

# The Role of Tone in Dubbing Children's Cartoons: A Case Study of *Timon & Pumbaa* Series

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**Abstract**—Translation plays a vital role in crossing cultural boundaries, but effectively conveying the tone and spirit of original works is challenging. This study analyzes how the vocal tone of different voice actors impacted audience perception of the animated character Timon from Disney's *The Lion King* franchise when dubbed into Arabic. Specifically, it examines audience feedback on the portrayals by Mohamed Henedy and Nasser Shaheen in the *Timon and Pumbaa* television series. A questionnaire was designed to identify 53 faculty members' perceptions on the voice actors' ability to capture Timon's comedic wit and sarcastic personality through vocal tone. Results show Henedy's energetic and humorous delivery strongly aligns with Timon's characterization, making his performance more engaging and memorable. Though Shaheen succeeded in conveying sarcasm and wit, his portrayal was perceived as less well-rounded. The results emphasize vocal tone's pivotal role in authentically transporting an animated character's essence cross-culturally. Matching the spirit and nuances of the original voice acting helps elevate competent dubbing to truly iconic status. The study provides unique insights into how attention to tone impacts audience reception and popularity of translated animated works.

**Index Terms**—translation, voice acting, vocal tone, characterization, dubbing

## I. INTRODUCTION

Translation is indispensable in our everyday life for its being the most diverse means of human communication. In this age of globalization and widespread immigration, the need for translation is increasing due to the continuous expansion of trade, science, culture, technology and so on. Translation is a field of contrastive linguistics since it is associated with at least two languages and their cultures. It is the process of conveying a message by transferring it from one system of language into another. That is to say, it is the technique used to transfer and/or transform the meaning of a source language into a target language (Akan et al., 2019). However, although the translator's voice is everywhere, the translator is nowhere to be seen. This is the paradox of translation: in presenting his translation, the translator is a speaker, but in this very same situation, he is not the speaker. His voice is not really his voice. It is the voice of someone else, as it has no original status (Suchet, 2013).

Performing a role that has been translated into another language, however, brings a different aspect to the meaning an actor may convey in the dubbed version. Timon and Pumbaa are an animated meerkat and warthog duo introduced in Disney's 1994 animated film *The Lion King* and its franchise (Lesnick, 2017). A special animated series was made for them called *Timon and Pumbaa*, which was dubbed into Arabic, and the role of Timon was played by the following actors: Muhammad Henedy and Nasser Shaheen, respectively. Tone means the feeling and meaning of a melody, that essential core so hard to put into words and most viewers are affected by the tone of the translation of a particular person. There are those who like the tone of a specific actor and do not want to accept another actor in the role (Mazanec, 2011). This research will study the effect of tone on the performance of the Timon character by Mohamed Henedy and then Nasser Shaheen in the *Timon & Pumbaa* TV series. The main research question for this study is as follows:

What is the effect of tone on the translation of the Timon character by Mohamed Henedy and Nasser Shaheen in the *Timon & Pumbaa* TV series?

In order to have an optimal result, the research scope is limited to investigating the different effects of tone in the translation of the Timon character between the two actors. This research can thus provide more understanding of the effect and importance of tone in presenting dubbed versions of children's programmes.

## II. LITERATURE REVIEW

Translation of animated works aimed at a young audience requires adept adaptation to convey tone appropriately across cultures. Dubbing and vocal performance play a particularly crucial role in shaping children's impressionable connections with on-screen characters (Chaume, 2012). The complex art of dubbing children's media has received increasing scholarly attention since studios recognize the importance of tailoring content for global audience while preserving narrative intent and impact (O'Connell, 2003). Dubbing offers the capacity to reinterpret dialogue, timing and vocal tone while matching mouth movements more closely. Meanwhile, subtitling allows preservation of original voice performances but requires

greater editing to condense and simplify language (Perego, 2008). The chosen translation approach shapes fundamental aspects of the viewing experience, from humor to characterizations. As Matamala (2009) notes, “Translating for children represents first of all a great responsibility. Their cognitive skills are still developing, so we have to be very careful with issues like vocabulary, syntax, semantics, even intonation” (p. 217).

Dubbing and revoicing provide opportunities to recalibrate animated content, adjusting cultural references, wordplay, and idioms that may not resonate across languages (Bucaria & Scifo, 2009). The meaning behind a line of dialogue takes priority over verbatim translation. As Chaume (2012) observes, “The main aim of revoicing is to produce in the target language the same effect the original product had on the original addressees” (p. 22). Translating for children incorporates additional ethical considerations regarding what impressions and values we seek to instill in young global citizens through shared media. When translating animated films and series for children, the lexical choices applied to central characters are impactful in shaping audience perceptions (Bruti, 2009). Characters’ distinctive ways of speaking inform their identities. As O’Hagan (2009) explains, “The translation of dialect and sociolects is an important consideration in rendering animated films, where speech defines character to a great extent” (p. 207). The translator must determine which culturally-specific attributes to retain versus adapting and reconstructing animated personalities for the target culture (Chaume, 2021). Regional accents and quirks from the source material may need to be replaced by more relatable signifiers.

