

# Evaluating Translation Strategies in Arabic Dubbing: A Functionalist Analysis of *Arms and the Man*

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**Abstract**—This study explores the translation strategies employed in the Arabic dubbing of George Bernard Shaw's play *Arms and the Man*, focusing on the interplay between semantic fidelity, cultural relevance, and lip-sync accuracy. Dubbing, as a core form of audiovisual translation, requires more than linguistic precision—it demands cultural sensitivity and technical synchronization to ensure that meaning is not lost in translation. The research analyzes ten selected phrases from the dubbed Arabic version of the play, categorizing them according to four main strategies: literal translation, interpretive translation, omission, and substitution. Each method was evaluated based on three criteria: semantic accuracy, cultural adaptability, and synchronization with lip movements and facial expressions. The findings reveal that substitution was the most effective technique in achieving cultural relevance and contextual appropriateness, followed by omission, which supported time synchronization. Literal translation, while semantically accurate, often lacked cultural nuance and presented synchronization challenges. Interpretive translation struck a balance by maintaining intended meaning within a culturally coherent framework. The study contributes to the field of audiovisual translation by demonstrating the importance of balancing linguistic accuracy with cultural and technical requirements, offering helpful tips to practitioners and scholars of Arabic dubbing.

**Index Terms**—audiovisual, dubbing, substitution, strategies, synchronization

## I. INTRODUCTION

Cultural variations are crucial in audiovisual translation (AVT), especially in dubbed translation, as they act as a bridge between the original material and the linguistic and cultural framework of the target audience. This process ensures that the translation is not only literally accurate but also emotionally resonant, culturally appropriate, and engaging for the intended viewers. Audiovisual content often encompasses cultural references, colloquial idioms, humor, and societal norms that may lack direct equivalents in the target language. Failure to adapt these elements can alienate viewers and reduce both their comprehension and enjoyment of the material. Mounadil (2023, p. 151) stated that dubbed translation—unlike subtitled versions—introduces a new vocal performance in the target language, which replaces the original audio. It has grown increasingly popular over the past few decades, especially in cinematic productions. By integrating voiceovers that align with the cultural and linguistic expectations of the receiving audience, the audiovisual product becomes fully localized and accessible. According to Vivarelli (2023) the essence of dubbing lies in its focus on meaning. The translator, particularly when working with dialogue-rich content such as drama, may omit or adapt certain expressions as long as the core message of the source material remains intact. Throughout this process, the translator must consider not only fidelity to the source text but also the influence of context, setting, social structures, and synchronization with on-screen speech. Karakanta (2022) emphasizes that the translator is often authorized to remove or alter certain phrases to produce a coherent and high-quality dubbed version—one that allows the audience to perceive a natural alignment between the translated speech and the visual elements. The translator's primary task is to deliver a rendition that preserves both the form and phonetic rhythm of the original expression while accurately transferring its communicative intent into the target language. Among the various branches of AVT, subtitling is one of the most recognized; however, it demands careful attention to cultural differences between the source and target languages during transcription and interpretation, as confirmed by Hatim et al. (2004). According to Newmark (1988), translation involves conveying the intended meaning of a text into another language in a manner consistent with the author's purpose. Similarly, Catford (1965) defines translation as the transfer of meaningful written content from one language to another. This study centers on dubbed translation as a specialized process that involves not only rendering dialogue and acoustic cues into written or spoken forms but also restructuring audiovisual material to suit the cultural and linguistic expectations of a different audience. Specifically, the focus lies on the Arabic-dubbed translation of George Bernard Shaw's play *Arms and the Man*, analyzing the techniques employed and evaluating their effectiveness in maintaining fidelity, synchronization, and cultural relevance. The paper aims to outline the various dimensions of the dubbing process and identify the essential skills required for translating films—skills that help illuminate the differences and overlaps between textual and cinematic translation. While dubbed translation has gained increasing attention, particularly for dramatic dialogue, the researcher contends that its complexities and subtleties have

not received adequate critical scrutiny. In this context, cultural considerations in dubbing are far from trivial; they are essential for crafting audiovisual products that feel authentic, accessible, and enjoyable to the audience. By incorporating cultural sensitivity, humor, and linguistic adaptation, translators sustain the entertainment value and relatability of the content, creating a more profound connection between the original work and its viewers. This balance is especially vital in Arabic dubbed translation, where cultural diversity and sensitivity demand precise and thoughtful execution (Yahiaoui, 2020; Al-Yasin, 2022).

