

## CHAPTER II

### THE THEORETICAL FOUNDATION

#### 2.1 Translation

##### 2.1.1 Translation Defined

There are various definitions of the term “translation” which are given by the linguists. Peter Newmark (1982) defined translation as a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.

Moreover, he proposed another definition of translation in his book *A Textbook of Translation* (1988:5) that is a process of rendering the meaning of a text into another language in a way that the author intended the text.

While based on The Merriam-Webster Dictionary (1974) that

Translation consists of changing from one state or form to another, to turn into one's own or another's language.

(The Merriam-Webster Dictionary: 1974)

Houbert (1988) stated that in most cases, translation is to be understood as the process whereby a message expressed in a specific source language is linguistically transformed in order to be understood by readers of the target language.

Larson (1984:3) in his book *Meaning-Based Translation: A Guide to Cross-Language Equivalence* defines translation as a change of form from the source language into the receptor language in which the meaning must be held constant.

Based on those definitions above, translation can be implied as a process to transfer a message/a text from one language (SL) into another language (TL). In transferring the message, translation is not only transferring the form but also the meaning. The meaning that is transferred from the source language has to be expressed in a natural way in the receptor's language.

### 2.1.2 Translation and Its Form

Nababan (1999:2) argued that in the field of translation there are translation and interpretation. They are used in different context/situation but they have the same meaning, which is to transfer a message from the source language to the target language.

Frishberg (1990:18) in his book *Interpreting: An Introduction* stated that the differences between translation and interpretation are:

Interpretation refers to the process of changing message produced in one language immediately into another language. The language may be spoken or sign. This kind of translation usually produced an oral form.

Translation may be more general term referring to changing message from one language into another. It refers to the process of changing a written message from one language to another. Translation usually produced a written form (text).

(Frishberg, 1990:18)

From the explanation above, it shows that translation is basically a change of form. Moreover, the form of translation can be written or oral form.

In Audiovisual Translation (AVT) or film translation, the forms are divided into two: Subtitling which produces written form and dubbing which produces oral

form. As explained by Frishberg, the form of translation can be looked from the end result of the translation process.

### **2.1.3 The Ideal Translation**

Tyler (1907), in his published essay entitled *Essay on the Principles of Translation*, proposed the general rules to achieve an ideal translation. First is giving a complete transcript of the original text's ideas and attitudes. It means that the translator should have a perfect knowledge of the language of the original and a competent acquaintance with the subject of which it treats. Second is preserving the original text's character of the style and manner. A competent translator must be able to find out immediately the true character of the original author's style and determine with accuracy to what class it belongs. Third is having all the ease of the original composition. The translator should transfer the merit of the original completely in order to produce the translation with its full effect.

The ideal translation is closely similar to the criteria of a good translation. It was proposed by Massoud (1988) which divided the criteria into eight categories, as follows:

- a. A good translation is easily understood;
- b. A good translation is fluent and smooth;
- c. A good translation is idiomatic;
- d. A good translation conveys, to some extent, the literary subtleties of the original;

- e. A good translation distinguishes between metaphorical and the literal;
- f. A good translation reconstructs the cultural/historical context of the original;
- g. A good translation makes explicit what is implicit in abbreviations, allusions to saying, songs, and nursery rhymes;
- h. A good translation will convey as much as possible the meaning of the original text.

From the definitions above, it concludes that to fulfill an ideal translation in producing a translation product, a translator should have creativity in translating the text and she/he should understand the text entirely. Thus, the translation will be produced accurately and with its full effect. This step will help the translator also to fulfill the criteria of a good translation, which is the meaning of the original text will be conveyed and the translation product will be easily understood by the readers.

## **2.2 Audiovisual Translation**

Recently, translation plays an important role not only in academic field but also in many aspects of life. One of those aspects is entertainment. Translation has entered entertainment world along with the development of movie industry. One of many advantages of translation for movie industry is to translate foreign movies or TV shows from the source language to the target language, it is called Audiovisual Translation (AVT). AVT has two major forms, which are dubbing and subtitling in this context.

Jaskanen (1993:3) stated:

AVT is a term to cover subtitling and dubbing as well as the wide variety of translational activity they entail, which actually has become one of the commonest forms of translation encountered in everyday life in contemporary societies.

