Examining the Dubbing Strategies Used in the Egyptian Dubbed Version of *Mulan* (1998)

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Abstract—Cartoon films are multisemiotic as various modes integrate in the production of meaning. This study aims to examine the cultural and linguistic specific references in the Egyptian dubbed cartoon film *Mulan*. The study examines the translation strategies implemented in the Egyptian dubbed version of Mulan to meet the cultural preferences of the audience. The study reached the following findings: Using the traditional translation strategies does not deliver the intended meaning of the source text and causes loss in the intended humor. As a result, the findings showed that in the dubbed version, translators tend to omit, change, or add information to the target text to be accepted by the audience. The contrastive analysis of the Mulan (English and dubbed versions) proves the connotations that the dubbing has taken to be accepted by the target audience.

Keywords—Domestication, dubbing, Mulan, translation theories.

I. INTRODUCTION

ONE of the main contributions of translation is to introduce the principles of a certain culture to another. This happens through accurate translation of books, plays, movies, songs, etc. This helped many people get introduced to literary works of different cultures and backgrounds. Translation played a dynamic role in defining the national and cultural identities [3], [15].

Translation is defined by [24] as a "process of communication which involves the transfer of a message from a source language to a target language". It is not the process of finding the equivalent words or expressions in the target language; it the process of finding the most suitable ways to deliver the same information in another language that would match the culture of the receptors in the target language. According to [30], translation involves the process of transferring the ideas from one language to the other.

Entertainment methods have witnessed immense changes across the years. Before the introduction of television, one would be entertained by listening to a folktale story. However, the invention of television in 1927 and the technological advances that infiltrated every aspect of the lives of individuals have changed the shapes of entertainment. This resulted into having a media-oriented society that made audiovisual translation the most dynamic field of translation studies.

A. Statement of the Problem

With the increasing popularity of dubbing movies into several languages comes a choice and a decision of what to keep, change, omit or add to the translation of the original text

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to suit the taste and culture of the target audience. What might be accepted in one culture might be considered a taboo in another. A translator must be aware of the cultural, social, political, and religious aspects of the target culture. A translator must also be aware of the politically correct terms that are accepted by the audience of the target culture. With all that in mind, a translator preparing a script for a dubbed version of the movie or the series, needs to be aware of and pays special attention to the subtle differences the two cultures when making decisions to choose one translation strategy over the other. This study examines the different translation strategies employed by the translators when preparing the dubbed version of the American Disney movie *Mulan* (1998) into Egyptian Arabic.

B. Objectives of the Study

The study aims to examine the cultural and linguistic specific references in the Egyptian dubbed cartoon film of *Mulan*. The study investigates the translation strategies used in the dubbing of *Mulan* from English to Arabic, Egyptian dialect.

C. Research Questions

The researcher attempts to answer the following questions:
1. What are the translation strategies used to translate culture-specific items in *Mulan*?
2. To what extent did the translator omit, add, or change information from the source text into Arabic to appeal to the target audience?

D. Significance of the Study

This study is one of the few studies that examine the issue of audience type in translating from English to Arabic. It analyzes the problematic issues faced during the translation process. Also, it identifies the translation strategies used in translating children and family humor in *Mulan* in relation to the type of audience and their cognitive development.

II. LITERATURE REVIEW

A. Audiovisual Translation (AVT)

Breakthroughs and developments in technology have directed the society to media oriented. This has resulted in a greater need to produce songs, movies, plays, TV series, documentaries, etc. [6]. This led to an immense need of audiovisual translators. People are more attracted to translated series or films than translated written texts [41]. Gonzalez [20] states that audiovisual translation is a "branch of translation studies concerned with the transfer of multimodal and

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multimedia texts into another language or culture". Gambier and Gottlieb [19] define audiovisual translation as a "text" that is not limited to a chain of sentences since other multimodal features as sounds, images, and movements are integrated as well.

Audiovisual translation plays a significant role politically. When a person watches a film or a TV series about a culture that is not his, this helps him to shape his view of the source country. Audiovisual translators may shape the perspective of the viewer positively or negatively based on their work [41]. Therefore, audiovisual translators must bridge the gap between the two cultures to enable viewers to be entertained while they are watching even if they do not speak the same language as source language [26]. Delabastita [7] states, "Translation processes in mass communication play a very effective part in both the shaping of cultures and the relations between them.

