

Interlingual Subtitling of Ethno/Cultural Representation in Selected Episodes of *Yahya and Kunooz* Animated TV Series (2022)

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Received: 08.04.2023 • Accepted: 25.05.2023 • Published: 14.07.2023 • Final Version: 18.07.2023

Abstract: The present study examines Audiovisual Translation (AVT) strategies in selected episodes of *Yahya and Kunooz* animated TV Series (2022). AVT is quite a unique sub-discipline of Translation Studies (TS) due to its polysemiotic nature in which it functions on verbal, acoustic and visual levels. Within this rationale, the study conducts an interrogation of the verbal auditory channel, the non-verbal auditory channel, the verbal visual channel. As such, the aim of the study is to scrutinize the challenges of the subtitling process within the paradigm of translation strategies. The present study is carried out within the boundaries of the target-oriented methodology developed by Gideon Toury and the foreignization/domestication approaches developed by Lawrence Venuti to interrogate culture-bound characteristics. Foreignization as a translation strategy seems essentially apt for a historical and cultural text to recreate the source text in target language in such a way that the reader or the audience would feel the cultural effect of the source text. The contribution of the research is hopefully twofold. One, it is the first-ever study of *Yahya and Kunooz* Series in the academia; the other, this study incites additional studies in the future to foster a wide-ranging theoretical frame for AVT.

Keywords: Audiovisual Translation; Interlingual Subtitling; Polysemiotic Channels; Mediascape, Domestication Strategy, Foreignization Strategy

1. Introduction

AVT has been an inspiring area of investigation of TS; an idea established by Denton and Ciampi asserting the fact that “audiovisual translation is now a well-established sub-discipline of TS: a position that it has reached over the last twenty years or so” (2012, p. 399). The notion of intercultural infusion via audiovisual content has enabled AVT to gain such a notable position to examine distinctive peculiarities of other cultures (Khalaf and Rashid, 2012, p. 296). Susan Bassnett expresses

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that “globally, this is the age of mass communications, of multimedia experiences and a world where audiences demand the right to share the latest text, be it film, song, or book simultaneously across cultures” (1996, pp. 20-21). In this regard, AVT is quite a unique sub-discipline of TS adhering “to the transference of the cultural conceptualization of different SL situations, perhaps by means of verbal and/or non-verbal semiotics” (Thawabteh and Musallam, 2016, p. 109). This underscores both the cultural and linguistic constraints which are investigated to highlight syntactic differences, lexico-semantic deviations, wordplays, dialects, and songs.

Snell-Hornby includes AVT as a subtype of literary translation (1995, p. 32). However, as the studies extended to include television publications, the term audiovisual translation has been favored. Screen translation is frequently as Karamitroglou states:

The term ‘screen translation’ emphasizes the locative of the medium/carrier where the translation product appears, namely the TV, cinema, or video screen. In the same sense, the translation of websites seen on computer monitors could also be considered ‘screen translation’. Nevertheless, translation for computer monitors is not regarded as ‘screen translation’, unless the text –written or spoken– accompanies moving images with built-in sound, i.e. it is a small clip. (2000, p. 1)

Screen translation, (multi)media translation are common terms acknowledged by most academics such as Luyken, Herbst, Langham-Brown, Reid and Spinhof (1991) and Baker and Hochel (1998). In view of that, the term audiovisual translation is recognized and used in this study.

1.1. Research Objectives

The corpus of this study embodies the animated series entitled *Yahya and Kunooz* – episode number twenty-four and episode twenty-five. The primary storyline is based on a historical animated series; time travel to the ancient time of Egypt highlighting a myriad of pivotal historical events. The present study has addressed the following aims:

Examining the polysemantic channels of animation in terms of intralinguistic culture-bound references.

Exploring Venuti’s principle; the foreignized creation would efficiently denote the culture background within the paradigm of target language.

Evaluating the subtitling process within the subtitling software application.

Diaz-Cintas’s *Subtitling: Concepts and Practices* (2021) is a comprehensive book providing an insightful praxis for subtitling film in terms of practices and challenges. The present study underlies the fact that subtitling is mainly contextual. The study interrogates the length of a subtitle explaining how far it depends on the semiotics in the scene itself, the language of the source text, and the speed of the dialogue. The present study underscores the challenging aspects encountered on the cultural and linguistic levels. As such, the selected episodes are apt to examine subtitling translation constraints and challenges exploring as well as fitting strategies for AVT.