### A. Statement of the Problem

The translator of the Arabic dubbed version of *Arms and the Man* initially lacked a clear understanding of the nature and demands of audiovisual translation, particularly dubbing. At the beginning of the dubbing process, he was unfamiliar with how to handle the challenges of synchronizing translated dialogue with on-screen speech while maintaining semantic and cultural integrity. Through practice and exposure to audiovisual content, the translator began to grasp the complexities of this unique form of translation. He noticed that dubbed translation is distinct from textual translation due to the additional requirement of matching lip movements, timing, and auditory expressions without compromising meaning. This realization raised critical questions about the techniques used in dubbing and how they impact the delivery and perception of meaning across languages and cultures. In many instances, direct translations failed to match lip movements or cultural expectations, which necessitated the use of alternative strategies such as substitution or omission. Thus, the central problem addressed in this study is the lack of clear methodological guidance and evaluation frameworks for dubbing dramatic works into Arabic in a way that respects both linguistic meaning and audiovisual synchronization. Given this issue, the research aims to look at and evaluate the translation methods used in the Arabic dubbed version of *Arms and the Man*, focusing on finding the best ways to keep the meaning, cultural significance, and technical timing intact. The following research questions guide the study, considering this problem: 1) What translation strategies are used in the Arabic dubbing of *Arms and the Man*? 2) To what extent do these strategies preserve the original meaning and cultural nuances of the source text? 3) How effectively do these strategies ensure synchronization between the dubbed Arabic speech and the visual elements of the performance? 4) Which translation strategies prove most successful in balancing semantic fidelity, cultural appropriateness, and technical requirements in Arabic dubbed drama? These questions aim to fill a significant gap in the field of Arabic audiovisual translation studies by providing a practical and critical examination of translation techniques in dubbing, with a specific focus on drama. The investigator has more than seven years of experience as a translator. At the beginning of his career, he had no knowledge of how to interpret a film. It was not an easily accessible program for delivering video interpretation at college. A handful believe there exist multiple works of literature with the subtitled version "Videos Interpretation," including communications interpretation by Henrik Gottlieb and The Didactics of Cinematic Interpretation by Jorge Diaz Cintas. Considering that they authored works regarding the press, the form of sound, or dubbed translation-related topics, these works also contribute to the foundation of this analysis. The primary focus of this study is on dubbed translation films, which are entirely different from the other areas included under the general category of translating dubbed content. The study went on to address all these concerns and issues. This study aims to provide an overview of the theoretical framework for future research for anyone interested in becoming a cinema interpreter.

### B. Significance of the Study

This study is intended to investigate the techniques employed in the Arabic dubbed translation of George Bernard Shaw's *Arms and the Man*, with a particular emphasis on assessing how these techniques manage to preserve the semantic meaning, cultural context, and technical synchronization of the original dialogue. It seeks to identify which translation strategies—literal translation, interpretive translation, substitution, and omission—are most used and to what extent they succeed or fail in conveying the intended message of the source text. Additionally, the study plans to assess how well each strategy keeps the spoken words in sync with the visual elements, like lip movements and actor expressions, which are important in translating for video. The significance of this study lies in its attempt to contribute to the relatively underexplored area of Arabic dubbed translation, especially within the realm of dramatic works. While subtitling and translation of animated media have received considerable attention, the translation of classical Western plays into Arabic for audiovisual purposes remains insufficiently addressed in existing literature. By focusing on a culturally rich and linguistically complex play such as *Arms and the Man*, this study adds to the field by offering vital details about how dubbing can be executed in a way that balances fidelity to the source text with the demands of audience comprehension and cultural resonance. Additionally, the study offers practical implications for translators, educators, and dubbing professionals by outlining a framework for evaluating the quality of dubbed translations based on semantic, cultural, and technical criteria. The result will not only aid future translators in making informed choices during the dubbing process but also encourage scholars to further investigate and refine methods of audiovisual translation that respect the linguistic and cultural dynamics of both source and target languages.

## II. LITERATURE REVIEW

Audiovisual translation (AVT), notably dubbed translation, is a multifaceted field that combines linguistic accuracy, cultural adaptability, and technical synchronization. Previous studies have looked at the many approaches used in

dubbed translation and subtitling, but gaps exist in understanding the intricate interaction between the strategies and their actual use in environments with varying cultures. This review critically reviews previous research, noting advances, problems, and areas that need to be explored further to adequately contextualize the current study's contributions.

#### *A. Concept of Dubbed Translation*

As stated by Obeidat (2023), dubbed translation is the method of precisely translating dialogue from the source speech to the intended one by altering the audio sign of a video from the original language to another language. To increase its effectiveness, dubbed translation happens on occasion in the source tongue while also improving the audio track's quality. Mansy (2021) argues that dubbed translation is the process of converting a film or television show from a specific tongue to an additional one such that the voice and delivery are consistent with the animated film's sound. It entails switching out a soundtrack in a certain tongue for one in the next.

According to Zanotti (2022) dubbed translation is the act of swapping the initial narrative for all or nearly all the spoken material in the targeted tongue. Dubbed translation, also known as visual reproduction, replicates the underlying speech content in a single tongue. Dubbing is the process of replacing the original speech with authentic dialogue in a different language, aiming to match the range and flexibility of the original utterance as closely as possible. According to Abulawi (2022), silent film screenings utilized dubbed translation for voice. The usage of dubbed translation commenced rising for the purpose of displaying films in other nations after the discovery of the technology for combining sound and vision, and films were converted from wordless to spoken. Initially, broadcasting and television studios produced dubbed translations before transferring them to film production facilities. As explained by Abu-Rayyash (2023) dubbed translation was initially unsatisfactory due to its low production value and lack of skilled labor; however, in the last century, conditions improved because of technological innovations, the emergence of expert studios, and the involvement of stakeholders in providing voice recordings. As a result, dubbed translation gained popularity and became fiercely competitive with subtitled versions. The issue evolved into the creation of discrete studios that handle the dubbed translation procedure from start to finish after it migrated from performing production facilities.