Orero [34] mentions the importance of having audiovisual translation as an academic field due to its importance that started at the end of the 19th century. Chaume [5] comments that audiovisual translation must be integrated with translation studies and not as a new field of study. Translating an audiovisual text is more complicated than translating a written one. In translating an audiovisual text, one must consider the acoustic and visual modes. The information presented could be verbal through the verbal utterances of the speakers and nonverbal through the gestures that accompany the utterance. In this case, all these constitutive parts that affect the meaning must be considered when translating [5]. Several approaches were adopted to transfer the information and to signify the codes of one language to another. One of these approaches is dubbing which includes lip synchronization; the source language voices are replaced by other voices in the target language [1].

B. Translation Theories and Audiovisual Translation

Translation is a method that delivers meaning from one language to another. When a translator translates a text, a movie, a play, etc., he must decide on which translation theory to apply to deliver the meaning of the source language. If a translator did not adopt a translation theory, this leads to a loss in delivering the intended message of the source text. Baker [2] mentions that the strategies of translation entail the tasks required to select a text that is to be translated and determine the methods to have it translated in the target language; this is determined by numerous factors: cultural, political, and economic. Many translators tend to use the equivalence theory in translating. Svejcer as quoted in [22] claims that theory of equivalence in translation is a central issue as "linguists seem to have agreed to disagree on it".

There are two categories of equivalence: formal and dynamic. Formal equivalence deals with the form and the content of the semantic meaning of the text. "One is concerned that the message in the receptor language should match closely as possible the different elements in the source language" [33]. In contrast, dynamic equivalence is concerned with the effect of the translation on the target audience. In other words, the

audience of the target language text must conceive the same impact as the audience of the original text. Based on the type of the text and its context, the translator must decide which type of equivalence to be used.

Nida [33] suggests that formal equivalence must be used by translators if the text features obtain it. He [33] adds that the primarily objectives of a translator must be to apply formal equivalence more than dynamic. Dicken et al. [10] agree with Nida in following the formal theory of equivalence as he regards dynamic equivalence as "dangerous" since it would provide translators with the freedom to translate the information presented without any restrictions. However, Fawcett [14] disagrees with Nida as using formal equivalence can sometimes have implications in the target language which will not lead to full comprehension of the text by the target audience. In translating cartoons in the Arab world for children, a translator sometimes must modify, omit, or add some words as they might not abide by the accepted norms in the eastern culture. In this case, translators will adopt the dynamic equivalence to fit the culture of the target language audience as adopting the formal equivalence may distort the intended message and lead to misunderstanding.

1. Skopos Theory

Skopos, which stands for "aim" or "purpose" in Greek, is a translation theory that was introduced by Vermeer [38]. It defines the strategies used to produce a functionally suitable translation or "translatum" as Vermeer defines it [38]. Flynn [16] explains the reason this theory is considered part of the functional approach. He [16] states that the target text must function the same way as the source text as it anchors translations in their socio-cultural contexts. Nord [31] regards the Skopos theory as the foundation of translation theories dealing with language and culture. The Skopos theory proposes the possibility of translating one text into multiple ways based on the purpose of the target text. When translating an audiovisual text, the translator must identify the type of the text, so he can determine the Skopos of the target language.

Karamitroglou [25] mentions that based on the genre of the text, the translator can decide on what Skopos to integrate; for example, in fiction, variants of speech and dialect are to be presented in the same form in the target language unlike in Romance where the audience are more attached to the atmosphere than the dialogue. In translating action films, the audience will be attracted more to the dynamic action occurring on the screen. However, the theory has not specified the principles to be followed by translators; it depends on each specific context or place [29]. The Skopos theory plays a significant role in the dubbing of cartoons into Arabic. For instance, in the *Lion King* and Timon and Pumbaa, there are some instances where the stories of the source text and target text do not match. This was done to meet the culturally accepted norms of the Arab world, so the dubbed work would be accepted by the target-receptor.

2. Domestication and Foreignization Theory

In translating texts, translators must decide on one of the

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two basic strategies of translation: domestication and foreignization which were introduced by Venuti [39].

Domestication refers to "ethnocentric reduction" of the source language to match the cultural references of the target language. In contrast, foreignization is an "ethnodeviant pressure" on those values to register the linguistic and cultural differences of the foreign text [40] Cultural values of the target language are excluded to maintain the values of the source language.

Venuti [40] supports the foreignizing strategy as it makes the role of the translator more visible. When reading a domesticated translated text, the reader might not realize that he is reading a translated work and might assume that this work is written in his language. However, in foreignizing a text, the reader would encounter stances in the translated text that might not match his cultural values and would conclude that this is a translated text.

Munday [29] states that foreignizing a text might not always be application in dubbing cartoons. The main objective of a translator in dubbing or translating cartoons is to deliver the intended moral and educational lessons. This might force the translator to accommodate the text, so it would be easily comprehended by children who can clearly and smoothly reflect the messages learnt in their lives. This might include changing some of the cultural reference in the source language and substituting them with what is relevant in the target language since some of these cultural references might not exist in the source language or might be culturally inappropriate [42].

