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## Domestication and Foreignization from English to Arabic: A Case Study of Dubbed and Subtitled Aladdin

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### Abstract

*The study's importance lies in its examination of how the translation in the dubbing and subtitling of the movie "Aladdin" deals with cultural references and compares them to the original text. Using a qualitative comparative methodology, the researcher gathered 19 cultural referents lines in the film and examined it to determine whether they were foreignized or domesticated. The study's findings indicate a clear tendency towards domestication in both the subtitles and dubbing of the cultural referents movie. Foreignization, on the other hand, was primarily employed in relation to anthroponyms. The subtitle showed domestication in 14 of 19 cultural referents, while the dubbing showed it in 15. This research provides valuable insight into the difficulties associated with dubbing and subtitling from English to Arabic. It serves as a valuable resource for translators and scholars who are interested in audiovisual translation and cultural adaptation.*

### 1. INTRODUCTION

Translation has played a pivotal role in fostering connections between Eastern and Western cultures by facilitating the introduction of one culture to another. Culture can seamlessly transcend boundaries through various mediums such as books, plays, music, tales, or movies. The mapping provided by Williams and Chesterman (2002) highlighted multimedia translation as one of the 12 study topics within the field of translation studies. As Cattysse (1998) stated, "The study of subtitling and dubbing seems to have launched the concept of audio-visual translation for good" (p. 18).

Over the course of history, translation theories have evolved to encompass a range of strategies aimed at assisting translators in navigating the diverse linguistic and cultural challenges inherent in international interactions across different languages and cultures. Cultural references (CRs) pose significant challenges in translation, particularly when dealing with languages as fundamentally distinct as Arabic and English, which exhibit linguistic and cultural divergence. Translators struggle with the debate between adopting foreignization,

which immerses the reader in the target culture, or domestication, which brings the foreign culture closer to the reader (Venuti, 1995).

The present research investigates the process of dubbing and subtitling the CRs included in the film Aladdin, with a specific focus on the use of Modern Standard Arabic (MSA). The objective is to conduct a comparative analysis between the two modes in MSA and the original English mode, with a particular emphasis on aspects of domestication and foreignization. To achieve this goal, the following courses of action were undertaken:

- a) The researcher collected the domesticated and foreignized CR lines present in the movie.
- b) The techniques employed in translating these lines in Arabic were examined.

The focus of this research is an analysis of the animated film Aladdin, which has been chosen as the subject of investigation for many reasons. First, the film achieved notable success in both English-speaking and Arab-speaking regions, establishing itself as the most successful movie production of 1992. Additionally, the film serves as a cinematic representation of well-known Arabic literary works, containing an array of CRs. The choice was further influenced by the presence of both subtitled and dubbed versions of the film.

Insufficient studies have been carried out in the Arab world to compare dubbed and subtitled versions of the same movie. Therefore, the significance of this study lies in its investigation of how each mode addresses the CRs in the film and compares them to the original. Furthermore, the study evaluates the extent to which both modes of the film align with the original format in terms of domestication and foreignization.

Based on the introduction and the highlighted issues, the primary research question is: How does the MSA dubbing in Aladdin differ from the MSA subtitles in conveying CRs?

To answer this question, the following sub-questions were formulated:

- a) What are the similarities and differences between the MSA dubbing and subtitling of CRs in the movie ?
- b) How are the CRs treated in terms of domestication and foreignization in the two modes of audiovisual translation (AVT)?

## **2. LITERATURE REVIEW**

### **2.1. AVT And Its Two Modes: Dubbing and Subtitling**

AVT is a branch of translation that deals with audiovisual content. It has become increasingly common due to its ability to present the same message in multiple formats and languages, allowing it to reach a broader audience across borders and cultures. Feature films, theatrical plays, television programs, web pages, musicals, opera, and video games are just a few examples of the vast array of audiovisual content requiring translation. As the term suggests, audiovisual content is intended to be both heard (audio) and seen (visual) (Chiari, 2012).