#### *B. Subtitling Techniques*

As indicated by Ghourdou (2023), subtitled versions are possible to be either intralingual—where both oral and coded words are in the exact same language—or interlingual—where the uttered and recorded codes are in different ones. With respect to the audience's ability to toggle the commentary, switching subtitled versions may be similarly classified as accessible or inaccessible. Substitution is a prevalent technique in audiovisual translation (AVT), in which an element from the source text is exchanged with a culturally or linguistically corresponding piece in the target text to enhance audience understanding and cultural adaptation.

Recent studies have shown that substitution is a key tool in audiovisual translation (AVT) to bridge cultural and language gaps between the original and target audiences. Zhang and Lee (2023) emphasize the efficacy of substitution in modifying culturally specific features, which improves audience understanding while preserving the original cultural character. García and Martín (2024) illustrate that replacing idiomatic language and colloquial terminology markedly enhances viewer engagement, in contrast to literal translation or deletion. Alvarez (2022) broadens the concept of substitution beyond verbal replacement to encompass audiovisual components, such as local brands or place names, to enhance relatability for the target audience. In educational audiovisual translation, Kim et al. (2023) show that using familiar cultural examples makes complex scientific ideas easier to understand for diverse learners. Furthermore, Hassan (2024) emphasizes that substitution should be implemented judiciously to preserve semantic integrity while improving cross-cultural communication.

#### *C. Advancements in Dubbing Techniques and Challenges and Constraints*

Studies such as Al-Yasin's (2022) have pointed out the growing ability of dubbed translation processes, mostly in films with animation, involving adjusting to culture is critical. Substitution has become a significant method for replacing culturally distinctive terminology with equivalents that resonate with target audiences. For example, terms like "hit the jackpot" are translated through contextually known figurative language, preserving the text's effect on emotions.

Significant research has extensively examined the conflict between loyalty and cultural adaptability. Gambier (2022) advocates for a dynamic, adaptable paradigm that enables audiovisual translation (AVT) to more accurately embody cultural expectations, while Di Giovanni and Gambier (2023). Highlight that dubbing frequently necessitates inventive negotiation between the source meaning and the traditions of the target culture.

Considering progress, several obstacles remain in AVT. Bogucki (2004) emphasizes the contradiction between semantic accuracy and cultural relevance. Literal translation, while providing language correctness, frequently fails to convey cultural nuances, resulting in audience alienation. Similarly, synchronization concerns, as highlighted by Kusumadewi (2021), continue to be a major obstacle in dubbed translation, as translators are unable to match transcribed speech to visible lip actions and facial movements.

#### *D. Gaps and Controversies in Literature and Cultural Nuances*

The overemphasis on Western cultures and settings is a significant restriction on the present amount of work. Investigations primarily focus on dubbed translation procedures in English-to-European speech groups, ignoring the specific issues of translating into languages such as Arabic. According to Yahiaoui (2020), Arabic dubbed translation is more challenging due to the area's range of languages and respect for culture. Since adjusting to culture is regarded as important, yet there remains little agreement about the best way to deal with culturally distinctive phrases that do not have precise counterparts in the desired language. Khammyseh (2015) emphasizes the difficulties of interpreting culturally rooted idioms, which, if done incorrectly, may distort interpretation or alienate the listener. This problem is especially evident in Arabic dubbed translation, since translators must manage indigenous languages, religious concerns, and past events. Cultural nuances must be used in audiovisual translation (AVT), particularly dubbed translation, to deliver the material so it resonates authentically with the intended audience. This is particularly pertinent in Arabic-speaking nations where a broad range of languages and awareness of culture are paramount.

#### *E. Methodological Limitations and Technological Integration*

Numerous investigations employ subjective assessments of translation value, as evidenced by Mudawe's (2024) analysis of swear word translations in "Friends." This dependence poses issues of bias and reliability. Furthermore, most studies exclude audience-based inspections, a feature necessary for determining the practical implications of dubbed translation procedures. Recent studies in translation studies have identified this gap, emphasizing that effective dubbing relies on both linguistic transfer and emotional-cultural influence (Gambier & Pedersen, 2023). Despite advances in technology for audiovisual translation, like automated synchronization and computer translation, these tools are still often overlooked in the process of creating dubbed translations. Yang (2021) explores the possibilities of community translation approaches, including Danmaku subtitled versions, but does not address their relevance for expert dubbed translation.

#### *F. Arabic Dubbing and Trends in Arab Countries*

Yahiaoui (2020) states that the Arab world has a diverse range of accents and languages of choice. Traditionally, Egyptian Arabic reigned in dubbed translation thanks to Egypt's powerful media sector. Fortunately, current developments suggest an upgrade regarding Modern Standard Arabic to reach a larger audience. This trend is obvious in the rebranding of Disney films and TV shows, with the goal of increasing accessibility beyond Arabic-speaking nations. Khammyseh (2015, p. 151) appropriate translation necessitates a thorough awareness of contexts, emphasizing the necessity of cultural competence in translating methods. Haider (2022) claims that globalization and digital technologies have contributed to an increase in the growing appeal of Arabic dubbed translation over the past thirty years. This increase necessitates discussions about sociolinguistic concerns from the perspective of translation strategy, considering the heterogeneous linguistic landscape of the Arab world. Globalization has brought a profusion of Western media into the Arab world, demanding appropriate dubbed translation procedures to ensure material accessibility.