3. Venus Policy of Translation

Venus Art Production was established in 1992 in Damascus. It is considered one of the significant dubbing centers in the Middle East. The center domesticates cartoon films to meet the standards of Arab families. Characters are dressed in more conservation clothes and inappropriate, violent, and explicit romantic scenes are deleted.

Schulte [37] states that whenever something is carried across the river, one must think and evaluate his destination in the other side. In other words, translators should be critical in choosing what to keep of the source text and what to omit or modify. Venus adds an Islamic touch to the dubbed work, so it would appeal to Muslim children in the Arab world. Since cartoon films are meant to be powerful meaning for educating children, [28] states that the principle aim of cartoon films is to spread Islamic moral values. This is done through adapting the source language to fit the cultural norms of the target language.

C. Dubbing

According to [35], dubbing started in 1927 when studios demanded a better quality of dialogues. The introduction of dubbing started when silent films were losing their popularity since films with images and sounds were introduced [13].

Catford [4] defines dubbing as "source language phonology replaced by equivalent target language phonology". Instead of hearing the dialogue in the source language, one can hear it in his own language. The dubbing process started in the Middle East in 1963 where the first production house "Al Ittihad Al Fanni" in Lebanon was based. At first, it was developed as a radio. The first experiment was a voiceover adaptation of a BBC radio episode of Jane Eyre. Video dubbing started gaining popularity and in 1974 the first film cartoon, *Sindbad*, was dubbed. This was followed by several other film cartoons as *Zeina Wa Nahoul*, which was dubbed in 1975. Dubbing was later integrated to Mexican soap operas that were dubbed into modern standard Arabic. However, the dubbing industry in the Arab world has deteriorated gradually [27]. This is due to several reasons. The dubbing process is expensive. Producers are willing to pay actors and actresses, but not translators. A translator is paid the least in return for the tedious task he is doing. Cintaz [8] mentions that directors and producers must not underestimate the task of the translator as it is an artistic factor "on which more control needs to be exerted to invest the necessary amount of money which generally is very little compared to the overall budget". Nornes [32] states that many people are not accustomed to foreign movies being dubbed; they prefer having subtitles instead.

1. Dubbing Approaches

There are several approaches in dubbing that are not limited to "voice replacement" where translators, actors, and directors cooperate to reach a translation that is related to the movement of the lips of the original actors [32]. First, intralingual dubbing is the redubbing of certain media films occurs to fit the target audience as in *Mad Max* (1979) which was dubbed into less Australian English to fit the target audience. The second approach is adaptation where translators domesticate the source language to fit the opposing ends of the ideological and cultural spectrum. The third form is parodic dubbing; when a soundtrack is used in the target language that is not the same as in the source language. This is done for amusing purposes as in Woody Allen's What's up, Tiger Lily? [32].

2. Constraints in Dubbing

Cintas [9] claim that one of the constraints of dubbing is the loss of authenticity since multiculturalism is lost while dubbing. Gonzalez [20] states that the target language does not always reflect the meaning intended in the source language. Cintas and Anderman [6] add that authenticity is problematic as what the audience hears is not the original actor but someone else.

According to [32], dubbing is regarded as the weakest form of translation because of the domestication it involves to the audiovisual film. Dubbing into Arabic is one of the constraints in audiovisual translation as there is a gap that cannot be bridged between two different cultures. Mauluf [27] claims that culturally accepted plots and dialogues are most accepted in the Arab world when dubbed. He [27] explains that this is the reason why the dubbed version of *Police Academy* did not gain the same popularity as Mexican soap operas.

Another constraint includes poor content and script in the target language since the structures of languages are different. What is said or expressed in a certain language in a word

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might need a sentence or two to be expressed in another. Fodor [17] notes that Chinese texts are much shorter than Hungarian ones. This is the same case in translating Arabic and English texts. Arabic is a poetic language and includes lengthy expressions. To synchronize with the spoken utterance of the target language, shorter texts might have to be prolonged and longer texts might be shortened.

3. Dubbing Cartoons into Egyptian Dialect

Technological advances enabled children in the Middle East to watch cartoons dubbed in modern standard Arabic or Egyptian dialect. Most of the cartoons in the Arab world are either dubbed into standard Arabic or colloquial Egyptian. Standard Arabic is learned and used for educational purposes whereas a dialect is widely used in daily communications. The standard Arabic is considered a high variety of language which is used mainly in educational institutes, religious contexts, radio talk, official programs, or interviews. In contrast, the colloquial form of a language (low variety) is used in informal settings [10].