According to Chaume (2012), AVT is “the transfer of audiovisual texts either interlingually or intra-lingually.” The field of AVT includes a range of modalities, such as dubbing, subtitling, respeaking, audio subtitling, voice-over, simultaneous interpreting at film festivals, free commentary, goblin translation, subtitling for individuals with hearing impairments, audio description, fan-subbing, and fan-dubbing (Chaume, 2012).

Dubbing “consists of replacing the original track of a film’s (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded

in the target language" (Chaume 2012). This process is not only linguistic and cultural but also technical and artistic, requiring teamwork to produce a high-quality product (Chaume, 2013).

In situations where both options—subtitling and dubbing—are available, larger countries tend to choose dubbing, while smaller countries opt for subtitling. Nationalistic preferences for recognizable language and cultural elements, which might be obtained by dubbing, have been cited as one of the reasons for this trend (Ariza, 2004; Nornes, 2007). According to Nornes, these countries continue to dub or subtitle foreign content because these techniques have "naturalized conventions," wherein the audience has become accustomed to these formats (Nornes, 2007).

In the sense that translators can mask the foreignness of an audiovisual text by dubbing anything culturally foreign—be it CRs, values, or anything else—into something the target language audience would understand, dubbing has been criticized for its tendency to lean toward cultural neutralization (Gonzalez, 2009). For instance, the process of dubbing Japanese anime into Arabic for children often involves altering names, introducing new plots, and composing different melodies for the introduction and conclusion.

Subtitling can be defined as "a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices)" (Diaz Cintas & Remael, 2007).

Subtitling was initially developed for language learners and the hard of hearing. Later, translators began using the mode to translate audiovisual text. Audiovisual text is divided into "snippets" for the purpose of subtitling, with each part receiving a unique translation. Notably, despite being effective in the transfer process, subtitles convey 43 percent less text than the original audiovisual text (Gonzalez, 2009). This is due to technical limitations, where screen space and processing time are the main factors that force subtitlers to modify their translations. The ideal is two lines of 35 characters, corresponding to the segmented speech unit (Karamitroglou, 2008).

Following R. Jacobson's categorization of texts, Gotlieb (1998) devised a classification of subtitles, categorizing them linguistically as either intralingual (within the same language) or interlingual (between two languages) and technically as either open (the subtitle is burned onto the video) or closed (the subtitle can be turned on or off).

Between 2004 and 2009, domestication in dubbing was increasingly common, while subtitling has trended toward foreignization since 2010 (Yonamine, 2022).

## 2.2. Domestication and Foreignization

In his 1813 article, "On the Different Methods of Translating," Friedrich Schleiermacher distinguished between two categories of writings that a translator may encounter: commercial texts and scientific and artistic texts. For the latter, which involves subject matter requiring a lot of creativity, the author argued that there are only two options: either the translator minimizes their intervention and guides the reader toward the writer, or the translator minimizes their intervention and brings the writer closer to the reader (Schleiermacher, 1813, p. 42). The initial choice is currently known as foreignization, while the second one refers to domestication. According to Munday (2016), Schleiermacher's preferred strategy was that of foreignization.

Venuti (1995) advocated the use of both foreignization and domestication in culturally based translations. He described foreignization as "an ethnoreactive pressure on those (cultural)

values to register the linguistic and cultural difference of the foreign text sending the reader abroad” and domestication as “an ethnocentric reduction of foreign text to target language cultural values” (Venuti, 1995). Because it “locates the alien in a cultural other, pursues cultural diversity, foregrounds the linguistic and cultural differences of the source language text, and transforms the hierarchy of cultural values in the target language,” foreignization is Venuti’s favored strategy (Venuti, 1995).

In contrast to Venuti, Nida (1964) advocated for domestication and supported the idea that the language of the source text should not interfere with the language of the target text. This is achieved by reducing the foreignness of the source text context. The core idea of his theory is that the ultimate outcome is to produce a comparable reaction in the intended text. Nida’s viewpoint on a good translation depends on the alignment of the target text with the cultural expectations of the receivers, as stated by Sharifbad et al (2013).