Perez-Gonzalez (2014) argues that domestication often predominates in the mainstream dubbing industry, orienting translated works toward the dominant cultural perspectives of the target audience. Accents and word choices deemed too foreign or niche typically undergo generalization. This prioritization of familiarity and supposed universality risks stripping away meaningful diversity in modes of expression. Perez-Gonzalez advocates audiovisual translation approaches that embrace linguistic hybridity, including creative use of accents to signal characters’ cultural backgrounds in a manner accessible to children (Perez-Gonzalez, 2014). Effective dubbing requires vocal performances that capture the essence of animated characters. As Barbañán (2019) notes, “The voice characterizes our personas, and children need to recognize their fictional heroes and heroines” (p. 154). Vocal pitch, diction, rhythm, and affect all contribute to the audience’s impressions. Casting voice actors who can relate to young viewers is crucial when reinventing roles.

Perego (2008) indicates the importance of humor in achieving functional equivalence between the source text and the dubbed version. Puns, wordplay, and jokes rooted in linguistic and cultural context often necessitate ingenious reworking. As Bruti (2009) states, “The translation of wordplay, which abounds in children’s films, is an extremely challenging task, not only because of its strong dependence on the source text, but also because it is strictly connected to the oral dimension” (p. 26). Animated comedies rely heavily on vocal delivery and timing. The complexity of translating humor while maintaining spontaneity underscores the creative problem-solving that dubbing requires.

Rowe (2018) highlights Disney’s global franchise model and the company’s historic prioritization of domestication in translation. For decades, Disney typically adhered to strict dubbing practices eschewing foreign accents in their animated films. Rowe traces a gradual evolution toward incorporating more diverse and hybridized voices, as in the case of the Spanglish-voiced character Mirabel in *Encanto* (2021). Rowe argues that growing acknowledgment of multicultural audience encourages inclusion of “different global, national and local norms” in dubbing major productions (Rowe, 2018, p. 156). Mainstream studios now demonstrate greater interest in adapted translations that thoughtfully balance localization with authentic representation.

The translation of children’s media blends craft, care, and responsibility in reinterpreting resonant stories for new contexts. Dubbing and subtitling involve creative adaptation as well as adjustments driven by industry priorities and target audience. As O’Connell (2003) summarizes: “Good translation for children requires something that everyone concerned with their development constantly strives to encourage: productive, intelligent interaction with the multi-faceted world around them” (p. 215). The significance of mass media in shaping children’s perspectives imbues translation of youth-oriented content with added meaning. Analytical scholarship has continued elucidating the layered variables and interests that come into play when reinventing animated worlds through translated dialogue.

#### A. Foundational Work on Animated Translation

Early foundational work by Chaume (2012) thoroughly examines the multifaceted challenges of translating audiovisual content for children. He outlines the strategies used to bridge cultural gaps and adapt references to suit young viewers’ knowledge. Chaume (2012) notes that translators must creatively rewrite jokes, wordplay, songs, and dialogue to entertain and educate children while respecting censorship norms. Vocal tone and performance are critical for bringing animated characters to life consistently across languages. He advocates preserving the original spirit and conversational flow rather than literal accuracy. Building on Chaume’s (2012) research, Igareda (2016) identifies domesticating techniques used when translating Disney musical films into Spanish. Expanded dialogue and localized song lyrics were utilized to facilitate natural timing with characters’ mouth movements and match personalities. Igareda (2016) argues this stylistic freedom is essential for conveying the right comedic or dramatic tone in translated musical numbers. Her analysis showcases the priority of maintaining characters’ essence over source text fidelity in functional children’s adaptation.

Perego (2008) narrows the lens to examine translation strategies for wordplay and humor in Disney films. He unpacks the multifaceted decisions involved in balancing enjoyable amusement for young audience with faithfulness to the original text. Perego (2008) notes timing, word choice, and vocal inflection as paramount in transmitting a character’s humorous

tone. He concludes the translator's creativity, comic sensibility and inner child mindset are vital for amusing dubbed versions that capture personality.

The dubbing of children's literature plays a crucial role in the educational process. A study by Saed et al. (2024) analyzes how dubbing animated films from English into Arabic for educational purposes stimulates children, focusing on both educational and entertainment aspects. Dubbing is more than simply translating words; it involves simplifying the content by adjusting the tone, humor, and teaching style. This process seeks to balance educational objectives with linguistic and cultural requirements. This study highlights the practical challenges of preserving the expressiveness and emotion that the original text intends to convey. One of these challenges is that translators must balance accuracy with adapting the content to children's cognitive level to ensure effective learning.

Mohammedi (2023) focuses on maintaining the original intonation of the source language when watching foreign-language animated films with Algerian children. The study concludes that the appropriate intonation contributes to the authenticity of the work. Inconsistent intonation due to cultural or rhythmic differences can hinder children's comprehension. This study confirms that children's engagement and comprehension are closely linked to the tonal nuances of the dubbed voice. This highlights that dubbing is more than simply transcribing words. However, it is the recreation of all the phonetic characteristics necessary to create relevant and effective content for the target audience.

