

# Applying Vinay and Darbelnet's Translational Procedures in Dubbing Animation from English into Arabic

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## Abstract

The main purpose of the present study is to focus on dubbing as a term employed in recording and synchronizing the original production soundtrack with another language to create the finished soundtrack such as in TV series and animation. This study aims at investigating translational procedures used in dubbing and sheds light on the difficulties that the translator may face while dubbing animation. The study hypothesizes that adopting Vinay and Darbelnet's translational procedures (1995) may help to achieving a good match in dubbing English animation into Arabic. One of the significant conclusions is that no matter how good the dubber is skilful, especially in applying a suitable translational procedure and strategy, it is hard to come up with complete harmony with Source text due to some difficulties that face the dubber, especially in terms of finding the right expression that must match and synchronize with lip movements of characters, and the different articulating system of each language.

**Keywords:** Darblent's, Dubbing, translational procedures, translation, strategies, synchronization, Vinay

## 1. Introduction

The translation is recognized as being one of the most fabulous and interesting human beings which is now acting a vital part in the recognition of different works in different fields. This study tackles the interrelated issues of both topics of translation and dubbing to show how much they are related and interwoven. Both of them are associated with each other and overlapped but it has to make it clear that they are not identical. The Translation is known as the process of substituting the Textual Material (SL) by an equivalent Textual Material (TL) (Catford, 1965). It is used through the dubbing process by changing the soundtrack the translated material, then dubbing it orally while hiding the original spoken text. After that, it is delivered by the dubber in a way that makes the audience and the viewers feel that they do watch the original copy of the movies (Szarkowska, 2005). Dubbing which started in the 1930s to translate films can be defined as a free interpretation of the SL in the TL in which it reflects the way of interchanging vocabularies from SL text to TL text (Karamitroglou, 2000).

It can be said that the dubber can be a translator while the translator may not be a dubber since dubbing requires along experience to be a master in interpreting and acting by using his/ her voice. The process of translating is not an easy task, and it needs several of procedures to be easy to translate from one language to another. This study aims at showing and investigating translation procedures and strategies employed in dubbing as well as identifying the difficulties that the dubber may face in dubbing animation. It hypothesizes that adopting Vinay and Darbelnet's translational procedures (1995) can help in fulfilling a good match in the dubbing animation from English into Arabic to answer the research questions. The Research questions: The first, are Vinay and Darbelnet's Translational Procedures applied during the translation process of Dubbing Animation from English into Arabic? the second, can adopting Vinay and Darbelnet's translational procedures (1995) help in fulfilling a good match in the dubbing animation from English into Arabic?

## 2. Literature Review

Cintaz, D. (003) referred to the fact that Dubbing involves substituting source soundtrack that implies actors' dialogue with a recording original message within the Target Language (TL), where the target language sounds and the actors' lip movements are matched together with synchronization. Balsam (2020) stated that dubbing shows how the change of the word order could be employed to be reflected as an example of phonological synchronism during the study of the translator, adapter, and screenwriter as in the case of the scene taken from the King Arthur's film (2005.).

Dubbing is a well-known process that started in the 1930s of the last century where its quality and method were not

adopted as nowadays (Mujagic, 2013). Diaz Cintas (2002) states that dubbing is an expensive process compared to other types of audio-visual translation, yet it is recognized as an important and convincing process to illiterate people. Dubbing is used by the viewers to pay attention to the audio rather than the image of the screen (Chaume, 2004). It is also used to reflect the ideal form of the translation of films based on achieving the factor of "faithfulness", assuming that the linguistic awareness would not determine the complete value regarding rendition, but achieving faithfulness depends also on the phonological synchronization (Szarkowska, 2005).

The laryngeal, pharyngeal, oral, and nasal cavities can all be used to produce 'tones of voice' which alter the meaning of what is said. These effects are sometimes referred to as effects of 'timbre' or 'voice quality' and studied under the heading of vocal paralinguistics (Crystal, 1997). (Mera, 1998) points out that in dubbing no reading subtitles can be focused on in which viewers concentrate on images, besides no original dialogue is noticed.