1.2. Research Questions

Subtitling as an issue of academic inquiry was restricted due to the very narrow definitions of translation. The present study is based on the translation problems encountered in subtitling the two selected episodes. The contribution of the research is hopefully twofold. One, it is the first-ever study

of *Yahay and Kunooz* Series in the academia; the other, this study incites further studies in the future to develop a comprehensive and sound-based theoretical frame for AVT. The study adopts target-oriented approach addressing the following research questions:

How far is the concept of (multi)media translation appropriate to Translation Studies?

Do the translators of the subtitled version find cultural expressions which belong to the same register in the original or do they favor impartial versions which follow the denotative meaning of the source text?

Is subtitling a craft?

How do the subtitles nurture to the narrative?

What are subtitling challenges?

In subtitling, place and time are technical constraints because subtitles have to appear on screen within a precise place and time. Within this rationale, the aim of the study is to present the challenges of subtitling and translation strategies employed to tackle the denotative and connotative meanings of the source text.

2. Review of Literature

Technological progresses have had a pivotal influence on audiovisual productions, and the shift to digital technology has defined the nature of our current age which has been digitized and techified, that is, the whole world has become consumers of streaming. Actually, AVT been treated as a commercial practice to heighten the reach of featured films. Nowadays, a drastic change has occurred and the scale of the translated audiovisual genres is vast, whether for commercial or instructional purposes.

2.1. Polysemiotic Channels of AVT

Dirk Delabastita's groundbreaking article "Translation and Mass-Communication: Film and TV translation as Evidence of Cultural Dynamics" proposes the fact that the audiovisual translation is "still a virgin area of research" (1989, p. 202) of a high significance as Diaz-Cintas explains due to "the large quantity of translated products which cross over to other cultures: documentaries, films, news, debates, concerts, television series, etc. [and] because of the immediacy of its reception: television, cinema, DVD. (2004, p. 50). Luis Perez Gonzales expresses AVT as a subdivision of TS "concerned with the transfer of multimodal and multimedial texts into another language and/or culture" (2009, p. 13). As such, language transfer describes "the means by which a film or television program is made understandable to target audiences who are unfamiliar with the source language in which the original was produced" (Luyken et al., 1991, p. 11). As the initial definition denotes, audiovisual text is multisemiotic conveying the message using two channels, acoustic and visual.

Pérez-González notes that "major meaning-making modes in audiovisual texts include language, image, music, color and perspective" (2009, p. 13). Hence, AVT is a manifestation of the verbal auditory channel, the non-verbal auditory channel, and the verbal visual channel (1990, pp. 101-102). De Linde and Kay claim that AVT practices are "influenced by the material structure of a program and the semiotic relations operating between text and image, which must be processed by viewers" (1999, p. 45). Thus, the harmonization of different semiotic features includes an accord of words of the translation with the depictions, sounds, actions, and overall perspectives. Being a

debatable field of study, Diaz-Cintas clarifies the pivotal point that the current “lack of research is responsible for the perception of AVT as a marginal activity” (2004, p. 51). He adds that “even in its most glamorous and canonical dimension, translation has been absent from academic exchanges and so it is not surprising that studies into AVT are even more neglected (2004, p. 51). The issue lies in “in our conceptualization and definition of translation” (Karamitroglou, 2000, p. 11). He ponders that if theorists approve Gideon Toury’s perception of translation as “any target language utterance which is presented or regarded as such within the target culture, on whatever grounds” (1985, p. 20) and by extending it to include AVT as well, “we can easily accommodate audiovisual translation within the broader realm of Translation Studies” (p. 11).

AVT has atheoretical nature since there is an extensive range of types of AVT from dubbing to subtitling and free commentaries. Hence, it is difficult to find a theory to address all these modes. Synchronization in time and space is a challenging issue. What you cannot predict cannot be grounded on a definite theory. Therefore, drawing upon a fixed framework for AVT seems to be problematic. What is unique is that AVT can “disturb” Translation Studies focusing on polysystemic perspective (Gambier, 2009, pp. 19-20). When Gambier and Gottlieb (2001) enquire “to what extent is the concept of (multi)media translation relevant to Translation Studies?”, they provide insightful responses to the question that “(multi)media translation remains difficult for lack of appropriate theoretical frames and methodological tools”. In this sense, AVT tackles the difficulties of communication in terms of multisemiotic perspective. Significantly, AVT is contextual focusing more on cultural aspects in translating verbal and other semiotic systems providing a fresh air for TS.

