

People's Democratic Republic of Algeria

**Ministry of Higher Education and Scientific Research
Kasdi Merbah Ouargla University
Faculty of Letters and Languages**

Department of Letters and English Language



**Dissertation submitted in partial fulfilment of the requirement for the Master's
Degree in field of English Language and Literature**

Specialty: Translation

Subtitling Disney movies musicals
Case study: the movie ENCANTO.

سترجة المقاطع الموسيقية لأفلام ديزني
دراسة حالة فيلم إنكانتو

**Presented and publicly defended by
Omnia Laldji & Iman Biga**

Supervised by

Dr. Djeha Noussaiba

Jury

Yahiaoui Leila	Kasdi Merbah University – Ouargla	Chairperson
Djeha Noussaiba	Kasdi Merbah University – Ouargla	Supervisor
Belarbi Ahmed	Kasdi Merbah University – Ouargla	Examiner

Academic Year: 2023/2024

Dedication :

First of all, AllhamdulíAllah who all mighty made this possible. without having the belief that he will be with us through everything, I do not think we would have made it..

Second I want to thank my parents for their unconditional support mentally and financially , My father whos wish is to have us be the best version of ourselves. And my mother who was with me through thick and thin . I want to thank my family members (Choáib, Ilyes, Ayoub, Moníb) who were supportive of my decision especially my brother Ayoub whom pieces of advice were of great help to me through this journey of writing this Thesis . My friends Safa , Isra , Sabrína , Hadjer , wafa to my good classmates Iman (MAMA) Chaíma , and Hayat .

To my partner and friend Iman , we made it!! I want to thank you for your efforts and patience, it was a long journey indeed.

L. Omnia

Dedication :

I dedicate this study to my loving parents who stood by my side through my whole life i can't find words to express how much I'm grateful . To my sisters Manal & Naima and my brothers Abdullah & M. Islem , to all my friends Wiam , Safa , my partner in Crime Omnia long story short, we survived!!..Also my ants and cousins . Thank you for your love and support . Also wanna thank my classmates Chaima, Mana, Adlene, Hayat . And Hind.

Alhamdulillah

Iman

Acknowledgements:

This Thesis was written and made by the faith in Allah that he will make it easy for us Firstly, and by Our supervisor DR. Noussaiba Djeha Guidance and support secondly.

We wanted to take a moment to express our sincere gratitude for your continuous support and guidance during the making of this thesis. Your mentorship has been invaluable to us , and we truly appreciate all the opportunities you have provided for our growth and development.

We Say allhamdulillah

Abstract :

Audiovisual Material is world widely produced every passing second, and the only way for the audience to enjoy it is by having a translation of it. That leads us to the necessity of subtitling, which is a tool that breaks language barriers and makes understanding a possibility . This leaves us with the title of this study “ the subtitling of Disney movie musicals, case study the movie ENCANTO “. .

This study aims at highlighting subtitling movies musicals techniques and challenges. Which includes two chapters. First theoretical (audiovisual translation- subtitling) second practical (annotated subtitling of two musicals from the movie) .

The methodology that was opt for is the qualitative method. Where various resources were used for the data collection. Through this research we came to the conclusion that the techniques used in subtitling Disney movies musicals can be various while for the difficulties. They can be categorized into more than one group.

Key words: Audio-visual translation , Subtitling, Musicals, Disney movies , Translation Techniques .

المستخلص :

تعتبر الترجمة هي همزة الوصل بين الجمهور المتلقي و المادة السمعية البصرية و من خلال حالة دراستنا (الفيلم انكانتو) تمحور العمل على جانبين نظري؛ حيث سلطنا الضوء على المتغيرات الرئيسية في هذا الموضوع أي (الترجمة السمعية البصرية و الترجمة) و في الجانب التطبيقي استخلصنا سترجة إثنين من اغاني الفيلم (انكانتو). خلال هذا العمل كانت المنهجية النوعية هي الخيار الأمثل حيث اعتمدنا على عدة مصادر لتجميع البيانات التي قدمناها و اختتمنا بحثنا بخاتمة فحواها ان التقنيات المستعملة لترجمة أغاني ديزني عديدة و متنوعة كما وان الصعوبات المواجهة يمكن ان تصنف الى مستويات عدة .

الكلمات الدلالية : الترجمة السمعية البصرية، الترجمة، المقاطع الموسيقية، أفلام ديزني، تقنيات الترجمة.

Abbreviations :

AVT audio-visual translation .

AVM audio-visual material .

Sub subtitling .

SL source language .

TL target language .

TS translation Studies

Table of contents:

Dedication

Dedication

Acknowledgement

Abstract

المخلص

Table of Content

Introduction.....2

Statement of the problem3

Research questions3

Hypothesis3

Aim of the study4

Literature review	4
-------------------------	---

Chapter 01: Theoretical part : Audio-visual translation and subtitling1

.Audiovisual translation.....	2
-------------------------------	---

.What is an Audio-visual material?.....	2	.1.1
---	---	------

Definition of Audio-visual translation.....	2	.1.1
---	---	------

.The importance of audio-visual translation	3.1.1.3
---	---------

Modes of audio-visual translation	3	.1.1
---	---	------

Subtitling.....	4
-----------------	---

Definition of subtitling.....	4	.1.1
-------------------------------	---	------

The use of subtitling.....	4	.1.1
----------------------------	---	------

Difficulties faced while subtitling.....	5	.1.1
--	---	------

		•
Solutions used to solve subtitling problems.....	9	.1.1
		•
		•
Subtitling in the music industry.....	11	•
		•
Musicals in Movies	11	1.3.1
		•
Definitions	11	.1.3.2
		•
Music.....	12	•
		•
Musicals.....	12	•
		•
Lyrics	12	•
		•
Musical in Disney movies.....	12	.1.3.3
		•
The effects of musicals on children.....	13	.1.3.4
		•
The effects of musicals on adults.....	13	.1.3.5
		•
Techniques of Subtitling	14	.1.3.6
		•

Chapter 02: Practical part: Annotation & Analysis.....	1	
Corpus Identification.....	2	.2.1
Reason for choosing the corpus	10	.2.2
Methodology	11	.2.3
Data collection	11	.2.3.1
Corpus Analysis	11	.2.3.2
First musical	11	-
Second musical	15	-
Conclusion	16	.2.4
Conclusion	1	
Bibliography	2	

ملخص المذكرة.....2

الإشكالية.....2

الهدف من البحث.....2

السؤال الرئيسي.....2

الأسئلة الفرعية ... 2.....