According to [27], the Egyptian dialect is the most understood in the Arab world even though it is not spoken everywhere. Egypt has always been the center of cinema in the Middle East. The popularity of Egyptian cinemas, music, plays, and radio in the Arab world has made the clearest vernacular in the Middle East.

Gamal [18] states that the Egyptian dialect has been developing and spreading more than any other dialect in the Arab world. This is due to the vinyl records that helped shape the prominence of the Egyptian dialect across the years [18].

a. Disney and Egyptian Dialect in Dubbing

As stated in *Daily News Egypt [12]*, the most recognizable dubbed Disney works were in the Egyptian dialect that adds a sense of humor to the work. These works included *Beauty and the Beast*, which revolves around a pretty woman who is in love with a monster, and other comedy cartoon films as *Timon and Pumbaa* that was a hit because of tears of joy that the audience had from the performance of the actors Mohamed Henedy and Samy Salah. The dubbing of cartoons in Egyptian dialect included songs, idioms, and cultural expressions that are Egyptian. They were domesticated to fit the culture of the Arab world.

Despite the success of dubbing Disney films in Egyptian dialect, Disney decided to use modern standard Arabic instead of Egyptian dialect in 2012. According to [11], this change came after Disney opened their branch in Dubai as it is assumed some conservative citizens of the gulf were concerned and demanded using modern standard Arabic instead of Egyptian dialect. However, most of the dubbed cartoons in modern standard Arabic did not receive the same popularity as the ones in Egyptian dialect.

In 2014, a revolt was raised on social media after the dubbed version of *Frozen* was released in modern standard Arabic. Not only did it not receive the public attention, but it was also met with "heated discussion" as stated in [11]. Many viewers were against the use of modern standard Arabic in

cartoons as it is too stiff for children; it cannot help them develop the form of language used in their communication. Therefore, *Daily News Egypt* [12] mentions that millions of Arabs ran social campaigns threatening to stop watching Disney films if they are not dubbed in the Egyptian dialect. These social campaigns included statements as "Disney must return to being Egyptian". "Bring Egyptian Disney", and "Disney in Egyptian". The power of social media was immense as it did force Disney to use the previous dubbing dialect: Egyptian dialect.

III. METHODOLOGY

A. Rationale of the Study

The reason the researchers chose *Mulan* as the corpus to be analyzed for this study is because it does hold numerous moral lessons as taking risks, respecting the elderly, and societal rules. Also, it highlights that strength is not limited to a certain gender. Most Disney princesses are portrayed as pretty, kindhearted with dreams of their princes; however, *Mulan* is different as she has a goal of saving her father and her country. Halliday [23] regards language as medium through which children can understand and learn their customs and values; the language of the cartoons plays an important role in shaping the character of children. The plot of *Mulan* does have a lot of themes: strength not limited to a certain gender, devotion to family, and the responsibility towards one's country.

B. Description of the Data

Mulan is an American animated cartoon film that was produced by Disney in 1998. The story revolves around a Chinese heroine, Hua Mulan, who disguises herself as a man to replace the presence of her father in the army. Her father is old and in a poor health condition that disables him from surviving in wars. The movie earned a golden globe and was nominated for many other awards as Academy award.

Although *Mulan* portrays Chinese culture, Yang [42] argues, "Mulan is a Western lass who grew up eating bread and butter". He [42] believes that she is an Americanized version as she does not follow traditional Chinese customs and traditions when she rejects the traditional way females are portrayed [21].

IV. DATA ANALYSIS AND DISCUSSION

This chapter examines the American Disney movie *Mulan* (1998), and whether the Egyptian dialect in this animated movie is represented successfully through the dubbing and if the translation does justice to the source language. It mainly examines the use of idioms, different expressions, slang words and humor. Furthermore, this chapter attempts to investigate the strategies used by the translator to deal with cultural references and humor-related expressions.

In the Egyptian dubbed version of *Mulan* (1998), there are multiple changes that took place in the translation in order to transfer the meaning to the target audience. Many culture-specific references have been altered by the translator to suit the Egyptian and Arab cultures. Many of the phrases used to

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evoke laughter through the use of humor, sarcasm and irony in the American version of the movie have been domesticated in the Arabic dubbed version to achieve the same effect. Also, some of the gender related expressions have been altered to match adhere to the Arab culture. The following is an analysis of these categories with examples to show the strategies used by the translator to transfer meaning.