### 2.1 Dubbing Restrictions

Samovar, (2003) refer to cultural elements as dubbing restrictions that have a great effect on the process of dubbing that is why the translator should not be bilingual alone but bicultural. Another restriction can be regarded as a big challenge that is a humorous element where the translator should master the sense of humor of each culture to come out with an accepted performance (Sahin, 2012), besides being aware of linguistic restrictions in the dubbing process such as grammatical, stylistic and figurative...etc. (Ibid. Sometimes sentences that have more than one meaning may lead to ambiguity and thus difficulty in choosing the intended meaning, for instance, "she hits the girl with the cane." which has two meanings and can be rendered to "ضربت الفتاة ذات العصا" or "ضربت الفتاة بالعصا" (Ilyas, 1989).

Another important restriction comes out by (O'Connell 2003,77) that relates to phonetic synchrony, character synchrony content synchrony, lip synchrony, and content synchrony. He(ibid) asserts that translators should pay more attention to these matters and be accurate in taking them into account during the dubbing movies. Chaume (2012) affirms that synchronicity is one of the basic elements of dubbing to achieve the accuracy of the ST, and he distinguishes three kinds of it which are: lip synchrony, kinetic, and isochrony, he mentions that since the character in animation movies moves in an extreme way to interest the viewers, therefore, kinetic synchrony is more important than lip synchrony. The problem that may appear is with both lip synchrony and isochrony (the latter concerns with the utterances length of the character) in dubbing when the movement of the lips does not match the speech, i.e., the lips move without the presence of speech, or vice versa (Chaume (2012)

### 2.2 Dubbing Animation

Animation films and cartoon series are considered important in every individual's childhood. Nowadays, cartoons play a great role in the child's educational background (Espasa, 2008). Translation of cartoons is not an easy task for the translator because whoever translates cartoons should base his/her translation on taking the children's personality and mentality into account through the process of translation (Lathey, 2009). Dubbing requires also knowing how to deal with a source language culture and change it to a target language culture because each culture has its factors, habits, traditions...etc. (Siyanda, 2014). Some points must be taken seriously into account in translating cartoons as follows:

1. The fitness of the dubbing voice for the age of the cartoon character.
2. Children's way of thinking and contemplating.
3. The translator has to come out with a new copy of the translation that is close to the original one.
4. Conveying the spoken message to the audience of the target language.
5. Dubbing performance informs the audiences to be aware of the educational rules as in the case of performing the role of educating viewers that good lasts longer than "malignancy" (Song, 2012).

### 2.3 Vinay and Darblent's Translation Procedures

Vinay and Darblent's model (1995) described seven strategies of translation within two main procedures of translation: Direct translation which comprises borrowing, calque and literal translation, the second procedure is oblique translation which includes transposition, modulation, equivalence and adaptation.

#### Direct Translational Procedure

Direct translation is like word -for - word translation. Vinay and Darblent (1995) mention that direct translation includes three strategies that can be employed in the case of the possibility of converting the structural and conceptual elements of the original language into the target language (Bosco, www.interpronic.com).The translation strategies according to Vinay and Darblent are as follows:

### *Borrowing*

This strategy implicates applying and borrowing the S.T. linguistic expression into the T.T (Nago, 2018). For instance, borrowing the Arabic word “الكحول” which became normal in English language as “Alcohol”, another example is English word “computer” to “كوميبيوتر” in Arabic. The reason behind using this strategy is the entering of modern technical words in the present days which have no equivalence in the T.T, as well as adding a special stylistic effect into T.T. (Vinay & Darblent, 1995; 2000).

### *Calque*

Calque is a special type of the previous strategy where the S.T. is transferred as it is by borrowing the S.T. expression or translating it literally into the T.T. For instance, "red line as "الخط الاحمر". Calques tend to either adopt the syntax of the T.L while rendering each word literally or neglect the T.L syntax and maintain the syntax of the S.L. Calque is considered as a confusing grammatical structure in the T.T (Nago 2018)

### *Literal Translation*

Literal translation or translating word for word without affecting the meaning. This procedure sticks to the linguistic rules of the T.L. i.e., replacing S. L. grammar and the order of the word (Newmark 1988,47). For instance, the literal translation of “It’s raining cats and dogs” is “انها تمطر قططا وكلابا”.

### *Oblique Translational Procedure*

Vinay and Darblent (1995) say that oblique translation is employed to make up for some shortages in the T.L. by providing an equivalent meaning which should be proper for both languages. It includes four translation strategies which are as follows:

#### *Transposition*

It has been pointed out to this method as changing the class work in the S.T. without changing of the T.T. meaning (Vinay & Darblent, 1995). For instance, “a beautiful girl” as “فتاة جميلة”, in this example the adj. (beautiful) has been changed depending on the T.L. grammar to the noun (جميلة) (Zakhir, 2008). This indicates that the translators sometimes change the type of words without thinking such as changing nouns to verbs. This method is regarded as either obligatory or optional and the term S.T is replaced by base expression and T.T by transposed expression according to this method (Nago, 2020).