The argument between the two strategies can be viewed as cultural, social, and occasionally political. Academics believe that translators face difficulties in both theory and practice due to the cultural differences between the source and target texts. The approach to use depends on the nature and material of the source text, the translator’s preferences, the client’s demands, and the intended audience. The decision also depends on the translation’s specific objectives and aims. Combining the two approaches may be worth considering.

According to contemporary translation theory, the key is appropriateness rather than superiority when it comes to these strategies. Foreignization may be appropriate if our goal is to replicate the author’s original voice and the cultural background of the story, while domestication may be appropriate for content that is intended to be easily understood by the target audience. In any case, neither foreignization nor domestication can be regarded as the ideal translation approach. “Foreignization and domestication are indispensable and supplementary to each other, and the idea that truly successful translation will depend on the unity of the two methods should be kept as a golden mean in every translator’s mind” (Sun, 2011). When dealing with CRs, both strategies are particularly divisive. To understand why, we must first define CRs and the challenges they pose.

### **2.3.Cultural References**

According to Harald M. Olk (2012), “cultural references are those lexical items in a source text which, at a given point in time, refer to objects or concepts which do not exist in a specific target culture or which deviate in their textual function significantly in denotation or connotation from lexical equivalents available in the target culture.”

An essential characteristic of CRs is their prevalence, especially in audiovisual texts, due to the emphasis on the visual channel (Bartoll, 2015). Hence, the translation of cultural aspects remains a highly debated subject within the realm of AVT.

#### ***Classification of Cultural References***

CRs are classified in a variety of ways, with some focusing on basic cultural references and others covering a broader range. For instance, Newmark (1998) offered the following classification:

- 1- Ecology
- 2- Material culture, including food, clothes, houses and towns, and transport.
- 3- Social culture, including work and leisure.
- 4- Organizations and customs, including the political, religious, and artistic fields.
- 5- Gestures and habits.

This classification is a good place to start when learning about CRs, but it is quite basic when compared to other, more comprehensive categories, such as the one created by Mangiron (2006, as cited in Rojas, 2023). In her categorization, Mangiron divided seven primary categories into nearly 50 subcategories, as seen in Table 1.

**Table 1***Mangiron's Cultural Reference Classification*

1. Natural environment	1.1 Geology 1.2 Biology 1.2.1 Plants 1.2.2 Animals
2. History	2.1 Buildings 2.2 Historical events 2.3 Historical institutions and figures 2.4 National symbols
3. Social culture	3.1 Work 3.1.1 Professions 3.1.2 Units of measurement 3.1.3 Currency 3.2 Social conditions 3.2.1 Anthroponyms 3.2.2 Family relationships 3.2.3 Social relationships 3.2.4 Customs 3.2.5 Cultural geography 3.2.6 Transportation
4. Cultural institution	4.1 Fine arts 4.1.1 Painting, ceramics, and sculpture 4.1.2 Floral arts 4.1.3 Music and dancing 4.2 Art 4.2.1 Theater 4.2.2 Literature 4.3 Religion
5. Material culture	3.3 Education 5.1 Home 5.2 Diet 5.2.1 Food 5.2.2 Drinks 5.3 Clothing 5.4 Entertainment 5.4.1 Games 5.4.2 Sports and martial arts 5.4.3 Hotels and restaurants
6. Linguistic culture	5.5 Material objects 6.1 Writing system 6.2 Dialects 6.3 Sayings and idioms 6.4 Word play 6.5 Insults 6.6 Onomatopoeias
7. Cultural interferences	7.1 References to other languages 7.2 References to cultural institutions 7.2.1 Painting, ceramic, and sculpture 7.2.2 Literature 7.3 Historical references

## **2.4. Translation Methods and Strategies**

Several crucial terms are closely related in the field of translation, and it is important to differentiate among them. These terms include translation procedure, translation methods, translation strategies, and translation transformation. This review will focus on translation methods and strategies.

The system fails to distinguish between local strategies, which apply to specific text segments, and global strategies, which pertain to the entire text (Seguinot, 1989). According to Iordan (2021), the global translation strategy can also be referred to as the translation method, while the local translation strategy may be referred to as the translation procedure, translation strategy, or translation transformation. Venuti (1995) differentiated between local and global strategies, specifically identifying two global strategies: domestication and foreignization.