(Jaskanen, 1993:3)

Coelh (2003) referred dubbing to any technique of covering the original voice in audio-visual production by another voice. Moreover, Shuttleworth & Cowie (1997:161) defined subtitling as the process of providing synchronized captions for film and television dialogue which usually appear at the bottom of the screen in two or one lines and written in the target language text.

The definitions above show that dubbing produces oral form, while subtitling produces written form. In Indonesia, AVT which consists of dubbing and subtitling is no longer unknown term. There are many foreign movies and TV shows which have been translated from foreign language into Indonesian used those forms. Cartoon or animated films, Bollywood movies (India movie), Chinese movies, and Telenovela (Spain drama movie series) are some kinds of movies which are translated mostly using dubbing. While the movies which are translated using subtitling mostly Hollywood movie and many kinds of movie which use English.

Therefore, there are no special conditions to use movie translation. TV station can present foreign movies or TV shows in translated version, whether to use dubbing or subtitling ways. The most important thing is that the audiences can understand the movie without finding any difficulties.

In addition, there are some methods of movie presenting to foreign audiences which should be fulfilled to achieve audiences' satisfaction in watching the movie. Schmied (2000:13) proposed that there are four main methods to present movie material to foreign audiences. The first method is to show a movie in the language it was produced. The second method is to show a movie in a dubbed version. The third method is to show a movie with subtitles. And the fourth method is to make use of voice-over commentary.

In Indonesian television broadcast, dubbing and subtitling dominate the translation way of foreign movies or TV shows. Burhan (2004) stated that those four methods are also used in TV broadcast, but the second and the third methods are more frequent than the first and fourth methods.

## **2.3 Dubbing**

### **2.3.1 Defining Dubbing**

Dubbing refers to the method in which a foreign dialogue is adjusted to the mouth and movements of the actor/actress in the movie and thus makes it familiar to the target audience.

Amir Hassanpour (2000:14) defined that

Dubbing is the form of language transfer, which is the replacement of the dialogue and narration of foreign language or source language (SL) into the language of the viewing audience, the target language (TL).

(Hassanpour, 2000:14)

When a foreign movie is dubbed, the translation of the original dialogue is carefully matched to the lip movements of the actors in the movie. So, the audiences feel as if they are listening to the actors actually speaking the target language. Barbe (1996:259) stated that one of the major constraints of dubbing is that of synchrony, or the agreement between the articulatory movements seen and the sounds heard.

Dubbing is essentially teamwork, involving not only a dubbing translator but also a number of actors and technical personnel. The technique of dubbing is used in the production of both audiovisual and audio media. It includes various activities such as:

- The addition of music
- The addition of sound effects
- The addition of dialogue
- The omission of poorly recorded audio
- The re-recording of the entire dialogue, narration and music

Unlike subtitling which involves a translation of speech into writing, dubbing is oral translation of oral language. In dubbing case, the SL speaker and the TL interpreters are separate persons talking in their own distinct voices. Dubbing requires the substitution of voice of each character on the screen by the voice over of one actor or actress.

In the usage of movie translation, dubbing causes pro and contra among people. Some of them who are against dubbing said that it makes the story change, and it makes the artistic power lost. They thought that the quality of translation in

dubbed version movie is low. Moreover, some translators and TV stations tend to think that dubbing is expensive.

But, those who agree with dubbing as a movie translation said that it helps people who can not read especially children to understand the movie without finding any difficulties. Schmied (2002:9) also argued the same opinion, “Dubbing enables audience to understand the movie. They would not be able to watch a movie in its original language due to a lack of language competence and the fact that they would not know enough about the cultural and social background of SL environment in order to fully understand the content.”

Without intending to favor any of the two, let's take a contrastive look at the pros and cons of both methods of language transfer which is proposed by Diaz-Cintas (unknown: 2):

<b>Dubbing</b>	<b>Subtitling</b>
Expensive	Cheap
The original dialogue is lost	Respects the integrity of the original dialogue
It takes longer	Reasonably quick
Pretends to be a domestic product	Promotes the learning of foreign languages
Dubbing actors' voices can be repetitive	Quality of original actors' voices
Suits poor readers	Suits the hearing impaired / Helps immigrants



Respects the image of the original	Pollutes the image
Conveys more original information	Requires more reduction of original information
Allows the overlapping of dialogue	Does not allow the overlapping of dialogue
Viewer can focus on images	Dispersion of attention: image + written text
Viewer can follow the sense even if distracted from watching	Viewer will lose the sense if distracted
Constrained by lip-sync	Constrained by space and time
Only one linguistic code	Two different linguistic codes simultaneously can be disorientating
Allows more cinematic illusion	Can detract from cinematic illusion

*Figure 1. Pros and Cons of Dubbing and Subtitling by Diaz-Cintas (Unknown: 2)*

However, every movie translation whether dubbing or subtitling has its own negative and positive values, depending on the audiences who will evaluate it. But, the researcher tends to choose dubbing than subtitling, because the audience will focus more on the image in watching the movie even though the process is not easy. And it will make them easier to understand the movie. Therefore, to achieve a good quality of dubbing product, there are some strategies to follow.