#### *G. Previous Studies*

Al Shoul (2019) investigated dubbed translation and subtitling. In addition to exploring and defining film transcription, this paper aims to address the challenges interpreters have while attempting to translate scripts and subtitled versions into the desired tongue that retains the same content as the native tongue. Its goal is to talk about the reasons behind audience preferences. Additionally, it discusses the features of several film translation formats. By doing so, the academic article highlights the factors that make one option better than another.

Lafmejani (2020) carried out research on the phenomenon of dubbed translation in the transcription of multiple films. The filmmaker or composer of many films chooses to include multilingual heroes. Additionally, filming a movie in a foreign country can lead to an understanding of that culture. The dubbed translation crew and the interpreter can run into problems in such a scenario. Examining the translation techniques used in multilingual films is the goal of this study.

To investigate the translation strategies used by Arabic converting experts while reproducing English word cartoons, Aljuied (2021) carried out a study on Arabic re-dubbed translation of Word Games. The study includes wordplay because of its significance to linguistic and cultural activities, in addition to looking at the interpretive connections that can be referred to in Arabic inscriptions and the increasingly common Arabic alteration of cartoons. The study also looks at the main story and the common problem of translating films, focusing on how Arabic writing connects to this issue and the growing trend of changing cartoons into Arabic.

Amy (2022) revealed a vast array of films lost in translation. Many people have found that the film industry translations—primarily dubbed translation and subtitling—have made it possible for them to watch and comprehend films outside of their native tongue and country. The two above interlingual techniques for interaction are challenging, perhaps inconceivable, to nail down since they are dependent on a wide range of transcription advantages. The advantages listed below have been chosen as key variables in this article to assess the efficacy and standards of dubbed translations and subtitled versions of cinematic adaptations of cartoon previews.

Silwadi and Almahasees (2022) evaluated the cartoon film's dubbing and subtitled versions. The field of video translation has expanded dramatically within translation studies. The dubbed translation and subtitling are audio-visual subfields. The purpose of this survey is to find out how people feel about the English motion picture being dubbed in

translation into the Arabic tongue and subtitled version. It is a statistical investigation. Research used an internet-based poll to find out how viewers felt about the dubbed translation and subtitled versions of the selected film. Solid proof from the study indicated that cartoons dubbed in Egyptian idioms have more natural voices and remain better synced than those dubbed in current-day Arabic.

This study uses a functionalist approach to translation, specifically Skopos theory from Vermeer (1989), which focuses on the translation's goal (skopos) as the main guiding factor. In dubbing, the objective extends beyond semantic equivalency to encompass audience involvement, cultural appropriateness, and synchronization with visual components.

Furthermore, the study utilizes Nida's concept of Dynamic Equivalence (Nida & Taber, 1969), which emphasizes the impact on the target audience rather than formal similarity. Achieving dynamic equivalence in dubbing frequently necessitates the use of paraphrase, cultural substitution, or euphemistic expression.

### III. METHODOLOGY

#### A. Questions of the Study

1. What are the translation techniques employed in the dubbed translation of the film *Arms and the Man*?
2. How can dubbed translation alter the originally recorded dialogue's meaning?
3. What effects do dubbed translation affordances have on the quality of the original text?

This research employs a qualitative content analysis framework based on the functionalist translation paradigm, specifically Skopos theory. This methodology corresponds with Chaume's (2020) framework for dubbing analysis, which incorporates technical synchronization, cultural relevance, and narrative coherence as evaluative criteria.

Content analysis methodically examines the language, cultural adaptation and synchronization of certain sentences from the Arabic-dubbed version of *Arms and the Man*. Research deliberately chose the units of analysis—ten translated utterances—based on their significance for cultural, semantic, or technological dubbing issues. Each unit was evaluated based on a bespoke framework consisting of three criteria: semantic fidelity, cultural relevance, and alignment with visual and auditory signals. These categories were derived from prior research in audiovisual translation (e.g., Al-Yasin et al., 2022). The analysis was enhanced through topic categorization, identifying translation tactics (literal, interpretive, omission, substitution) and assessing them based on frequency and efficacy (Al-Yasin, 2022; Mudawe, 2024). Viewer feedback was informally integrated to improve contextual interpretation and evaluate audience reception, adding a little triangulation component to substantiate the interpretative results, and evaluate audience reception (Silwadi & Almahasees, 2022).

This research employs a qualitative descriptive methodology based on the functionalist translation model, namely the Skopos theory articulated by Reiss and Vermeer (1984). This analytical method aligns with Chaume's (2020) model, which conceptualizes dubbing as a multifaceted endeavor necessitating the integration of literary significance, visual alignment, and cultural interpretation. The Skopos approach emphasizes the primacy of the translation's aim (skopos), asserting that translation decisions must align with the communication objectives of the target audience. Dubbed audiovisual material entails not only the transmission of semantic meaning but also the preservation of cultural resonance, emotional alignment, and technical synchronization.