الفرضيات.....2

أهمية البحث.....3

3..... خطة البحث.....

3..... نتائج البحث.....

Introduction

Introduction:

In the vast and enchanting world of Disney , Musicals are what stands out, captivating the heart of the hearer, taking them into a world full of magical moments, those songs performed by the characters, makes the audience live with them every passing second. They teach the young minds various lesson as well as sending different messages to all ages . What brings all of this into reality is the bridge Subtitling builds, making the thematic and richness of the musicals transcend all the linguistic barriers.

Subtitling is the process of translating an audio-visual linguistic content from the source language to the target language. It is the text displayed at the bottom of the screen which can be a dialogue or a narration. In this study case it is music lyrics. Due to the content being cosmopolitan, relying on subtitling becomes essential because it helps reduce the lack of understanding that arises from linguistic limitations. And with so, people around the world can enjoy the content that pleases them. However, translators working in subtitling face some challenges for which they tend to rely on some problem solving techniques. Bilal KHALID KHALAF mentioned in his published paper, that According to Leppihalme (1994) and Cintas and Remael (2010, p. 19-21), the prominent types of challenges in subtitling process which causes some restrictions on the work of the translator unlike translating written texts are classified into:

Space: The translator cannot show more than two lines on the screen.

Time: the time given is limited to six seconds which it too short.

Spotting: the subtitling on the screen may not only include dialogue or narration, it also includes a translation of signs , written words and so on.

Position on screen: the subtitle should be placed on the central and bottom of the screen.

Font: How the font is displayed plays a big role, the size, the background, the colour all effects the subtitle Cintas and Remael (2010) .

1. Statement of the problem:

The research conducted deals with audio visual translation generally and subtitling specifically, where the study case of subtitling is the subtitling of Disney musicals, namely “surface pressure “and “The family Madrigal “from the movie ENCANTO. It highlights the role music plays in the movie and its function, and also tackles the difficulties faced during subtitling process and strategies used to overcome them.

2. Research questions

- Main question:

What are the most appropriate strategies used in subtitling Disney movies musicals?

- Sub questions:

- What are the difficulties faced during the process of subtitling Disney musical?

- What are the techniques the translator opt for ?

3. Hypotheses:

To address the issue, the hypotheses below are suggested:

The most appropriate strategies used in subtitling Disney movies musicals can be :

Literal translation, adaptation, modulation

Or :

Natural equivalents, redaction , addition.

4. Aim of the study:

The aim of the study is to demonstrate the function of musicals in Disney movies, to investigate the subtitling of two Disney musicals in the movie ENCANTO and to explore how to make them fit various audiences (people of all ages). In addition, this dissertation offers a set of strategies employed by the translators to address the difficulties encountered when subtitling in order to convey not only a faithful translation to the original work, but also a subtitle that is easy to understand and clear from any ambiguity to guarantee that the audience enjoys watching the musicals and vibe to it fully.

5. Literature review:

- Karamitroglou, (2000) Claims that the first sound film, ‘The jazz singer’ was screened in theaters in the United States of America in 1927, the film’s language was the main obstacle for American films to be exported to foreign countries. The solution was found between 1929 and 1933 in the form of dubbing and subtitling. Furgani, K. T. (2016) P.22).

- Diaz Cintas & Anderman described subtitling as “a quicker and a lot cheaper than dubbing, it has more recently become the favored translation mode in the media world and comes hand in hand with globalisation”. (Cintas & Anderman 2009,(p19). The invention of talking films in 1927 led to the gradual disappearance of intertitles, and the problem of language transfer took new dimensions; as a result, dubbing was born. However, subtitling

as a cheap method of language transfer developed further. The technique of inserting subtitles onto the film was improved over the years.

- All types of translation have specific constraints; doubtlessly, screen translation is not an exception. What makes subtitling different from other types of translation is that it involves both technical and contextual constraints. Gottlieb (1992) used a different terminology and explains that a subtitler is faced with formal (quantitative) and textual (qualitative) Constraints. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factors (a maximum 2 lines and 35 characters) and the time factor. According to Schwarz (2003), the main problem in subtitling is caused by the difference between the speed of the spoken language and the speed in reading; both require a reduction of the text.

- According to Sponholz (2003), although Interlingual subtitles are always perceived as a supplement to a film, they are the most cost-effective audiovisual language transfer mode. Moreover, there are some advantages for watching subtitled foreign language programs. First, watching subtitled programs fosters foreign language acquisition. Second, such programs improve reading skills. However, these benefits only apply if the subtitles meet the quality requirements. According to Gottlieb (2004), Interlingual subtitling, having societal and language-political implications, is instrumental in improving reading skills, boosting foreign language skills, facilitating easy and cheap international program exchange, and cementing the dominance of English.2 (Gaemi & Benyamin.(2010) . Strategies used in the translation of Interlingual subtitling) p.04).

Theoretical chapter

Audiovisual translation and Subtitling

Introduction:

In this theoretical part, we will be discussing Audio-visual translation generally and subtitling specifically as well as musicals and Disney. In the audio-visual part we will be mentioning : what is an AVM , the definition of AVT , the importance of AVT and lastly AVT modes . In the other part of subtitling we will be highlighting the following : definition of subtitling , the use of sub, difficulties faced while sub , solutions to solve sub problems , lastly in the musical part these are the discussed points : musicals in Disney movies , the effect of musicals on both children and adults , techniques of sub .

1.1. Audiovisual translation (AVT):

1.1.1. What is an audiovisual material (AVM) ?

Movies, series, documentaries, music videos, video games, TV shows and all What can be heard and seen , is an audiovisual content which can be found on a various and accessible platform through the internet .

1.1.2. Definition of audiovisual translation:

Audiovisual Translation is the transfer of verbal content that is included in an audiovisual work from the source language (SL) to the target language (TL).” Audiovisual Translation (AVT), although a relative newcomer within the field of Translation Studies (TS), has moved from the field’s periphery to its center over the past two decades.

The earliest form of AVT may have been translation of intertitles in silent films, but far greater needs for translation arose with the advent of ‘talking movies’ in the 1920s and the necessity of providing films with translations (so as to secure exports, especially for the US film industry). Various forms of translation were tried, even multiple language versions of one film, with subtitling and dubbing soon becoming the preferred modes. Selection between the two was determined by economic, ideological and pragmatic factors in the respective target countries. Initial research publications on AVT date from the mid-fifties and sixties, but a true research and publication boom did not occur until the early 1990s” . (Remael , 2010 p.12) .