### **2.3.2 Dubbing Process**

The process of dubbing requires some tools and conditions. It is not an easy task to do. It involves replacing original actors' voices with the screen actors' or

dubbers' voices. Schmied (2002:23) cited that the process of dubbing contains three stages. The first stage is the rough translation. The text or the foreign movie scripts is translated from SL to TL mostly word by word. The second stage is the dubbing author makes the necessary changes in order to achieve a high degree of lip-synch as well as gesture-synch. The third is the actual recording by the dubbing actors.

In Indonesia, the dubbing translation process also should follow three stages. It was stated by Artin (2004) as a professional dubbing author that in Indonesia there are also three stages of translation process for producing dubbed version movie.

Furthermore, Darkim (personal interview: 2009) as a dubbing editor in RCTI proposed different statement of dubbing translation process. The first stage is replacing the dubbed movie from betacam to data. The second stage is the separation of music and effect sound. The third stage is translating the transcripts of movie script. After it is finished, the dubber's voices are matched with the original actors'/actress' voices. So, their voices seem to be similar and match with the original characters. The fourth stage is revising the transcription of movie script whether there are some improper words which have to be removed or replaced with suitable words.

In the fifth stage, the dubbers' voices are recorded in dubbing studio. Their voices will be recorded while seeing the screen. So, the lip movements in the source language will be synchronized with the spoken words in the target language. The sixth stage is mixing the dubbed text dialogue and the music effect. The last stage is evaluating the quality of dubbing product. If the result doesn't fulfill the standard quality, the dubbed movie will not be presented to the public.

Entirely, the dubbing translation process is typically similar. It involves dubbers' voices, recording, lip synchronization, sound effect, etc. The most important thing is that the translator and other important dubbing participants need to create dubbing process successfully to achieve a good translation product of dubbing.

#### **2.4 The Translation Strategies of Dubbing**

The strategies of dubbing translation are really important to notice because it will determine the quality of dubbing product. As stated by Monalisa and Albir (2002) in *Translation Techniques Revisited: A Dynamic and Functionally Approach* that, "Strategy term in translation related to the mechanisms used by translator throughout the whole process to find out the solution to the problems they found."

Canos and Verela in Pioli and Rosi (1999:2) stated that the strategies applied in audiovisual translation. As regards dubbing, the strategies used are:

- Application of different types of visual synchronization:  
Lip-sync, and kinetic and isochronal synchronization
- The application of different type characterization:  
Idiosyncrasy of voice, and paralinguistic
- The translator's capacity to react before problems related to: cultural variations, accents, dialects, and presence of different languages in the same movie

#### 2.4.1 Visual Synchronization

Visual synchronization takes an important role in dubbing process. As Varela (2000:2) in *Synchronization in Dubbing: A Translational Approach* stated that the synchronization is the most important thing in dubbing process, because it will influence the judgment on the quality of dubbed product. Besides, one of the requirements of dubbing is that the translation must match as closely as possible with the lips movements of the speaker on the screen. Therefore the TL will seem to be natural to the audience.

In the professional dubbing world prioritizes synchronization above all else, and the quality of translation is judged in terms of whether or not “it matches lips”.

(Varela, 2000:2)

O’Connell (2000:5) also cited that dubbed texts tend to be evaluated by audience according to such considerations as the standard of lip-sync and the authenticity of the dialogue.

In addition, Aurel (2001) stated that the factor that should be noticed in dubbing is that, “The need to synchronize the spoken words in the target language to the lip movements in the source language.”

Lips movement is not the only thing which needs to be synchronized in dubbing. Isochrony also becomes the important thing in creating the synchronization. According to Varela (2004), isochrony is the duration of the translation with the screen character’s utterances. It means that the translated dialogue must fit exactly in

the time between the instant the screen actor opens his/her mouth. Furthermore, it is one of dubbing coordinator and actor's job.