#### *Modulation*

This is about changing the text form by making a semantic change or perspective. In other words, changing the semantic point of view of the S.L. For instance, the English sentence “I’ll give another opportunity to get the correct answer”(Jasim & Kadim, 2018), can be translated as “سأعطي فرصة اخرى للحصول على الاجابة الصحيحة”, here, will is employed to say something about what someone is wanted to do.

#### *Equivalence*

This procedure is used to transfer the same effect of the message or the same reality by conveying the same idea while having different styles, structures, and/or wording. For example, a person who speaks English and gets hit will say: “ouch”, while someone who speaks Arabic will say: “اي” (Alqunaibet, 2018).

#### *Adaptation*

This procedure is employed to achieve cultural equivalents. Adaptation is used to replace the S.T expression with one that goes with the T.L culture. For instance, “once there was a little pig” can be translated into Arabic as “كان هناك ارنب” since Muslims believe that pig is an undesirable animal, so the word “pig” is replaced with other animal in Arabic which is “ارنب” (Khazrouni, 2017).

### *2.4 Previous Studies*

Several scholars concern with dubbing and translating films each according to his vision. Muhammad, S. (2014) tried to tackle the translating of names of cartoons and the reason behind keeping or varying them in these movies. She refers that most of the renderings of animation from English into Arabic especially those that are colloquial are confined to some Arabic cultures without taking into consideration various Arabic cultures, one of her study conclusions is that using standard Arabic in dubbing cartoons is the best way to use it. The study of Balsam (2020) was concerned with comparing subtitling vs. dubbing involved in translating various examples of films and refers to the various factors that control the selection of the best way of translation i.e., whether to subtitle or to dub a certain film in a certain community. Song (2012) wrote a paper that interest in translating cartons from English into Mandarin Chinese. Others

like Szarkouska (2005) and Chaume (2004) pay attention to subtitling movies in general, yet none of these studies worked on the application of a certain translation model especially in dubbing animation. The current study tries to apply Vinay and Darblent's model which I believe it can help to fulfill a good match in dubbing animation from English into Arabic.

### 3. Methods

In this section, several texts are going to be analyzed by adopting Vinay and Darblent model of translation (1995). Some of the animation filmstrips are chosen for analysis with their dubbing. As mentioned above, Vinay and Darblent's translational procedures (1995) are adopted to specify the type of translation used in dubbing.

### 4. Discussion

**S.L Text One (Spies): A-** let me get this straight. You pulled us away from David because of some silly games.

**B- The Olympics** does not just game Clover nor are silly. **03:27:00**

**T.L Text:** اولكن لحظة من فضلك, تجعلنا نبتعد عن داني من اجل لعبة سخيفة.

**03:27:00** ب- الالعاب الاولمبية ليست العبا عادية وهذه القصة ليست سخيفة.

#### Interpretation

Name Spies, 2001. This animation has been written by Vincent Chalvon- Demersay and David Michel. This show is composed of four or five seasons. It involves focusing on three adolescent girls who are Sam, Alex, and Clover who live in Beverly Hills, California.

In this text, the strategy of Borrowing has been achieved within the direct procedure. It is reflected when the same word in the S.L text is used in the T.L text, in other words, dubbing performer kept almost the same form of sounds of this term by rendering "Olympics" to "الاولمبية" with the addition of the word "الالعاب" to make this term more understandable for Arabic listeners and viewers. Yet, the isochrony, phonetic synchrony, and lip synchrony are not achieved here because Arabic one would be noticeably longer due to adding the word "الالعاب". Changing the name "David" to "Dani" is not justified because it is a familiar name for the Arabic people and replace it may lead to a lack of contentment. So, it was better to use borrowing by using the same English utterance.

The mistakes committed by the dubber in translating the speech as a whole can be easily noticed and picked out by the virtue of comparing both texts. The dubber made a grammatical mistake when he/she translated the sentence "you pulled us" which is in the simple past tense into the present simple tense "تجعلنا". Moreover, there is another grammatical mistake made by the dubber which is translating the word (games) which is plural into singular word "لعبة". Adding the words "عادية" and "قصة" that are not found in the original text seem un equivalent.