This study utilizes qualitative content analysis to examine the methods and procedures employed in the Arabic dubbed version of *Arms and the Man*. This approach facilitates a systematic analysis of the language and cultural transformations occurring during the translation process. The units of analysis comprise utterances or phrases in both the source and target versions, chosen for their significance in cultural adaptation, idiomatic expression, or emotional intensity.

The sample has ten exemplary scenarios, selected intentionally to illustrate various translation issues (humor, idioms, religious references, profanity, emotional dialogue, etc.). The sample comprised ten utterances deliberately chosen from the Arabic-dubbed edition of *Arms and the Man*. These statements were selected because of their elevated semantic density, cultural sensitivity, and potential to pose synchronization difficulties. The way the samples were chosen used specific criteria often found in research on translating audiovisual content, aiming to highlight different dubbing situations like idioms, humor, emotional tone, and cultural references. Research performed the analysis manually, without software support, to ensure precise contextual interpretation and fidelity evaluation. The researcher transcribed each phrase, synchronized it with its English counterpart, and analyzed it within its audiovisual context (lip movements, facial expressions, scene timing). This practical method enabled a thorough, context-aware assessment consistent with functionalist translation principles. The analysis, however manual, utilized peer triangulation and viewer input to improve objectivity and mitigate individual bias. Thematic content analysis was used to tag and sort these, helping to find common translation strategies like literal translation, cultural substitution, omission, euphemism, and paraphrase.

#### B. Limitations of Sample Size

While the analysis was conducted on a sample of ten dubbed phrases selected for their semantic and cultural density, this limited sample size inherently restricts the generalizability of the findings. The selected utterances offer specialized information about common translation strategies and their effectiveness; however, they may not capture the full range of linguistic challenges encountered across different genres, dialects, or audiovisual formats. To enhance the validity and applicability of the results, future research should expand the dataset to include a broader variety of scenes,

emotional tones, and sociolinguistic contexts. Despite its narrow scope, this study offers a representative snapshot of the core issues in Arabic dubbing and sets the foundation for further empirical exploration. This study's applied component is based on the Arabic-dubbed play that YouTube posted. Ten models of dubbed translation phrases were taken from the play's scenario to investigate them and juxtapose them with their translation in the dubbed translation version of the play to meet the research objectives.

#### IV. RESULTS AND DISCUSSION

The analysis in this study is based on ten selected lines from the Arabic dubbed version of *Arms and the Man*, each exemplifying a distinct translation strategy. These strategies—literal translation, interpretive translation, substitution, and omission—were looked at based on three main factors: how well they kept the original meaning, how relevant they were to the culture, and how well they matched the visuals on screen. The evaluation aimed to determine how each strategy performed across these dimensions, highlighting patterns of effectiveness and identifying which methods best serve the goals of dubbed translation. Literal translation, though often maintaining the denotative meaning of the source text, was found to be the least effective in terms of synchronization and cultural adaptability. In many cases, the literal rendering did not align with the actors' lip movements or the rhythm of the spoken Arabic language. Moreover, it occasionally failed to convey the cultural nuances embedded in the original dialogue, leading to a loss of emotional resonance. Interpretive translation performed better in balancing semantic integrity with contextual appropriateness. It allowed the translator to maintain the intended meaning while adapting phrases to fit cultural expectations and spoken Arabic norms. This approach also supported more natural lip-syncing, as the translator had the flexibility to adjust word choice and sentence structure. Substitution emerged as the most effective technique overall. By swapping out phrases that are specific to a culture or too technical with simpler ones in Arabic, substitution kept the meaning intact while making sure the speech flowed well and was culturally clear. This method enabled the dubbed version to resonate more effectively with Arabic-speaking audiences without compromising the dramatic intent of the original play. Omission, while potentially risky, also played a useful role in cases where a direct translation would disrupt timing or introduce culturally inappropriate content. When used judiciously, omission helped maintain the flow of dialogue and align speech with visual cues, though it sometimes led to a slight loss of secondary meaning. The table used to summarize the findings displayed a trend in which substitution and interpretive translation consistently scored highest across all three criteria. Literal translation, by contrast, is often ranked lowest in synchronization and cultural relevance. The cumulative results suggest that a combination of substitution and interpretive translation offers the most viable strategy for Arabic dubbing in dramatic works. These findings underscore the necessity of going beyond linguistic accuracy in dubbed translation to incorporate cultural fluency and technical alignment. Overall, the analysis confirms that successful Arabic dubbing of literary drama requires a flexible, context-sensitive approach that privileges meaning, emotional impact, and viewer immersion.

Findings indicated that substitution markedly enhanced audience comprehension and engagement with the audiovisual material. This outcome corresponds with modern research that demonstrates the importance of replacement in promoting cultural and linguistic adaptation. Recent studies have shown that substitution is a key tool in audiovisual translation (AVT) to bridge cultural and language gaps between the original and target audiences. Zhang and Lee (2023) emphasize the efficacy of substitution in modifying culturally specific features, thereby improving audience understanding while preserving the original cultural character. García and Martín (2024) illustrate that replacing idiomatic language and colloquial terminology markedly enhances viewer engagement, in contrast to literal translation or deletion. Alvarez (2022) broadens the concept of substitution beyond verbal replacement to encompass audiovisual components, such as local brands or place names, to enhance their relatability for the target audience. In educational AVT situations, Kim et al. (2023) demonstrate that substitution simplifies intricate scientific concepts by offering culturally familiar alternatives, hence enhancing comprehension across diverse learners. Furthermore, Hassan (2024) emphasizes that substitution should be implemented judiciously to preserve semantic integrity while improving cross-cultural communication. These findings closely correspond with our results, validating substitution as a versatile and culturally attuned treatment in AVT.