Darkim (personal interview: 2009) argued that the screen actor or dubber needs to have the ability in synchronizing his/her lips movements with the body movement of the real actress/actor on the screen. Then, the lips movements of the screen actor will be fit with the duration of the movie. Therefore, it is really difficult if the screen actor doesn't have any experience in dubbing at all.

#### **2.4.2 Characterization**

Characterization in dubbing process relates to the voice or sound. It also really influences the quality of dubbing. It deals with the voice of the screen actor and the sound which will be added for movie background. The most important thing is that the addition or replacement voice or sound should be appropriate with the characterization of actor or actress in the movie. Therefore, the audiences will feel as if they are listening to the real person.

In choosing the voice character, there are some important aspects which is called idiosyncrasy of voice that have to be noticed by the screen actor to create a good quality of dubbing, such as: vocal intonation, dialect, pronunciation, clarity, expression, length and shorts of sentences, diction, etc.

The purpose of applying those aspects above is that the audiences will feel satisfied in watching the movie and they will not consider it strange and meaningless.

Fodor (1969:81) maintains that the kind of gesture and its intensity depend on the

personality of the speaker, on the speech context and situation, on what is being conveyed in words, and last but not least, on the nationality of the person's speaking.

Other important aspects which have to be noticed by the screen actors are that the characterization of their voice should be matched with age, personality, etc. As stated by Hassanpour (2000), there should be a strict, though easy to achieve, equivalence of extra-linguistic features of voice, especially gender and age. The matching of other markers of speech such as personality, class, and ethnicity is most difficult because these features are not universally available or comparable.

Moreover, the screen actor also should notice the original version's characterization in order to inspire with the actor/actress which they played. It does not need as exact as the original one, but at least it is similar with the original one. Therefore, their voice should be synchronized with the original character before they add the voice.

#### **2.4.3 Translator's Culture**

Mona Baker and Braño Hochel (1997:76) stated

Whether domesticating or foreignising in its approach, any form of audiovisual translation ultimately plays a unique role in developing both national identities and national stereotypes. The transmission of cultural values in screen translation has received very little attention in the literature and remains one of the most pressing areas of research in translation studies.

(Mona Baker and Braño Hochel, 1997:76)

Language and culture are inextricably linked. Translating cultural terms or cultural language is inevitably the most challenging thing for the translators. In this case, the translators have to be able to make culture equivalent of translation work. It

means that they have to make the audiences understand the new meaning without putting aside the real meaning itself. Therefore, they have to replace the cultural language or cultural terms from the original to dubbed version movie.

Varela (2000:6) in *Synchronization in Dubbing: A Translational Approach* cited that

The translator is free to find a word that more or less relates to the situation. The situation forces the translator to resort to all the translation resources at his/her disposal and employ last ounce of his/her creative skills.

(Varela, 2000:6)

In a dubbed version movie, the viewer listens to a translated version of the original dialogues while watching the original image. In his book on visual communication, Worth (1981:4) reveals the different permeations of culture and forms of expression: “When we make films, paint pictures, carve doorposts, dress, set our tables, and furnish our homes, as well as when we speak, we are using symbolic forms which are part of culture and which are all possibly related.”

From the definitions above, it concludes that the translators are free to translate the cultural terms of the source language into the target language, but as long as the audiences understand the meaning that is intended by the translator and without changing the real meaning of the source language.

## **2.5 The Translation Mistakes in Movie Dubbing**

The translation mistakes become common things which occur in the process of translating. Thus, the translation will not be as authentic as the original one. In

investigating the translation mistakes, the transcription dialogues of dubbed version movie *Shrek* are analyzed into five categories proposed by Pioli and Rosi (1999:3). One of which is divided into two sub-categories.

However, there are eight categories of translation mistakes cited by Pioli and Rosi. Another categories which are not mentioned more appropriate for linguistic analysis, such as: dialect, accent, and emphasis of language.

### 2.5.1 The Softening of Vulgar Register

The translators are forced to soften and to level up the register from “vulgarity” to “formality” when there are improper words which should be translated into TL. Especially in translating child movie, there are rules to notice in choosing the words which are suitable for them. The words are softened because they are not suitable to be heard by children.