A. Culture-Related Expressions

In *Mulan* (1998), Chinese culture is represented in an American movie, which entails that some of the culture related to the Chinese traditions and social practices must be preserved and represented. The same applies to the Egyptian dubbed version. In the Egyptian dubbed version, these traditions and social practices have been domesticated in order to be understood and appreciated by the Arab audience. Being eastern countries, China and Egypt share some cultural and social practices; thus, when they are domesticated they achieve similar effect as the original.

In the process of dubbing, a number of translation strategies are employed when translating culture specific items.

According to [36], these strategies include:
1. Omission of the cultural reference.
2. Literal translation of the cultural specific term in a way where the target text term matches the source text term.
3. Borrowing the source text term and using it in the target text.
4. Equivalence by using terms that have the same meaning and function in the target culture.
5. Adaptation, which can be seen as a form of equivalence and where the translator attempts to adjust the terms to something that evokes the same connotations as the original.
6. Replacement of the cultural terms with deictic, especially when supported by on-screen gestures or visual clues.
7. Generalization, which is seen as the neutralization of the original.
8. Explication, where normally paraphrasing is used to explain the culturally specific terms.

Table I presents some examples of these traditions and social practices.

TABLE I
CULTURE RELATED EXPRESSIONS

Source text	Arabic translation	Back translation	Strategy
1. A single grain of rice can tip the scale	حباية رز واحدة ممكن تقلب الميزان	One rice grain can tip the scale	Literal translation
2. Please help Mulan impress the matchmaker today	ساعدوها تحوز اعجاب الخاطبة النهاردة	Help her impress the matchmaker today	Equivalence
3. Who spit in her bean curd?	حد داسلها على طرف دي!	Who stepped on her toes!	Equivalence
4. They all became acupuncturists	كلهم دخلوا كلية الطب	They all went to the faculty of medicine	Adaptation
5. We can all become acupuncturists	كلنا ممكن نطلع دكاترة	We all can become doctors	Adaptation
6. Your great granddaughter had to be a cross-dresser	انت حفيدك طلع حانوتي	Your grandson became a mortician	Omission and replacement
7. and all cause Ms. Man decided to take her drag show on the road	كل ده بسبب ست الحسن والمولان	All this is because the beautiful Mulan	Omission and replacement
8. I have to bring her home with a medal to get back in the temple	لازم ارجعها بزفة	I have to bring her back in a parade	Adaptation
9. And since we are out of potpourris, perhaps you wouldn't mind bring back some	يا ريت تجيب كام كيلو ملوخية معاك	Please bring a few kilos of Mulukhia (wild mallow) with you	Adaptation
10. Beef, pork, chicken	لحمة فراخ حمام	Meat, chicken, pigeon	Adaptation
11. I'm sorry!	شد حيلك	Pull yourself together	Equivalence
12. A life for a life, my debt is paid	كدة نبقى خالصين	We are even	
13. They popped out of the snow like daisies	خرجوا من التلج زي الجيلاتي	They came out of the snow like gelato (ice cream)	Adaptation
14. Every dynasty	ولا بعد 100 سنة	in a 100 years	Equivalence

In the examples above, several strategies are employed to transfer meaning from the source text to Egyptian Arabic. In example (1), literal translation of the proverb is provided since both cultures share a similar version of the proverb. Thus literal translation is enough to relay the intended meaning of using the proverb. Equivalence is used in examples (2), (3), (11) and (14) to express concepts that have equivalents in the target culture. The "matchmaker" "الخاطبة" in example (2) is a concept that exists in both the Chinese and Egyptian cultures. In example (3), this idiom does not exist in the Egyptian culture, but a similar expression is used in the Egyptian that more or less has a similar effect (who did something to anger her?). In example (11), the equivalent to "I'm sorry!" is used to express condolences in the Egyptian culture as "شد حيلك" or "pull yourself together". If the translator opted for using the

literal translation by saying "أنا اسف" translated as "I'm sorry", the audience will confuse it with an apology and would struggle to understand the intended meaning. Example (14) shows yet another shared cultural reference between China and Egypt, the "dynasty". Both cultures understand the concept but if the translator used the literal translation of the word as "سلالة" it will not make sense to the audience but opting for using the equivalent in the Egyptian dialect makes it easier to grasp the meaning.