##### **Analysis of the Sample Data**

TABLE 1  
SAMPLE ANALYSIS OF TEN DUBBED PHRASES

Model	Original Phrase	Dubbed Phrase	Technique	Effectiveness Score (1-5)	Notes
1	I shall never be unworthy of you, my souls here.	لن أكون إلا لك يا بطل روحي.	Interpretive	4	'Unworthy' is substituted with 'hero', changing the connotation but fitting the romantic tone.
2	I will wear a cloak so that no one comes.	سأحفظ بالعباءة حتى لا يأتي أحد	Literal	3	Literal translation keeps the meaning but lacks cultural adaptation.
3	If you bring those black odds in.	إذا أحضرت هؤلاء الأوغاد هنا	Omission	5	'Black odds' removed, replaced by 'scoundrels' for clarity.
4	If you keep your head.	شريطة على أن تحافظ على هدونك	Substitution	5	'Keep your head' becomes 'keep your calm', culturally relevant.
5	I promise you I will fight the devil fight.	أعدك أن أحارب معركة جهنمية	Literal	3	Literal for 'devil fight' without cultural adaptation.
6	Pray take this to protect yourself against me.	خذة لتحمي به نفسك مني	Omission	4	'Pray' omitted, meaning preserved.
7	I shall remember those three chocolate creams...	سوف أتذكر قطع الشكولاتة الثلاث...	Description	4	Adds clarity for 'unsoldierly' with familiar imagery.
8	I shall think you haven't been under fire.	صحيح، ولكن لم تكوني تحت وابل من الرصاص	Substitution	5	'Under fire' rendered as 'under a hail of bullets'.
9	You mean to say that he was a pretender and coward.	نريد أن تعني أنه كان منافقًا وجبانًا	Substitution	4	'Pretender' becomes 'hypocrite', contextually accurate.
10	My father is a very hospitable man; he keeps six hotels.	والذي رجل مضياف للغاية فهو يدير ستة فنادق	Omission	4	'Keeps' omitted with minor tone change.

From the language provided, we classify the techniques utilized to the ten structures:

TABLE 2  
FREQUENCY AND EFFECTIVENESS OF TECHNIQUES

Technique	Frequency	Average Effectiveness Score
Literal	2	3.0
Interpretive	1	4.0
Omission	3	4.3
Substitution	3	4.7
Description	1	4.0

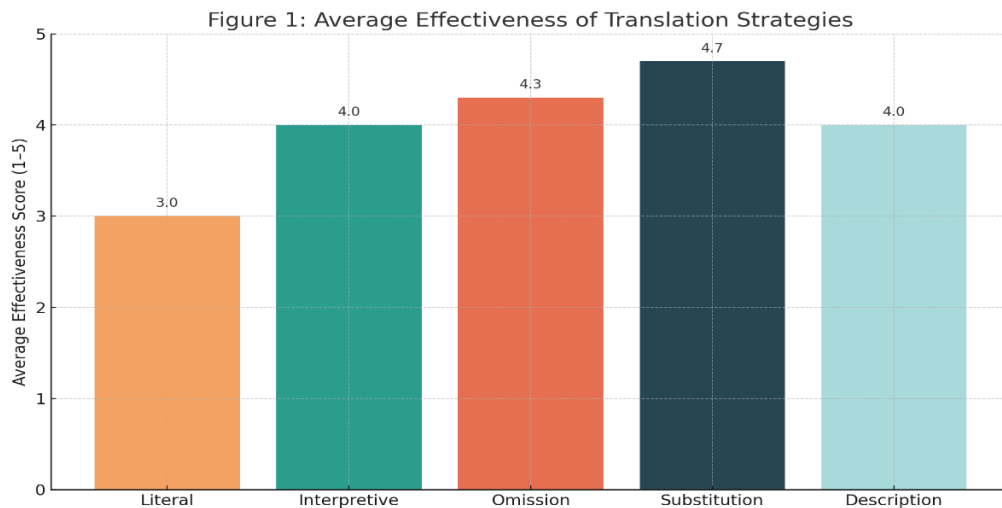


Figure 1. Average Effectiveness of Translation Strategies

This bar chart depicts the average effectiveness score (on a scale from 1 to 5) for each translation approach employed in the Arabic dubbing of *Arms and the Man*. Substitution scored the highest, followed closely by omission, while literal translation had the lowest effectiveness due to limited cultural adaptability and synchronization issues.