#### *B. Reception Studies and Audiences' Perspectives*

Scholars have also increasingly considered audience perspectives, studying how translation techniques shape children's reception and engagement with animated stories. González Vera (2018) investigates how Spanish dubbing versus subtitled versions impacted perceptions of animated films. Surveys revealed most participants preferred dubbing, citing superior enjoyment, comfort, and connection with characters. The quality of voice acting performance emerged as a key factor driving immersive appeal for children. This underscores vocal tone's influence in bringing animated worlds to life across cultures. In a broader study on adults' attitudes, Igareda (2011) similarly finds out a strong inclination toward dubbing among Spanish audiences based on benefits like humor preservation. Though some concerns emerged around loss of original voices, most felt high-quality dubbing enhanced comprehension and entertainment. Igareda (2011) argues exposure and habit play a key role in normalized dubbing preferences in Spain's audiovisual landscape. However, research on audiences outside dubbing cultures shows contrasting preferences. Wissmath and Weibel's (2012) research in Switzerland reveals most viewers preferred subtitles over dubbed versions due to original voices' authenticity. They also note an association of dubbing with children's content, suggesting target age shapes audience expectations. Although inconclusive, these studies showcase the nuanced impacts of translation approaches on engagement.

#### *C. Debates on Domestication and Foreignization*

Some scholars have critiqued excessive domesticating techniques in translating children's media as potentially stripping away cultural elements. Marine-Roig (2015) surfaces tensions between domestication for fluency and foreignization for authenticity regarding Disney comic translations into Catalan. She argues domestically oriented approaches can erase valuable cultural context clues for young readers. Marine-Roig (2015) calls for balanced translation that stimulates children's intercultural learning while remaining engaging. Similarly emphasizing source fidelity, Martínez Sierra (2004) advocates measured functional translation that adapts texts when necessary for comprehension and enjoyment while avoiding extraneous alterations that erase cultural markers. Martínez Sierra asserts, "translators should not assume children are incapable of dealing with new concepts" (p. 177). She argues respecting source materials facilitates exposure to enriching new ideas. O'Connell (2003) extends these concerns around excessive domestication to audiovisual translation, suggesting it can result in homogeneous international versions devoid of culturally educational elements. However, she acknowledges entertainment value as the prime aim for children's media translation, a nuanced balancing act.

Wang et al. (2024) conducted a comprehensive review of research on dubbing as a foreign language learning tool between 2017 and 2023. By analyzing students' attitudes and speaking skills, they conclude that the tone and emotional quality of dubbing increase motivation and engagement in learning, as well as improving the authenticity of the text. Furthermore, students rate dubbing positively, indicating that the natural intonation can help them improve their pronunciation and confidence. However, dubbing can present certain challenges, such as poor sound quality and clarity, which can be overcome by focusing on appropriate intonation.

#### *D. Multimodal Considerations Beyond Language*

Beyond verbal language, scholars emphasize multimodal factors that shape tone and characterization in translating children's animation. As Mera (1999) notes, music narratively embodies emotion and identity in successfully conveying tone and personality requires skillfully translating lyrical meaning while maintaining musicality. Songs act as vehicles for mood and character expression. Maier (2019) similarly discusses the interconnectedness of visuals, dialogue, and sound in animations' holistic storytelling. Therefore, she suggests translators must attend to all channels together when adapting tone, humor, and pacing for children. Maier provides guidelines for multimedia translation fidelity centered on consistent characterization. Paratextual elements also influence reception. Nicolas (2020) explores Spanish title translations for Disney-Pixar films aiming at piquing children's interest. Strategies like alliteration, rhyme, and semantic

transfer were used to evoke similar reactions as original titles. This demonstrates the subtle ways translators shape engagement surrounding children’s media.

Wit and attention are two arts, and mastering them can generate significant benefits and have a major impact in the educational field. Alsuhaimeh (2024) analyzes the influence of wit and attention on dialogue dubbing in children's films, using the television series "The Loud House " as a case study. This study, based on Brown and Levinson’s theory, found that the more accurate the dubbing pitch, the better young children understood and interacted with social relationships, interactions, and etiquette in the new language.

*E. Accents and Representation*

Lastly, translation choices around accents demand consideration regarding potential stereotyping or underrepresentation. As Wikholm (2012) observes, foreign accents in animation dubbing frequently index comic antagonists. He highlights concerning implications around using accents to signal negative traits and warns against undermining nuanced characterization. Guidelines thus emphasize using accents intentionally, not as shorthand for foreign villain coding. Overall, research highlights the multifaceted and nuanced art of translating children’s animated media to entertain and enrich young minds across cultures.

Saiddina and Darma's (2024) qualitative study takes a different approach when studying the impact of animation on English language development in bilingual children. Their results show that variations and repetitions in dubbing pitch promote contextual understanding and phonological awareness. This study recommends that parents watch animation with their children to improve language acquisition. Notably, this study examines not only the dubbing itself but also variations in pitch and rhythm, which can help children understand the linguistic patterns of the second language environment.

From language adaptation to song lyrics to dialogue delivery, maintaining engaging tone and characterization emerges as crucial yet complex. Continued empirical reception studies can provide unique insights into how translational approaches and vocal performance elements successfully captivate and connect with diverse young audiences. This research aims to contribute much-needed focus on Arabic translation and dubbing practices in children’s animation, which is: an understudied context.

III. METHODOLOGY

This research is based on a quantitative method, using a questionnaire as a tool. The study sample includes viewers who watched the animated series *Timon and Pumbaa* with the dubbing of Timon's character by Mohamed Hendy and Nasser Shaheen to clarify their opinions about the differences in tone between the two voice actors. The questionnaire was designed by the researcher using a five-point Likert scale. Data were collected from this questionnaire using an SPSS program v.25 for statistical analysis.

