unmatched charm—is retained. The first metaphor puts you in a fancy restaurant, which creates a mood of extravagance and luxury. On the other hand, the Egyptian version replaces this

with images related to the heroism of a natty genie "بطل" which feels more comfortable within the local culture's frame of reference. This move exemplifies purposeful cultural modulation adjustment for better reception while maintaining metaphorical direct correspondence abstraction.

Linguistic correspondence is preserved as far as expression choice, which, for Egyptian viewers, ensures cultural relevance. Through phrases like "وما الدنيا الا بطل كبير" و" (implying that life is nothing but a big hero) "محسوبك جني ملوش مثيل" (meaning you have no friend like this genie), the translation is marked to achieve stylistic and sociolinguistic equivalence accuracy without losing localization. This form enriches the artistic quality, thus responding to the expectations of the targeted audience. The change embodies both the linguistic and performative shifts, marked by seamless sync of eyelines, vocal tone, rhythmic beat, and coupled rhythm with the dubbed musical score in Egyptian Arabic.

The process of translating text hinges on the translator's capacity for adaptation and creativity, exercised within the bounds of faithfully conveying the original meaning of a word, phrase, or sentence, regardless of its effect. Every metaphor rendered requires an impactful dialogue that must be clear, expressive, and culturally attuned to the target audience. The translator's distinctive approach aims to deliver the song's core message in a way that generates the desired audience engagement—whether through written translation or vocal dubbing—while ensuring the emotional nuances, narrative dynamics, and thematic resonance of the intended Disney songs are preserved and felt by viewers.

In evaluating the success of the Egyptian dubbing relative to the original work, it becomes clear that the adaptation strategy successfully preserves the metaphor's core message while tailoring it to the cultural and linguistic nuances of the Egyptian audience. The integration of conceptual coherence, linguistic and cultural transfer, and adherence to musical and performative constraints contributes to a final product that is both faithful and innovative. Ultimately, this adaptation demonstrates how effective localization hinges on a deep understanding of cultural context, the strategic use of creative reinvention, and an unwavering commitment to preserving the original's emotive and narrative power.

In table (8) below , we assess the translation techniques employed, including reduction, modulation, and communicative translation, to determine how they contribute to preserving the core message while ensuring cultural and linguistic accessibility. Additionally, we evaluate the extent to which technical elements—such as lip synchronization, vocal tone, musical rhythm, and stylistic adaptation—enhance the expressive and performative quality of the dubbing.

Table (8)

Comparative Analysis of Adapted Metaphor " A friend like me " Strategies

Original Metaphor	Egyptian Dubbed Metaphor	Analysis: Strategies Used
<p>“Life is your restaurant, and I’m your maître d’ c’mon whisper what it is you want. You ain’t never had a friend like me”</p>	<p>“و ما الدنيا إلا بطل كبير، وأنا منك كتير، يلا قللي الي نفسك فيه، محسوبك جني ملوش مثيل”</p>	<p>Reduction: The original metaphor, comparing life to a restaurant, was simplified and replaced with a more culturally relevant expression—"بطل كبير" (<i>a great hero</i>)—making it more accessible and intuitive for the Egyptian audience.</p> <p>Modulation: The concept of a "maître d'" (a high-end restaurant host) was replaced with the Genie’s unique character, emphasizing his extraordinary power rather than a service-oriented role. This shift enhances cultural acceptance and achieves direct equivalence in the adapted metaphor.</p> <p>Communicative Translation: The adaptation ensures that the metaphor is presented in a way that aligns with audience perception, maintaining vocal tone, lip synchronization, and the rhythmic flow of the dubbed musical score to preserve the original’s emotional and artistic impact.</p>

The adaptation of the metaphor from *A Friend Like Me* in *Aladdin* showcases a highly strategic localization approach, ensuring conceptual integration, linguistic equivalence, and cultural transfer while maintaining the song’s theatrical charm and humor. By using a mix of cutting down, changing, and clear translation, the Egyptian dubbing keeps the main idea of the original saying while making it easier for the target audience to understand from target audience.

Reduction

The first metaphor, which likens life to an eatery, was made easier and thought of in a way that fits better as “بطل كبير” (*a great hero*). This change makes sure that the Genie’s

big personality is highlighted in a way that connects with Egyptian stories, making the change both natural and interesting for the crowd.

Modulation

The term "maître d'," originally denoting a restaurant's top host, was reframed to spotlight the Genie's unmatched power and singularity rather than any duty of service. The Arabic phrase "وأنا منك كثير" deepens the bond between the Genie and Aladdin, trading cultural markers while keeping the metaphor's essence intact.

Communicative Translation

This change does more than adjust the script, it dovetails with performance details like lip-sync, vocal delivery, and the musical score's pulse. Together, these elements amplify the dubbing's expressiveness, ensuring the number retains its charm and immediacy. By deliberately reshaping the metaphor, the team guarantees it remains gripping and emotionally resonant for Egyptian viewers, striking a fruitful equilibrium between original fidelity and playful artistic reframing.

The approach showcases how skillful language and cultural mapping in dubbing can turn a phrase into a lived experience, guaranteeing that the metaphor travels intact and the story's pulse beats steadily across cultures.

3.2.3 Vivid Metaphors

The vivid metaphors used in the dubbing of Disney songs into the Egyptian dialect demonstrate that the translators approached the original texts with a high degree of creativity and cultural and linguistic adaptation to ensure that the metaphors remained as effective and impactful as in the original version. The dubbing process was careful to maintain the verbal and emotional congruity of the metaphor and reshape it to suit the cultural and linguistic environment of the Egyptian viewer. This ensured that the translation did not sound strange or artificial, but rather resonated with the recipient's emotions and was smooth in its lyrical performance.

The vivid metaphor is one of the most sensitive translation elements because it combines visual sensation, emotional expression, and musical rhythm simultaneously. It was found that the success of the dubbing of metaphors into the Egyptian versions relied on a set of

integrated strategies, most notably reduction to simplify structures without compromising meaning; modulation to reconstruct the metaphor to suit Egyptian cultural norms; and communicative translation, which focuses on conveying emotional impact rather than adhering to literal wording. Through these techniques, Egyptian dubbing was able to achieve an artistic balance between fidelity to the original text and cultural appropriateness for the target audience.

Also, findings that indicate Egyptian translators paid great attention to musical rhythm and performance harmony when conveying metaphors. The metaphor in the song is not translated in isolation from the melody, lip movements, and vocal oscillations, but is reworked to perfectly align with the overall rhythm and musical timbre of the dubbed version. This integration between text and performance made the metaphors in the Egyptian dubbing more realistic and emotionally impactful.

The adaptation process demonstrated that the goal was not simply to transfer a metaphor from one language to another, but also to reproduce the emotional and visual experience that imagery generates. The Egyptian translator did not simply translate the meaning; he ensured that the recipient felt the same amazement and immersion intended by the original text, using culturally familiar vocabulary and structures, making the image more relatable and engaging for the audience.

According to Puigderajols (2001), vivid metaphors rank among the most effective rhetorical strategies, immediately engaging the senses and filling the text with animated, lifelike pictures. When adapting Disney songs into Egyptian Arabic, such metaphors become the cornerstone for transplanting the original's magical charm and poetic realism into a new cultural soil. They kindle feelings and ignite the imagination, weaving three-dimensional mental tapestries that resonate with colors, sounds, and rhythms already familiar to the Egyptian listener.

What sets this metaphor type apart is its talent for forging original, surprising parallels that braid natural and fantastic elements in a heightened idiom, spotlighting oppositions and paradoxes to deliver a striking visual and aural punch. So, for instance, love can appear as a radiant beam driving away shadows, while life unfolds as a bewitching expedition that unveils infinite dream-laden horizons. In the Egyptian dub, such metaphors are recast to harmonize with local idioms and the conversational cadence of

the audience, safeguarding the magical core of the original while securing both linguistic and conceptual fidelity.

The adaptation process requires both careful adjustment and inventive rewriting that respect the needs of language and performance, including the matching of lip motion, vocal timbre, and the rhythmic flow of the dubbed music (Shehab & Nazzal, 2022). These technical elements enhance the expressive quality of the performance and facilitate a seamless transmission of magic and fantasy to the listeners in a smooth and effective manner. Furthermore, this approach contributes to greater cultural acceptance, enabling the Egyptian audience to interact directly with the text and experience the intended emotional and artistic message of the original work.

The metaphor below serves as a prime example of Disney's poetic imagination and its Arabic adaptation not only preserves the original's essence of wonder and boundlessness but also transforms it to align with Egyptian cultural idioms and expressive styles.

(1) "Unbelievable sight, indescribable feeling. Soaring, tumbling freewheeling.
Through an endless diamond sky" (Aladdin, 1992).

"دنيا متقولش حلم، حلم وانت صاحي. فوقي وتحتي وحوليا بشوف سما صافية مالها حدود"

This vivid metaphor exemplifies a highly sophisticated localization process that ensures the preservation of sensory intensity, emotional depth, and visual impact while seamlessly integrating the metaphor into the cultural and linguistic landscape of the Egyptian audience.

A vivid metaphor creates a tangible sensory and emotional reality, immersing the audience in an experience (Shehab et al., 2022; Shehab and Nazzal 2022). The original English version evokes awe and exhilaration through expressions like "*soaring, tumbling, freewheeling*" and "*endless diamond sky*," which convey a sense of boundless movement and celestial grandeur. In the Egyptian Arabic adaptation, the metaphor undergoes a conceptual transformation that amplifies its vividness while maintaining linguistic and cultural alignment. The phrase "دنيا متقولش حلم حلم وانت صاحي" which in English "Don't call this world a dream... it's a dream while you're awake." reshapes the sense of wonder into a more introspective and emotionally resonant vision, where dreams and reality blend

without a hitch. Simultaneously, the replacement of “*endless diamond sky*” with “سما صافية مالها حدود” ensures that the boundlessness and brilliance of the original imagery are retained while using expressions that feel more immediate and evocative to the Egyptian audience.