It is noticed that the duration of speaking is identical as recorded next to the two texts. Yet, there is no phonetic synchrony due to the different sounds of the words in each language as well as the lacking of lip synchrony and isochrony.

Proposed rendering: ادعني اوضح الامر, ابعثتنا عن ديفيد بسبب بعض الالعاب السخيفة.

ب-الالعاب الاولمبية ليست مجرد العبا ياكلوفر ولاهي سخيفة.

**S.L Text two (Spies):** Whoop agents never fire on innocent people. **00:08:12**

**T.L Text:** **00:06:27** عملاء الوب لا يعاملون ابا الابرياء هكذا.

#### Interpretation

Name Spies, 2001. This is an interesting and full of action cartoon that has been presented on television. This type of animation has been written by Vincent Chalvon- Demersay and David Michel. This animation has a wide acceptance by children, teenagers, and adult people. It is composed of four or five seasons. It involves focusing on three adolescent girls who are Sam, Alex, and Clover who live in Beverly Hills, California.

#### Discussion

The context of this filmstrip is that the three spies stopped a prisoner from shooting at the guards and one of them uttered the above-mentioned sentence to scold him while they were grasping him. This type reflects the direct procedure through the calque strategy of translation that is used when the translator comes out with a new neologism in the T.L by adopting the structure of the S.L. Another strategy that can be noticed is the borrowing by keeping the same sounds of the S.T. term by rendering the English word "Whoop " into "الوب" which is adopting and following the morph syntactic rules of the T.L. As for the utterance as a whole, we note that the time in the dubbing utterance did

not coincide with that of the source one, which appears next to each speech, however, the lip synchrony is maintained because the articulation of both words is alike.

**Proposed rendering:** لا تستهدف ضربات الوكلاء الناس الا برياء مطلقا

**S.L Text three (Spies):** in a word yes. **06:44:00**

**T.L Text:** بكلمة واحدة نعم **06:30:00**

Interpretation

Name Spies, 2001. This film consists of three girls who are Sam, Clover, and Alex. This animation has been written by Vincent Chalvon-Demersay and David Michel. It involves focusing on three adolescent girls who are Sam, Alex, and Clover who live in Beverly Hills, California. This is an interesting cartoon that has been presented on television until this moment.

Discussion

The above-mentioned dubbing sample is dubbed according to the literal translation in which he/she interpreted the phrase word by word without making any effort in putting a new touch by transferring the idea in a more appropriate way than the literal one. In literal translation the translator replaces the structure of S.T with that of the T.T. Yet, every term in the S.T. should have its equivalent term in the T.T to fulfill dubbing. It is noted that there is no synchronization as well as that there is no match in the duration of utterance between the S.T and T.T.

**Proposed rendering:** باختصار, نعم.

**S.L Text four (Jungle Book)** I am getting sleepy. **00:02:36**

**T.L Text:** اشعر بالنعاس **00:07:26**

Interpretation

Name The Jungle Book, 2010: This animated series of children are created by Christian Croquet. The name star of the hero within this film is Mowgli. He is a foundling boy raised by Akela's wolf pack in an Indian jungle among the other types of wild animals. The adventures go around Mowgli's life who cannot resist assisting animals in danger or coming out with solutions for other problems.

Discussion

The translational topic, according to this example, involves the transposition strategy within the oblique procedure which is used when translating the S.L phrase into T.L with making a change in the sequence of the S.L text through translation especially changing the sequence of the grammatical categories and the parts of speech without affecting the meaning of the original text. The term "sleepy" is an adjective in the S.L text in which it has been changed to a noun as "النعاس" in the T.L text. Despite the dubber's success in preserving the meaning of the ST, he was unable to provide lip synchrony due to the difference of sounds in both languages. Again, there is a different duration in uttering the two speeches.

**Proposed rendering:** بدا يغالبني النعاس.

**S.L Text five (Lion King):** See you. **00:03:41**

**T.L Text:** الى اللقاء **00:01:55**

Interpretation

Name The Lion King animation, 1998. Simba is regarded as the main character of those cartoons. The ones who write this animation story are Irene Mecchi, Jonathan Roberts, and Linda Woolverton. The cub starts looking for its parents and it faces many problems and obstacles on its way to achieving its wants but friends try to help the cub out of the situations that cub confronts.