The research sample comprised 53 faculty members specializing in linguistics at Saudi universities. The data was collected by categorizing the participants into three age groups: 26-35, 36-45, and older than 45. The number of male and female faculty members was recorded for each age group. Table 1 shows the gender distribution and age groups, and Figures 1 and 2 show the percentage of gender distribution and age groups respectively.

TABLE 1  
GENDER DISTRIBUTION AND AGE GROUPS

Age	Male	Female	Total
26-35	2	5	7
36-45	15	9	24
Older than 45	16	6	22
Total	33	20	53

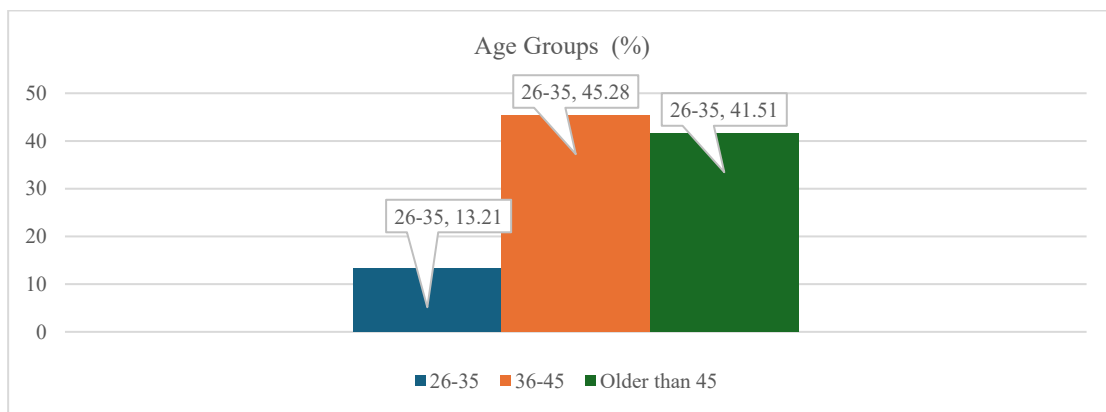


Figure 1. Percentage of Age Groups

Table 1 and Figure 1 reveal interesting patterns in terms of gender distribution and age groups. Among the three age categories, the highest number of faculty members falls within the 36-45 age range with 24 individuals (45.28%). This group is closely followed by those older than 45 age group, comprising 22 faculty members (41.51%). The youngest age group, 26-35, has the fewest members, with a total of 7 (13.21%). Figure 2 shows the percentage of gender distribution.

From Figure 2 and Table 1, it can be concluded that male faculty members represent the majority across all age groups, totaling 33 individuals (62%), while female faculty ones account for a smaller proportion, with 20 individuals (38%). These findings highlight the need for further exploration to understand the factors that may contribute to the underrepresentation of female linguistics faculty members, particularly in younger age groups.

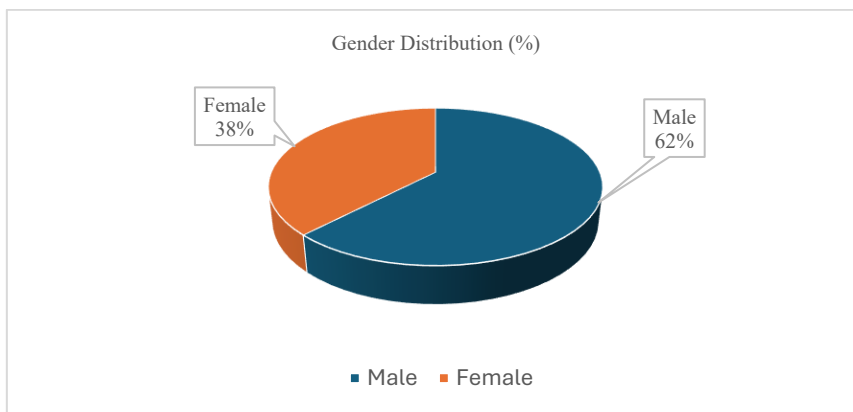


Figure 2. Percentage of Gender Distribution

In order to assess the reliability of the research tool (questionnaire), Cronbach's Alpha ( $\alpha$ ) formula was employed on the sample. The data presented in Table 2 clearly shows that the study variables have a high level of overall stability, with a stability coefficient of 0.910 for all 20 items in the questionnaire. The stability of the individual variables ranges from a minimum of 0.890 to a maximum of 0.911. This demonstrates that the questionnaire is highly stable and can be confidently used in the practical implementation of the study. Table 2 shows the stability scores of the research tool.

TABLE 2  
CRONBACH'S ALPHA COEFFICIENT FOR ASSESSING THE CONSISTENCY OF THE RESEARCH TOOL

Dimension	Number of Items	Topic Stability
Tone of Mohamed Henedy's voice acting	10	0.890
Tone of Nasser Shaheen's voice acting	10	0.911
Overall stability of the questionnaire	20	0.910

#### IV. RESULTS AND DISCUSSION

The descriptive analysis provides an overview of the responses for each question item in the questionnaire. It includes the mean and standard deviation values, which summarize the central tendency and dispersion of the responses. Table 3 shows the descriptive statistics for the first dimension, which covers the tone of Mohamed Henedy's voice acting. It includes the mean and standard deviation for each question item related to Henedy's vocal performance as Timon.