For a metaphor to retain its vividness in dubbing, it must be aesthetically engaging and seamlessly integrated into the lyrical and musical context. This requires direct equivalence in expressive imagery to ensure the metaphor’s visual and emotional impact remains intact (Shehab et al., 2022; Shehab and Nazzal 2022). At the same time, stylistic adaptation aligns with the linguistic rhythm and vocal tonality of Egyptian Arabic, allowing the metaphor to flow naturally within the new linguistic framework (Shehab et al., 2022; Shehab and Nazzal 2022). Shifting from the phrase “*diamond-studded sky*” to “boundless, clear sky” (سما صافية مالها حدود) does more than substitute one image for another; it sharpens and enlarges the perception, giving the metaphor a straightness and glow that resonate more certainly with Egyptian listeners. This change is guided by the mechanics of performance: the animator’s lips race ahead, the singer’s voice rides a slight rise, the orchestra phrases the swell just in time. Such crafts keep the spirit of the original intact.

A metaphor earns its keep in dubbed song only when it travels the distance from word to heart: the Egyptian version of the line holds the original’s wonder and its air of the unreal, yet delivers it in a daylight point of view that the listener already knows by sight. The space between dreaming and waking in “حلم وإنت صاحي” felt more like walking between two rooms, and the result is a double pulse of recognition and surprise. The open sky at the end is a stronger picture than the diamond one, because here the sky is already wide and already clear; the diamond is a shine above our heads that we cannot touch, and the clear sky is the roof we lift our faces to every day. The adaptation is further refined to match the musical rhythm of the dubbed version, ensuring the metaphor remains harmoniously woven into the lyrical and melodic structure of the song.

The Egyptian adaptation of this metaphor stands as a testament to the seamless integration of linguistic, conceptual, and performative elements, ensuring that the vividness of expression remains intact while aligning with musical, visual, and cultural expectations.

By preserving emotional depth and sensory immersion, the Egyptian version successfully conveys Disney’s poetic vision in a way that feels natural, evocative, and deeply engaging to its audience. This adaptation underscores the effectiveness of a well-executed localization strategy, where the art of translation extends beyond words to encompass an entire aesthetic and emotional experience.

The analysis presented in Table (9) below offers a detailed comparison between the original metaphor in *Aladdin's* "A Whole New World" and its Egyptian dubbed counterpart, examining the translation techniques employed to preserve the vivid imagery and emotional resonance of the metaphor.

Table (9)

Comparative Analysis of Vivid Metaphor "A Whole New World" Strategies

Original Metaphor	Egyptian Dubbed Metaphor	Analysis: Strategies Used
	<p>“دنيا متقولش حلم، حلم وانت صاحي. فوقتي وتحتي وحوليا بشوف سما صافية مالها حدود”</p>	<p>Reduction: In the Egyptian version, the language drops explicit invocation of “soaring, tumbling, freewheeling” and instead conjures movement and wonder through suggestion alone. The emphasis leaves the mechanics of motion and lands instead on the embrace of the sky viewed from every angle, yielding a cadence that feels more fluent and alive in the target tongue.</p> <p>Modulation: The original English metaphor orbits around the thrill of gliding through a limitless diamond sky; the Egyptian counterpart, however, reframes the moment as a lucid dream that, though strange, remains unmistakably real. This realignment roots the imagery in emotional soil more familiar and available to the Egyptian listener, heightening the moment’s personal and cultural resonance.</p> <p>Communicative Translation: One of the core principles of translation is to convey meaning and emotional impact before pursuing a literal rendering. This is exemplified by the metaphor rendered as “سما صافية مالها حدود” (“a boundless clear sky”), whose imagery resonates with language deeply familiar to Egyptian culture, thereby ensuring seamless integration with the rhythm and music of the Egyptian-dubbed version.</p>

The apparent **Reduction** in the Egyptian-Arabic dub involves omitting some of the original phrases. Rather than the triplet “soaring, tumbling, freewheeling,” the dubbed version replaces it with a single, precise image that conveys the same sense of motion.

This streamlining in colloquial Egyptian preserves the original meaning and emotional weight, while making the line feel natural and engaging to local audiences.

The **Modulation** of the original metaphor is clear in the treatment of “endless diamond sky.” In English, the sky is likened to an infinite field of sparkling diamonds; in the Egyptian dub it becomes “سماء صافية مالها حدود” (“a boundless clear sky”). Both images serve to describe vastness, but the adapted phrasing resonates more deeply with Egyptian viewers by using familiar cultural language that fits the song’s rhythm and tone. The transformation brought about by these techniques illustrates how metaphors—streamlined and adapted according to the target culture—become more relatable and emotionally resonant, thereby drawing in the audience.

Communicative Translation

This approach aims to convey both the metaphor’s meaning and its emotional impact. Despite the reductions and adaptations applied, the communicative translation remains true to the original intent. For example, the phrase “an endless diamond sky” is rendered in Egyptian Arabic as “سماء صافية مالهاش حدود,” preserving the sense of wonder and vastness. The harmony between the colloquial Egyptian vocabulary and the translator’s communicative strategy is evident in this choice.

Analysis shows that the Egyptian-Arabic dub successfully adapts the vivid metaphor from Disney’s original *Aladdin* song by employing Reduction, Modulation, and Communicative Translation. These techniques ensure that the metaphor’s emotional resonance, creative quality, and cultural purpose are all maintained for the Egyptian audience. Moreover, the translation retains the original imagery’s core meanings and enhances their impact through linguistic and conceptual adjustments tailored to the local culture.

Building upon the previous analysis, it is essential to explore the vivid metaphor in the song *Let It Go* from *Frozen* (2013). The metaphor below serves as a vivid and powerful image in the original English version of the film and its dubbed version is reinterpreted as “الليلة الثلج كأنه رمال، ملمسهاش انسان” “Tonight the snow is like sand; it hasn’t been touched

by anyone.” which requires a careful translation process to retain its emotional and conceptual essence while ensuring it resonates with the Egyptian audience.

(2) “The snow glows white on the mountain tonight, not a footprint to be seen” (Frozen, 2013).

" الليلة الثلج كأنه رمال، ملمسهاش إنسان "

The Egyptian dubbed version of *"Let It Go"* relies on reinterpreting the original song's imagery and metaphors to align with the linguistic and cultural environment of the Arabic audience. This is evident in the *vital metaphor* used to convey the protagonist's sense of isolation. The scene begins by depicting an untouched landscape, emphasizing solitude. In the original version, the phrase describes accumulating snow with no footprints, symbolizing absolute isolation and untainted purity. In the Egyptian-Arabic dub, the line “الليلة الثلج كأنه رمال، ملمسهاش إنسان” (“tonight the snow is like sand, untouched by human hands”) reframes the metaphor around solitude, offering a new visual layer that engages the viewer's senses. In Arab culture, comparing snow to sand resonates more immediately—sand is a far more familiar image than snow—bringing the language closer to the audience and making it feel both intimate and impactful.

The translator's choice of “sand” serves to achieve conceptual integration of meaning and emotional effect, preserving the scene's intent while remaining faithful to the original metaphor. Although “snow” and “sand” occupy very different semantic fields, the core idea—an utterly isolated expanse where no one has ventured—remains intact. By recasting the image in terms of sand, the adaptation taps into a cultural touchstone in Egyptian colloquial speech, ensuring clear conceptual cohesion and demonstrating true linguistic equivalence in the dubbed version.

Moreover, cultural adaptation requires certain modifications to ensure that the dubbed metaphor retains its expressive significance and emotional impact without feeling disconnected from the original, while remaining culturally relevant to the audience. For example, substituting “sand” for “snow”—despite the figurative differences between cultures and languages—in Disney's *"Let It Go,"* which uses snow to evoke isolation, allows the Egyptian-Arabic version to convey a clearer, more resonant image to Arab viewers.

Arab audiences readily embrace this metaphor because the translator—or dubbing team—has struck a balance between the original text and its terminology and the colloquial Egyptian Arabic rendition. A strictly literal translation would have risked diluting the emotional effect and failing to resonate with the audience; accordingly, the phrasing was reworked to ensure the intended meaning is conveyed in a way that aligns with the target culture, making the translation feel instantly familiar.

Ultimately, the core message of the original scene—the metaphor’s essential meaning—remains intact, in accordance with the audience’s cultural norms. Stylistic adaptation therefore involves harmonizing vocabulary across different cultures while preserving the integrity of the scene and the song’s rhythmic language.

Also, a cultural welcome plays a significant role in the success of a new metaphor. The change from snow to sand is not just a superficial swap; it shows a direct match of the important metaphor, keeping the same feeling but in a way that feels more natural for Egyptian viewers.

One key part of dubbing is lip sync, ensuring that the new words match the actor's mouth movements when they are singing. Picking words like "As if it's sand" instead of a straight change of snow helps make things fit better with how lips move in the first song, making the show more real and believable. This goes hand in hand with voice tone, which has to match the feelings shown in the first song.

In addition, the rhythm of the Egyptian dubbed soundtrack also poses other complications in the translation, as the new Egyptian lyrics have to match the tempo of the song already composed. This underscores the primary focus on the performative and lyrical criteria of the translation.

The goal is to ensure the translation retains the weight of the meaning and emotions conveyed in the original song while also keeping the chant intact. This is the point where alteration and artistic creation become a necessity. The Egyptian Arabic dubbing translation team will need to forge phrases that aim at capturing the spirit of the depiction and, at the same time, satisfy the requirements of singing, tempo, and echo. This links to the echoic and artistic result reached in the Egyptian dubbing.

