

Translating Proper Names in Up Disney Movie into Arabic: Modern Standard Arabic Versus Colloquial Egyptian Arabic

ترجمة أسماء العلم في فيلم ديزني فوق : العربية الفصحى مقابل العامية المصرية

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الملخص:

تلعب الترجمة دوراً حيوياً في التواصل ، فهي تعتبر جسراً بين اللغات والثقافات. لا تقتصر مهمة المترجم على العثور على التعبيرات أو الكلمات المكافئة في اللغة الهدف فحسب ، بل تتمثل أيضاً في العثور على التقنيات الأكثر ملاءمة لتقديم نفس المعلومات بلغة مختلفة تتوافق مع ثقافة اللغة المستهدفة. يعرض هذا البحث تقنيات الترجمة المستخدمة في ترجمة الأسماء العلم في فيلم ديزني فوق إلى اللغة العربية. كما يلقي الضوء على أوجه التشابه والاختلاف بين اللغة العربية الفصحى الحديثة (MSA) واللغة العربية المصرية العامية (CEA) فيما يتعلق بترجمة الأسماء الصحيحة في كلا الإصدارين من الفيلم. كلمات مفتاحية: اللغة العربية الفصحى - العامية المصرية - دبلجة افلام ديزني - فيلم فوق - ترجمة اسماء العلم

Abstract

Translation plays a vital role in communication, it is considered a bridge between languages and cultures. The translator is similar to the sculptor both of them should be accurate and produce a product that is close to the original one. The translator's job is not only to find the equivalent

expressions or words in the target language, but also to it find the most adequate techniques to provide the same information in a different language that would correspond to the culture of the target language receptors. This research examines the translation techniques employed in translating names in Up Disney movie into Arabic. It sheds the light on the similarities and differences between the Modern standard Arabic (MSA) and Colloquial Egyptian Arabic (CEA) with regards to translating proper names in both versions of the movie.

Introduction

In Fact, subtitling has gained popularity in the Arabophone countries than dubbing. Maluf (2005) elucidates that subtitling as privileged type of audiovisual translation, evolved with the beginning of cinema in Egypt which dated back to the late 19th century. In the light of the eminent cinematic quality of USA films industry, Egyptians were worried about their nascent native industry that could be eradicated by the outstanding USA machinery and may not be able to compete with the high quality films produced in USA, so they stood against the use of dubbing (ibid.). Nevertheless, in the mid 1940's Egypt was the first Arab country to dub US films into MSA and film like Mr Deeds [Mr مستر ديدز يذهب الى المدينة] Goes to Town, was translated as

Deeds Goes to the City], the film was dubbed and made its way to the Egyptian silver screens. Gamal (2007) mentioned that this type of pioneering experiments did not gain much popularity among the Egyptian audience.

For several years, the dubbing industry remained quiescent till the Lebanese possessed independent production house [The Production Union], it is considered one of the first الفني companies created, which initiated working in dubbing professionally. The company was established in Cyprus in 1963, its first assignment was to make voiceover adaptation of Jane Eyre which was a famous BBC radio episode. Dajjani as one of the company's founders, mentioned that the success of the radio episode was "very modest" (Maluf, 2005, p. 207). In 1970s, the industry started to make a progress, when a [Filmali], that was فيلملي Lebanese production house named owned by Nicolas Abu Samah, began dubbing Soviet and Polish war movies into MSA, with "foreign voices that spoke Arabic very well, albeit with a Russian accent" (Gamal, 2008, p. 7). It was at that time that Filmali created a new method of dubbing that laid the foundation for dubbing to take hold in Arabophone countries: the dubbing of cartoons aimed at children. Sinbad was the first movie to be dubbed in 1979 (Maluf, 2003, p. 2). The original movie produced was the Japanese series Arabian Naito: Shinbaddo no bôken, which

was directed by Fumio Kurokawa and telecast from 1975 until 1976.