TABLE 3  
DESCRIPTIVE ANALYSES OF THE FIRST DIMENSION (TONE OF MOHAMED HENEDY'S VOICE ACTING)

#	Dimension Items	Mean	Std. Deviation
1	Mohamed Henedy's voice acting tone was energetic and enthusiastic.	3.77	0.776
2	Mohamed Henedy's voice tone conveyed the comedic timing well.	4.00	0.832
3	Mohamed Henedy's tone captured the sarcastic nature of Timon's lines.	3.87	0.708
4	Mohamed Henedy's tone was engaging and expressive for the character.	3.87	0.652
5	Mohamed Henedy's tone matched Timon's personality based on the animation.	3.92	0.851
6	Mohamed Henedy's comedic tone fits the jokes and humor of the show.	3.81	0.681
7	Mohamed Henedy's tone enhanced the meaning of Timon's lines.	3.94	0.770
8	Mohamed Henedy's tone made the character more enjoyable to watch.	3.77	0.750
9	Mohamed Henedy's tone worked well for the witty nature of Timon.	3.81	0.652
10	Overall, Mohamed Henedy's tone suited the character of Timon.	3.94	0.795

The descriptive statistics in Table 3 and mean results in Figure 3 show that respondents rated Mohamed Henedy's voice acting tone positively overall for suiting the character of Timon. The mean scores ranged from 3.77 to 4.00 on the 5-point Likert scale, indicating moderate to high agreement. In particular, Henedy's tone was seen as effectively conveying comedic timing, matching Timon's animated personality, enhancing the meaning of dialogue, and capturing the sarcastic nature of the character. The high mean scores and relatively low standard deviations suggest general consensus among respondents regarding the strength and appropriateness of Henedy's vocal performance for the role of Timon.

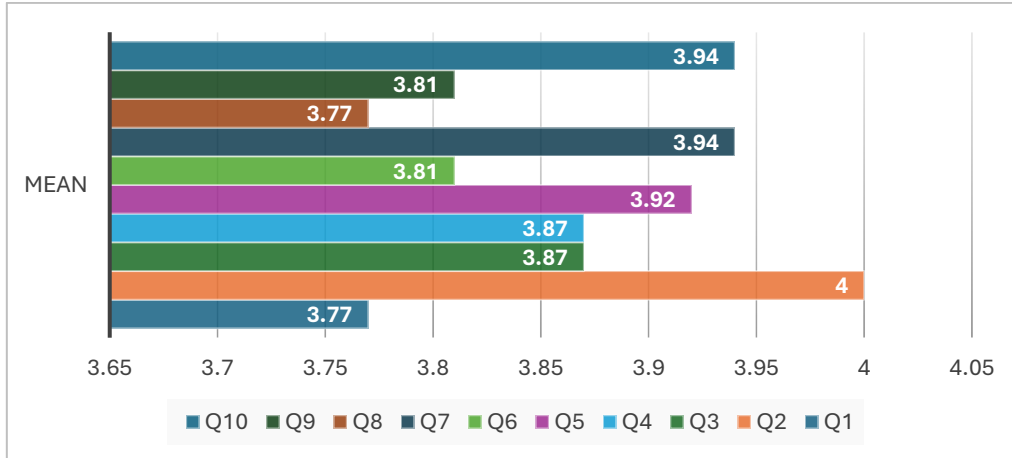


Figure 3. Mean Results of the First Dimension (Tone of Mohamed Henedy's Voice Acting)

Table 4 shows the descriptive statistics for the second dimension, which covers the tone of Nasser Shaheen's voice acting. It includes the mean and standard deviation for each question item related to Shaheen's vocal performance as Timon.

TABLE 4  
DESCRIPTIVE ANALYSES OF THE SECOND DIMENSION (TONE OF NASSER SHAHEEN'S VOICE ACTING)

#	Dimension Items	Mean	Std. Deviation
1	Nasser Shaheen's voice acting tone was energetic and enthusiastic.	3.72	.769
2	Nasser Shaheen's voice tone conveyed the comedic timing well.	3.72	.794
3	Nasser Shaheen's tone captured the sarcastic nature of Timon's lines.	3.74	.684
4	Nasser Shaheen's tone was engaging and expressive for the character.	3.57	.721
5	Nasser Shaheen's tone matched Timon's personality based on the animation.	3.83	.700
6	Nasser Shaheen's comedic tone fits the jokes and humor of the show.	3.58	.819
7	Nasser Shaheen's tone enhanced the meaning of Timon's lines.	3.57	.694
8	Nasser Shaheen's tone made the character more enjoyable to watch.	3.58	.719
9	Nasser Shaheen's tone worked well for the witty nature of Timon.	3.68	.872
10	Overall, Nasser Shaheen's tone suited the character of Timon.	3.47	.775

The descriptive statistics in Table 4 and mean results in Figure 4 summarize responses regarding Nasser Shaheen's vocal performance as Timon. The mean scores ranged from 3.47 to 3.83 on the 5-point Likert scale, reflecting slightly lower levels of agreement compared with ratings for Mohamed Henedy. However, Shaheen's tone was still perceived positively overall in terms of suiting Timon's character, with strengths noted in conveying enthusiasm, matching the animated personality, and capturing sarcasm. The relatively higher standard deviations indicate more variability in responses concerning Shaheen compared with Henedy. Overall, the descriptive analysis suggests Shaheen's voice acting was seen as appropriate for Timon by respondents, but to a slightly lesser extent compared with Henedy based on the lower mean scores.