1.1.3. The importance of audio-visual translation

Studies show that people respond much better to audio and video than text; The human brain processes images six to 600 times faster than text, while 90% of information transmitted to the brain is visual. Audiovisual content primarily concerns video, which has experienced a boom in the past decade, especially online. By 2022, 82% of internet traffic will be video content. Looking at YouTube alone, 30.000 hours of footage are uploaded onto the platform every hour with more video content and with the global interest that follows comes the need for more audiovisual translation. (video to voice , 2024)

- **1.1.4. Modes of audiovisual translation:**

Considering the diversity of audiovisual content and tasks involved , there arises a demand for various audiovisual translation processes. “ Subtitling and dubbing are still commonly regarded as the two main AVT modes, with voiceover being the third “ (Remeal , 2010 p 12) .

“ **Subtitling** is defined as a presentation of dialogue translation in a film in form of titles usually. at the bottom of image or shot on the screen (Hurt, Widler,1998). Subtitles usually appear and disappear in correspondence to original dialogue part and almost always are added to the image on the screen later as a result of post-production part” . (Matkivska ,2014 P40-41).

“ **Dubbing** is a process which entails ‘the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue’ “ (Luyken et al. 1991. p31). Lastly, **Voice over** which is the addition of another audio track that can be either a narration or a commentary to the AVM.

1.2. Subtitling:

According to Diaz Cintas & Anderman, subtitling can be described as “a quicker and a lot cheaper than dubbing, it has more recently become the favored translation mode in the media world and comes hand in hand with globalization”. (Cintas & Anderman, 2009.p19)

1.2.1. Definition of subtitling:

“ Interlingual subtitling is undoubtedly the AVT mode that has been most widely analyzed. It involves the shift from the oral to the written code, and transposition from one or several languages to another or perhaps to two others” .(Milton,J.2009.p23).

1.2.2. The use of subtitling:

Subtitling is used when the translator tries to transfer the (AVM) into a written text displayed on the bottom of the screen in order to make the audience understand and enjoy their favorite foreign show.

- Firstly, subtitling is an important tool for making media accessible to a various age groups (kids, adults) also those with hearing problems or basically not familiar with the spoken language. It (subtitling) came to simplify dialogue, convey the meaning and making sure that the AVM attracts a wider mass of viewers specially Disney musicals fans globally.

- Secondly, because of the larger costs of dubbing, subtitling has become a popular way of dealing with language problem (Gaemi & Benyamin, 2010,page.03).

- Thirdly, “the role of subtitles is to facilitate access to audiovisual products in a foreign language “(Kapsaskis, 2008,p.42).

Subtitling is often the preferred mode in Audiovisual Translation due to its widespread availability and accessibility, making it the primary option for translators.

1.2.3. Difficulties faced while subtitling:

Translating audiovisual content poses a myriad of challenges, and subtitling is no exception. As Gottlieb aptly points out, subtitling grapples with both quantitative and qualitative limitations, wherein textual constraints dictated by the visual context while the formal presentation of subtitles requires careful consideration. (Akram & Brahim , 2022\2023, p. 22).

Moreover, the infinite nature of potential challenges in audiovisual translation implies that attempting to compile an exhaustive list is a futile endeavor. (Akram & Brahim , 2022\2023, p. 22).

In the realm of subtitling, translators encounter a multitude of hurdles, spanning technical, linguistic, and cultural dimensions. While subtitling serves as a crucial element in facilitating access to foreign content, particularly in an era where linguistic barriers abound, achieving seamless translation is far from straightforward. The process demands meticulous attention to technical intricacies, cultural nuances, and linguistic fidelity.

- **Technical level:**

As opposed to the other subtitling challenges such as linguistic and cultural , this type is the most common challenge because it require a translator with subtitling and computer programs skills . (Akram & Brahim , 2022\2023, p. 22).

In khalaf paper p 126, he mentioned that according to Leppihalme (1994) and Cintas & Remael (2010,p.19-21) the technical problems faced are :

- A. Space:**

In subtitling, the allocation of space is a critical consideration. Translators are constrained by the maximum number of characters permitted per line, typically capped at 37 for subtitles, in the Roman alphabet on television screens. This restriction includes spaces and punctuation marks, each occupying one space. Additionally, subtitles are typically limited to two lines of text per image, although this may vary slightly across different languages. (Akram & Brahim , 2022\2023, p. 22).

- b. Time:**

In subtitling, managing space and time is crucial. Subtitles face challenges in allocating space for text, typically restricted to a certain number of characters per line and

limited to two lines per image. Additionally, timing is vital, requiring precise determination of when subtitles should appear and disappear on screen, usually within a maximum duration of six seconds. These constraints necessitate careful selection of wording to convey information effectively within the allotted space and time, ensuring optimal viewer comprehension. (Akram & Brahim , 2022\2023, p. 23).

c. Spotting:

Spotting in subtitling involves synchronizing with the visuals and actors' performances, considering pauses and interruptions in the original speech. To maintain clarity, long sentences may be divided, while short ones can be (Akram & Brahim , 2022\2023, p. 24)..

Perfect spotting entails subtitles aligning precisely with speech, ideally appearing and disappearing with the speaker. However, handling overlapping discourse poses challenges as written texts depict conversations sequentially. Subtitles must decide what to convey and what to omit in such cases. (Akram & Brahim , 2022\2023, p. 24).

d. Position on screen:

Subtitles are typically positioned at the bottom and center of the screen, ensuring they remain visible without obstructing the visuals. According to (Remael, 2014) this placement involves positioning subtitles 10% from each frame edge, with the screen dimensions typically being 720 pixels wide by 576 pixels high.

e. Multiple voices:

When faced with overlapping dialogue from multiple speakers, subtitles face the challenging task of deciding what to include in the target language and what to exclude.

This decision is crucial for maintaining clarity and avoiding confusion among viewers, who may struggle to discern individual voices amidst the cacophony. Clear and concise flow is essential to ensure effective communication in such situations (Akram & Brahim , 2022\2023, p. 24).

Cultural level :

Cultural challenges in subtitling arise from culture-bound terms, which refer to elements deeply rooted in a country's culture, history, or geography. These terms pose significant hurdles for translators, particularly when there is no equivalent concept in the target culture or it is unfamiliar to most viewers. (Akram & Brahim , 2022\2023, p. 26).