As early as the mid- 1970's Egypt started the Arabic dubbing of Disney's first animated movie, Snow White and the Seven Dwarfs (David Hand, Wilfred Jackson, Larry Morey, Perce Pearce and Ben Sharpsteen, 1937). The Egyptian dialect was chosen by the dubbing company, Masrya Media, to be used for the dubbing of the film. Even so, according to Guergabou (2009), the company decided to make serious investments in the dubbing of other films by Disney in 1990's, such as Cinderella, The Lion King, Tarzan, etc.

The 1990s also witnessed the prospering of dubbing of Spanish-language telenovelas from Mexico, Colombia, Peru, Venezuela and Argentina, which is mostly named as the Mexican drama in the Arabic-speaking world. In 1991, the series of Mexican soaps, Tú o nadie [You or nobody else] was dubbed by Filmali. In 1985, Televisa broadcasted the series in [You or no-one] أنت أو لا أحد Arabic, which was translated to and appeared on screen by the privately-run Lebanese Broadcast Corporation (LBC), which succeeded immediately (Alkadi, 2010). In only eight years, Filmali dubbed 11 other Mexican and Brazilian soaps into MSA as a result of the initial success of this media genre (Maluf, 2005). Since then, dubbing has gained wide acceptance and became a standard

method in the Arabophone countries with Mexican and Brazilian telenovelas, specifically in countries like Lebanon, Jordan and Egypt (Gamal, 2007).

In the early 21st century, the Arabic dubbing of shows, TV programs, and feature films witnessed a boom. Turkish, Korean, Mexican and Indian films and dramas have been existing in the Arabophone countries not only via their dubbing into MSA, but also into Syrian and Egyptian dialects, in addition to a few productions in other Arabic dialects. Turkish soap operas had gained popularity in Arabophone countries and are presented on TV stations in Arabic, which have been dubbed into Syrian Arabic since 2007 and have drawn the attention of a wide range of audience among Arabic viewers. As Bilbassy-Charters (2010) mentioned that the last episode of the most popular Turkish soap – broadcast on MBC TV – named *Gümüş* (Alpagut and Uzun, 2005–2007), or [Noor] as it is known in Arabic, was viewed by 80 million people from Morocco to Palestine. During the same period, a few Korean shows was dubbed by Dubai TV into MSA, such as the drama *대장금* (Lee Byunghoon, 2003), which was produced in Arabic under the [Jewel of the Palace] and was moderately *القصر جوهره* title popular. In addition, Japanese movies and shows have been translated into MSA as well and aired on satellite channel

called Space Power dedicated to the 16-to 25-year-old market (Yahiaoui, 2014). In spite of the traditionally broadcasted Indian films which was accompanied by subtitles to Arab viewers, 2009 witnessed the premiere of the first Indian film initially dubbed into MSA. Sama company's dubbing of the feature film **जोधा अकबर** (Ashutosh [Jodhaa أكبر جودا Gowariker, 2008), translated into Arabic as Akbar], marked the first cinematic experience of dubbing a Hindi and Urdu film into Arabic in the Middle East. In 2010, MBC TV dubbed started dubbing Indian drama series and films into Kuwaiti's dialect, such as the film **जब वी मेट** [When We Met] (Aljuied, F. M. J., 2021).

The choice of a particular Arabic variety for dubbing is related to how near the culture of the country of origin to a specific part of the Arabophone countries. Thus, Turkish series are dubbed into Syrian dialect as they historical and geographic connections; As for Indian dramas and movies the Kuwaiti dialect is preferred in dubbing because historical trade connections. On the other hand, the MSA is preferred in dubbing for audiovisual programs from Asian countries like Korea and Japan as the Arab viewers are not accustomed to their culture and customs. Moreover, knowledge of the language variety to be used in the dubbing of foreign productions, being familiar with the fact that Arabophone

countries are diglossic/multiglossic, should be taken into consideration before making any decisions. Maluf (2005), mentioned that Arabic dialects are not studied thoroughly in Arab universities and when they are studied, the focus is mainly on the syntactic, lexical or morphological aspects instead of the communicative one. In fact, various dialects are spoken by Arabs from various countries in their everyday life to the extent that Arabs from different countries couldn't sometimes understand each other. Accordingly, selecting a certain dialect for the dubbing of audiovisual products to be used for all the Arabophone countries is a hard decision that may be based on political agendas. Schjerve (2003, p. 36) said that, "issues of multilingualism or diglossia interact with political power".