Adaptation is used as strategy in examples (4), (5), (8), (9), (10) and (13). In examples (4) and (5), the source text represents a social practice that exists in China which the celebration and exaltation of acupuncturists as elites. A similar social practice exists in the Arab and Egyptian culture in particular where doctors are celebrated and exalted as elites. If

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a person is accepted into the faculty of medicine, they that person is considered top notch. So when Mulan's ancestors where showing off in front of each other about having acupuncturists, it would make sense to make use of the similar concept that expresses the exact same social practice. In example (8), the adaptation of the Arabic word relays the same effect as the word "medal" in the source text. Both words entail celebration and praise that can make people forgive the means used to achieve that end. In example (9), the concept of "potpourris" is not familiar to the Egyptian and Arab audience as a sarcastic expression, thus adapting the equally sarcastic expression of "ملوخية" or "Mulukhia or wild mallow" to achieve the same effect of making fun of the way Cricket was writing the formal letter for the military. Example (13) expresses a similar effect by adapting the more culturally understood expression of "جيلاتي" or "gelato or ice cream" to make sense of the idiomatic expression of "daisies in the snow" which is used to indicate how strong they are to survive the cold weather. Example (10), however, makes use of adaptation in a different manner. The use of "pork" in the original text cannot be transferred as it is into the Arab Egyptian culture as it is against the religious beliefs of the target audience. Thus, the translator opted for the use of "حمام" or "pigeon" to express a similar effect of having delicious home-made food.

In examples (6) and (7), the translator opted for omission as strategy to eliminate the use expressions related to taboos such as homosexuality or reference to drag. Arab cultures, religious and conservative as they are, do not allow for the explicit use of expressions reflecting taboos. Therefore, the original words are replaced with different expressions that have the ability to relay same effect sounding sarcastic. "Cross-dresser" and "drag show" are entirely omitted and replaced with "حانوتي" or

"mortician" and "ست الحسن والمولان" or "the beautiful Mulan" respectively.

B. Humor-Related Expressions

Although the *Mulan* (1998) is a historical story based on the Chinese legend of Hua Mulan, it falls under the comedy genre. The movies uses humor to teach a moral lesson of bravery, heroism, patriotism, sacrifice and family love. At the beginning of the movie, Mulan is seen as acting spontaneously and irresponsibly. She appears to make decisions on a whim without much regard for the consequences of her actions. Mulan is not taking the Chinese traditions of marriage seriously; she does not show her best behavior when she goes to meet the matchmaker. When the conscription notice is handed to her father, she decides to save her father at any cost. She disguises herself as a soldier and runs off to join the army on her father's behalf. The movie is filled with humor and sarcasm. Most of the humorous lines are delivered by comedy genus Eddy Murphy who is known for his brilliant sense of humor and sarcastic tone.

When it comes to humor, there is a big difference between western/American and the Arab/Egyptian sense of humor. What might be acceptable as a laughter-invoking material in one cultural may not be accepted as such in another. Therefore, translators exert extra effort to opt for different yet equal laughter-invoking material in the target culture. In the Egyptian dubbed version of *Mulan* (1998), the translator has successfully achieved the same level of humor in the target text as the source text. Table II shows some examples of the humorous encounters throughout the movie and the strategies employed to translate them for the dubbed version into Egyptian Arabic.

TABLE II
HUMOR RELATED EXPRESSIONS

Source text	Arabic translation	Back translation	Strategy
1. I brought a spare	معايا ستبين	I have a spare	Equivalence
2. I won't let you down	حطول رقبتك	I'll make you proud	Equivalence
3. the matchmaker is not a patient woman	الخاطبة بتتشنج من التأخير	The matchmaker gets cramps from people being late	Adaptation
4. washed and dried	فم حموم	A bath	Adaptation
5. ok people, people, look alive, come on	يلا يا اخوانا معاد الاجتماع	Come on brothers it's meeting time	replacement and explication
6.wake up, rise and shine, you all passed your beauty sleep	شهلوا انتو كدة نايمين انتوا كدة مخللين	Hurry up you are sleeping and becoming pickled	Replacement
7. Yo! Rocky! Wake up, you gotta go fetch Mulan	يا محمد اصحى روح هات مولان	Wake up, Mohamed and go get Mulan	Replacement
8. Come on boy, go get her, go on, come on	يا أخ يا عم يا اسطى	Brother! Uncle! "Usta" or boss!	Replacement
9. The guardian of lost souls, the powerful, the pleasurable, the indestructible Moushu	انا الفتك انا الحدق انا الملحلح موشو	I'm the smart, the intelligent, the street-smart	Omission and replacement
10. chicken boy	كتكوت	Baby chicken	Literal translation
11. Ya limp noodle	يا فرخة منتوفة	Featherless chicken	Equivalence
12. Achoo! Gesundheit! Ha Ha! I kill myself	اتشوو – يرحمكم الله –شربات	Achoo! Bless you. Very funny!	Literal translation and adaptation
13. this is not a good idea	دي فكرة نص لبة	A bad idea	Equivalence
14. Now that's what I call a Mongolian barbecue	وعندك واحد حمام وصلحه	Prepare a pigeon very well	Adaptation
15. Come on! Who did a good job?	طلعت دوقرم واستاهل ولا لأ	Am I a shrewd guy or not?	Replacement