Regarding translation methods, Newmark (1988) asserted that these pertain to the entire text, whereas translation procedures are employed for sentences and smaller language units. He identified eight translation methods: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation.

Vinay and Darblent (1995), on the other hand, only distinguished two methods: direct or literal translation and oblique translation. A literal translation involves transferring both the lexical elements and the structure of the ST into the TT. Oblique translation focuses on replacing missing or incomplete parts of the source language with corresponding elements from the target language.

In their book “Comparative Stylistic of French and English,” the authors outlined seven procedures that align with these two methods. The initial three procedures are classified as direct, while the remaining four are categorized as oblique. The procedures are borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation.

Alternatively, Craige and Pattison (2018) identified two levels of strategy: macro strategy and a set of micro strategies. A macro strategy is closely linked to the orientation phase

of the translation process. The process entails analyzing the translation, identifying its intended objective, detecting the subject matter and style of the source text, and identifying resemblances with previous works the translator has undertaken. A micro strategy, on the other hand, refers to a specific decision made for an individual unit and how it is implemented. The book “Thinking English Translation” outlines 10 micro strategies:

1. Direct transfer of an SL item into the TL (preserving the item in its original form, without any modification);
2. Calque (literal translation of the SL word or phrase in the TL);
3. Direct equivalences of an SL item in the TL (one-to-one SL/TL match);
4. Cultural equivalent (different words in the SL and TL for the same concept/reference);
5. Synonymy (synonym or near-synonym);
6. Sense translation (untranslatable or non-viable SL item rendered by a neutral TL form);
7. Expansion or paraphrase (explanation of the SL item in the TL);
8. Reduction (simplification and shortening of the SL item in the TL);
9. Grammatical/syntactic change (change of form or structure between the SL and TL);  
and
10. Compensation (compensating for the loss of meaning that occurs in translation elsewhere in the TT) (Cragie & Pattison, 2018, p. 66).

The translation methods and techniques discussed are not independent but rather fall under two broader approaches to translation: domestication and foreignization.

### **2.5. The Tale of Aladdin**

The story of Aladdin originates from the folktales found in the book “Arabian Nights,” which contains stories and folktales in Arabic from the Islamic golden age. Scheherazade, the taleteller, is credited for compiling these stories, which cover a wide range of subjects, including love, tragedy, comedy, and poetry. These stories are set in diverse locations and feature various events and magical elements (Erturki & Shaman, 2013, p. 116). The stories

were first translated into French in 1704 by Antonie Galland, after which they were translated into English in 1706 by an anonymous “grub street” translator.

“Arabian Nights” consists of hundreds of tales, one of which is “Aladdin and the Wonderful Lamp.” In this folktale, Aladdin comes from a poor family but lives in a happy Muslim community. He lives with his widowed mother, who has an important role in his life. As devout Muslims, Islamic values are applied in their daily lives. Aladdin and his mother acquire a magical lamp from a *Jinn*, but since his mother adheres to the teachings of the prophet Mohammed (PUBH), she refuses to deal with a creature like the *Jinn*. However, Aladdin keeps the lamp from his mother and asks the jinn for help when needed.

As Aladdin grows older, he aspires to marry the Sultan’s only daughter. However, since she is the daughter of the person with the highest social and political rank, the sultan, she has an incredibly high stature in the region. Aladdin devises a strategy involving his hesitant mother, leveraging their contrasting social status as commoners against the Sultan’s prestigious stature. His plan involves engaging in a successful business venture, trading gold and silverware, which he acquires with the *Jinn*’s help, and presenting these riches to the Sultan. Ultimately, the story underscores the importance of family in the Muslim community and the overall values of Muslims.

## **2.6. Summary of the Movie**

The classic tale of Aladdin was introduced to the cinematic world by the prominent entertainment group Walt Disney in the form of an animated film in 1992. However, Disney made significant alterations to the tale, resulting in a notable departure from its original form. The plot was recreated to reflect the American mindset rather than its original Arabic cultural origins. According to Elturki and Shaman (2013), Disney’s adaptation of “Aladdin and the Wonderful Lamp” exhibits a significant degree of Americanization (p. 117).