Dubbing in Arabophone countries didn't gain much popularity in spite of the successful initiatives; according to Maluf (2005) it could be attributed to particular factors that are intrinsically based on cultural reasons:

- 1- Movies and theatres subtitling tradition
- 2- The government controls many channels
- 3- The choice of the Arabic variety in dubbing
- 4- Dubbing is more expensive than subtitling

Furthermore, Alkadi (2010) mentioned that the translated products poor quality may lead to alienating the target audience and distrusting the translation process. Maluf (2005)

offers an example, the dubbing of film *Police Academy* (Hugh Wilson, 1984) broadcasted in 1999 on Beirut's MTV, he stated that the Arab audience didn't like the movie because of the unsuccessful dubbing. Critics hailed the dubbed version by the local press because it was regarded as a contrived translation of dialogue lines and plot that is not related to Arab's life. In fact, the culture is not the only reason for the unsuccess of the movie; Alkadi (2010) believed that the aesthetic issues contribute to the success or failure of a dubbed products, in addition to the translation and the dubbbers voices impact on the target audience. There are other reasons that could also lead to the failure of the dubbed product, for example when the target lines and their linguistic delivery doesn't reflect what is seen in the screen, consequently it creates a barrier between the audiovisual production and the viewer. Alkadi (2010) stated that this could be considered as one of the reasons of the failure of films like *Con Air* (Simon West, 1997), *The Rock* (Michael Bay, 1996) and *Air Force One* (Wolfgang Petersen, 1997), as the audiences found it ridiculous to hear famous actors as Sean Connery and Harrison Ford speaking in Egyptian Arabic.

Throughout history, the Egyptian dialect was the most favored among all the other varieties, as this dialect was prevailing in the Arab world through movies, drama, music

and radio. This predilection for the Egyptian dialect is because of the huge number of Egyptian people living abroad and working in many Arab cities (Gamal, 2007), and that is why the dubbing industry preferred it. As stated by Maluf (2005, p.4) regarding the Arabophone countries, "developing a market for dubbed films, particularly where no clear choice of dialect exists and where differences between the originating culture and that of the audiences are very significant, requires long-term commitment and is never obstacle free". However, having a strong and successful local production can make distributing foreign productions more challenging. Regarding the animated productions produced in the Western world, dubbing has, till recent times, been associated with Egyptian Arabic, which is considered one of the nearly 30 colloquial vernaculars of the language thriving across the Arab world. Over 80 million people speak Egyptian Arabic, addition to being largely understood by music, radio, cinema and television audiences of all Arabophone countries. Egypt is named as the Hollywood of the Arab world (Bassiouney, 2014; Fandy, 2007), its audiovisual industry has prospered over the past forty years with regards to production and post-production. Moreover, Egyptian Arabic has until recently been extensively regarded as the perfect language variety to be used in dubbing as it has

capable of conveying the humorous dialogues of modern animated products.

Dubbing Disney Movies into Arabic

Almost after four decades of the premiere of Snow White and the Seven Dwarfs in 1937, Disney released its first dubbed Arabic version of the movie as a cinematic production in 1975 (Maluf, 2005); then there was a long state of inactivity from Disney's side. However, 1994 witnessed the restart of dubbing its feature films, in parallel with the inauguration of its Arabic branch in the Middle East and releasing *The Lion King* (1994) in Egyptian Arabic (Alharbi, 2018). Daily News Egypt, mentioned that the most significant dubbed Disney works were in the Egyptian dialect as the language adds a sense of humor to the productions. The dubbing process of Disney productions in Egyptian dialect included cultural expressions, songs and idioms that are Egyptian, they were domesticated to cope with the Arabophone countries culture. Selecting EA as an Arabic language variety was grounded on its being "the dialect of entertainment and its ability to bring out the humour" (Aljuied, 2021). Till 2012, EA was the preferred dialect used in dubbing Disney films, then *Tinkerbell and the Secret of the Wings* film (Roberts Gannaway and Peggy Holmes, 2012) was released in cinemas dubbed in MSA (Di Giovanni, 2017). In the same year, there was partnership of Aljazeera

with BBC Worldwide¹³, to broadcast many series on its children's channels dubbed in MSA.