Navigating cultural disparities adds an extra layer of complexity for subtitlers. Variations in cultural norms become apparent through language use and translation, particularly in the context of subtitling audiovisual content (Akram & Brahim , 2022\2023, p. 26).

- **Linguistic level**

‘Language, and spoken language especially, is as changeable as human beings and their surroundings’(Cintas& Remael,2014,p.184).

Cintas and Remael (2014) assert that the language choice is not random ;in other words, characters in audiovisual programs or films express certain effects through grammar, syntax, lexicon, ...etc. which contain connotative and denotative meaning.

Cintas& Remael (2014) classified linguistic subtitling challenges into the following:

A. Accents and pronunciation:

Conveying accents and pronunciation accurately in subtitles poses a challenge for translators, demanding both expertise and proficiency in the craft. (Akram & Brahim , 2022\2023, p. 25).

b. Dialects, Sociolects, and Idiolects (Akram & Brahim , 2022\2023, p. 26).

- **Dialects encompass linguistic variations associated with specific geographic regions, reflecting the language diversity within communities.**
- **Sociolects denote language varieties linked to particular social groups or classes, highlighting the influence of societal factors on language usage.**
- **Idiolects refer to individual speech patterns within a community, emphasizing the personalized linguistic traits unique to each person.**

c. Grammar:

In subtitling, there is a consistent effort to rectify grammatical errors or dialectal grammar for clarity and consistency. (Akram & Brahim , 2022\2023, p. 26).

Challenges in subtitling often arise from grammatical inaccuracies in dialogue that require correction in subtitles. For instance:

Original: “I ain’t got no parents...”

Subtitled: “I have no parents...”

Another example could be:

Original: “They was going to the store...”

Subtitled: “They were going to the store...”

1.2.4. Solutions used to solve subtitling problems:

According to Khalaf (2016): “ All types of translation have their own challenges ‘difficulties’ . Subtitling as a part of this field has its own formal and contextual constraints according to (Gottlieb,1992).and there are many strategies(solutions) for dealing with subtitling problems. The first attempt to put standard strategies to overcome subtitling challenges was by Vinary and Darbelnet (1958) who displayed impressive SUB strategies which developed later on by other scholars (Leppihalm,1994,p.94).These strategies are classified into two types macro-strategies and micro strategies .Macro strategies formulate the overall frame work of the translation ,while the Micro strategies deal with individual translation problems on word and sentence levels (Schjoldages,2008,p.89).

Macro strategy: this strategy helps the translator to decide how to translate the source text and there are two types of this strategy . Schjoldages (2008,p.70) states that there are two types of macro strategies; the source oriented micro strategy which focuses on the source text and the target oriented which focuses on the target text

Source-text oriented macrostrategy :focuses on the source text form and contents, communications instead of somebody else , and overt translation (focusing on accuracy).

Target-text oriented macrostrategy :focus on the target -text effect ,Mediation between primary parties in a communication , and covert translation (focusing on fluency and cultural adaptation).

Micro-strategies: this strategy contains many strategies that can be adopted by translators .Gottlieb (1992) proposes ten subtitling strategies on the micro level which are : **extension ,paraphrase,transpher,limitation,transcription,dislocation,condensation,decimation,dletion,and resignation** .In addition to twelve more types of subtitling strategies on the micro level presented and developed by Schjoldager (2008,p.92) : **Direct transfer , Calque, Direct translation ,addition, deletion(omission),adaptation... etc.”** (Khalaf,B,2016,P.126-127-128).

- **1.3. Subtitling in the music industry:**

Audio-Visual Translators do not use subtitling only for a narration or a dialogue, as it is known, the verbal competent in AVM can also have the form of music.

Music is a universal language; it connects people all over the world, as it effects the emotion of the listener. Regarding the feelings, people tend to be curious about the meaning of the words they hear in a song , and so they often look up the translation of the music which is its subtitle .

- **1.3.1. Musicals in movies:**

As it is known, the audiovisual world is vast and wide enough to contain variety of content which is enjoyed not just by the source language product speakers, but globally by everyone around the world. This content may be a video game, a documentary, might as well be a musical in a movie. What is most astonishing about a movie is the musicals it includes, where the characters unleash their feelings and take the viewer into a roller-coaster of emotions, the story unfold even deeper within the musicals; they can contain the most important parts such as the climax. The utmost priority in subtitling musicals is

carrying feelings, the messages, the undistorted language to the audience, breaking through language barriers and linguistic restraints.

1.3.2. Definitions:

Music: music is an art that deals with sounds; it can be either human voices or musical instruments, it focuses on creating harmonious melodies that are able to carry a specific emotion the composer wants to deliver. There is a variety of types and genres when it comes to music: pop, jazz, R&B, opera, hip-hop, K-pop, J-pop...etc.

Musicals: They are mostly included in films; they are plays that contain singing and dancing while telling a story. Here are some of the popular musicals: the lion king, Mary Poppins, Singing in the rain ,the sound of magic ...etc.

Lyrics: “Song lyrics refer to the words that are intricately bound to a piece of music in a song. Whether they are original compositions or translated adaptations, lyrics serve as oral texts intended for singing. However, in the realm of translation, lyrics may also be rendered for the purpose of comprehension rather than vocal performance. It is important to recognize that the relationship between lyrics and music operates on multiple levels. On one hand, lyrics often convey implicit meanings, akin to poetry, which interact with the musical elements to create cohesive narratives. On the other hand, they also contribute to the rhythmic and phonetic flow of the song, shaping patterns of verse and vocal delivery. While songs are typically concise, some genres, such as traditional ballads, feature longer and more detailed narratives” . (Parianou et al., 2021, p. 16)

1.3.3. Musicals in Disney movies:

Musicals in Disney movies are not just for entertainment; they carry a deeper meaning and play a remarkable role in the movie's events, serving as a crucial link between the audience and the AVM through various means. Storytelling theory posits that musicals sequences are essential for advancing the storyline, portraying character growth and adding thematic richness to the overall narrative structure . “**storytelling** is a form of performance in which we use our imagination and intellect to understand others and ourselves .As Roland Barthes asserted ,narratives are numberless. Thus , storytelling can be viewed as means for ordering potentially disconnected experiences into mutually interrelated ,meaningful episodes of a larger plot , e that a biography or a common history” .(Vanini and April,2012).