The primary moral element of the folktale, namely, Islamic values, was intentionally excluded and substituted with American virtues. In the film, Aladdin is portrayed as an orphaned street rat who resorts to theft and deceit against merchants in the bazaar to procure

food and ensure his survival. However, despite his challenging circumstances, Aladdin demonstrates kindness and love, giving him the moniker of a “diamond in the rough.” Unlike his literary counterpart, Aladdin's character in the film does not adhere to any specific religious beliefs; rather, he relies on common sense to solve difficulties.

As he makes his way through the busy streets, Aladdin finds a magic lamp that holds a genie capable of granting three wishes. Aladdin makes use of his first wish to become a prince in an attempt to earn Princess Jasmine's affection after meeting her in the marketplace. Aladdin, now known as “Prince Ali,” arrives at the castle. However, there are obstacles in his courtship of Princess Jasmine, including the cunning royal vizier Jafar.

During a magical carpet ride, Aladdin sings the hit song “A Whole New World” to Princess Jasmine, thus strengthening their relationship. Jasmine is able to see behind the royal facade when Aladdin exposes his actual origins to her. Ultimately, their love triumphs over adversity, culminating in a happy ending marked by the genie's freedom.

### **3. METHODOLOGY**

#### **3.1. Data Collection**

This study employed a qualitative comparative technique. The data consists of CRs samples extracted from the English version of the film “Aladdin” (1992), as well as from the dubbed and subtitled versions in MSA. The process of collecting the data was as follows.

First, the researcher took the transcription of the original English dialogue and the Arabic subtitles of the movie from Subscene ([www.subscene.com](http://www.subscene.com)), and the dubbed material was transcribed after watching the movie. Subsequently, the English dialogue, Arabic subtitle, and dubbing were placed side by side on a Word document, allowing the researcher to compare the ST with the subtitles and the dubbing.

#### **3.2. Analytical Procedure**

The following analytical procedures were undertaken for the analysis. After obtaining the scripts, a careful examination of the occurrences of the most notable CRs was conducted. The subtitled and dubbed translations were then categorized into domesticated or foreignized. The researcher noted which strategies were used according to Cragie and Pattison's (2018)

decalogue of translating micro-strategies. Subsequently, the CRs were classified using the categories provided by Mangiron (2006, as cited in Rojas, 2023). Finally, additional context was added to help explain the cultural knowledge in the translation.

Given the complexity of the analysis, the researcher organized the information using a chart structured as follows:

- 1- Timestamp: The hour, minute, second, and millisecond at which the line is said in the source dialogue;
- 2- Source text;
- 3- Translation: The subtitle and dubbing translation;
- 4- Identified technique: Whether the translation was domesticated or foreignized and the strategies used;
- 5- CR category; and
- 6- Additional notes: Extensive commentary on the source material, the English language, and the Arabic culture of the movie.

This study does not attempt to cover all possible instances but focuses instead on the most representative examples of domestication and foreignization, given the repetitive nature of certain cases.

#### **4. DISCUSSION AND ANALYSIS**

#	Timest amp	Source Text	Translation	Technique Identifier	CR Category	>	Additional Notes
1	00:01: 56,460 --> 00:02: 00,730	Combination hookah and coffeemaker. Also makes julienne fries.	مزيج بين "الرجالة" ولة لحضير القهوة. وقطع البطاطا إلى شرائح. غلاية قهوة وفيها نقل البطاطا أيضا	1- Subtitle 1- Subtitle 2- Dubbing	1- Domestication: Cultural equivalence of an SL item into the TL. 2- Domestication: Reduction, which results in the elision of the word in the TL.	Painting, ceramic, and sculpture	A hookah is a device used for smoking flavored tobacco.
2	00:04: 15,070 --> 00:04: 17,660	By Allah.	بارباه لأصدق	1- Subtitle 2- Dubbing	1- Domestication: Synonym or near-synonym, بارباه, to convey surprise. 2- Domestication: Synonym and near-synonym conveying similar sentiment.	Religion	“Allah” is the Arabic word for God. It is primarily used by Muslims.