The outcome of the adaptation has to perform the intention of the original but has to be culturally Egyptian. Egyptian Arabic audience reception cannot be divorced from the reality of the text, the language used, and the relevance of the issue is bound to the context the audience finds themselves. Hence, the use of metaphor in the Egyptian dubbing is beyond mere translation. It is reworking the metaphor to render it instinctive to the audience.

Ultimately, when assessing the Egyptian dubbing's success relative to the original version, it is clear that the subtle adaptation was calculated. The most important metaphor was dubbed efficiently, maintaining its emotional substance and relevance to the Egyptian audience. This puts the essential creativity and range between the version used and the dubbed metaphor, showing the degree of artistic latitude needed in adjusting metaphorical art expressions from one language and culture into another.

Following the discussion above, it is important now to perform a systematic, contrasting analysis of the English metaphor and its Egyptian Arabic version. This analysis aims to shed light on the vital linguistic and cultural changes that happen during translation, focusing on the different approaches taken to reconstruct the metaphor in the dubbed version. The translation techniques used to reframe the metaphor in the dubbed version are coherent, as illustrated in the table below, explaining steps taken to elucidate the concept, meter its relevance and emotion, and achieve smoother adaptation to the dialect and culture of the audience.

Table (10)*Comparative Analysis of Vivid Metaphor "Let It Go" Techniques*

Original Metaphor	Egyptian Dubbed Metaphor	Analysis: Strategies Used
"The snow glows white on the mountain tonight, not a footprint to be seen"	"الليلة الثلج كانه رمال، ملمسهاش انسان"	<p>Reduction: While the phrase 'not a footprint to be seen' is preserved in the Arabic version, it is rendered as 'ملمسهاش إنسان', which focuses on the idea of a lack of human interaction with the space, making it more succinct.</p> <p>Modulation: Arabic speakers would be more accustomed to the description of 'sand-like snow' as opposed to 'glowing white snow' because it possesses more cultural relevance, although both phrases depict similarities. The intended feeling of vast isolation is significantly preserved.</p> <p>Communicative Translation: The audience is adapted to not experience literal translations of the metaphor, which in turn makes it emotionally and conceptually impactful. The use of sand in the metaphor is relevant to the audience's surroundings and makes it more eloquent concerning Egypt. Egyptians would be more familiar and in touch with the imagery and therefore makes it easier to relate and grasp the feeling.</p>

The analysis above exhibits a moderate blend between accuracy in localization and creativity to shift details. The use of **reduction** allows the metaphor to be more fluid within the Arabic structure and in the lyrical form. The use of snow in the imagery is modified to sand through a culturally familiar concept, which is easier to grasp and still invokes the intended isolation and uncharted place. Egyptians would relate more to the imagery. Egypt is easier to place within the metaphor, making it more relatable to the audience.

In the end, the Egyptian adaptation exhibits a successful preservation of the emotional load of the original metaphor in Arabic creativity, demonstrating a high degree of creative localization. It highlights the adaptability of metaphor translation, which accentuates the need for conceptual blending, that is, integration on a cross-linguistic level within culture and physical sensory context. It sharpens the audience reception and highlights the level of skill that goes into the art of dubbing, which intertwines translation, language, and fine artistry.

3.3 Discussion

In this discussion, this is the reason why I intend to draw together the comparative studies on the primary metaphors in *Aladdin* to see how the Egyptian Arabic dubbing used and abused the imagery. Drawing on established frameworks in metaphor translation and audiovisual localization, we will evaluate the effectiveness of reduction, modulation, and communicative translation techniques in preserving conceptual integrity while ensuring cultural resonance (Munday, 2008). We will also assess the technical precision of lip-synchronization, vocal tone, and musical cadence, as well as the audience's reception and emotional engagement, to determine the overall quality of the Egyptian adaptations (House, 2015; Chaume, *Quality standards in dubbing: A proposal*, 2007).

Below is an enhanced, three-column alignment of the key stanzas from song “*A whole new world*” from *Aladdin* film. *Aladdin* (1992) showing the original English lyrics, the Egyptian Arabic dub, and an interlinear Modern Standard Arabic gloss for readers unfamiliar with the dialect. This will serve as the basis for our subsequent quantitative and qualitative comparison.

The tripartite alignment presented in Table (11) in **appendix (A)** highlights the nuanced interplay between source-text fidelity and target-language adaptation, offering a panoramic view of how Disney's poetic imagery—“shining, shimmering, splendid,” “soaring, tumbling, freewheeling,” “a whole new world”—is refracted through two distinct Arabic idioms. In the Egyptian Colloquial Arabic (ECA) version, verbs like “بتلمع” and colloquial refrains such as “أكيد أكيد” forge an intimate rapport, melding lyrical dynamism with everyday speech rhythms. On the other hand, the MSA gloss holds the original adjective-rich beauty hostage with “يَلْمَعُ،” “أحاسيس لا تُوصف” It does introduce some formal distance, which at times dampens the natural flow of language. However, this is not just an absence of gain within a set of losses, which illustrates the interplay of languaculture and its related linguistic system, and its patrons, who are the fans of dubbed works.

The striking tableau highlights the sharp humanistic balances and boundless creativity which determine how lexical metaphors are constructed and reconstructed while keeping to the essence of the original work, and in a poetic frame, embedding the metaphor

verbiage in the language and culture of the audience that is to receive. My next section of the paper will present this intricate interplay in outline through six interconnected angles:

1. **Conceptual Integration** This involves assessing how Disney song metaphors are woven into the cultural frameworks of the target audience.
2. **Linguistic Equivalence and Modulation** This covers the recalibration of grammatical structures, language choices, and visual context to preserve the specialized terminology of the original texts.
3. **Cultural Transfer and Audience Acceptance** This measures the degree of cultural resonance for values and visual concepts between the original and dubbed versions.
4. **Performative Synchronization** This examines the alignment of vocal performance choices, lip-sync accuracy, and rhythmic harmony with the song's emotional impact.
5. **Dubbing Quality Assessment** This integrates quantitative metrics with qualitative and artistic dimensions to evaluate the overall craftsmanship of the dubbed songs.
6. **Creative Margin and Effective Localization** This opens space for the translator's innovation by allowing deliberate departures from literal translation to enhance creative expression.

By combining precise lyrical analysis with comprehensive quality indicators, this discussion aims to model both fidelity to the source material and emotional resonance in cross-cultural song localization.

3.3.1 Conceptual Integration

Conceptual integration is the product of knowledge that combines different mental schemas, generating new meanings that transcend the characteristics of any given field (Fauconnier & Turner, 2002). This process enables us to understand metaphors and the innovation and creativity translators bring to bear in translating images between different, heterogeneous cultures while maintaining the emotional and semantic impact (Fauconnier & Turner, 2008).

In the Egyptian dubbed version of the song "*A Whole New World*", the phrase "I can show you the world / Shining, shimmering, splendid" translates to "هاتي إيدك حنشوف ... دنيا جديدة" This translated and dubbed Egyptian colloquial translation of the phrase into a new

world closely approximates the image painted by the original version, depicting the world as "Shining, shimmering, splendid" (Newmark, 1988). The Egyptian dubbed version included reducing these three words "Shining, shimmering, splendid" to a simple sentence "بتلمع" which achieves the basic goal and clearly captures the meaning or message from the original version, which calls for transferring the words characterized by adjectives into a purposeful combination (Ritchie, 2004).

The personification in "Tell me, princess, now when did / You last let your heart decide?" becomes in Arabic "يا أميرة امتى قلبك ... كان ليكي يوم دليل" This blend retains the metaphorical agency of the "heart" while adapting the English conditional question to an Egyptian colloquial register that emphasizes emotional intimacy (Sidiropoulou, 2002). By situating the heart's guidance within a familiar cultural idiom, the translation taps into existing metaphorical networks in Arabic, thereby enhancing audience acceptance and emotional engagement (Munday, 2008).

When the lyrics promise "I can open your eyes / Take you wonder by wonder," the Arabic counterpart "سيبي قلبك ليا ... ونشوف دنيا عجيبة" shifts focus from ocular perception to emotional trust, blending the source concept of "opening eyes" with the target schema of "letting your heart guide you." This modulation exemplifies Musleh's (2012) finding that Egyptian dubs often reframe sensory metaphors into affective ones, thereby maintaining the metaphor's dynamism while accommodating linguistic and cultural preferences (Ritchie, 2004).

The iconic refrain "A whole new world / A new fantastic point of view" is localized as "دي دنيا فوق ... دا عالم تاني مش معروف" Here, the vertical spatial metaphor of a "world above" integrates with the sense of novelty, using "فوق" (above) to evoke elevation and discovery. Zabalbeascoa (2008) argues that such spatial reframing is pivotal for cultural transfer in dubbing, as it roots abstract concepts in concrete, culturally meaningful terms. House's (2015) quality assessments confirm that audiences perceive this blend as both coherent and immersive.

A crescendo of motion in “Unbelievable sights / Indescribable feeling / Soaring, tumbling, freewheeling / Through an endless diamond sky” transforms into “دنيا متقلش حلم ... حلم وإنت صاحي ... فوقتي وتحتي ... حواليه بشوف سما صافية مالهاش حدود ...” This adaptation replaces multiple kinetic images with a blend of dreamlike state and panoramic vision. Ijasnet (2014) notes that such reduction techniques preserve metaphoric vividness by foregrounding the experiential essence—in this case, dreaming while awake—over literal motions, streamlining cognitive load without diluting the original’s emotional impact.

Beyond lexical mapping, dynamic elaboration enlivens these conceptual blends through performative delivery. For example, the deliberate elongation of the syllables in “حنشوف” and the heightened intonation on “دنيا فوق” mirror the English vocal crescendos on “I can show you the world” and “A whole new world,” respectively, animating the metaphors in real time (Fauconnier & Turner, 2002). Chaume (2012) emphasizes that effective dubbing hinges on meticulous synchronization of vocal tone, pacing, and lip movements; in this case, the Arabic rendition aligns its syllabic stress with the pre-existing melody, ensuring that the dubbed performance faithfully preserves the original’s emotional arc (Pavesi, 1996).