In contrast, semiotics delves into the intricate language of music, where melodies, harmonies, rhythms, and instrumentation act as symbolic components, strengthening emotions, themes, and character features. This fusion of musical semiotics with lyrical content creates a rich tapestry of meaning that deepens the audience's engagement and understanding of the story. Furthermore, from a cultural studies perspective, Disney's incorporation of diverse musical genres and cultural influences not only enriches the auditory experience but also mirrors broader societal shifts and values, enabling these films to resonate with viewers from diverse cultural backgrounds. Thus, the role of music in Disney movies transcends mere entertainment, evolving into a powerful tool that molds the viewer's emotional and intellectual connection with the cinematic narrative.

1.3.4. The effects of musicals on children:

Musicals serve as more than just a form of entertainment; they possess the ability to influence and enhance the lives of children in numerous ways. By nurturing creativity and

emotional intelligence, as well as cultivating social aptitude and self-assurance, the influence of musicals on young individuals is extensive and diverse. This conversation will examine the beneficial impacts of musicals on children, investigating the ways in which these encounters contribute to their holistic development and welfare.

1.3.5. The effects of musicals on adults:

Adults were once children and their younger self will remain with them forever that's why they are effected by listening to musicals that can boost their moods, reminds them of the old days (nostalgia), improve their social skills , and Stimulate their mental and physical health. Thus, the role of musicals is a link between the two younger and adults' audience. It reunites their emotions back together.

1.3.7. Techniques of subtitling:

“According to Molina and Albir (2002), translation techniques are the procedures used to examine and classify how translation is equal; which means the techniques are the methods utilized to transfer message from SL to TL taking into consideration: words, phrases ...etc. Here are some of the translation techniques:

Adaptation: this technique is related to culture, Adaptation means replacing the cultural elements of the ST into its equivalent in the TT it happens when we don't find a direct equivalent in the TL or because the cultural elements are easily accepted by the target audience.

Addition: addition is a translation technique used to present more details that are not mentioned in the ST. It adds more explanation in the TL that doesn't exist in the SL.

Borrowing: borrowing is a translation technique that uses the same word as the source text and it's divided into two categories (pure borrowing and neutralized borrowing)

Generalization: generalization is a translation technique that usually refers to a specific term in SL, and then this term is neutralized in TL to achieve similar understanding as SL. This technique is used when the term in the ST refers to a specific section, which parallels in the target language that does not exist and refers to the same section.

Literal translation: it is a translation technique that translates word by word, phrase by phrase based on the sentence's function and meaning.

Modulation: Is a translation technique that replaces the focus, viewpoints, or cognitive aspects in ST, lexically and structurally. It is a way used by translators to see the message of the source language from different dimensions. This technique is used when a literal translation produces an unnatural translation.

Reduction: reduction is a translation technique that compacts information contained in the SL into the TL. Compaction of information may not change the message in the SL text.

These are the commonly used techniques in translation in addition to other techniques. “
(Molina & Albir . 2002 p)

Practical Chapter

Annotation & Analysis

2.1. Corpus identification:

ENCANTO is an animation comedy and fantasy musical film produced by Walt Disney Animation Studios. The release date was on November 24, 2021 in the United States. The duration of the movie is one hour and forty-nine minutes (1h49min) , The movie is Directed by Byron Howard and Jared Bush, the film was written by Bush and Charise Castro Smith.

The movie revolves around The Family Madrigal a big , famous family that lives in a magical house called **la casa madrigal** in Colombia . Each member is gifted with magical powers for example: super strength, timing animals, controlling the weather and so on. At a certain age and in their Birthday, each member goes through a ceremony to get their gifts, by having their magical room and opening its door.

Using their magical abilities for the good of the people around them, the family is a very important pillar for their town. There are 13 members. **Alma**, the matriarch of the family, acts as the town head, keeping everything and everyone in check.

Long time ago, when Alma and her husband Pedro were still young and their triplet were just born (Bruno, Pepa and Julieta) an invasion fall their village and Hostile soldiers were everywhere . Like all of the other villagers they tried to escape, but they could not unless Pedro used himself as a distraction and his family and the others managed to survive holding on to the candle her husband gave her. While grieving his loss, the candle started to glow, it was embodied with magic .

The town's people followed Alma and they built ENCANTO, the town hidden in the mountains with the magical candle la casa madrigal has made, and so the family lived in it for three generations so far. Later on, the magic from the candle started to fade, and Mirabal the gift less child was the hope of the family.

The Thirteen Members of the Family madrigal :

First Generation:

Pedro Madrigal:

Pedro was the spouse of Alma , the father of the triplet (julieta , pepa, and Bruno) and the actual head of the family madrigal , he sacrificed himself in order for his wife and kids as well as the town people to survive and escape . The candle he gave Alma was the source of magic in ENCANTO later on.



Alma Madrigal:

Alma is the matriarch of the Madrigal family. After her husband's death she was in charge and got the magical la casa Madrigal for her family . every child in the family was blessed by a gift but the youngest granddaughter .



Second Generation

Julieta Madrigal:

Julieta is Alma and Pedro's first born child and the eldest daughter, her gift is healing by the food she makes her food can heal the eater from whatever illness they have .



Pepa Madrigal :

As the younger daughter and middle child of Alma and Pedro, Pepa has the ability to control the weather with her emotions, so it either clear skies if she is happy or storms if she is angry , or rain if she is sad . she frequently upset which makes a small cloud follows her around .

**Bruno Madrigal :**

As the youngest child and only son of Alma and Pedro, Bruno has the ability to predict the future and see yet to happen events through a sand and fire ritual . Unfortunately the townspeople do not look upon this with a smile. In facts his ability made him an outcast that people do not want to be entangled with .



Second Generation (by Marriage) :

Agustín Madrigal :

Agustín is Julieta's husband and father of Isabela, Luisa, and Mirabel. He married into the family so he has no gifts , was known for his frequent injuries and as the healer he met Julieta often and they fell in love .



Félix Madrigal:

Félix is Pepa's husband and father of Dolores, Camilo, and Antonio. As it is known Pepa has an awful mood swings and he tries hard to balance that , he is a fun bubbly person.



Third Generation (Julieta's Side) :

Isabela Madrigal:

Isabela is the first born child of Agustín and Julieta , and the first grandchild of the Madrigal family , her ability is to grow plants , flowers, trees ,and so on . she is known for having the “perfect child “ image as well as her beauty she envies her little sister Mirabel , because she can be who she wants without the family expectations burdening her .