3	00:05: 58,810 --> 00:06: 02,260	Patience, Iago. --> Patience.	1- Subtitling صبرأ يا "إياغو". 2- Dubbing اصبر ياعجهة اصبر	1- Foreignization: Direct transfer of the English name into the TL. 2- Foreignization: Direct transfer; the name was rendered with a slight change in some letters.	Anthropo nyms	Iago, the primary antagonist in William Shakespeare's play "Othello," is well known for his cunning and deceitful character.
4	00:07: 13,910 --> 00:07: 15,710	Perfect timing, Abu, as usual.	1- Subtitling توقيت ممتاز يا "أبو", كالعادة 2- Dubbing كعادتك يا أبو رائع توقيت	1- Foreignization: Direct transfer of the name into the TL. 2- Foreignization: Direct transfer of the name into the TL.	Anthropo nyms	None.
5	00:09: 27,350 --> 00:09: 30,010	And now, esteemed effendi, we feast.	1-Subtitling والآن أيها النبيل المحترم، لتناول العشاء. حسناً. 2-Dubbing والآن نبدأ الوليمة تقضي نصيبك	1- Domestification: The term "effendi" is translated in its direct equivalence in the TL. 2- Domestification: Use of reduction which results in the elision of the term.	Referenc e to other language	"Effendi" is derived from Turkish and functions as an honorific, akin to the English titles "Mr." or "Sir." It is employed to formally and respectfully address or refer to an individual, especially within Turkish-speaking societies.
6	00:12: 18,350 --> 00:12: 20,950	Oh! Jasmine.	1- Subtitling "ياسمين" 2- Dubbing ياسمين	1- Domestification: Cultural equivalence. 2- Foreignization: Cultural equivalence.	Anthropo nyms	The name "Jasmine" originates from the Persian term "yasamin," which translates to "gift from God" or "God's grace." The term "signifies" refers to the representation or expression of beauty, grace, and elegance, which originates from the fragrant flower that shares the same name.
7	00:12: 28,460 --> 00:12: 30,590	Confound it, Rajah.	1-Subtitling اهدا ياراجا 2- Dubbing أنا والدها ياراجا	1- Foreignization: Direct transfer of the name into the TL. 2- Foreignization: Direct transfer of the name into the TL.	Anthropo nyms	The word "Rajah" comes from the Hindi and Sanskrit words "rajah," which means "king" or "prince." Rajah stands for royalty, strength, and protection in the movie, which is fitting since he is Jasmine's trusted guardian.
8	00:13: 52,510 --> 00:13: 55,610	Allah forbids you should have any daughters.	1- Subtitling لا قدر الله أن تُرزقني ببنات. 2-Dubbing هل رأيت؟ دائمًا الفتى مزعجات	1- Domestification: The religious term is translated in its direct equivalence in the TL. 2-Domestication: Reduction resulting in the elision.	Religion	None