To begin with, the translator opted for the replacement strategy multiple times to eliminate the expressions in the source text and replace them with completely original

expressions from the target culture. In examples (6), (7), (8) and (15), the expressions in the source text are completely replaced with expressions from the target language to relay the

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same effect. In example (6), the concept of "beauty sleep" is replaced with "نايمين" or "sleeping" and "مخللين" or "pickled" to indicate they have been wasting their time sleeping. Basically, in examples (7), (8) and (15), all what is called "pet talk" in the source text is replaced with slang expressions in the Egyptian dialect like "يا محمد", "يا اخ", "يا اسطى" or "Brother! Uncle! "Usta" or "boss!" respectively, and "دوقرم" or "shrewd". Using such slang expressions is guaranteed to make the target audience to laugh at a level that is equal to the source text if not more funny. In examples (5) and (9), replacement is used in addition to explication and omission respectively. In example (5), the translator opted for explaining why the guardians are being awakened from their slumber by saying "معاد الاجتماع" or "meeting time". In example (9), the adjectives Moushu uses to describe himself are omitted completely and are replaced with slang expressions that, once again, are guaranteed to invoke great laughter in the audience watching the movie.

Equivalence is employed as a strategy to achieve the same effect of humor as the original. In examples (1), (2), (11) and (13), the translator opted for using an existent equivalent of these expressions in the target culture. The word "ستبين" is used in Egyptian Arabic to refer to spare parts. The expression "حطول رقبتك" is used in the Egyptian dialect to mean that "I will make you proud" but using them in such a manner is intended to be funny and make the audience laugh at the context in which they are used. Mulan is trying to reassure her father that she will not let him down and she will be on her best behavior as she goes to meet the matchmaker to become a marriage candidate. The audience laughs at her saying that because from the very first moment she appears in the movie she is immediately framed as clumsy and irresponsible as she teaches herself how to behave like a lady. In examples (11), the choice for using the slang equivalent is to guarantee that the audience will be able to recognize why this expression is

funny in this context. In example (13), the phrase "نص لبة" is a popular slang phrase used to describe something as insufficient or lacking.

Adaptation is also used in translating humor as in examples (3), (4) and (14). In examples (3) and (4), the adaptation of the slang expressions "بتتشنج" "gets cramps" and "فم حموم" or "a bath" is to deliver the exact sense of humor intended be felt and laughed at by the audience watching the matchmaking mess unfolds on the screen. Literal translation is also employed when translating humor as in examples (10) and (12). Using the word "كتكوت" or "a baby chicken" in example (10) delivers the same meaning that is intended from the source text. In example (12), the funny streak is translated by employing both literal translation and adaptation. "اتشوو" is the same as "achoo" which is the sound of sneezing, and " يرحمكم الله" or "bless you" is the expression used in Arabic to say "bless you" to a person who just sneezed. "شربات" or "very funny" is the slang word used to describe someone as funny.

C. Gender-Related Expressions

The issue of gender is highlighted in the movie as it tells the story of woman who disguises herself as a man to be able to achieve her goal. Being a family rated Disney movie, the sensitive issue of gender inequality is also presented in the form of comedy. *Mulan* is not your typical young girl. Even though she appears to be clumsy and irresponsible, she is in fact strong-willed and courageous. She is willing to sacrifice her own life to save her father's setting an example for viewers who want their children to learn these life lessons as they watch Disney movies. Addressing gender inequality in this movie is done through comedy, using slang and sarcasm. Table III includes examples of gender related expressions and their translation. Same translation strategies are employed to deliver meaning and maintain the same effect.

TABLE III
GENDER RELATED EXPRESSIONS

Source text	Arabic translation	Back translation	Strategy
1. This is what you give me to work with	هي دي بسلامتها	Is this her?	Adaptation
2. you know how it is when you get those manly urges	انت عارف الراجل منا لما يتحمق لازم يضرب حد يصلح حاجة يطبخ طبخة	You know how men become when they are angered. They'll hit someone. Fix something. Cook something.	Adaptation
3. I'll get that arrow pretty boy and I'll do it with my shirt on	حجيبلك السهم يا مشمش	I'll bring you the arrow mushy boy	Omission and replacement
4. While I blow our secret with my stupid girly habits. Hygiene!	وانا بتليف	While taking a bath	Omission and replacement
5. There's nothing you girls can do about it	قوتي تغلب اتخن تخين فيكم	My power is more than the most powerful of you	Omission and replacement
6. I'll hold him and you bunch	انا حمسكه و انت تدبله	I'll hold him and you give it to him	Adaptation
7. You traitorous snake	يا حية يا خبيثة	You snake, malicious	Adaptation
8. ugly concubines	حريم دكورة	Manly harem women	Equivalence
9. Great! She brings home a sword	يا حلاوة راجعة لنا بسيف	Sweet! She brings home a sword	Equivalence
10. She shoulda brought home a man	كانت ترجع لنا بعريس الخايبة	She should have brought back a groom	Equivalence