2.2. Subtitling

Subtitling is “condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue” (Luyken *et al.*, 1991, p. 31). Díaz-Cintas indicates that “subtitlers are expected to opt for solutions that strike the right balance and interaction between all these audio and visual dimensions” (2012, p. 274). Therefore, the range of subtitling covers the deployment of the image in terms of inserts, graffiti and labels as well as the information embodied in the soundtrack in terms of songs, lyrics and voices off. Besides, the spoken features of exclamations and interjections should be retained in the subtitles to retain the spontaneous flavor of the spoken word (Matkivska, 2014, p. 41).

Subtitling mode of AVT is interrogated within Lawrence Venuti’s terms of foreignisation and Domestication. In foreignisation, source culture aspects are highlighted, while in domestication source culture features are replaced with familiar target language and target culture components. In foreignization, the foreignness of the source text is noticeable and obvious. Therefore, addressing subtitling in terms of foreignization encourages the audience to be always alert in watching a foreign AVT product. In domestication, the target text provides the impression of comparable texts that have been fashioned formerly in the target language.

The present study is an investigation of interlingual subtitling as a AVT mode – an inquiry within Translation Studies in animation. As an arena of inquiry, it is the result of the thriving audiovisual content and the increasing number of television channels and streaming platforms. Media accessibility has gained ground both professionally and academically. The translation of multimedia text is a malleable and evolving science due to the fact that AVT is addressed as an adaptation, not only as a translation, or defined by Gambier (2003) as “transadaptation” or “transcreation”. This

denomination refers to the “hybrid nature characterizing all the different audiovisual translation types” (Diaz Cintas and Remael, 2014, p. 11). AVT has established connections to the semiotic dimension and to be effective, the audiovisual text adopts multiple codes that can operate simultaneously; a linguistic and iconographic codes.

Finally, the present study is conducted within the boundaries of the target-oriented approach developed by Gideon Toury and the foreignization/domestication approaches developed by Lawrence Venuti since *Yahya and Kunooz* TV Series, the focus of the study, has been selected for its culture-bound characteristics. Foreignization as a translation approach seems essentially apt for a historical and cultural text to refashion the source text in target language in such a way that the reader would sense the cultural effect of the source text and as a result would become both instructed and amused.

3. *Yahya and Kunooz*: Animation in Multimedia

Multimedia is derived from two terms; “multi” and “medium” representing computer information using text, audio, video, graphics, and animation. Animation is a medium where images or objects are employed to be exhibited as moving ones. It is widely acknowledged for its dynamic visualization. *Yahya and Kunooz* is a 3D animation – computer-generated images enhancing the illusion of movement to depict believable character, events and setting. The Series brings life to the ancient Egyptian civilization moving beyond the conventional boundaries in order to embrace the flux of visual imagery in terms of hieroglyphic signs, royal tombs, the immortal Nile, national battles and Egyptian Divinities. Animation exhibits the aesthetic experience of viewing an ancient mythical world full of visual symbols. The power of the visual storytelling identifies the verbal and visual-verbal signs immersing the audience in the connotative signification system and aesthetic representation to decipher the meanings behind Yahya’s epic journey to the past.

The royal mummies parade, and with the Ramadan season in 2022, the animation series presents Yahya’s grand adventures in its first season. The procession of the mummies serves as an immortalization of this memory and a recording of the Egyptian civilization, with its historical eras. More significantly, it is the first animation series in Egypt and the Arab world to document outstanding past events. It tells about the royal mummies parade, narrating the ancient civilization of Egypt. More importantly, it is a journey to introduce the child to his identity associating him with an outstanding historical kings and pharaohs. In other words, the series combines the modernity of the era represented in the mummies parade within the history of ancient Egypt to provide a cartoon content that adults can read and children learn from. It is also distinguished by its historical character, keeping up with current events. Animation is the best means of communicating information and conveying key events which are narrated through Yahya and his sister, Kunooz, in thirty episodes over the course of Ramadan in 2022.

Subtitling sustains team effort. To execute the project of subtitling *Yahya and Kunooz* animated episodes, language transfer exhibits an outstanding knowledge of the source and the TL cultures, and recognizing the workings of shifting from dialogue to written text. This entails a full familiarity with the spatial/temporal restrictions that characterize subtitling, as well as acquaintance with the appropriate approaches that are commonly applied in AVT.