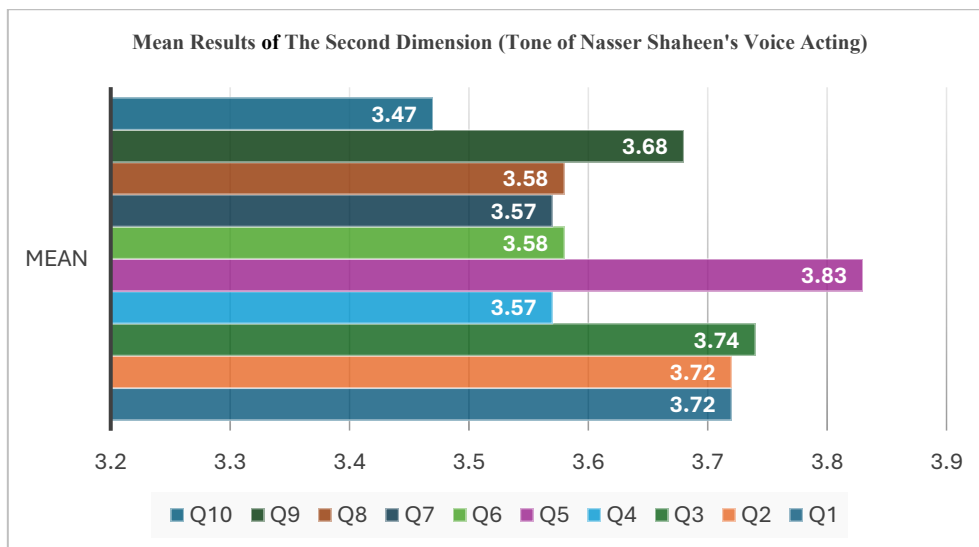


Figure 4. Mean Results of the Second Dimension (Tone of Nasser Shaheen's Voice Acting)

The correlation analysis examines the statistical relationship between each questionnaire item and the overall score for the corresponding dimension. It provides Pearson correlation coefficients to quantify the strength and direction of the associations. The correlation coefficients range from -1 to 1, with values close to 1 indicating a strong positive correlation, values close to -1 indicating a strong negative correlation, and values near 0 suggesting a weak or negligible correlation. The correlation analysis indicates how closely each aspect of voice acting tone aligns with the overall assessment for that voice actor. It reveals which specific elements of the vocal performance are most closely related to the overall tone suiting the character of Timon. In Table 5, correlation coefficients between each item within the first dimension (Tone of Mohamed Henedy's voice acting) and the total score of that dimension can be seen.

TABLE 5  
PEARSON CORRELATION COEFFICIENT RESULTS OF THE FIRST DIMENSION (TONE OF MOHAMED HENEDY'S VOICE ACTING)

#	Dimension Items	Correlation Coefficients	Value of Significance
1	Mohamed Henedy's voice acting tone was energetic and enthusiastic.	.754**	.000
2	Mohamed Henedy's voice tone conveyed the comedic timing well.	.744**	.000
3	Mohamed Henedy's tone captured the sarcastic nature of Timon's lines.	.629**	.000
4	Mohamed Henedy's tone was engaging and expressive for the character.	.711**	.000
5	Mohamed Henedy's tone matched Timon's personality based on the animation.	.684**	.000
6	Mohamed Henedy's comedic tone fits the jokes and humor of the show.	.740**	.000
7	Mohamed Henedy's tone enhanced the meaning of Timon's lines.	.706**	.000
8	Mohamed Henedy's tone made the character more enjoyable to watch.	.683**	.000
9	Mohamed Henedy's tone worked well for the witty nature of Timon.	.695**	.000
10	Overall, Mohamed Henedy's tone suited the character of Timon.	.766**	.000

\*\* . Correlation is significant at the 0.01 level (2-tailed)

The correlation analysis in Table 5 demonstrates statistically significant positive correlations between all the questionnaire items concerning Mohamed Henedy's vocal performance and the overall score for his voice acting tone dimension. The strongest correlations are with the items assessing whether Henedy's tone conveyed comedic timing (0.744), matched Timon's personality (0.684), enhanced the meaning of dialogue (0.706), and overall suited the character (0.766). The weakest correlation is with the item regarding capturing sarcasm (0.629). Overall, the consistently high correlation coefficients suggest that Henedy's vocal tone various traits, such as energy (0.754), comedic timing (0.744), meaning (0.706), and enjoyability (0.683), all contribute to the perception that his voice acting effectively fits the character of Timon. No single item stands out as irrelevant.

Table 6 shows the correlation coefficients between each item within the second dimension (Tone of Nasser Shaheen's voice acting) and the total score of that dimension.