In the examples above, gender is represented through humor. A number of phrases or even sentences have been omitted and replaced with slang expressions that invoke the same effect. In examples (3), (4) and (5) part of the source text is omitted and is replaced with slang expressions from the

Egyptian dialect that have a similar effect. The main reason behind doing this is to eliminate the indications of gender stereotypes that exist in the source text from the target text. In example (3), the phrase "pretty boy" is replaced with "مشمش" or "mushy boy" to indicate delicacy and femininity

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humorously. The phrase "and I'll do it with my short on" is completely omitted from the target text. In example (4), the sarcastic tone with which Moushu is making fun of Mulan doing "girly" things suggesting that hygiene is a gender related matter and not applicable to males. The translator opted for omitting this part entirely and replace with the focus on the activity of taking a bath itself as the issue threating to uncover their secret. In example (5), the source text suggests that being a girl is associated with being weak; it is understood that this is just an expression that is used in slang American English but that does not mean that it is acceptable to use it to make fun of someone's physical strength. Therefore, the translator omitted this expression and replaced it with a slang expression in the Egyptian dialect that has a similar effect as to compare strength based on body size instead of gender.

Adaptation is used in examples (1), (2), (6) and (7). In these examples, Mulan is seen by other women and other people as below standard; the woman who is helping her get ready to meet the matchmaker in example (1) is not happy with her bad manners and rustic looks showing superiority over someone from her own gender. In example (2), Mulan is justifying her behavior when she was caused the fight between the soldiers of the army as being the manly thing to do. In example (6), she tries to show masculine solidarity by offering to hold the man while the captain punches him. In example (7), the counselor uses the phrase "traitorous snake" as a way to describe her as a woman in disguise even though she was the main reason why they were able to defeat the enemy.

In examples (8), (9) and (10), equivalence is used to relay the same effect and meaning. In example (8), the concept of a "concubine" exists in the Egyptian culture and is expressed by using the word "حريم". The two words are equivalent; replacing the word "ugly" with "دكورة" relays the exact effect. Examples (9) and (10) are related to the tradition of marriage which is quite similar in both Egyptian and Chinese cultures. Being a female in the suitable age for marriage, Mulan who brought back home a sword as evidence of her bravery and heroism, her grandmother is not satisfied and complains that she should bring home a man instead. In the Egyptian Arabic version, the Egyptian dialect has expressions that express a similar effect.

V. CONCLUSION

This study examines the various translation strategies that are employed effectively by the translators in the preparation for the dubbed version of the animated American Disney movie *Mulan* (1998) into Egyptian Arabic. The analysis entails looking at the original expressions in the source texts that are used to express culture, humor, and gender. The analysis rendered the following conclusions:

Various translation strategies are used by the translators to accurately relay the same effect and meaning of the source text. Where needed, the translator opted for omission, replacement, and adaptation rather than literal translation or mere use of equivalence. It can be said that the dubbed version successfully captures the intended meaning of the source text as well as successfully reflects the Egyptian dialect. Culture

specific items, idioms, gender related expressions, and humor related expressions are all fairly transferred into the target audience without total loss of meaning or effect in the source text.

Numerous sentences and phrases are translated into idioms and slang expressions that are used in the Egyptian dialect. There is some manipulation of words in order to add a more humorous sense to the target language. The American version is filled with humor with the brilliant performance of Eddy Murphy. However, the dubbed version tends to have much more humor than the American version. Taking into account the difference in what may be accepted as funny in the American culture may be perceived as offensive the Egyptian/Arab culture, opting for the existing slang expressions or idiomatic expressions that would relay a similar meaning and effect is the best option.

Although the Egyptian dialect is very popular with the Arab audience, it may sometimes alienate the rest of the Arab audience and children who are watching the dubbed version of *Mulan* (1998). It is indeed challenging for the translator to be fully aware of what is regarded as funny, considered taboo, considered offensive, especially when it comes to humor and discussing gender, in each culture; still, choosing the Egyptian dialect in the dubbing of the movie contributed to its popularity and acceptance as a Disney movie to watch as a family.

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