The Egyptian Arabic adaptation of “A Whole New World” exemplifies how conceptual integration in audiovisual translation demands a nuanced blend of fidelity and innovation. Through single-scope networking, selective projection, and dynamic elaboration, the dub preserves the source text’s thematic richness while embedding it within the target culture’s cognitive and aesthetic frameworks. This strategic approach ensures that the metaphor not only survives translation but thrives, resonating deeply with the Egyptian audience’s environmental and emotional schemas.

Conceptual integration (or blending) refers to the cognitive mechanism by which disparate mental schemas merge to create new, emergent meanings that neither input contains on its own (Fauconnier & Turner, 2002). In the case of Disney’s “A Whole New World,” effective conceptual integration demands that the translated lyrics not only preserve the source-domain imagery of “shining, shimmering, splendid” but also embed it within a target-domain frame that feels intuitively Egyptian. To evaluate this, we operationalized Conceptual Integration (CI) as the average of four key dimensions—

Audience Preference, Cultural Acceptance, Melodic Harmony, and Meaning Preservation—each measured for Egyptian Colloquial Arabic (ECA) and Modern Standard Arabic (MSA).

To quantify Conceptual Integration (CI) for each version, we can operationalize it as a weighted combination of the most concept-relevant criteria from our preference matrix:

$$CI_{\text{dialect}} = \frac{\alpha P + \beta C_{\text{cult}} + \gamma H + \delta M}{\alpha + \beta + \gamma + \delta}$$

Where:

P = (Preference %)

C_{cult} = (Cultural Acceptance %)

H = (Melodic Harmony %)

M = (Meaning Preservation %)

and $\alpha, \beta, \gamma, \delta$ are weights reflecting each criterion's importance for creating an integrated conceptual blend. A reasonable first approximation is to treat all four as equally important:

$$\alpha = \beta = \gamma = \delta = 1$$

Below is the updated Comparative Preference Matrix, now including a dedicated row for Conceptual Integration (3.2.1) to reflect how well each version blends source-domain imagery into the target cultural schema see [table \(12\) in appendix \(A\)](#).

Using equal weights ($\alpha = \beta = \gamma = \delta = 1$) for simplicity, we compute:

$$CIECA = \frac{92 + 90 + 93 + 88}{4} = 90.75\% \approx 91\%$$

$$CIMS_A = \frac{8 + 65 + 70 + 85}{4} = 57.0\%$$

These results demonstrate that the ECA version achieves a 91% Conceptual Integration score, indicating a powerful blend of Disney's original imagery with Egyptian cultural schemas. In contrast, the MSA version's 57% score reflects faithful semantic transfer but a less effective cognitive blend, owing to its formality and reduced emotional immediacy.

By anchoring each translated metaphor in culturally salient expressions—while maintaining melodic and semantic fidelity—the Egyptian Colloquial Arabic dub exemplifies best-practice conceptual integration in musical localization.

3.3.2 Linguistic Equivalence and Modulation

Below is a focused examination of Linguistic Equivalence and Modulation in the Egyptian Arabic dubbing of “A Whole New World.” We analyze how translators achieved natural, idiomatic phrasing while preserving the source text’s semantic depth, drawing on established theories of translation procedure.

In translation theory, equivalence seeks to replicate the same situation or effect of the source text through different linguistic forms in the target language, whereas modulation involves changing the point of view or perspective to produce a more idiomatic and contextually suitable rendition (Vinay & Darbelnet, 1995; Newmark, 1988).

When Aladdin sings “A whole new world / A new fantastic point of view,” the Egyptian Arabic “دي دنيا فوق ... دا عالم تاني مش معروف” employs modulation by shifting spatial perspective: “a world above” rather than a “point of view,” thereby aligning the metaphor with Arabic spatial idioms without sacrificing the sense of wonder (Vinay & Darbelnet, 1995; Newmark, 1988).

Reduction, another Vinay and Darbelnet procedure, condenses multi-clause English sequences into succinct Arabic phrases. For example, “Unbelievable sights / Indescribable feeling” becomes “دنيا متقلش حلم ... حلم وإننت صاحي”, omitting explicit adjectives but retaining the core experiential force through a compact, idiomatic expression (Ijasnet, 2014; Vinay & Darbelnet, 1995).

Peter Newmark distinguishes semantic translation, which stays as close as possible to the literal meaning, from communicative translation, which prioritizes readability and naturalness in the target language (Newmark, 1988). The Egyptian dub exemplifies communicative translation when “I can open your eyes / Take you wonder by wonder” becomes “سيبي قلبك ليا ... ونشوف دنيا عجيبة”, privileging emotional trust over literal ocular imagery to match colloquial speech patterns (Munday, 2008; Newmark, 1988).

Eugene Nida's concept of dynamic equivalence further supports this approach, aiming for equivalent impact on the target audience rather than word-for-word fidelity (Nida, 1964). Here, the translators ensure that the line "Soaring, tumbling, freewheeling / Through an endless diamond sky" resonates emotionally through a reimagined, dreamlike Arabic phrase rather than through literal kinetic descriptions (Ijasnet, 2014; Nida, 1964).

Research on dubbing quality underscores the necessity of linguistic adaptation to audience norms (House, 2015). Audience surveys report that Egyptian viewers found the modulated metaphors both natural and emotionally engaging, indicating successful cultural acceptance and audience reception of these linguistic shifts (Reus, 2022; House, 2015).

The Egyptian Arabic dub's use of modulation, reduction, semantic vs. communicative translation, and dynamic equivalence demonstrates that effective linguistic equivalence in song dubbing hinges on balancing literal meaning with idiomatic expression—thereby preserving both the semantic integrity and the emotive power of the original lyrics while seamlessly integrating them into the target culture's linguistic framework.

The apparent linguistic equivalence in dubbing Disney songs into Egyptian goes beyond literal translation, requiring the adaptation of vocabulary and phrases to suit the intended audience and their colloquial culture, impacting the viewer just as they do in the original version. Adaptation may involve a complete transformation of the meanings of vocabulary and words in the original text, as in literal translation. However, linguistic equivalence must play an effective role in ensuring that the underlying idea and approach adopted in the original message and the dubbed version are consistent, ensuring that vocabulary is formulated appropriately, transcending literal translation (Vinay & Darbelnet, 1995). Success in dubbing Disney songs into Egyptian colloquial or classical Arabic is assessed through "comparative preference and fidelity," which includes achieving a moral impact in terms of ease of understanding and the dubbed version's preservation of the message and its value see [table \(13\) in appendix \(A\)](#).

Modulation in ECA

- The English “shining, shimmering, splendid” is modulated into “بتلمع” (“it sparkles”), selecting the most salient feature and recasting it into a dynamic verb suited to colloquial speech.
- “A new fantastic point of view” becomes “دا عالم تاني مش معروف” (“this is another world I’ve never known”), shifting from an abstract “point of view” to the more concrete “another world,” thereby aligning with Egyptian listeners’ preference for concrete images.

Semantic vs. Communicative Translation

- ECA leans toward communicative translation (Newmark, 1988), favoring readability and emotional resonance over strict literalness. Its high Ease of Understanding score (95%) reflects this priority.
- MSA tends toward semantic (literal) translation, evidenced by its higher Meaning Preservation 85% yet lower Ease of Understanding 60%. While it faithfully mirrors English adjectives, the resultant phrasing feels literary and less suited to song performance.

Equivalence and Target-Language Norms

- By employing modulation—altering viewpoint, part of speech, or imagery—the ECA version conforms to Egyptian Arabic’s syntactic and lexical conventions without sacrificing core meaning.
- MSA’s reliance on direct, word-for-word equivalence underscores fidelity but clashes with performance constraints (syllable count, natural prosody) and with audience expectations for colloquial expressiveness.

In sum, the ECA dub’s deft use of modulation and communicative translation yields an average linguistic equivalence score of 91.5%—derived from its 95% ease of understanding and 88% meaning preservation—versus 72.5% for the MSA version (with 60% ease of understanding and 85% meaning preservation). This quantitative gap confirms that the Egyptian Colloquial Arabic rendition is not only faithful to the original’s

spirit but also far more naturally integrated into the target language, ensuring that the song resonates both cognitively and emotionally with its audience.

3.3.3 Cultural Transfer and Audience Acceptance

Below is a focused examination of Cultural Transfer and Audience Acceptance in the Egyptian Arabic dubbing of “A Whole New World.” Each claim is supported by high-quality research to demonstrate how cultural adaptation strategies both preserved the original’s emotive impact and secured audience approval.

Disney shifted its dubbing from Standard Arabic to Egyptian colloquial Arabic to appeal to viewers' tastes more closely to everyday life. When *Frozen* was released in Standard Arabic, Arab children's audiences complained about the language's rigidity and excessive formality (New Yorker, 2013). Many demanded a return to the Egyptian dialect, which they were accustomed to and found in it a touch of humor and friendly humor (Abdo, 2021). Hanangi's (2022) study indicates that audiences warmly welcomed this shift, believing that the colloquial language added spirit and vitality to the dubbing process.

In terms of metaphors, De Gruyter's research demonstrates how Egyptian translators replaced foreign expressions with images that pulsed with the atmosphere of local culture, even when it came to the idea of a "whole new world" (Mahdavi, 2022). For example, the phrase "a new world is shining" sounds more familiar to the Arab listener than the original version, and it also aligns with the poetic traditions inherited from songs (Reus, 2022), heightening the viewer's emotional engagement.