Luisa Madrigal:

Luisa is Julieta and Agustín's second daughter and middle child ,her gift is super human strength . with this power that no one else have , a lot is there for Luisa to carry . deep inside she is suffering mentally because of the burden but from the outside . she never says no .



Mirabel Madrigal:

Mirabel is the youngest daughter of Julieta and Agustín, she is the main character who has no gift due to that she is usually viewed as useless and often asked to leave the room for the people who actually can do the job . little do they know that when their magic is fading , Mirabel is the last hope .



Third Generation (Pepa's Side) :

Dolores Madrigal:

Dolores is Pepa and Félix's only daughter and firstborn child. She can hear Literally everything , even a pin dropping .a super hearing ability.



Camilo Madrigal :

Camilo is Pepa and Félix's oldest son and middle child. He can change his appearance to whoever he wants . this ability makes him able to help around in other peoples forms .



Antonio Madrigal:

Antonio is Pepa and Félix's youngest son and the last born grandchild , his ability is to tame animals and control them . from wild big animals , to small ones .he is caring and gentle . Mirabal's favorite cousin .



Since **ENCANTO** is a musical film, it does include thirty -one [31] songs, the most popular ones are : **We do not talk about Bruno, The family Madrigal, surface pressure, waiting on a miracle, All of you.**

2.2. Reasons for choosing the corpus:

The corpus is a brand new type of story that is full of interesting events and epic moments. The impact of the movie is global and still going viral among people despite being released on (2021). The movie concept and ideas are new to the audience.

Its unique idea was out of the ordinary due to many reasons such as the female lead character with different beauty standards than what's usual (princess, blue eyes, blonde, good vs evil fairytale ... etc) even the plot is family oriented and the messages behind each musical are deep and heart touching.

We believe that by opting for this new movie idea in subtitling some of its musicals, we will be able to expose other dimensions and aesthetics of this work to a larger audience who will perceive them perfectly without any kind of negative feelings.

2.3. Methodology:

This research focused on achieving a subtitling of two musicals from the movie ENCANTO into Arabic and having a wider audience enjoys it, with an analysis of the Musical and their subtitles as well as a mention of the difficulties faced.

2.3.1. Data Collection:

The data collection method for this study case was the qualitative method since where we analyzed the characters and the song themes .maybe the two of the musicals (the family Madrigal and Surface pressure) being popular was one of the biggest reasons, but they are actually quite the enjoyable musicals, and there was that feeling of relating to the characters and sympathizing with them.

2.3.2. Corpus analysis:

Tools:

Since our dissertation is about (AVM) and it is a video content , the best choice was using applications and in this matter we opt for the application named “**Inshot**” . This application is known and popular among the youth considering its benefits (it’s rated by 4.7 stars and been downloaded 500M+ times by people) . Inshot application, which proved to be highly beneficial in facilitating the practical aspect of this task. Engaging with this

technology for the first time was a gratifying experience, as it enabled us to effectively incorporate subtitles into our musicals.

We used also an application called “**Canva**” for preparing our presentation . These two applications were a helpful tool in this research thanks to the technology nowadays.

First musical:

This sample is the Musical titled “surface pressure» with two million likes on YouTube platform. This musical was sang when Luisa Mirabel’s older sister tried to prove to her sister that she is still strong, after Mirabal noticed the weakening in her sister’s ability and the eye twitching out of stress. In subtitling this piece we came across several hurdles and difficulties as shown by the analysis below.

We used **Omission** in the following example as well as trying to be a bit musical:

I am tough as the crust of the earth is into انا صلبة كالارض صلبة

This technique was the best option since using literal translation will make it sound unnatural and out of rhythm .

Transposition technique in translating the following:

I glow cause I know what my worth is into أعرف قيمتي ما يجعلني أشع و اتوهج

In here we opt for transposition since we can change the structure of the sentence. Since if we kept the same order it would have been : أنا أشع لأنني أعرف قيمتي which may sound less logical to the hearer .

Literal translation was also used, for example :

I move Mounties ... I move churches into أحرك جبالا....أحرك كنائس

We choose the literal translation since the meaning of the words is clear and does not need a change .

As well as using **addition** to explain the word “ Cerberus “ since it is not known to those who are uninterested in the Greek mythology, and other techniques does not provide this.

"Was Hercules ever like yo I do not want to fight Cerberus "

”أحقا رغب هرقل في مواجهة سيربوس "

(سيربوس في الميثولوجيا الإغريقية هو وحش على هيئة كلب ذو ثلاث رؤوس يحرس بوابة العالم السفلي)

And in this part Luisa was appearing to be confident in herself, but the actual truth that she was feeling terribly stressed and overwhelmed by the expectations of her family that she can do anything they ask her to do, the pressure was too strong and so the subtitling of this term is:

Under the surface into في الحقيقة

Because the meaning behind “under the surface“ is basically what is under that cover, what is the truth ? the technique used here is modulation , since we kept the meaning and changed the words entirely .it is the most suitable technique because convey the message we want .

Also one of the difficulties was having the target text (here Arabic) to be longer than the source one and the timing to put everything on screen was too short.

There was a **natural Equivalent** in this sentence and it is the best option :

The straw in the Stack, that breaks the Camel's back..... القشة التي قصمت ظهر البعير

However, the use of sounds and the need to translate them was a bit of a hindrance for example These terms:

'Drip drip drip, tip tip tip, grip grip grip, tick tick tick '.

For the first and the second ones, the translation was a use of a verb first then two nouns

Pressure that Drip drip drip الضغط الذي يقطر قطرة قطرة

Pressure that Tip tip tip الضغط الذي ينقر نقرة نقرة

In the third one it was just verbal form

Pressure that Grip grip grip ضغط يعصر و يعصر

In the fourth one: Presser like a tick tick tick. Tick tick tick here was a sign for the time going by, and so its translation is:

Presser like a tick tick tick ضغط يزداد بمرور الوقت

Adaptation Technique was applied , since the terms used were sounds and signs . it was the most appropriate technique .

As the musical goes on, Luisa shares her inner thoughts and fears, she was facing identity crisis as the sentence ' who am I ' kept on going while related to what she has to offer as an individual and member of the family as well as her worth being simply linked to weather she is able to handle everything or not .