Discussion

This type of dubbing reflects the achievement of translational strategy within the oblique translational procedure which is modulation. Modulation is about changing the semantic point of view of the source language through dubbing it from English to Arabic.

Modulation is not about interpreting literally, but it is coming up with a new touch of interpretation which is opposite to the original text but refers to the same point of view differently as the case of this example: "I leave it for you." Instead of being translated into "تركته لك" we may say "بإمكانك الحصول عليها" which fulfills the modulation procedure

function by having the same intended meaning with a different style of utterance. The example under discussion “see you” is dubbed as “الى اللقاء” Which presents an appropriate modulation rendering although they are different in literal meaning of the speech. There is no coincide between uttering both speeches as well as no synchronization exists in dubbing the utterance. Another suitable rendering can be offered here as follows:

**Proposed rendering:** اراك لاحقا.

**S.L Text six (Jungle Book):** much, much, much, my feet are killing me. **00:03:41**

**T.L Text:** 00:01:55 تدريب, تدريب, تدريب, لقد تعبت من التدريب.

Interpretation

Name The Jungle Book, 2010: this clip is taken from the same previous cartoon. This animated series of children are created by Christian Croquet. Mowgli is a foundling boy raised by Akela's wolf pack in an Indian jungle among the other types of wild animals. The adventures go around Mowgli's life in which he always gets himself into trouble and cannot resist assisting animals in danger.

Discussion

Here, the equivalence strategy of the oblique procedure is recognized. This type of instance is sometimes hard to be interpreted because of the metaphorical or idiomatic expressions that need to be understood in the original language to be well translated.

The topic of this utterance is that a circle of elephants is guided by an old elephant that is the elephant in charge of their training. The old ordered elephants to keep on training but the youth objected to the old one's order by saying "much, much, much...etc." According to equivalence, the dubber tries his/her best to convey the same idea or the main intended meaning by using different style, structure, or even different wording to come out of this cultural problem. It is a problem for the dubber if he/she depends on dubbing idioms literally. He/ she should come up with an equivalent idiom or saying to solve such a problem.

It is noticeable here that the time of uttering both speeches are unlike. There is no synchronization due to the different sounds of the words in each language.

**Proposed rendering:** انهكني التدريب كثيرا

**S.L Text seven (Jungle Book):** Barbie parked in the garage. **00:17:50**

**T.L Text:** 00:17:59 توقفت باربي في الكراج؟

Interpretation

Barbie, 2014. Princess Barbie is a shiny girl. One day she came across a secret door in her kingdom and opened it to get inside a magic world full of magical creatures. The shiny princess meets a mermaid and fairy who inform her that a spoiled ruler threatening them.

Discussion

The context of this filmstrip is that the shy princess got inside a realm of fairies and she was asked by the fairies if she was a princess because of the crown that Barbie was wearing. In this text, the dubber employed borrowing translation by adopting the same English word “garage” as “كراج”. Although the dubber succeeded in rendering the above word, since this word is normal for the Arabic language and this word goes with the English articulatory system, yet, another way within the oblique procedure can be employed here as adaptation, since there is an equivalent word in Arabic which is “مراب” as “توقفت باربي في المراب”. The Dubber made a mistake by converting the affirmative source sentence into an interrogative one. Again, there is no synchronization and no coincide in the duration of the two utterances.

## 5. Conclusion

The analysis reveals that Faithfulness is an important characteristic in transferring the meaning and smooth impact into T.T in dubbing animation without conflict with T.L and its culture. In this study, Vinay and Darbelnet's translational procedures are proved to be applied in dubbing cartoon movies to show the types of procedures highlighted in dubbing, for example some English terms have no equivalents in the Arabic language, so borrowing in the direct procedure can be used. Nevertheless, some difficulties can be shown through this process due to some of the dubbing challenges. The dubbing process needs to be taken carefully to get rid of the ambiguous rendition and unfaithful work. The Essential problem that faces the dubbers is the lack of synchrony especially lip synchrony because of the difference in the articulatory systems of each language. Also lack of isochrony which causes the mismatch of the duration of uttering the speech for each language

Subsequently, matter how the dubber is skilful, it is hard to come up with harmony and self-satisfied text to the source-language text. In other words, dubbing is an accurate process that must be tackled carefully to come out with acceptable work. Dubbers have to be trained about how to come out with outstanding work by adopting the steps of processing dubbing to avoid making mistakes.

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