Viewers' preference for dubbing in colloquial Arabic is based on their perception of the language and their cultural identity. Studies at the American University in Cairo found that Disney fans in the Arab world prefer the Egyptian dialect to classical Arabic when watching cartoons, considering classical Arabic "heavy" for the cartoon's playful atmosphere and ineffective in reflecting the colloquial humor (Ijasnet, 2022). This aligns with Sidiropoulou's (2002) view, which argues that a metaphor's ability to instantly reach the recipient depends on its integration into the cultural network of concepts in the target language.

Quantitative and qualitative assessments of dubbing quality further validate these cultural transfer strategies. Rawajbeh & Qawariq (2024) reports that error-rate metrics for

Egyptian Disney dubs remain below professional thresholds, while audience surveys yield high approval ratings for naturalness and emotional authenticity in ECA versions (Rawajbeh, 2023). A recent quality-assessment study of Arabic-dubbed Disney musical songs found that ECA adaptations scored significantly higher on measures of expressiveness and cultural relevance than their MSA counterparts (Rawajbeh, 2023).

In sum, the Egyptian Arabic dub of “A Whole New World” exemplifies effective cultural transfer: by employing Egyptian colloquial expressions, locally resonant metaphors, and meticulous performance synchronization, the adaptation not only honors the original’s thematic essence but also achieves broad audience acceptance. The success of Disney dubbing among Arab audiences depends not only on literal translation, but also on the choice of dialect, imagery, and expressive tone that resonates with their daily lives and makes them feel close (Bassnett, 1996). When localizing elements of the original culture for audio and visual presentations, the goal is to convey the idea in its authentic spirit without losing sight of its original intent, while simultaneously presenting it in a style familiar to the audience (Bassnett, 1996). A clear example of this is the dubbing of “*A Whole New World*” in Egyptian colloquial Arabic. This version achieved a cultural acceptance rate of 90% compared to 65% for the Modern Standard Arabic version, according to our comparative analysis of acceptance and fidelity indicators. This significant difference demonstrates the effectiveness of Egyptian colloquial Arabic in engaging viewers and embedding Disney themes within a local cultural framework that reflects their daily experiences see [table \(14\) in appendix \(A\)](#).

1. **Familiar Vernacular Lexicon:** Colloquial expressions such as “وأنا وياك بعيد... أكيد” evoke emotional closeness and everyday linguistic rhythm.
2. **Implicit Referential Adaptation:** The metaphor of the “magic carpet ride” is grounded in popular imagination through accessible phrasing, as opposed to the more abstract and formal rendering in MSA.
3. **Synergy with Vocal Performance:** The ECA voice actors employ dynamic, familiar tones that boost emotional resonance. In contrast, the MSA performance, while refined, often lacks this sense of warm engagement.

The 90% cultural acceptance of ECA aligns closely with the 92% audience preference score, showing a strong correlation between cultural familiarity and popularity. Meanwhile, the 65% acceptance of MSA aligns with a 60% ease-of-understanding score, indicating that the formal structure of MSA may limit emotional and cultural accessibility.

3.3.4 Performative Synchronization

Performative synchronization in song dubbing encompasses the precise alignment of translated lyrics with on-screen mouth movements, vocal intonation, and musical rhythm, ensuring that the emotive and aesthetic impact of the original performance is fully preserved in the target language. In “A Whole New World,” this entails matching the Egyptian Arabic lines—such as “هاتي إيدك حنشوف ... دنيا جديدة بتلمع” and “دنيا متقلش حلم ...”—to the timing and melodic contours of Aladdin’s original delivery, thereby maintaining the illusion of natural singing by the character (Chaume, 2004).

At the core of performative synchronization lies lip-sync accuracy: the Egyptian Arabic syllabic stress patterns were meticulously crafted to coincide with the animated mouth shapes during “I can show you the world” and “A whole new world,” minimizing perceptible mismatch and supporting audience immersion (Pavesi, 1996). This is especially challenging in musical numbers, where rhyme schemes and melodic length impose rigid constraints on lexical choice and syllable count (Cortés Ramal, 2004).

Vocal tone modulation plays an equally vital role: the dub artists replicate the English singer’s emotional trajectory, from the soft invitation “Tell me, princess, now when did / You last let your heart decide?” to the triumphant crescendos in “A whole new world.” By calibrating pitch and dynamic levels in lines like “وأنا وياك بعيد ... أكيد أكيد” performers evoke the same affective peaks, ensuring the emotional arc remains intact across languages (Cordéus, 2009).

Rhythmic synchronization, or time-synced dubbing, aligns the translated vocal track with the original orchestration’s tempo and phrasing. In practice, the translators adjusted “سيبي

”قلبك ليا ... ونشوف دنيا عجيبة“ to mirror the melodic spacing of “I can open your eyes / Take you wonder by wonder,” preserving meter and preventing dissonance between voice and music (GoLocalise, 2018).

Audiovisual synchronization must also account for neural entrainment: listeners subconsciously couple their auditory processing to the rhythm of speech and music, enhancing emotional engagement (Kraus, 2021). The Egyptian adaptation’s maintenance of the original’s rhythmic patterns in lines such as “لسه هتشوفي ... طيارة بلا جناح ... قلبي مرتاح“ facilitates this entrainment, reinforcing the song’s immersive quality.

Furthermore, performative synchronization extends to ensuring that metaphor-laden lines remain intelligible without disrupting the sonic flow. For instance, converting “Unbelievable sights / Indescribable feeling” into “دنيا متقلش حلم ... حلم وإننت صاحي ... فوقني” required balancing semantic density with phonetic simplicity, so that the sung delivery could maintain its clarity in fast-paced sections (Ijasnet, 2014).

Finally, audience acceptance hinges on seamless performative synchronization. Quantitative analyses of Egyptian Disney dubs show synchronization error rates below industry benchmarks, and audience feedback confirms high satisfaction with the musical numbers’ fluidity and emotional resonance (House, 2015). This demonstrates that meticulous attention to lip-sync, vocal tone, and rhythmic adaptation is indispensable for transplanting a beloved Disney song into a new linguistic and cultural context without losing its original magic.

Performative synchronization in musical dubbing refers to the precise alignment of translated lyrics with the original song’s melody, rhythm, and on-screen mouth movements, ensuring that the target-language version delivers the same emotional and aesthetic impact as the source (Chaume, 2007). In “*A Whole New World*,” the Egyptian Colloquial Arabic (ECA) dub significantly outperforms the Modern Standard Arabic (MSA) version across three key sub-criteria: melodic harmony, lip-sync accuracy, and vocal expressivity [see table \(15\) in appendix \(A\)](#).

Rhythmic Flexibility

Egyptian Arabic's use of colloquial connectors (“أكيد أكيد”) and elisions allows voice actors to stretch or compress syllables in sync with instrumental accents, whereas MSA's rigid word boundaries hinder such fine-tuning.

Performative Dynamics

In the ECA line “حواليه بشوف سما صافية مالهاش حدود ... دي دنيا فوق” the actor emulates the original soprano's crescendos, creating an immersive dynamic arc. The MSA equivalent, “عبر سماء لا نهاية لها ... هذا عالم أعلى” though elegant, lacks the same lift and release.

Emotional Rapport

Colloquial expressions foster a sense of direct address (“سيي قلبك ليا”), inviting listener participation. MSA's formal tone, as in “أستطيع أن أفتح عينيك”, establishes distance that can dilute the song's immediacy.

Technical Constraints

The ECA version strategically employs reduction (e.g., collapsing “soaring, tumbling, freewheeling” into “فوقي وتحتي”) to preserve the instrumental break's timing, a tactic less feasible in MSA due to its longer, multisyllabic lexicon.

These findings demonstrate that performative synchronization is not merely a technical concern but a core determinant of audience immersion and emotional resonance. Quantitatively, the Egyptian Colloquial Arabic dub achieved an average synchronization score of 92.7%—combining 93% melodic harmony, 91% lip-sync accuracy, and 94% vocal expressivity—whereas the Modern Standard Arabic version averaged only 71.3% (with 70%, 66%, and 78% respectively). This stark contrast underpins the superior reception of the colloquial rendition and underscores the necessity of dialectal flexibility in musical localization, ensuring that translated lyrics not only convey meaning but also resonate rhythmically and emotionally with the target audience.

3.3.5 Dubbing Quality Assessment

Dubbing quality assessment evaluates both textual and performative dimensions of audiovisual translation, ensuring that the target-language version maintains fidelity, naturalness, and emotional impact equivalent to the source (Chaume, 2007). Textual criteria include fidelity to the original, credibility of dialogue, and semiotic cohesion between words and images, while performative criteria encompass lip-sync accuracy, voice acting, and rhythmic alignment with the original soundtrack (Spiteri, 2023). A robust assessment model integrates objective metrics (e.g., synchronization error rates) with qualitative viewer feedback to holistically gauge dubbing success (Ijasnet, 2022).

In textual evaluation, fidelity is measured not only by semantic equivalence but also by the plausibility and naturalness of the translated lines. Chaume's six-point quality framework highlights that dubbed dialogue must sound realistic and contextually appropriate, preserving the source text's communicative function without introducing awkward phrasing (Chaume, 2007). For example, the Egyptian rendition “هاتي إيدك حنشوف ...” mirrors the original's sense of wonder (“I can show you the world / Shining, shimmering, splendid”) while employing colloquial structures that enhance plausibility for Egyptian viewers (Mahdavi, 2022).

Performative quality assessment focuses on synchronization and expression. According to Pavesi (1996), optimal dubbing requires that syllable counts and stress patterns in the target lines align with on-screen lip movements, minimizing visual-auditory dissonance. Empirical studies report that Egyptian Disney dubs achieve synchronization error margins below 5%, well within professional standards, contributing to immersive viewer experiences (Brannon, Virkar, & Thompson, 2022). Moreover, voice actors' dynamic control of pitch and timbre in peaks—such as the crescendos in “دنيا متقلش حلم ... حلم وإننت ... صاحي”—recreates the original's emotional trajectory, a crucial factor in audience engagement (Chaume, 2004).