Translation

Hatim (1997) defined translation as a “process of communication which involves the transfer of a message from a source language to a target language”, whereas Newmark (1981) stated that translation includes the process of communicating ideas from one language to another different language. Various translation theories have been developed to guide the way of the translators in dealing with the texts; they are considered the pillars of the translation process that the translators seek to apply in order to transfer meaning.

Newmark's Theory

Newmark mentioned that there are two kinds of translation, Semantic and communicative. As for the semantic translation it is loyal to the source text, whereas the communicative translation focuses on sending a message that creates the same feeling as the source text readers (Newmark, 1977). The main variance between them is that the former focuses on the influence of the original form, while the latter highlights the true meaning of the source text.

Communicative Translation

Communicative translation aims to let the reader of the target text have the same feeling like the reader of the source

text (Newmark, 1982). In other words, the main factor in communicative translation is to transfer information while taking into consideration the culture, language and pragmatic way of target language, instead of a faithful translation of the original text. It should be noted that the translator has more freedom to describe the original text, modify the style and form, remove the ambiguity, and even to adjust any mistake found in the original text. Since the translator main aim is to achieve a particular communicative purpose and has a certain group of readers, that is why the translator works will break the boundaries of the source text. Traditionally, Communicative translation is used in translating textbooks, news reports, public notices and various non- literary productions.

Semantic Translation

Semantic translation aims to recreate the literal meaning of source language precisely while taking into consideration the target language structure and semantics rules (Newmark, 2001). Semantic translation focuses on the original form and the author's genuine message, instead of the target language context and reflecting the culture and way of expression of the target language. Since the translator follow the rules strictly, in some cases the translated text, that agrees with semantic translation theory, may seem contradictory, ambiguous or even wrong. Semantic translation is employed

in translating science, literature, technology and other texts which consider language and content of the same significance. Thus, it should be noted that even Newmark believes that semantic translation is not the optimum translation model, as it has its own limitations just as the communicative translation.

Translating Culture Specific Items

Culture plays a crucial role in people's lives and has great impact on human language. Culture's effect on people is manifested in several ways such as of traditions, customs, situations, beliefs, ideas and values, and the effect of different cultures in utilizing and developing words, phrases and culture-specific concepts (Marco, 2019, p. 21). Persson (2015), mentioned that culture specific items (CSIs) are regarded as "concepts that are specific to a specific culture. These concepts can refer to domains such as flora, fauna, food, clothes, housing, work, leisure, politics, law, and religion, among others" (p. 1). On the other hand, Newmark stated that culture is "the way of life and its manifestation to uses a particular language as its means of expression" (1998, p. 94). The translator's main focus is to find the optimum equivalent while producing the target text. Miremadi (1993, p.23) viewed translation as a "give- and-take process", one give to another culture and take from the different culture to his own culture. throughout this process, the translator finds

non-equivalent words for which he is supposed to find the best equivalent.

The translator's role is to search an equivalent that have a similar concept in the target text (TT). If the concepts are not the same, they may not be utilized interchangeably in even two dialects of the same language. In every language, there are various words that don't have "full equivalent" (Jakobson, 1959, p.114) in the TT. Finding lexical equivalent is considered one of the hard tasks that the translator has to deal with, particularly in the areas and aspects which are not familiar in the receptor culture, in other words no corresponding word or phrase in the target language (TL). It should be noted that the translator has to be familiar with the two languages as well as the two cultures, that is because some concepts in the SL do not have lexical equivalents in the TL. This results from several factors including the difference of customs, traditions, beliefs and geography (Larson, 1998, p.163). However, the translator may be able to find close equivalents, which sometimes can't convey the exact messages.