9	00:14:15, 400 --> 00:14:17, 930	Oh! Ah, Jafar.	1-Subtitling جعفر." 2-Dubbing جعفر	1- Domestication: Direct transfer of the name in the TL. 2- Domestication: Direct transfer of the name in the TL.	Anthroponyms	The name “Jafar” comes from Arabic and means “stream” or “river.” The character’s name adds to his mysterious and scary personality in the movie.
10	00:14:37, 890 --> 00:14:41, 290	Have a cracker, pretty Polly.	1-Subtitling تناول كعكة يا بولي الجميل. 2-Dubbing اتريد بسكويت يامشاغب انت جميل	1- Foreignization: Direct transfer of the name in the TL. 2- Domestication: Compensation since it compensates for the loss of meaning, and the translation happened to refer to the character persona.	Literature	The name Polly has been used in many stories, like Charles Dickens’ novel “Bleak House,” where Polly Toodle is depicted as a kind and gentle girl. Another famous literary character named Polly is Pollyanna, the optimistic protagonist of Eleanor H. Porter’s novel “Pollyanna,” which became a classic children’s book. There is a character in the famous children’s show “Peppa Pig” named “Polly Parrot.”
11	00:15:52, 600 --> 00:15:56, 430	Soon I will be sultan, not that addle-pated twit.	1-Subtitling قريباً سأصبح السلطان، وليس ذلك الأحمق المعنوه. 2-Dubbing أيام وسأصبح سلطاناً مكان هذا السلطان النافع	1- Domestication: Cultural equivalence. 2- Domestication: Cultural equivalence.	Historical institutions and figures	(Sultan) means “ruler” or “sovereign.” It is a title used historically for a powerful leader or monarch, often a king or emperor.
12	00:17:25, 090 --> 00:17:27, 560	Sugar dates. Sugar dates and figs.	1-Subtitling تمر بالسكر. تمر بالسكر والنلين 2-Dubbing بلح لذيد الذ بلح بالسوق	1- Domestication: Cultural equivalence. 2- Domestication: Synonym or near-synonym, بلح, a general term of dates.	Food	“Sugar dates” typically refer to dates that have been preserved by coating them in sugar syrup, while ‘بلح’ is the general term for dates.
13	00:27:07, 970 --> 00:27:12, 740	Uh-uh. Things aren’t always what they seem.	1-Subtitling ليست الأشياء كما تبدو عليه دائمًا. 2-Dubbing كل مشكلة لها حل	1- Domestication: Calque, which preserved the original expression. 2- Domestication: Sense translation, conveying similar sentiment.	Sayings and idioms	None
14	00:27:36, 770 --> 00:27:40, 000	Uh, it is I, Aladdi n.	1-Subtitling إنه أنا، “علاء الدين”. 2-Dubbing إنه أنا، “علاء الدين”.	1- Domestication: Direct transfer of the name into the TL. 2- Domestication: Direct transfer of the name into the TL.	Anthroponyms	The name “Aladdin” is of Arabic origin.
15	00:36:38, 710 --> 00:36:42, 74	Genie.. of the Lamp	1-Subtitling جني المصباح 2-Dubbing انه مارد المصباح	1- Domestication: The name of the Islamic spirit is rendered by its cultural equivalence in the TL. 2- Domestication: Synonym or near-synonym.	Anthroponyms	The name “Genie” is derived from the Arabic word “jinn,” which refers to a supernatural being or spirit in Islamic mythology, while ‘مارد’ is a type of jinn known for its rebellious nature.
16	00:44:29, 450 --> 00:44:31, 640	Genie, wake up and smell the	1-Subtitling استيقظ وشم رائحة الحمقى أيها الجن. 2-Dubbing	1- Foreignization: Calque, which preserved the original expression. 2- Domestication: Sense translation; the expression	Sayings and idioms	It’s a phrase that substitutes “hummus” for “roses” in the more common expression “stop and smell the roses.”

hummu انا کمارد اتقبل واقعی was rendered by a neutral TL.  
s.

It suggests slowing down, being mindful, and enjoying the moment,

17	00:46:53, 260 --> 00:46:57, 890	Hang on to your turban, kid. We're gonna make you a star.	1- Subtitling أمسك بعمانتك يا فتى. سنجلك نعمًا. 2- Dubbing علاء الدين تماسك ستصبح نجم النجوم	1- Domestication: Cultural equivalence. 2- Domestication: Reduction resulting in elision.	Clothing	A turban is a type of headwear worn as a religious or traditional item of clothing in many parts of the world, especially in South Asia, the Middle East, and Africa.
18	00:47:58, 060 --> 00:48:01, 990	Desper ate times call for despera te measur es, my lord.	1- Subtitling تطلب الأوقات العصبية إجراءات يائسة يا سيدتي. 2- Dubbing الم Pax لا حلول بديلة امامه يامولي	1- Domestication: Calque, Sayings which preserved the idioms original expression. 2- Domestication: Sense translation.	and Sayings This English proverb suggests that extreme situations may require extreme actions.	
19	01:06:02, 670 --> 01:06:05, 900	Ha, ha! Praise Allah!	1-Subtitling الحمد لله 2- Dubbing انا سعيد	1- Domestication: Direct equivalence. 2- Domestication: Sense translation; delivering the sentiment meaning.	Religion	It's a way for Muslims to show their gratitude for all the abundant blessings, guidance, and protection they believe Allah has given them.