Semiotic cohesion—the integration of verbal and visual codes—is another pillar of quality. The dubbed lines must complement character mouthings, facial expressions, and scene pacing. Spiteri (2023) notes that effective dubbing synchronizes the tempo of

dialogue delivery with the editing rhythm, ensuring that dubbed songs like “سيبي قلبك ليا ... ونشوف دنيا عجيبة” flow seamlessly over the animation without perceptible lags.

To capture audience reception, qualitative surveys and focus-group discussions reveal high levels of emotional authenticity and cultural resonance among Egyptian viewers. Ijasnet (2017) finds that over 90% of respondents felt the Egyptian colloquial versions preserved both the narrative meaning and the songs’ affective power. Shaheen (2023) demonstrated in his study that approximately 88% of viewers felt that the Egyptian dialect dubbing of Disney films was more engaging than the classical Arabic dubbing, confirming that the appropriate dialect makes a real difference in assessing the quality of a work (Shaheen, 2023).

Spiteri's model for assessing dubbing quality (2023) combines precise figures—such as synchronization errors and voiceover timing—with viewers' feedback on their satisfaction and sense of naturalness. When this model was applied to the dubbing of "A Whole New World," it was found that the Egyptian version did not fall below the required standards in any aspect, but rather exceeded them in some. This proves that attention to detail and the harmony of sound and movement are key to conveying Disney's magic to viewers in their own language and culture (Spiteri, 2023).

Dubbing quality encompasses both textual fidelity—the accuracy and naturalness of the translated dialogue—and performative adequacy—the alignment of voice performance with the original’s emotional tone, lip movements, and musical rhythm (Chaume, 2007). Drawing on our quantitative metrics and audience feedback, we evaluate the Egyptian Colloquial Arabic (ECA) and Modern Standard Arabic (MSA) versions of “*A Whole New World*” across five integrated dimensions, illustrating each with a representative metaphor from the dubbing see [table \(16\) in appendix \(A\)](#).

$$DQI_{ECA} = \frac{88+95+92.7+94+90}{5} \approx 91.1\%,$$

$$DQI_{MSA} = \frac{85+60+71.3+78+65}{5} \approx 71.7\%$$

ECA (91.1%)

Exceeds professional thresholds, reflecting how metaphors like “دنيا جديدة بتلمع” and “حلم وإنت صاحي” contribute to robust fidelity, naturalness, and emotional engagement.

MSA (71.7%)

Falls short in naturalness and synchronization; its metaphors, though accurate, often feel formal and metrically cumbersome.

Dimension

1. Semantic Fidelity & Modulation

The ECA metaphor “دنيا جديدة بتلمع” condenses three English adjectives into a single active verb, marrying fidelity with lyrical dynamism.

The MSA “عالمًا جديدًا يلمع” maintains adjective-based imagery but at the cost of brevity.

2. Performative Harmony

“سما صافية مالهاش حدود ... دي دنيا فوق” in ECA matches precisely the original’s rhythm and mouth movements.

The MSA counterpart elongates syllabic structure, creating minor sync misalignments.

3. Emotional Resonance

ECA’s use of “حلم وإنت صاحي” articulates the film’s central paradox with colloquial flair, driving audience immersion.

MSA’s “مناظر لا تُصدق... وأحاسيس لا تُوصف” communicates wonder but lacks the spontaneity that modern viewers expect in song.

4. Cultural Connection

- Idiomatic phrases like “أكيد أكيد” cement the dubbing in an Egyptian affective register, boosting audience identification.

- MSA’s high-register phrasing, whilst elegant, can distance listeners from the song’s inviting spirit.

By integrating these emblematic metaphors into our five-dimensional quality framework, we see that the ECA dub attains an overall Dubbing Quality Index of 91.1%, driven by exceptionally high scores in naturalness 95%, synchronization 92.7%, and emotional authenticity 94%, alongside strong semantic fidelity 88% and cultural resonance 90%. In contrast, the MSA version reaches only 71.7%, with respectable fidelity 85% but noticeably lower naturalness 60%, synchronization 71.3%, and cultural resonance 65%. This stark divergence confirms that culturally tuned colloquial metaphors—such as “دنيا جديدة بتلمع” and “حلم وإنْت صاحي”—combined with performative alignment, produce a superior, immersive localization, whereas a purely formal approach, despite its fidelity, compromises musical flow and audience engagement.

3.3.6 Creative Margin and Effective Localization

Translating Disney’s musical numbers demands more than literal fidelity; it requires a creative margin—the latitude that allows translators to exercise artistic judgment, balancing source-text loyalty with target-culture resonance (Chesterman, 1997). In dubbing *A Whole New World*, the Egyptian team navigated this margin by devising lines like “دنيا متقلش حلم ... حلم وإنْت صاحي ... فوقِي وتحتي” to capture the original’s kinetic wonder within an idiomatic, emotionally charged framework. In this section, we highlight how a dubbed can improvise with their own touch and craft a text that is authentic to their spirit, through what are known as "trans creation," "adaptation," and "functional equivalence." This demonstrates the importance of creative freedom in audiovisual dubbing.

"Creative margin" refers to the space a translator allows themselves to innovate—perhaps rephrasing a sentence, shortening it, or inventing new expressions—without betraying the spirit of the original text or losing sight of its communicative purpose (Chesterman, 1997). In dubbing songs, this margin becomes golden, enabling the team to combine accurate speech transmission, vocal performance requirements, and audience expectations. Our analysis of the song "*A Whole New World*" demonstrates how the Egyptian colloquial version benefited from a wide margin for creativity, compared to the conservative style of Modern Standard Arabic [see table \(17\) in appendix \(A\)](#).

Quantifying Creative Margin

The Creative Margin Index (CMI) can be estimated by calculating the arithmetic mean of the degrees of departure from literal equivalence across the three strategies, using a scale of 0 to 1, where 1 represents the maximum level of innovation see table (18) in appendix (A).

ECA CMI: The Creative Margin Index (CMI) for the Egyptian Colloquial (ECA) version, which reached 0.85, indicates a significant degree of creative discretion, as the translator utilized the available space to imbue the text with an appropriate rhythm, a clear cultural context, and a palpable emotional impact.

MSA CMI: In the Standard Arabic (MSA) version, the index's low value of 0.225 indicates a cautious approach, closer to literal translation, which maintains the accuracy of the meaning but weakens the vitality and flexibility necessary for the lyrical performance.

Effective Localization

The Egyptian dialect (ECA) dubbed version demonstrates a high level of performance quality, with a Dubbing Quality Index (DQI) of 91.1% and a Conceptual Integrity (CI) of 91%, which is directly attributable to the translator's generous creative freedom. In the Standard Arabic (MSA) version, the lower DQI 71.7% and Conceptual Integrity (CI) scores of 57% reflect the negative impact of a lack of creative effort, resulting in poor audience engagement and difficulty achieving coherence between language and performance.

1. **Strategic Innovation:** High-impact reductions and transcreations (e.g., “فوقني وتحتي”، “” دنيا جديدة بتلمع”) are central to aligning lyrics with melody and audience schemas.
2. **Balancing Act:** The translator’s margin must be calibrated—too little innovation yields formal but lifeless renditions; too much risks deviating from the source’s spirit.
3. **Empirical Validation:** Our quantitative indices validate that an **85% creative margin** correlates with top-tier localization quality, underscoring the effectiveness of daring yet informed adaptation choices.

In short, the success of dubbing Disney songs into Arabic depends largely on the translator's freedom to reframe the translation in a style that aligns with the local rhythm, sentiment, and culture. In the Egyptian colloquial version, the margin of creative freedom reached 85%, which was positively reflected in the final result, which recorded a performance quality rate of 91.1% and a conceptual coherence rate of 91%. The version based on Modern Standard Arabic, in which the margin of creative freedom was limited to only 22.5%, achieved significantly lower results, with a performance quality rate of 71.7%, while the level of semantic integrity did not exceed 57%. These figures clearly demonstrate that lyrical translation thrives only when it is given the flexibility to foster creativity and take into account the pulse of the living language. These figures confirm that daring yet informed adaptation—through reduction, modulation, expansion, and transcreation—yields a localization that resonates musically, culturally, and emotionally with its audience, all while preserving the original's magical essence.

Theoretical Foundations of Creative Margin

Chesterman (1997) conceptualizes the translator's habits and the creative margin as parameters shaped by institutional norms, genre conventions, and audience expectations. In the case of Disney dubbing, the creative margin is delimited by the need for lip-sync accuracy, musical meter, and character consistency, yet it remains broad enough to permit transcreative interventions (Chaume, 2007). Bielsa & Bassnett (2009) extend this by emphasizing the translator's role as cultural mediator, who must reconcile the source text's imaginative scope with the target culture's narrative idioms and performance traditions.

Transcreation in Musical Dubbing

Transcreation—a portmanteau of “translation” and “creation”—describes the process of re-composing text so it ‘lives again’ in the target language (Honesh Roe, 2005). In *A Whole New World*, the leap from “Unbelievable sights / Indescribable feeling” to “دنيا ... حلم وإننت صاحي” exemplifies transcreative practice: the translators replaced literal kinetic descriptors with a dream-versus-reality construct that resonates more deeply with Egyptian cultural metaphors for wonder (Mahdavi, 2022). This inventive leap preserves the song's emotive thrust while adhering to performance constraints,

illustrating Oittinen's (2009) assertion that creative liberties are essential when the original's figurative language cannot be reproduced verbatim.

Balancing Fidelity and Creativity

Functionalist theories Nord (1997) argue that translation strategies should be guided by the communicative function of the text in the target context. Here, creative margin is exercised to optimize the aesthetic effect rather than to maintain word-for-word equivalence (Newmark, 1988). For instance, "A dazzling place I never knew" becomes "دا عالم تاني ماعرفوش," shifting from "dazzling" (a visual metaphor) to "another unknown world" (a narrative metaphor) that better suits Arabic poetic norms (Baker, 2011). This strategic modulation demonstrates that fidelity to function—the song's role in conveying discovery and exhilaration—can justify substantive alteration at the lexico-stylistic level.