In some cases, there are words or phrases familiar in one language and unfamiliar in the other language, this is called "semantic void or lexical gap" (Gambier et.al, 2004, p.11). The lexical gap may be noted in some cultures through the utilization of different words to specify the various aspects of

a concept. For example, the Arabs utilize 20 words to recognize the various types of camels. Although, people in different countries as Iran do not differentiate between different types of camels; they utilize a generic word for all these various aspects. For example, Eskimo languages include seven different words for snow. However, in other places of the world the inhabitants have not seen snow, thus they don't have any word to refer to the concept. Each expression or word may carry a concept which differs from one language to another. Therefore, either the professional translator or even the students of translation, should be aware of cultural variations. Translators should know the diversities of translation techniques which can be utilized to overcome the problems of translating CSIs between languages.

Domestication and Foreignization Concepts

There are two main techniques that translators utilize in translation strategies as follows: domestication and foreignization. Lawrence Venuti presented these two strategies. Domestication is cultural adaptation in which a particular cultural reference is substituted by different reference that can be interpreted by the target audience. On the other hand, foreignization is considered as the opposite of domestication, it "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language"

(Venuti 1998b, p.242, cited in Munday, 2008, p. 145). Venuti argued that writing in target-language will let the reader think whether the text s/he is reading is a genuine text written in the TL or it is a piece of translation. In case of domestication, the foreignness of the text is minimized which in turns lead to the invisibility of the translator, on the contrary the translator is visible in case of maintaining the foreignness of a text. Munday (2008) stated that foreignization is considered a favorable option, as it restrains 'violently' domesticating cultural values of the English-language world (p. 145). Venuti's focuses on letting the reader feel that he is reading a piece of translation from a foreign culture; however, there are scholars who are against Venuti's point of view.

In the case of dubbing cartoons, the translator should take into consideration the fact that cartoons include various moral lessons for children. Consequently, the translator plays a crucial role to maintain these educational themes, he should have the talent to transfer the message in the TL in smooth, clear and understandable way. Thus, a large number of translators have the tendency to domesticate the cartoon scripts in order to be interpreted easily by children. Traditionally, translators seek to find appropriate text for the viewer or the listener, so they don't search for just a mere linguistic equivalent, or even replacing the source text with a

target text by utilizing equivalents that have the same content and form. It should be noted that, the majority of cartoons are produced for entertainment purposes, so the focus should be not only on the impact, but also on the technique of translation.

Translating for Children

Translating for children is a sensitive and challenging issue that the translator needs to deal with. The majority of cartoon movies or series are imported from the west, so there are various religious and cultural references that are distinctive from the Arab world's references. Thus, the translator may tend to omit or modify to accommodate the text for the Arab world, particularly for children of different age groups.

Traditionally, translator applies this technique in the subtitling and dubbing processes. Gamal (2008) illustration manifests the sophistication and complexity in translating for children. The vast number of movies and shows derived translators to search for accepted ways to transfer the meaning for audience through subtitling as well as dubbing. In the beginning of the twentieth century the new film productions transcended all cultural boundaries, however with the introduction of talkies, the film industry was challenged with the issue that not all the world understands English language and that only a small percentage can understand.

Consequently, finding an adequate screen translation

technique was considered an urgent need (Cintas, & Anderman, 2009, p. 85).

Proper Names in Up Movie

In different language cultures a name is regarded as a necessary linguistic label of people. Normally, the name was neither arbitrary nor meaningless with respect to phonetic form. Therefore, names do not exist by coincidence but as a result of a causal connection. Names that signify principles are considered as a natural universal phenomenon in various language areas, yet there are, many cultural differences between the use and function of personal names in Eastern language cultures and Western traditions with regards to their function. In some cultures, not only the name forms and functions may differ but also the ideas about names and naming might be quite different, for example, Amerindian names (Bertills, 2003). In every language, there is a widely accepted system of personal names which enables the speakers of that language to recognize traditional names related to the system of ordinary names. Furthermore, proper names are somehow linguistically and culturally specific, however there are universal names and name forms, which indicates that the same name may be employed in more than one language. For example, the names originating from biblical persons and saints are universal, as well as other historical persons names. Bertills (2003) states that a proper name can distinguish the

individual, as well as its being a kind of magnet for different meanings. Pauli Saukkonen (1984) mentions that:

The aim of an artistic text is to create a certain atmosphere, an image, a vision, which the recipient can experience, expand and transform further in her/his consciousness and which can, in many ways, generally influence the recipient is fundamental ideas, attitudes, emotions on a general level of her/his consciousness (p.36)

This is shown in the use and formation of proper names in various ways as there is a denotative relationship between the name and the referent; and it is linked to a particular context indicating distinguishing characteristics of the name bearer. Furthermore, the nature and the position of the character have a direct impact on the formation of the name, whereas, the name form and the semantic content, may reveal information about the character (Bertills, 2003). Debra Walker King (1994) argued that:

Instead of insisting that a name refers to a specific object or concept exclusively, I argue that poetic names contain semiotic spaces that describe, refer to, and voice a kind of deep talk of their own within an encoded text. This deep talk is the interpretative discourse, or utterances, of a poetic name that expresses actions and onomastic intent. It assumes

multileveled interpretative roles within literature roles that pivot upon a name is use as symbolic, metaphoric, metonymic, or allegorical discourse. (p.181)

Artistic innovation and linguistic creativity distinguish the naming of literary characters. Thus, the process of naming characters after other characters is not familiar, new characters require new names. As a result of the constant coining of new names, the literary names create a dynamic category that is usually in a state of flux.

The table below displays the CSIs that are classified as proper names. These names may or may not possibly have a meaning or historical and cultural associations in a specific place or culture. In case there are two language that use similar writing system these nouns are usually retained in TT, or it can be transliterated in case the languages are not having the same writing system, so the sound of the ST name is written in the TT to be pronounced in the same way the as in the ST.

Proper names in Up Disney Movie

English	Colloquial Egyptian Arabic	Modern Standard Arabic
Carl Fredricksen	فريد زين	كارل فريديريكسن
Ellie	إيلي	إيلي
Charles F. Muntz	تشارلز سمعان	تشارلز مونتر
Russell	رامز	راسل
Kevin	جميل	كيفن
Dug	شهد	دوج
Alpha	أجد	ألفا

Translating proper names is considered as a big challenge for translators as they can make the TT foreign and they are ‘culturally marked’. Oittinen elucidates that “anything can be domesticated such as names, the setting, historical events, cultural or religious rites and beliefs” (2014, p.43). Names can reveal more information about their bearers, it may reveal the bearer’s religion, sex, social class and age group.

Traditionally, the people who share the exact culture have the intrinsic knowledge about names that are common in

their culture. As mentioned in the table above, most names in modern standard Arabic are transferred by transliteration (i.e., transference procedure) in the TT. This technique usually respects the source culture. On the other hand, the Egyptian Arabic translation adopted this technique only once when translating Ellie's name, the name was transliterated. However, all the other names were domesticated to suit the Egyptian culture.

Carl Fredricksen is the main protagonist of Up, in modern standard Arabic it was transliterated, whereas in Egyptian Arabic it was transferred to فريد زين. In the Arabic language فريد means beautiful. He is 78-years old, زين means unique and who has become lonely negative, ill-tempered, and bitter after his wife's death as he misses her terribly. The Egyptian Arabic name gives the audience an idea about his character and personality. The first name means unique, and he has a unique way of thinking unlike the people of the same age; instead of leaving his house he used thousands of balloons to float his house up in the air, in order not to go to the retirement home. By doing that, Carl took his first step. Moreover, his second name means beauty towards adventure. and that was clear in his love for Russel. At the end, Carl gave Russel in his ceremony the soda bottle cap which Ellie offered him the first time they met, perhaps he considers him his son or the grandson that he never had.