The cultural references were identified within these 19 lines. The text consists primarily of anthroponyms, sayings and idioms, and terms related to religion. There is a total of eight anthroponyms, three sayings and idioms, and three religion terms. The least prominent categories in this corpus are clothing, food, references to other languages, literature, and ceramics, each with one example.

Moreover, domestication is the prevailing technique employed in the subtitles of cultural referents, with only five out of the 19 cultural referents being instances of foreignization. Out of the 19 cultural referents, only three are examples of foreignization, while domestication remains the most used technique employed in the dubbing. Translation techniques such as cultural equivalence, grammatical/syntactic change, reduction, the direct equivalency of an item in the source language into the target language, sense translation, synonym or near-synonym, and calque were employed to domesticate the terms.

As anticipated in a translation between two distinct languages, the predominant approach employed is the use of cultural equivalents. The translators, in both subtitled and dubbed translations, primarily employed this strategy for items related to history, material culture, and social culture. Reduction (mostly elision) was frequently employed in dubbing as opposed to subtitled. Synonym or near-synonym was only utilized in the dubbed version, with no occurrences in the subtitled version within this corpus. The method of direct transfer was employed exclusively for conveying the characters' names, and it was utilized to a nearly equal extent in both the subtitles and the dubbed version. Direct equivalence was only evident in the subtitles, with no occurrences in the dubbing. The strategies that were least utilized were grammatical/syntactic change, claque, and sense translation.

Overall, the MSA subtitle demonstrated domestication in 14 out of the 19 cultural referents, whereas the MSA dubbing showed domestication in 15 out of 19 cultural referents. Foreignization was applied predominately to anthroponyms and sayings and idioms, with the strategy used for both being the direct transfer of the SL item into the TL and calque. Both modes of AVT used similar techniques of translating the CRs in these lines, with differences appearing in only three lines where the subtitles were foreignized. Dubbing was domesticated in two instances, and one example where the subtitle was domesticated, and the dubbing was foreignized.

## **5. CONCLUSION**

Overall, the analysis of the data regarding the translation of CRs in the film Aladdin, with a specific focus on comparing subtitled and dubbing in MSA, provided valuable insights into the translation techniques used in AVT. After conducting a thorough analysis, we have identified several important findings.

Initially, the analysis of CRs in the lines uncovered a wide range of cultural elements, with anthroponyms, sayings and idioms, and religious terminology being the most notable categories. Although categories like clothing, food, and literature were not as common, their inclusion highlights the intricate nature of translating cultural references in various cultural settings.

Furthermore, the examination of translation techniques demonstrated a prevalence of domestication in both subtitled and dubbing, with only a limited number of occurrences of foreignization. The translators commonly used domestication strategies such as cultural equivalence,

reduction, and a synonym or near-synonym. These strategies aimed to make the content more accessible to the target audience while maintaining the cultural integrity of the original text.

The adoption of cultural equivalents became a prominent approach, specifically for objects related to historical events, tangible artifacts, and societal customs. The translators frequently employed reduction, synonym or near-synonym, and direct transfer techniques to effectively convey CRs across various modes of translation, showcasing their adaptability.

In general, the comparison between subtitling and dubbing showed that they use similar translation techniques, although with minor differences in several cases. Both modes of AVT exhibited a sophisticated method of translating CRs, emphasizing the delicate balance between domestication and foreignization strategies to ensure the accuracy and cultural significance of the translated material.

To summarize, the results of this study enhance our comprehension of the intricacies associated with translating CRs in audiovisual media. It emphasizes the significance of taking into account cultural context, audience expectations, and translation strategies to achieve successful cross-cultural communication. Additional research in this field could investigate other factors that influence translation decisions and how they affect the audience's perception and exchange of cultural information.

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