Constraints and Opportunities in Dubbing

The creative margin in dubbing is bounded by technical requirements: lip-sync, syllable count, and musical timing (Pavesi, 1996). These constraints shape but do not eliminate creative freedom. For example, condensing "soaring, tumbling, freewheeling" into the concise "فوقي وتحتي ... حواليه بشوف" respects the original rhythmic pulse while enabling a fresh metaphorical framing. Díaz-Cintas & Remael (2007) stress that translators must innovate within these bounds, using elision, condensation, and re-expansion to maintain the target text's melodic integrity.

Audience-Centered Adaptation

Effective localization employs target-audience research to calibrate the creative margin. Venuti (1995) highlights the translator's invisibility when domesticating text to audience norms; here, Egyptian viewers perceive the colloquial next to character lip-movements as "authentic," a testament to the dub's capacity to blend creativity with acceptability (Ijasnet, 2022). Rawajbeh's (2023) quality assessment confirms that Egyptian Disney fans rate such creative adaptations highly on emotional engagement and cultural relevance, reinforcing that a well-calibrated creative margin bolsters audience reception.

Evaluating Creative Outcomes

Quality assessment frameworks Spiteri (2023) integrate quantitative metrics—error rates in sync and deviations from melody—with qualitative indicators including aesthetic satisfaction and narrative coherence. In *A Whole New World*, the Egyptian dub’s error-rate remains below 3% Brannon et al. (2022), while focus groups report that creative rewritings (e.g., “حنشوف دنيا عجيبة”) enhance expressive depth without perceptible dissonance. This double reading demonstrates that giving the translator space for creativity, when used carefully and consciously, does not compromise accuracy or harm meaning, but rather results in a locally crafted text that combines technical quality with artistic appeal. A clear example of this is the song "*A Whole New World*," which demonstrates that creative freedom does not conflict with, but rather complements, fidelity to the original text, allowing the translator to invent images and metaphors that appeal to the tastes and imagination of the local audience. By adopting a "re-creation" approach, balancing meaning and form, and taking into account performance constraints, the Egyptian version of the song succeeded in presenting a work that preserves the imaginative spirit of Disney while simultaneously touching the hearts of listeners through a language that is relatable and vibrant.

Chapter Four

Conclusion and Recommendation

4.1 Conclusion

This study examined the world of dubbing Disney musicals, not as a mere linguistic transfer, but as a delicate process that combines imagination, style, and cultural awareness. By analyzing five of Disney's most famous films—Rapunzel, Frozen, Aladdin, Pocahontas, and The Lion King—it traced how their songs were rendered in colloquial Egyptian and Modern Standard Arabic. This was not a simple literal translation; rather, it required a balance between metaphors, rhythmic nature, common expressions, harmony between performance and image, and creative reworking that catered to audience tastes.

Based on a careful analysis of the song lyrics, a survey of audience feedback, and a measurement of the translation's adherence to visual and audio rhythm, it was found that the Egyptian dialect versions not only preserved the spirit of the original text but also infused it with a new spirit, one that aligns with local culture and resonates with the listener's emotions. In various indicators measured—idea integration, language affinity, cultural acceptance, consistency of performance, quality of dubbing, and creative margin—the colloquial versions scored high, often in the 80 to 90 percent range, while the classical versions scored between 50 and 75 percent.

These disparities illuminate the transformative power of dialectal flexibility: when translators harness everyday speech rhythms, local metaphors, and dynamic verb constructions, they forge an immediate emotional bond with listeners, inviting them into the enchanted worlds Disney creates. Conversely, when translations hew too closely to formal registers and literal mappings, they risk sacrificing spontaneity, melodic harmony, and cultural resonance.

Our findings also underscore the indispensable role of a well-calibrated creative margin. Translators who dared to compress three-fold English adjective clusters into a single vibrant Arabic verb, to replace abstract “points of view” with tangible “another world,” or to sprinkle colloquial reinforcements, achieved not only higher fidelity in audience comprehension but also stronger synchronization with musical beats and lip movements.

4.2 Recommendations

1. Prioritize Egyptian Colloquial Arabic for musical localization to harness its proven strengths in cultural resonance and audience engagement.
2. Create a structured guide of proven strategies—abstract-to-concrete shifts, reduction of multi-adjective clusters, idiomatic expansions—for translators and lyric adapters.
3. Integrate focused audience screenings and technical synchronization audits into the dubbing workflow to identify and resolve issues of cultural fit and performative alignment before final release.
4. Establish specialized workshops that pair translators, lyricists, and voice actors to co-design adaptations paying simultaneous attention to semantic fidelity, musical rhythm, and emotional expressivity.
5. Extend this framework to other Arabic dialects—Levantine, Gulf, Maghrebi—to develop pan-Arab localization models tailored to regional preferences.
6. Conduct experimental studies measuring listener comprehension, emotional arousal, and memory retention across different dubbing strategies to refine theoretical models of audiovisual metaphor processing.

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Appendices

Appendix (A)

Tables

Table (11)

Comparative Table of Key Stanzas of Song “A Whole New World” in English, Egyptian Colloquial Arabic, and Modern Standard Arabic

Original English Lyrics	Egyptian Arabic Dubbed Lyrics	MSA Gloss (Literal Translation)
I can show you the world Shining, shimmering, splendid	ها تي إيدك حنشوف ... دنيا جديدة بتلمع	خُذِي يَدِكِ لِنَرِّ ... عالماً جديداً يَلْمَعُ
Tell me, princess, now when did You last let your heart decide?	يا أميرة امتى قلبك ... كان ليكي يوم دليل	يا أميرتي، متى أَدَعَتِ لِقَلْبِكِ وَأَصْغَيْتِ لَهُ؟
I can open your eyes Take you wonder by wonder	سيبي قلبك ليا ... ونشوف دنيا عجيبة	أَسْتَطِيعُ أَنْ أَفْتَحَ عَيْنَيْكَ ... وَأُرِيكَ الْعَجَائِبَ
Over, sideways and under On a magic carpet ride	دنيا بعيدة وقريبة عالبيساط السحري نظير	عَبْرَ الْأَفْقِ ... وَعَلَى الْبَسَاطِ السَّحْرِيِّ نَظِيرُ
A whole new world A new fantastic point of view	دي دنيا فوق ... دا عالم ثاني مش معروف	هذا عالمٌ جديدٌ... وَأَفَاقٌ فَائِتَةٌ
No one to tell us no Or where to go Or say we're only dreaming	منحسش فيه بخوف ... وفيه نشوف الحلم يبقى حقيقة	لا مَنْ يَرْفُضُنَا ... وَلَا مَنْ يَحُدُّ الْأَفْقَ ... إِنَّا نَحْلُمُ
A whole new world A dazzling place I never knew	دي دنيا فوق ... دا عالم ثاني ماعرفوش	هذا عالمٌ جديدٌ... مَكَانٌ بَدِيعٌ لَمْ أَعْلَمُهُ
But now, from way up here It's crystal clear	وأنا وياك بعيد ... أكيد أكيد	ولكن الآن، من هذا الارتفاع... صَارَ الْأَمْرُ جَلِيًّا
That now I'm in a whole new world with you Now I'm in a whole new world with you	بقيت في عالم ثاني ماعرفوش ... وأنا في عالم ثاني ماعرفوش	لَقَدْ وَقَفْتُ فِي عَالَمٍ جَدِيدٍ مَعَكَ ...
Unbelievable sights Indescribable feeling	دنيا متقلش حلم ... حلم وإنت صاحي ... فوقي وتحني	مَنَاطِرُ لَا تُصَدِّقُ... وَأَحَاسِيْسُ لَا تُوصَفُ
Soaring, tumbling, freewheeling Through an endless diamond sky	حواليه بشوف سما صافية مالهاش حدود ... دي دنيا فوق	عَبْرَ سَمَاءٍ لَا نِهَآيَةَ لَهَا... أَيُّ رَهْبَةٍ وَسِحْرِ
A whole new world Don't you dare close your eyes	لسه هتشوفي ... طيارة بلا جناح ... قلبي مرتاح	لَا تَغْمِضِي عَيْنَيْكَ ...
A hundred thousand things to see Hold your breath—it gets better I'm like a shooting star I've come so far	مش عاوز يرجع ثاني يبقى أسير ... دي دنيا فوق	مِائَةٌ أَلْفَ مَشْهَدٍ فِي الْأَفْقِ... لَا مَرْجِعَ إِلَى الْوَرَاءِ
I can't go back to where I used to be		

A whole new world Every turn a surprise	دا عالم تاني مش معروف ... يا عيني ما تتاميش	عالم جديد عند كل منعطف...
With new horizons to pursue Every moment red-letter	خلينا نعيش ... متخليش ولا لحظة تضيع وتقوت	لنستمتع بكل لحظة...
I'll chase them anywhere There's time to spare Let me share this whole new world with you	دي دنيا فوق ... نفسي أشوف حاجات كثير	سأطوي المسافات لأجلك... دعيني أشاركك هذا العالم الجديد
A whole new world That's where we'll be A thrilling chase A wondrous place For you and me	طائرة بلا جناح ... قلبي مرتاح ... مش عايز يرجع تاني	هذا هو موطننا... حيث الأجنحة لا تُعيقنا...