In addition, Darkim (personal interview: 2009) stated that in a child movie the words which showed rudeness, vulgarity, or curse should be removed or soften, because they were definitely not a good lesson for children. For example, the word “*Bodoh!*”, “*Tolol!*”, “*Gila!*”, etc, or curse such as “*Mati kau!*”, “*Mampus!*”, etc.

Furthermore, he also argued that the movie will be more interesting if it gives a good advice or message which can be applied in daily life.

Example

Donkey : That's right, *fool!*

Keledai : *Kau benar!*



## 2.5.2 The Omission of Information

Omission of information means there are some pieces of information which are omitted or included according to their relative contribution to the comprehension and appreciation of the movie. Sometimes, there are some omitted dialogues in a movie. The omission may happen to complete utterance or parts of an utterance. There are also cases in dubbed version movie where an entire utterance of the source text is not translated at all.

Example

Donkey : Oh, God, I can't do this!  
Keledai : (*No Translation*)

## 2.5.3 Distortion

Distortion is the instances where the meaning of SL text is partially or completely altered or misleading in the TL text. The cases of distortion are the most serious mistakes in any translation. Distortion will cause the change of meaning of a story. Thus, the audiences will understand the story in different interpretation in the target language. Distortion is classified into two forms as follow.

### 2.5.3.1 The Distortion of Meaning

The common mistake is to translate a SL word into a different word in TL, which alters the meaning of the utterance completely. The distortion of meaning will cause misinterpretation of the audiences, and it will change the story of the movie entirely.

Moreover, the translator should be careful in translating the text from SL to TL. They have to notice the synchronization of the whole text to achieve a meaningful translation.

Example

Farquaad : *Poisoning* my perfect world.

Farquaad : *Memenuhi dunia sempurna.*

### 2.5.3.2 The Distortion of Possessive Reference

The distortion may occur in possessive reference case as well. But, the distortion in possessive reference is not usually so different from the original. The audiences may still understand the meaning of the story and it may not cause misinterpretation.

The possessive reference in English is definitely different from possessive reference in Indonesian. In English, the rule of possessive reference is obvious like I – my, you – yours, he – his, she – her, it – its, we – our, they – their. But, in Indonesian there are no specific rules in using the possessive reference. Indonesian uses ...-mu to refer to the possessive word for someone's belonging.

Moreover, the word ...-mu shows an impolite expression when we use it to refer to someone who is older than the speaker. It is better to call or refer to him/her by mentioning the name when he/she is as old as the speaker or younger than the speaker or use Bapak, Ibu, Kakak to refer to someone who is older than the speaker. (Suryawinata: 2004)

Example

Crowd : Kill the beast!  
Penonton : *Bunuh dia!*

#### 2.5.4 Choice of Words

The choice of words actually is not considered the translation mistake category. It is because the translators are free to express their idea into the text. Moreover, the translators reflect their own mental and cultural outlook unconsciously in any translation. Having these concepts in mind, it is worth making clear that it is not categorized as translation mistake. The most important thing is that the translators need to have a smart choice between proper and improper words.

Pioli and Rosi (1999) stated

We believe that because of our socio-cultural context and because of context of film itself, the choice of words selected by the translators is not always appropriate.

(Pioli and Rosi, 1999)

Choice of words is closely related to naturalness. As Newmark (1988:34) stated that a translation should make sense and it should read naturally. The level of naturalness is applied to grammar and lexis.

Example

Fiona : You can't breathe a word.  
Fiona : *Kau tidak boleh mengatakannya.*

### 2.5.5 Tenor

Hartim and Marson in Pioli and Rosi (1990) defined tenor as the relationship between the addresser and the addressee. Moreover, Gregory and Carol (1978:53) introduced the term functional tenor illocutionary force to denote what language is being used in the situation, i.e. “Is the speaker trying to persuade? Exhort? To discipline?”

Example

Head Guard : That's it. I've heard enough, Guards?  
Kapten : *Usir dia dari sini, pengawal!*

### 2.6 Evaluating the Dubbed Version Movie

Evaluating the quality of dubbed version movie is not an easy task. Katerine Barnwell in Abdullah (1996:66) proposed that a good translation requires three things, they are:

a. Accuracy

It refers to the precise understanding of the source message and the transfer of the message meaning as accurate as possible into the target language.

b. Clarity

A translator should put forward the message in the target language in a way that can be understood by many people.

c. Naturalness

The translation should make sense, read naturally which is written in ordinary language, the common grammar, idioms and words that meet that kind of situation. The use of natural target language structures in the translation is expected to be natural and does not sound strange.