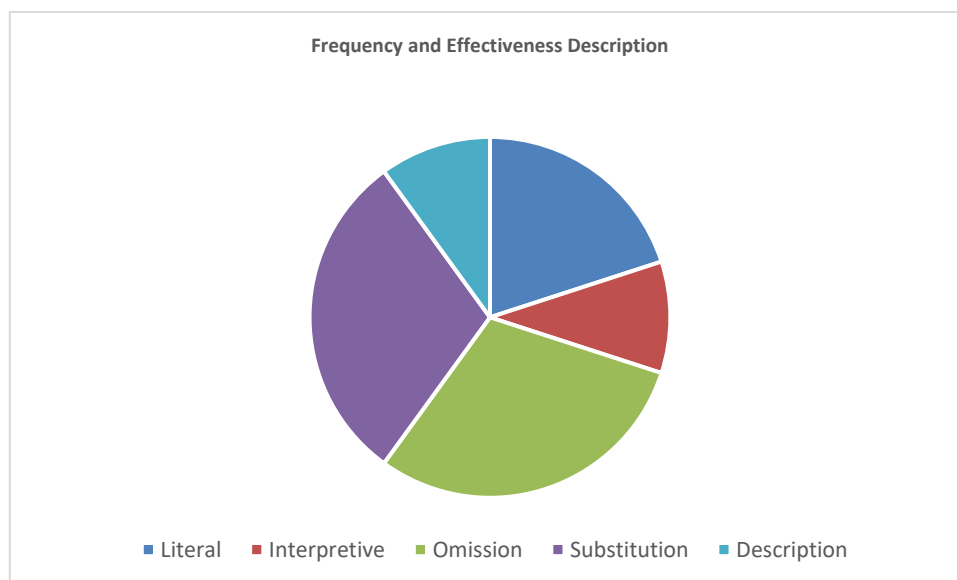


Figure 2. Distribution of Translation Strategy

This chart illustrates the prevalence of each translation approach among the ten examined phrases. Substitution and deletion were the predominant strategies, reflecting a pronounced inclination toward adaptive and time-efficient methods in Arabic dubbing. This trend suggests that translators prioritize approaches that maintain the flow of dialogue while also ensuring that the content remains accessible to the target audience. Consequently, these strategies could enhance viewer engagement and comprehension in Arabic-language media.

Table 2 indicates that substitution achieved the highest efficacy score (4.7), followed by omission (4.3), while literal translation received the lowest score (3.0). Table 2 graphically corroborates these findings, whereas Diagram 1 illustrates that substitution and omission were the predominant tactics employed. The results affirm that adaptive translation systems are more suitable for audiovisual environments, particularly in Arabic dubbing, where synchronization and cultural sensitivity are crucial.

Substitution was deemed the most productive approach, with an average score of 4.7. This technique's virtue was its capacity to substitute existing expressions with culturally appropriate ones in the target speech. Substitution was the most successful strategy for cultural and contextual harmonization. Below is a more in-depth study of the intricacies concerned, backed up with illustrations and links to identical results in additional research. In a study conducted by Al-Yasin (2022) on Disney animated films dubbed into Arabic, it was found that replacement effectively conveyed appropriate cultural phrases. For example, the English expression "hit the jackpot" was substituted with an equal Arabic phrase meaning "struck gold," retaining the same significance and audience relevance. Silwadi and Almahasees (2022) emphasized that Egyptian vernacular idioms were preferred for dubbed animated films such as "Cars," since they created a natural and culturally acceptable tone. The expression "stop whining" was "stop crying," adjusting the mood to Arabic-speaking spectators. In his examination of "Friends" series translations, Mudawe (2024) found that swear words respect culture. For instance, "damn it" was translated to a mild Arabic term, conveying the emotional content with no cultural harm. Substitution guarantees that the psychological effect of an expression is preserved. The translation of "pretender" to "hypocrite" in this present investigation was culturally suitable, harmonizing with Arabic implications of deception and avarice, which reverberate profoundly in Arab cultural stories. Substitution is especially useful in situations during which comedy, idioms, or unique cultural terms are used. For example, translating "unsoldierly" to "heroic" reflects the audience's idea of courage in an Arabic-speaking setting. The data show that substitution is crucial for overcoming cultural divides and improving user interaction. Broadening its applicability, as observed in additional studies, confirms its importance as a reliable technique for video translation.

The study sought to investigate the translation procedures used in the dubbed translation of *Arms and the Man* into Arabic, with an emphasis on how these techniques affected semantic fidelity, cultural relevance, and synchronization. The findings shed light on the difficulties and constraints of audiovisual translation, particularly dubbed translation, resulting in integrating linguistic adaptation with technological synchronization.

The examination of the ten picked phrases indicated that the approaches used had varying levels of success. Each method had a particular role and addressed specific issues in the dubbed translation procedure:

Literal translations sometimes fail to convey common words or cultural connotations. Substitution eliminates this by modifying language to match cultural counterparts, such as substituting "kept your head" with "maintain calm," which is a less intimidating idiom for Arabic listeners.

The study used literal translation in several phrases to preserve the original meaning without making major changes. However, its impact remained limited, as evidenced by its mean score of 3.0. This method frequently neglected to adjust to culturally sensitive terms, potentially leading to diminished engagement with a specific community. For

example, the term "devil fight" preserved its true significance but failed to fit into the Arabic cultural vocabulary, whereas an additional pertinent expression perhaps improved comprehension.