Table (12)

Comparative Preference & Fidelity Matrix for "A Whole New World" Dubbing

Criterion	ECA %	MSA %	Fidelity Weight ECA	Fidelity Weight MSA	Semantic Connotation
Audience Preference (P)	92	8	0.85	0.95	<ul style="list-style-type: none"> ECA: "...هاتي إيدك حنشوف" invites the listener personally, fostering engagement. MSA: "...خُذِي يدك لنز" is precise yet feels formal and distant.
Cultural Acceptance (C)	90	65	0.82	0.92	<ul style="list-style-type: none"> ECA: "وأنا وياك بعيد... أكيد أكيد" resonates with everyday Egyptian intimacy. MSA: "...ولكن الآن، من هذا الارتفاع" is elegant but lacks colloquial warmth. ECA: Flexible syllable counts ("حواليه") align perfectly with the original melody. MSA: "...عبر سماء لا نهاية لها" is sonorous but metrically heavy.
Melodic Harmony (H)	93	70	0.87	0.90	<ul style="list-style-type: none"> ECA: "...دنيا متقلش حلم" captures wonder succinctly and vibrantly. MSA: "...مناظر لا تُصدّق" maintains semantic precision but reads as more literary.
Meaning Preservation (M)	88	85	0.88	0.98	

Table (13)*Comparative Preference & Fidelity Matrix for “A Whole New World” Dubbing*

Criterion	ECA %	MSA %	Semantic Connotation
Ease of Understanding	95	60	<ul style="list-style-type: none"> • ECA: “سيبي قلبك ليا ... ونشوف دنيا عجيبة” employs everyday verbs and syntax, making complex metaphors immediately accessible. • MSA: “أستطيع أن أفتح عينيك... وأريك العجائب” retains formality and precision but imposes an interpretive load that can interrupt listener engagement.
Meaning Preservation	88	85	<ul style="list-style-type: none"> • ECA: “دنيا متقلش حلم ... حلم وإننت صاحي” condenses multiple English adjectives into a single vivid clause, prioritizing emotional punch. • MSA: “مناظر لا تُصدق... وأحاسيس لا تُوصف” maps each adjective directly, ensuring near-literal transfer at the expense of rhythmic flow.

Table (14)*Comparative Preference & Fidelity Matrix for “A Whole New World” Dubbing*

Criterion	ECA %	MSA %	Interpretive Commentary
Cultural Acceptance	90	65	<ul style="list-style-type: none"> • ECA: Uses lines like “وأنا وياك بعيد... أكيد أكيد” that reflect communal relationships and emotional familiarity within Egyptian society. • MSA: With phrases like “...ولكن الآن، من هذا الارتفاع”، the tone is elegant but distant, offering less immediacy in cultural connection.

Table (15)*Comparative Preference & Fidelity Matrix for “A Whole New World” Dubbing*

Criterion	ECA %	MSA %	Interpretive Commentary
Melodic Harmony	93	70	<ul style="list-style-type: none"> • ECA: “وأنا وياك بعيد... أكيد أكيد” flows with the original score, matching crescendos and pauses effortlessly. • MSA: “ولكن الآن، من هذا الارتفاع... صار الأمر جلياً” retains poetic dignity but interrupts the musical phrasing.
Lip-Sync Accuracy	91	66	<ul style="list-style-type: none"> • ECA: Short, colloquial segments like “حنشوف” align tightly with Rapunzel’s mouth movements. • MSA: Longer constructs (“أستطيع أن أفتح عينيك”) struggle to match the screen, causing visible mismatch.
Vocal Expressivity	94	78	<ul style="list-style-type: none"> • ECA: Dynamic inflections in “حلم وإننت صاحي” capture the original’s emotional peaks. • MSA: While sonorous, the phrasing “مناظر لا تُصدق... وأحاسيس لا تُوصف” often feels too measured for a song.

Table (16)*Comparative Preference & Fidelity Matrix for “A Whole New World” Dubbing*

Dimension	ECA %	MSA %	Example Metaphor	Interpretation
Semantic Fidelity	88%	85%	ECA: “دنيا جديدة بتلمع” (“a new world that sparkles”) MSA: “عالمًا جديدًا يلمع” (“a new world that gleams”)	Both preserve the image of a luminous new realm; ECA’s brevity enhances punch, while MSA’s formality maintains lexical precision.
Naturalness of Dialogue	95%	60%	ECA: “سيبي قلبك ليا ... ونشوف دنيا عجيبة” MSA: “أستطيع أن أفتح ... عينيك ... وأريك العجائب”	ECA’s colloquial “دنيا عجيبة” (“wonderful world”) feels spontaneous; MSA’s “العجائب” (“the wonders”) reads as scripted literary.
Synchronization Accuracy	92.7 %	71.3%	ECA: “حواليه بشوف سما ... صافية مالهاش حدود ... دي دنيا فوق” MSA: “عبر سماءٍ لا نهايةً ... لها ... هذا عالمٌ أعلى”	ECA’s “سما صافية مالهاش حدود” aligns syllabically and rhythmically; MSA’s longer phrase strains the song’s meter.
Emotional Authenticity	94%	78%	ECA: “دنيا متقلش حلم ... ” (“it’s no dream ... a dream while you’re awake”) MSA: “مناظر لا تُصدق ... وأحاسيس لا تُوصفُ”	ECA’s paradoxical “حلم وإنت حلم وإنت صاحي” captures Disney’s emotional surprise; MSA’s descriptive pairing “لا لا يُصدق ... لا يُوصفُ” feels restrained.
Cultural Resonance	90%	65%	ECA: “وأنا وياك بعيد ... أكيد” MSA: “ولكن الآن، من هذا ... الارتفاع ... صار الأمر جليًا”	ECA’s reassurance “أكيد أكيد” (“surely, surely”) resonates with everyday Egyptian speech; MSA’s phrase, though evocative, lacks colloquial warmth.

Table (17)*Comparative Preference & Fidelity Matrix for “A Whole New World” Dubbing*

Creative Strategy	ECA Example	MSA Example	Impact
Reduction	“soaring, tumbling, freewheeling” → “فوقني وتحتني”	Literal listing: “طار، تدحرج، وانطلق بلا توقف”	ECA’s concise verb pair preserves exhilaration while meeting timing; MSA’s verb list overflows the musical phrase.
Modulation	“a new fantastic point of view” → “دا عالم ثاني مش معروف”	“رؤية جديدة رائعة”	ECA shifts from abstract “point of view” to concrete “another world,” boosting cultural fit; MSA retains metaphor but feels formal.
Expansion	Adding idiomatic flourish: “أكيد” (“surely, surely”)	No addition	ECA’s repetition adds rhythmic and emphatic warmth; MSA remains bare, reducing emotional texture.
Transcreation	“shining, shimmering, splendid” → “دنيا جديدة بتلمع”	“عالمًا جديدًا يلمع”	ECA merges three English adjectives into one dynamic verb, re-enacting the magic through local syntax; MSA maps adjectives directly.

Table (18)*The degrees of departure from literal equivalence across the three strategies*

Strategy	ECA Innovation	MSA Innovation
Reduction	0.9	0.3
Modulation	0.8	0.4
Expansion	0.7	0.0
Transcreation	1.0	0.2
CMI Average	0.85	0.225



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إعداد

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إشراف

أ. د. عكرمة شهاب

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

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الملخص

تَبَحْث هذه الدراسة في عملية ترجمة الاستعارات المضمّنة في أغاني ديزني المتحركة من اللغة الإنجليزية إلى اللهجة المصرية الدارجة. الهدف الرئيس يتمثل في الكشف عن الكيفية التي يمكن بها للمترجمين الحفاظ على العمق الدلالي والحمولة العاطفية لهذه الاستعارات، مع مراعاة المطالب الإيقاعية والثقافية الخاصة بالدبلجة باللهجة العامية. يتألف مجتمع الدراسة من سبعة أفلام أيقونية لـديزني Tangled Beauty and the Beast, Pocahontas, Frozen, Moana, The Lion King Aladdin, حيث اختيرت أغنية تمثيلية واحدة من كل فيلم لتشكّل عيّنة البحث. تضم العيّنة هذه الأغاني السبع في صيغتها الأصلية بالإنجليزية إلى جانب نسخها المدبلجة رسمياً إلى العامية المصرية، وذلك بغرض إجراء تحليل مقارنة.

اتبعت الدراسة منهجية وصفية مقارنة، فقد خضعت في المرحلة الأولى جميع الأغاني الإنجليزية للتحليل لاستخراج الاستعارات وتصنيفها وفق تصنيف نيومارك. ثمّ في المرحلة الثانية، جرى فحص النسخ الدارجة لتوثيق كيفية ترجمة هذه الاستعارات صوتياً ودلالياً. أخيراً، في المرحلة الثالثة، تم تحليل الاستراتيجيات الترجمة سواء أكانت اختزالاً، أو تكييفاً، أو ترجمة تواصلية، أو إعادة إبداع لتقييم مدى نجاحها في صون المعنى الاستعاري، وضمان التزامن الموسيقي، وتحقيق الصدى الثقافي. لم تُجر استطلاعات رأي بين الجمهور، إذ اقتصر البحث على المعايير النصّية والأدائية فقط.

أبرزت النتائج أن التعديلات بالعامية المصرية تقوّت على النهج الحرفية، محققة معدلات أعلى في التكامل المفاهيمي ودقة التزامن مع اللحن. وذلك من خلال تحويل مجموعات الصفات الإنجليزية الثلاثية إلى أفعالٍ ديناميكية مفردة، وإضافة التعابير العامية ذات الصدى الثقافي، ما مكن المترجمين من الحفاظ على السحر الشعري والفاعلية العاطفية للاستعارات الأصلية. وقد أوصت الدراسة بأولوية استخدام العامية في المشاريع المستقبلية لتوطين الأغاني، وتبني "أدوات التكيف" المنظمة، بما يضمن استمرار انتعاش عوالم ديزني الخيالية بمصداقية ثقافية وتناغم موسيقي.

الكلمات المفتاحية: ترجمة الاستعارات، اللهجة المصرية، أغاني ديزني