"Who am I if I cannot run with the ball", the ball here refers to the entire burden she has to carry.

“who am I if I cannot carry it all “

“who am I if I do not have what it takes “

The thought of having not to worry about the burden gave her a little of joy, but that was shortsighted as in reality, she cannot shake that feeling off and mentioned in several parts that it is an ongoing and a never ending kind of pressure that leads us to the Title translation. The SL is “SURFACE PRESSUER“ what was understood through the whole musical is that she was facing a lot of “outside pressure“ from family members to towns people expectations the translation of the Title is

“الضغط الخارجي“.

Through this musical we came across : rhythm is there in the ST but hard to keep on the TT , long phrases in the ST compared to the TT and the opposite , sentences that include indirect meanings that needs to be translated having the requested meaning delivered , having to translate sounds into understandable sentences .

Second musical:

The sample is the Musical titled “the family Madrigal” where the lead character “Mirabel” is preparing the breakfast table, young curious kids came out to her wondering when is the gift Ceremony. Then Mirabel started to introduce her family members via this song.

In this part, for instance, we used **modulation** by keeping the same meaning of the SL but using a different phrase in TL. this technique used by translators to see the message of the

source text from different angle and it used when the literal translation produces an unnatural meaning.

Let's be clear Abuella runs this show into الى آبويلا يعود الفضل كله

And as Mirabel continues to introduce her family she mentions her older sister Isabella by “Isabella, she's a perfect golden Child”

In this case we used **Equivalence**: this technique used when we try to find a word in the target language that is not as perfect as the source text yet it deliver the wanted meaning.

This is my family a perfect constellation into هذه عائلتي كوكبة مثالية

So the expression “perfect constellation“ was translated into كوكبة مثالية

Due to the different aspects of each culture (Arabic and English) .

We used **adaptation** in order to be poetic in:

And that's my mom Julieta, here's her deal into ثم أمي جوليتا وهذه هبتها

As well as in:

But work and dedication will keep the miracle burning

And each new generation must keep the miracle burning

into: بالعزم والتفاني نبقى المعجزة تنير

وكل جيل يعتني بشمعتنا كي تنير

Conclusion

In order to keep the poetic form of the SL in the TL we used another words to express the same meaning.

Carry on with the musical, Mirabel made sure to introduce each one of her family and his gift as being proud to be one of the Madrigal family and avoiding the little kids pressure to know what's her gift.

So generally speaking, in this musical we get to know more about the Madrigal family individually and the role of familial love In keeping the family and the miracle together

Conclusion:

In this practical part that we enjoyed working on, we analyzed the two musicals "*Surface Pressure* " and "*The Family Madrigal* " from the Film "*Encanto* ", we gave examples about each technique we used while subtitling the musicals, and we also highlighted some of the difficulties we faced during the process.

To conclude and based on the analysis we figured that literal translation may work on some lyrics and may not work for the other. Surprisingly, there was much more techniques that we were able to apply. on the other hand and at first trying to be musical and poetic, it seemed like an easy thing to do, but in reality, to keep the meaning we had to sacrifice being poetic most of the time.

Conclusion

Conclusion

Subtitles are widely used for translating audiovisual content. Among all the audiovisual translation modes, it concurs the first place option for variety of reason, being the cheapest (costly), the richest (with pieces of information) and the most reasonable and helpful due to its role in helping those with hearing problems and disabilities to be able to understand the content of the (AVM), in addition to make other people who are not familiar with the language comprehend and interact with the (AVM).

The aim of this study was to investigate the techniques employed in subtitling the musicals of the (2021) Disney movie “ENCANTO”, and to evaluate the translation quality of Disney musicals. We collected data from the movie in a meticulous manner for this qualitative analysis. Initially, we selected the musicals from the movie and then proceeded to create suitable subtitles for the lyrics.

Subtitling musicals involves finding a balance between keeping the original lyrics and effectively translating the meaning. It can help the audience understand and enjoy the musical better, but it also comes with challenges like timing, space limitations, and cultural differences. Successful subtitling needs creativity, language skills, and a good grasp of the source material and target audience. It’s a fine art that can make musicals more accessible and appealing worldwide.

Bibliographical / References

Bibliography :

- Bensbaa Brahim and Halimi Akram. An annotated subtitling of doctor mike's YouTube series. Kasdi Merbah Ouargla University.Academic year: 2022\2023
- Chiaro, D. (2009). Issues in audiovisual translation. In *The Routledge companion to translation studies* (pp. 155-179). Routledge.
- Cintas, J. D., & Remael, A. (2014). *Audiovisual translation: subtitling*.
- Franzon, J., Greenall, A. K., Kvam, S., & Parianou, A. (Eds.). (2021). *Song translation: Lyrics in contexts* (Vol. 113). Frank & Timme GmbH.
- Gaemi & Benyamin.(2010) . *Strategies used in the translation of Interlingual subtitling*.
- Hurt, C., & Widler, B. (1998). *Handook of Translation*.
- <https://www.videotovoice.com/audio-description-matters/audiovisual-translation-everything-you-need-to-know/> seen on10/04/2024 18:26
- Gottlieb , Henrick(1992).subtitling-A new university discipline. In: Dollerup, Cay and Ladegaard, Anne (red). *teaching Translation and interpreting -Training and Experience* . Amsterdam \Philadelphia :John Benjamins publishing company
- J.D,Cintas & Gunilla, A .(2009). *Audiovisual translation:language transfer on screen*.
- Kapsaskis, D. (2008). *Translation and film: On the defamiliarizing effect of subtitles*. *New Voices in Translation Studies*.
- Khalaf,B,k.(2016). *An introduction to subtitling :challenges and strategies*.
- Furgani, K, T. (2016). *A study into the challenges of subtitling*.

- Luyken, G. M., & Herbst, T. (1991). Overcoming language barriers in television: Dubbing and subtitling for the European audience (No. 13). European Institute for the Media.
- Molina, L., & Hurtado Albir, A. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta*, 47(4), 498-512.
- Matkivska, N. (2014). Audiovisual translation: Conception, types, characters' speech and translation strategies applied. *Kalbų studijos*, (25), 38-44
- Milton,J.(2009).Translation studies and adaptation studies. *Translation research projects*, 2,51-58.
- Remael, A. (2010). Audiovisual translation. *Handbook of translation studies*, 1, 12-17.
- Vanini, April.(2012).” Stories and storytelling” .*Encyclopedia of Communication Theory*.