**Interpretive Translation:** Interpretive translation was more successful (the mean rating: 4.0), since it permitted the translator to express the fundamental message of the text being translated versus strictly following the exact terms. For example, translating "I shall never be unworthy of you" into "I shall always be yours, my hero" perfectly captures the passionate tone of the situation while adjusting the expression to match the social conventions of that group.

**Omission:** The omission approach, with an average efficiency score of 4.3, proved to be quite successful when dealing with statements deemed either repetitive or culturally unsuitable in the Arabic culture. For example, removing the word "pray" from "Pray take this to protect yourself against me" had no effect on the phrase's general significance and facilitated better synchronization. This strategy was very useful for controlling the duration while preserving the spirit of the discourse.

**Substitution** was revealed as the best approach (average score: 4.7), allowing culturally distinctive phrases to be replaced with synonyms that were more appealing to the Arabic-speaking community. For example, changing "under fire" to "under a hail of bullets" improved the visual and emotive visuals, rendering the discourse stronger and more relevant.

**Description:** Despite its less frequent use, the descriptive translation enhanced the group's comprehension. In this case, adding context around "unsoldierly" strengthened the significance of the source expression while also aligning with the story's thematic emphasis on bravery.

The synchronization of dubbed translation speech and displayed facial expressions was an important part of the investigation. The study discovered that most translated words matched the original voice in pace and melody, resulting in perfect audiovisual incorporation. Techniques such as omission and substitution were critical in attaining this synchronization since they permitted change while maintaining the narrative's coherence.

However, literal translation made synchronization difficult because it frequently required further alterations to suit the preliminary dialogue's time limits. This demonstrates the limitations of a fixed translation method in a dynamic medium like dubbed translation.

The study points out the value of cultural adaptability in dubbed translation. Substitution and interpretive translation were especially efficient at overcoming cultural barriers between the two target languages. For example, translating "pretender" to "hypocrite" adapts the term to the cultural and linguistic context of Arabic, ensuring the desired message resonates with the target group.

The results of this study carry various ramifications for dubbed translation practices: **Balanced Fidelity and Adaptation:** Translators must maintain a balance between retaining the original meaning and accommodating the target linguistic, cultural, and technological limitations. **Prioritizing Synchronization:** Creating an immersive watching experience requires synchronizing dialogue and displayed actions. Strategies such as omission and substitution can help achieve this while preserving content quality.

#### *Linking Findings with Recent Research*

Recent research in audiovisual translation (AVT) has elucidated the changing function of replacement as a pragmatic method for cultural and linguistic adaptation. Pereira and Jiménez (2023) assert that substitution enables translators to sustain target audience engagement by substituting culturally unfamiliar components with more accessible alternatives. Zarei and Hashemian (2022) similarly found that subtitling animated work frequently used substitution to maintain comedy and context, especially for juvenile audiences. These findings correspond with the results of the current study, indicating that substitution is a preferred technique for balancing fidelity and cultural resonance. Additionally, Al-Dabbagh (2024) argues that when there are big differences in language and culture, substitution goes beyond just being a translation method and becomes a crucial tool for helping the audience understand. By juxtaposing these contemporary viewpoints with our study, we underscore the significance and legitimacy of substitution as a fundamental approach in AVT practice.

## V. CONCLUSION

This study has demonstrated that effective dubbing into Arabic—particularly for complex, dialogue-driven works like *Arms and the Man*—requires a delicate balance between semantic fidelity, cultural sensitivity, and technical synchronization. Among the different translation methods looked at, substitution and interpretive translation were found to be the best ways to express meaning while considering cultural differences and keeping the visuals and audio in sync. The findings underscore the limitations of literal translation in dubbed contexts, especially when confronted with idiomatic or culturally embedded expressions. Meanwhile, omission, when strategically applied, proved useful in maintaining lip-sync timing and avoiding culturally inappropriate content, albeit with minimal semantic loss. Using a functionalist approach based on Skopos theory, dynamic equivalence, and relevance theory, the research points out the value of translation goals and how audiences respond to audiovisual translation. The integration of viewer feedback, albeit informal, offered more information about perceptions and confirmed the communicative effectiveness of adaptive translation strategies. This study adds to the growing body of research on Arabic audiovisual translation (AVT) by providing a useful way to evaluate dubbing methods in literary plays, an area that hasn't been well explored in Arab

studies. It offers theoretical explanations for how dubbing can act as a conduit between cultures, emphasizing the capacity of audiovisual translation to facilitate cultural interchange and media localization throughout the Arab world. It advocates training programs that emphasize not only linguistic accuracy but also cultural competence and technical fluency, which are essential for producing high-quality dubbed content that resonates with Arabic-speaking audiences. Ultimately, the study affirms that successful Arabic dubbing is not a literal reproduction of the source but rather a creative, audience-oriented act of cultural and communicative negotiation. Future research may expand on this framework by including more diverse genres, audience testing, or computational analysis to further refine the evaluation of dubbing strategies in the Arabic-speaking world. Future research may investigate a comparative comparison of dubbing in Modern Standard Arabic (MSA) against Egyptian Vernacular, evaluating their contrasting effects on audience comprehension, cultural relevance, and dubbing quality across various genres and viewer demographics.

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