Charles Muntz is the main antagonist of Up, he is named after real life Disney villain Charles Mintz, who stole Walt Disney's first creation, Oswald the Lucky Rabbit. Walt Disney was originally an animator at Universal, where he helped create one of Universal's first major successes, Oswald the Lucky Rabbit. In the modern standard Arabic version the name was transliterated, however part of the name was transliterated and the second name was changed in the . Muntz character is Egyptian Arabic into تشارلز سامعان considered as a parallel to Carl's character; both of them had hard times in their lives. Carl learned to deal with the current situation and move on with his life, unlike Muntz who was trying to relive at any cost, he became ruthless and paranoid, determined to do anything to get the bird and believes that people who come to Paradise Falls are coming after the bird to steal his glory, presumably leading him to kill anyone he met. The change in the second name gives in the Arabic language سامعان information about the character, which means to hear, may be the سمع derived from the verb name is intended to reflect that the character is famous and even kids know about his adventures. It is suggested that Charles name was transliterated in both versions because this name has special significance to Walt Disney.

As for Russel's name it was transferred to Arabic name رامنز which means a sign. He is an eight-رمز derived from the verb

year-old Wilderness Explorer, and the deuteragonist of [Up](#) movie. Russell was trying to get the "Assisting the Elderly" Wilderness Patch, which is the last one to be promoted to a Senior Wilderness Explorer. Russell's spirit reminded Carl of his wife Ellie, with regards to his curious nature, and determination to do the right thing, moreover at the end of the movie the viewer can see that they bonded in a grandfather/grandson-like relationship. Russell was a sign to Carl and taught him his life lesson, which is people and love is more important than things. People are created to be loved whereas things are created to be utilized. Russell said "An explorer is a friend to all, be a plant or fish or tiny mole!". Thus, the name in Egyptian Arabic signifies Russell's character and the role he played throughout the movie. Moreover, he signifies love for all creatures and this was obvious through how he handles Carl, Kevin and Dug.

Regarding the names of the animals, the modern standard Arabic transliterated the names as usual, but the Egyptian Arabic translation gave different names to all the animals. Kevin is one of the two tritagonists of [Up](#). Kevin is a tall and giant bird, its length is about thirteen foot (3.96 m) [Charles Muntz](#) spent many years searching for such bird species. Russell named the bird Kevin as he thinks that it is a male bird, but at the end he discovered that the bird is female and he continued to call it Kevin. The name of the bird in the

which means beautiful, so جميل Egyptian Arabic is change to the meaning of the name reflects that this bird is beautiful. It is unique, colorful and attractive bird is exceptionally beautiful and that is why Charles Muntz spent many years trying to capture it.

Dug is the second tritagonist of Up. He is a friendly and funny dog who talks through a particular collar that translates his thoughts into speech, Charles Muntz his master invented شهد this collar. Dug's name changed in Egyptian Arabic to be شهد because his traits شهد which means honey. Maybe he is named were as sweet as honey, he was able to figure out that Carl and Russel are kind and he was on their side at the end.

Alpha is the secondary antagonist of Up. Alpha is a Doberman Pinscher owned by Charles Muntz. Alpha's name in the Egyptian Arabic which means أئجد is changed to person who has a good position. In fact, he is the leader of all the other dogs and like Dug his collar enables him to speak, but a minor malfunction caused his voice to be squeaky. His name could be either indicating the fact that he is the leader and he is higher in position than the other dogs, and it could be sarcastic because at the end he was defeated and was put in "cone of shame" as he used to do with other dogs as a punishment. His character highlights the fact that what goes around comes around, and at the end good always wins.

Conclusion

When comparing Up movie dubbed versions in CEA and MSA with regards to the technique used in translating proper names, the researcher found that the Egyptian version used communicative translation, whereas the MSA version used semantic translation. As for the communicative translation, it depends mainly on the TL and attempts to convey information, instead of copying the SL text. Moreover, communicative translation considers the TL as the core, which favors and domestication and free translation. Thus, the context of the CEA is considered more natural, smooth and clear, as the translators freely refined and adjusted SL context. On the other hand, MSA translation followed semantic translation, that regards the SL as the core, therefore it favors faithful translation, literal translation and foreignization. Semantic context is more sophisticated, difficult to pronounce due to the use of a foreign accent. MSA transliterated all the names into Arabic whereas the CEA domesticated the names and the translator chose names that are easy to pronounce and reflect the personal traits of the characters.

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