TABLE 6  
PEARSON CORRELATION COEFFICIENT RESULTS OF THE SECOND DIMENSION (TONE OF NASSER SHAHEEN'S VOICE ACTING)

#	Dimension Items	Correlation Coefficients	Value of Significance
1	Nasser Shaheen's voice acting tone was energetic and enthusiastic.	0.749**	0.000
2	Nasser Shaheen's voice tone conveyed the comedic timing well.	0.709**	0.000
3	Nasser Shaheen's tone captured the sarcastic nature of Timon's lines.	0.696**	0.000
4	Nasser Shaheen's tone was engaging and expressive for the character.	0.707**	0.000
5	Nasser Shaheen's tone matched Timon's personality based on the animation.	0.683**	0.000
6	Nasser Shaheen's comedic tone fits the jokes and humor of the show.	0.808**	0.000
7	Nasser Shaheen's tone enhanced the meaning of Timon's lines.	0.711**	0.000
8	Nasser Shaheen's tone made the character more enjoyable to watch.	0.693**	0.000
9	Nasser Shaheen's tone worked well for the witty nature of Timon.	0.860**	0.000
10	Overall, Nasser Shaheen's tone suited the character of Timon.	0.814**	0.000

\*\* . Correlation is significant at the 0.01 level (2-tailed)

For Nasser Shaheen's vocal performance, Table 6 also shows statistically significant positive correlations between all questionnaire items and the overall tone score. The strongest correlations are with items concerning comedic timing (0.808), wit (0.860), and overall character suitability (0.814). The weakest correlations are for items regarding energy (0.749), meaning (0.711), and enjoyability (0.693).

In general, Shaheen's effectiveness at conveying Timon's wit (0.860) and matching the comedic timing (0.808) of the show appears most integral to his vocal tone suiting the character. Traits like energy (0.749) and meaning enrichment (0.711) correlate less strongly, indicating they contribute less to Shaheen's successful portrayal based on audience perceptions. Table 7 and Figure 5 compare the findings of Table 4 and Table 5 as follows:

TABLE 7  
PEARSON CORRELATION COEFFICIENT RESULTS OF THE QUESTIONNAIRE

#	Voice acting tone	Mohamed Henedy	Nasser Shaheen
1	Energetic and enthusiastic.	.754**	.749**
2	Conveyed the comedic timing well.	.744**	.709**
3	Captured the sarcastic nature of Timon's lines.	.629**	.696**
4	Engaging and expressive for the character.	.711**	.707**
5	Matched Timon's personality based on the animation.	.684**	.683**
6	Fit the jokes and humor of the show.	.740**	.808**
7	Enhanced the meaning of Timon's lines.	.706**	.711**
8	Made the character more enjoyable to watch.	.683**	.693**
9	Worked well for the witty nature of Timon.	.695**	.860**
10	Overall, Voice acting tone suited the character of Timon.	.766**	.814**

\*\* . Correlation is significant at the 0.01 level (2-tailed)

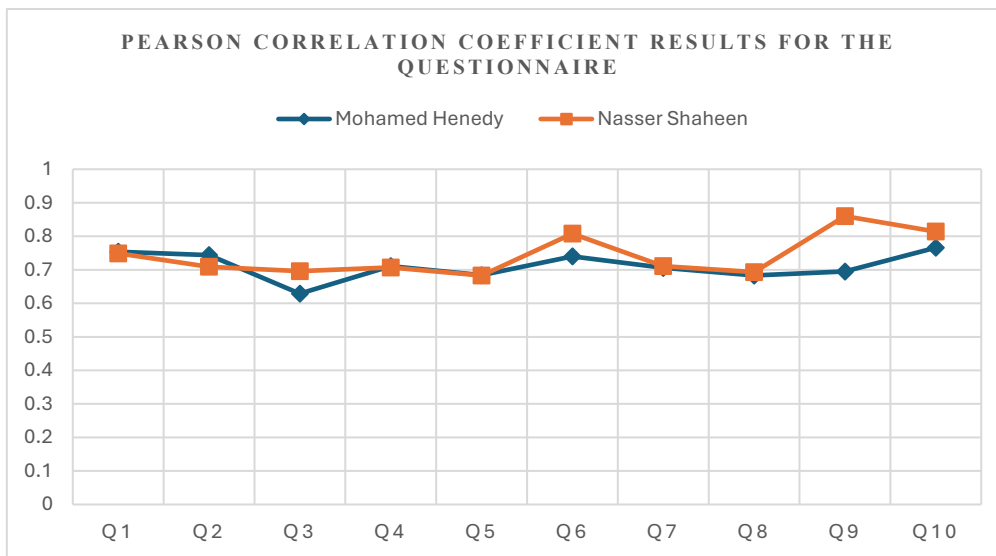


Figure 5. Pearson Correlation Coefficient Results of the Questionnaire

Comparing the correlation coefficients in Table 7, Mohamed Henedy displays stronger correlations between the specific tone elements like Energy (0.754), comedy (0.744), engagement (0.711), matching the character personality (0.684) and his overall effectiveness in the role of Timon. For Nasser Shaheen, certain factors like sarcasm (0.696), humor (0.808), enhancing the meaning of the character lines (0.711), enjoyability (0.693), and wit alignment (0.860) correlate more highly with his success, while other traits show weaker relationships.