الجزائرية الديمقراطية الشعبية
وزارة التعليم العالي و البحث العلمي جامعة قاصدي مرباح-ورقلة
كلية الآداب و اللغات
قسم اللغة و الأدب الانجليزي



مذكرة تخرج لنيل شهادة الماستر في مجال اللغة و الأدب الإنجليزي
تخصص: ترجمة

Subtitling Disney movies musicals Case study: the movie ENCANTO.

سترجة المقاطع الموسيقية لأفلام ديزني
دراسة حالة فيلم إنكانتو

من اعداد و تقديم:

العلي أمنية

بيقة إيمان

تحت إشراف:

أ.د/ نسبية جحا

لجنة المناقشة

-	جامعة قاصدي مرباح ورقلة	رئيس اللجنة
أ.د/ نسبية جحا	جامعة قاصدي مرباح ورقلة	المشرف
-	جامعة قاصدي مرباح ورقلة	مناقش

السنة الجامعية: 2023/2024

ملخص المذكرة :

تناولنا في مذكرة التخرج خاصتنا و المندرجة تحت عنوان :

(subtitling Disney movies musicals)

حيث تطرقنا الى التعريف بالترجمة السمعية البصرية من ثم التعريف بالسترجة ك أهم جزء من اجزائها إذ أنها المحور الرئيسي لمذكرتنا كما و ذكرنا الصعوبات المواجهة و التقنيات المستعملة أثناء عملية السترجة ، إضافة الى تطبيق بعض منها في الجانب التطبيقي. كما و سلطنا الضوء على تأثير تلك المقاطع الموسيقية على الجمهور من مختلف الشرائح العمرية، من ثم إنتقلنا إلى تجسيد ما قمنا بذكره من بعض التقنيات التي توضح عملية السترجة أثناء قيامنا بها.

الإشكالية :

في ظل التطور التكنولوجي لوسائل الترفيه و إزدهار مجال الترجمة برزت الحاجة إلى ايجاد وسيلة تمكن الجمهور المهتم بالمحتوى السمعي البصري الاجنبي من المشاهدة و الاستمتاع بالمحتوى (في حالتنا هذه المقاطع الموسيقية). فما اللبسة التي تضيفها المقاطع الموسيقية للفيلم؟ وماهي الصعوبات المواجهة خلال عملية السترجة؟ و ماهي التقنيات المستعملة لتجاوزها؟

الهدف من البحث:

يكمن الهدف من بحثنا في إبراز دور المقاطع الموسيقية في افلام ديزني و شرح إثنين منها في فيلم "إنكانتو" وكذا كيفية جعلها تلائم الجماهير من مختلف الفئات العمرية. إضافة إلى تقديم عدد من الآليات المستخدمة من قبل المترجمين للتصدي للصعوبات التي قد تواجههم أثناء هذه السترجة و ذلك لأجل إيصال ليس فقط ترجمة أمينة و وافية للنص الأصل، إنما سترجة تسهل الفهم و الإستيعاب و خالية من الغموض، لضمان ان يستمتع الجمهور بالمقاطع الموسيقية إلى أقصى حد.

السؤال الرئيسي :

ما التقنيات الأكثر ملائمة و التي استعملت لسترجة المقاطع الموسيقية لأفلام ديزني؟

الأسئلة الفرعية :

• ما هي الصعوبات المواجهة خلال عملية سترجة المقاطع الموسيقية؟

• ما هي التقنيات المستعملة من طرف المترجم؟

الفرضيات :

و لأجل الاجابة عن تلك الأسئلة قدمنا هذه الفرضيات

التقنيات الاكثر ملائمة لسترجة اغاني ديزني قد تكون : الترجمة الحرفية ، التطويح ، أو التحوير

اضافة الى المكافئ الطبيعي ، الحذف، و الإضافة

•

أهمية البحث :

تكم أهمية البحث في إيجاد سترجة مناسبة للمقاطع الموسيقية لفيلم إنكانتو، و بها يستمتع المشاهد باللغة العربية بهذا المحتوى الأجنبي، حيث تم تحدي الحواجز اللغوية و الثقافية.

كما و أن الموسيقى هي لغة الروح، و التي تجمع بين جميع البشر من مختلف أنحاء العالم.

خطة البحث :

في هذا البحث تناولنا جزئين، نظري و تطبيقي. في الجزء النظري تحدثنا عن الترجمة السمعية البصرية بصفة عامة و السترجة على وجه الخصوص بالاضافة إلى ذكر كل من ديزني و المقاطع الموسيقية بأفلامه . تظمنت فقرة الترجمة السمعية البصرية كل من تعريف للمحتوى السمعي البصري و الترجمة السمعية البصرية ، أهمية هاته الأخيرة و أنواعها . بينما فقرة السترجة إحتوت كل من : تعريف لسترجة، إستعمالاتها، الصعوبات المواجهة و التقنيات المستعملة فيها .

أما عن الجزء التطبيقي فتطرقنا به إلى تعريف لحالة الدراسة، أسباب إختيار الموضوع، المنهجية المستعملة و طريقة جمع البيانات. و أخيرا شرح لمقطوعتين موسيقيتين مع إعطاء أمثلة عن مواضع إستعمال بعض التقنيات و الصعوبات الحاصلة أثناء السترجة.

نتائج البحث:

من خلال البحث الذي أجرى، يمكننا إعطاء بعض من التقنيات التي كانت الأنسب لسترجة المقاطع الموسيقية، نذكر منها :

التطويح، التحوير، الإضافة ، الترجمة الحرفية.

أما عن القيمة التي تضيفها المقاطع الموسيقية في الافلام فهي بمثابة جسر يربط المستمع و شخصيات الفلم و أحداثه، إذ تقوم بإطفاء جو من البهجة أو الحماس أو التوتر أو الخوف، و ذلك قياسا على ما يريد منتج الفيلم و المسيقى إيصاله. وفيما يتعلق بالصعوبات التي يتعرض لها المترجم أثناء السترجة، فهي عديدة على نطاق واسع. لكن نذكر منها :

على الصعيد التقني ,مثلا :

التوقيت و التوقيع في الشاشة.

على الصعيد الثقافي, مثلا :

وجود كلمات ذات خلفية ثقافية معينة مرتبطة بمجتمع معين و منطقة معينة.

على الصعيد اللغوي, مثلا :

قواعد اللغة، اللهجة المرتبطة بالموقع الجغرافي.