From the definitions above, it can be concluded that accuracy is about finding the proper equivalence for each word and sentence in the SL text, while naturalness has the relation with rearranging the translation to fit in with the TL as such in order to create a natural translation. Furthermore, a translation can be considered accurate when the meanings do not change in any way whether there is an unnecessary addition or deletion.

As the researcher has been mentioned before that an ideal translation is closely similar to the criteria of good translation. Thus, in evaluating the translation product, the result will be considered as a good translation or not by using the requirements of a good translation above, or the researcher also can refer to the theory of ideal translation.

Moreover, Newmark (1988:186) mentioned that in evaluating a translation product, an assessor should consider five topics, namely:

- a. The SL text analysis. The assessor should consider the standard of translator's product whether it is tolerable or intolerable in the TL culture, the translator's awareness of SL text's readership characterization and the translator's recognition of SL text's type or category.

- b. The translator's interpretation of the SL text's purposes. The assessor should analyze the translator's understanding in delivering the text's content, type of language and grammatical structure.
- c. The comparison between the translation and the original to figure out the translator's ability in solving particular problems of the SL text.
- d. The evaluation of the translation. The assessor should assess the translation as a piece of writing, independently of its original. If the translation is an 'anonymous' non-individual text, informative or persuasive, it is expected to be written in a natural manner (orderly and agreeably). If the translation is personal and authoritative, the translator is expected to be able to capture the idiolect of the original, whether it is clichéd, natural or innovative.
- e. The translation's future. The assessor should assess the translation influence in the TL and the translation ideas in its new setting within the TL culture.

## 2.7 Research Subject

*Shrek* is an American animated-comedy movie. The movie was written by Ted Elliott, and the story was based on a fairy tale picture book entitled *Shrek!*, written by William Steig in 1990. The *Shrek* movie's directors are Andrew Adamson and Vicky Jenson. It was produced and distributed by Dream Works film animation as one of many popular film companies in Hollywood. The first series of *Shrek* was extremely successful on release in USA on May 18, 2001.

The movie tells about a huge, strong, and frightening Ogre called Shrek who lives in a peaceful swamp. One day, he finds his life disrupted when numerous fairy tale beings, including the talkative Donkey, are forced into the swamp by order of Lord Farquaad as a King of Duloc. Therefore, Shrek makes a deal with that short and villainous King. He is commanded to rescue a beautiful and very down-to-earth Princess Fiona, a Princess for the King to marry, from a castle surrounded by lava and protected by a fire-breathing dragon. The Princess is waiting in the top of the castle for her true love's first kiss to destroy her curse.

Finally, Shrek can rescue her accompanied with Donkey, but the Princess doesn't love the King. She falls in love with Shrek, and he becomes her true love who kisses her. Unfortunately, her curse is not destroyed. In the evening, she still turns into an Ogre like Shrek. But, it is not a big matter for him. Fiona decides to go with Shrek and leaves the King. And then, they finally live together ever after.

The word "Shrek" was taken from a German word "Schreck" meaning "terror" or Yiddish word meaning "fear". It reflects the character of Shrek itself as a large, strong, solitude-loving, and intimidating Scottish ogre.

In Indonesia, *Shrek* was presented in dubbed version movie in a TV by one of private TV stations in Jakarta, which is RCTI (*Rajawali Citra Televisi Indonesia*). It was also dubbed into Indonesian language by RCTI. This TV station has its own dubbing studio to process the movies which are considered to be dubbed movies.

*Shrek* was originally dubbed by outstanding Hollywood actors and actress. The voices which added the main characters in the movie are Mike Myers as Shrek,

Eddie Murphie as Donkey, Cameron Diaz as Princess Fiona, and John Lithgow as Lord Farquaad.

During the release in the whole world, *Shrek* made many outstanding achievements through nominations and awards which are given by TV stations, film companies, tabloids, etc. It was stated in *Wikipedia* website that *Shrek* is the first movie to win an Academy Award for Best Animated Feature, a category introduced in 2001. Moreover, *Shrek* was made the mascot for the company's animation productions. It was critically acclaimed as an animated film worthy of adult interest, with many adult-oriented jokes and themes but a simple enough plot and humor to appeal to children. (<http://en.wikipedia.org/wiki/Shrek>)