The results of this study provide valuable insights that build on the existing literature regarding how vocal tone shapes audience reception of translated animated content, particularly for young viewers. The results align with several key strategies and priorities outlined by Chaume (2012) for successfully translating children's audiovisual media. Matching the tone and spirit of the original voice emerged as critical for authentically transporting the essence of Timon's characterization across cultures. Both Henedy and Shaheen utilized creative adaptation in their comedic delivery and sarcasm to resonate with young audiences, reflecting Chaume's (2012) emphasis on humor localization. Henedy's energetic and humorous dubbing specifically mirrors the conversational flow prioritization that Chaume (2012) advocates over literal accuracy.

Furthermore, the results reaffirm Perego's (2008) and Igareda's (2016) conclusions regarding comedic timing and musicality being integral to conveying the right tone for humorous animated characters. As the questionnaire responses showed, Henedy's vocal rhythms strongly conveyed Timon's witty comedic timing. This aligns with Perego's (2008) guidelines around timing preservation through word choice and inflection to transmit humorous personality. It also reflects Igareda's (2016) observations about matching comedic flow and musicality through expanded and localized dialogue.

The higher audience ratings for Henedy's dynamic comedic delivery despite looser fidelity also relate to O'Connell's (2003) and Martinez Sierra's (2004) points around balancing authenticity with comprehension and enjoyment. While Shaheen's portrayal had merits in conveying sarcasm, Henedy's more adaptive, engaging vocalization better balanced conveying Timon's essence while delighting young viewers. This showcases the nuanced tradeoffs between source accuracy and humor localization raised by O'Connell (2003) and Martinez Sierra (2004).

Furthermore, the questionnaire methodology and audience reception build on reception studies by González Vera (2018) and Igareda (2011), highlighting target culture voice acting preferences. The results revealing strong respondent preference for Henedy mirror Spanish audiences' dubbing inclinations found in those studies. This reemphasizes the vocal performance's role in driving enjoyable engagement and connection with characters, as Igareda's (2011) findings show. Reception-centered research provides vital insights into translation approaches that succeed with target audiences.

The in-depth examination of vocal tone also aligns with Maier's (2019) emphasis on considering multiple modalities together when adapting characterization. As Mera (1999) investigates music's narrative role, this study affirms that voice acting crosses verbal language to crucially shape personality and emotion. The results reinforce guidelines to holistically attend to dialogue, visuals, and audio elements to preserve a character's essence, as Maier suggests.

Although this analysis centered on vocal performance, Wikholm's (2012) views regarding risks of excessive domestication are worth considering regarding Timon's characterization in the Arabic translation overall. Further investigation could assess if Timon's representations relied on cultural stereotypes versus nuanced portrayal. As Marine-Roig (2015) notes, balanced translation fosters valuable intercultural learning even in children's media. Although this study focused specifically on vocal tone, broader cultural representation analysis would provide richer insights.

In summary, this study's focus on vocal performance in shaped animated character reception supports and expands on numerous facets of the literature around successfully translating children's media to engage young audiences across cultural contexts. The questionnaire methodology also provides direct audience feedback to complement existing theoretical discussions. Together these results underscore tone's integral role in building authentic cross-cultural connections between viewers and the essence of beloved animated characters.

## V. CONCLUSION

This study explores how the vocal tone of different voice actors affects audience perception of an animated character in translation. By analyzing audience feedback on Mohamed Henedy and Nasser Shaheen's portrayals of Timon in the Arabic dubbing of *The Lion King's Timon and Pumbaa*, important insights emerge. The results show that Henedy's energetic, comedic, and engaging vocal style strongly aligned with Timon's characterization, making his performance more impactful and memorable. Although Shaheen succeeded in capturing Timon's wit and sarcasm, his portrayal was seen as slightly less well-rounded.

Ultimately, matching the unique tone and delivery of the original voice acting is crucial for transporting the essence of an animated character authentically in translation. Attention to vocal nuances can elevate a competent dubbing performance to truly iconic status in the minds of audiences. Based on the aforementioned, several promising directions for future research emerge. As Nicolás (2020) demonstrates with title translation analysis, paratextual elements beyond dialogue could be studied regarding their impact on engagement.

Exploring Arabic title translations for the *Timon and Pumbaa* series may reveal additional localization strategies. Furthermore, as González Vera (2018) notes, comparative reception studies on subtitling versus dubbing preferences could shed light on target culture norms. It would be interesting to compare responses with subtitled versions of the show to better understand Arabic audiences' expectations. Broader studies across multiple languages like Igareda's (2011) Spanish research could also illustrate wider trends and variations. Given the global popularity of *The Lion King* franchise, large-scale cross-cultural comparisons of Timon's translated receptions may highlight particularly impactful strategies. Additionally, characterizing viewer demographics, as Wissmath and Weibel (2012) do regarding age factors, could provide finer-grained insights. The questionnaire sample could be expanded and categorized by age to assess potential generational differences in translation style preferences.

Finally, follow-up discourse analysis, as Martínez Sierra (2004) models, could enrich the understanding of humor adaptation techniques. Based on this tonal study, closer examination of the linguistic and dialogical strategies used in translating Timon's wit could reveal underlying patterns. Combined with this project's vocal tone analysis, such multidimensional research directions can advance knowledge regarding how to create engaging, authentic translated experiences that allow iconic animated characters like Timon to delight children worldwide.

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