3.1. Translator's Attitude and Choices

Translation is a practice that discloses the translator's choices, attitude and decisions reflecting diverse ways such as adaptation, borrowing, replacement, omission, addition, and paraphrasing. Diverse features such as the genre of the text, culture, TL, SL may govern the translator's choices and decisions. As Nida states:

No translator can avoid a certain degree of personal involvement in his work. In his interpretation of the source-language message, his selection of corresponding words and grammatical forms, and his choice of stylistic equivalents, he will inevitably be influenced by his overall empathy with author and message, or his lack of it ... the human translator is not a machine, and he inevitably leaves the stamp of his own personality on any translation he makes. This being the case, he must exert every effort to reduce to a minimum any intrusion of himself which is not in harmony with the intent of the original author and message. (1964, p. 154)

In this sense, culture occupies a pivotal place in AVT. Ethno/Cultural features are contextually transferred through both visual and verbal channels rendering the source culture into the target one effectively. Chaume states that "the main function of audiovisual translation is to produce a similar effect on the target culture audience as the source text produced on the source culture audience" (2004, p. 844). To achieve that aim, attempts are carried out to restructure the identical influence. The formal equivalence is favored when the translator fails to reconstruct the equal stimulus on the receptor (Nida, 2000, pp. 134-136) to address cultural problems successfully and appropriately.

3.2. Interlingual Subtitling

The pivotal issue is in inserting a written text to the original creation. Interlingual subtitling can be defined as a translation practice presenting a written text, commonly on the footage of the screen, aiming at communicating the original dialogue dynamically conducted visually and aurally. The interaction of the spoken words, the images and the subtitles, along with the spectator's capability to read both the visual descriptions and the written text at a specific speed regulate the basic features of the audiovisual medium. Subtitles must be in synchrony with the visuals and the exchanged dialogues offering semantically acceptable explanations of the SL displayed on the screen long enough for the spectators to be able to recognize and read them. Gambier, Y. points out that AVT follows new challenging norms and criteria. Accessibility is a crucial notion in AVT shaking up the prevailing mode of evaluating the quality of a translation. The aim is to adjust the user-friendliness of AVT, web sites and other applications (2018, p. 43). Subtitle Edit – the used software in *Yahya and Kunooz* - boosts the precision of subtitle synchronization visually presented and speech presence can be distinguished from background effects. To boost accuracy of timing, the subtitles should not oppose what the characters are acting or uttering on screen, and the translated message should be coincide with that of the original dialogue. More significantly, subtitles frequently rely on condensation and omission of some lexical items from the original in order to maintain the temporal synchrony with the original speech or dialogue.

4. Song Subtitling: The Theme Song of *Yahya and Kunooz*.

Song subtitling is a challenge for different explanations. Firstly, the spatial/temporal constraints apply. Secondly, it bears the ethno/cultural references of the original storyline. Thirdly, on reading the subtitles while listening to the musical lyrics at the same time affects the translation to rhythmically convey the original creation. The theme song of *Yahya and Kunooz* is highly poetic

embodying the essence of the narrative, enhancing the mood of adventure and contributing to the message of the Series. The subtitling goes as in the following table:

Table 1. The Theme Song of Yahya and Kunooz

Source Language	Target Language
مغامرة رحلة عــــالارض السامرة دى مفاجئة دى ولا مخاطرة دى حكاية جابتلى جنان تعويذة أهلا وخطوة عزيزة طلعت بقى طلعة لذيدة من بحري ل آخر أسوان لفيت لف ماشي وبضرب كف بكف لحد ما توهدت وعقلي دا خف انا مين؟ انا فمين؟ شكلها تلبيسة! بجد أما دى حنة تدبيسة خدت الكوبري مع ترقيصه دى جاتلى منين	<i>Adventure!</i> <i>A journey across the brunette ancient land</i> <i>A surprise or a venture?</i> <i>A tale driving me mad</i> <i>A magic spell!</i> <i>Walk worthy</i> <i>What an enchanting journey!</i> <i>From Bahry to Aswan!</i> <i>I wandered everywhere</i> <i>Hitting palm by palm</i> <i>Till I go crazy</i> <i>Who am I? Where am I?</i> <i>What an adventurous destiny!</i> <i>Really, stuck in the ancient times</i> <i>I crossed the bridge dribbling</i> <i>What a time travel to the past!</i>

4.1. Analysis

Habitually, song subtitles follow the conventions of poetry. All songs should go in italics. Because of the rhythm, songs can be timed in a more flexible mode than dialogue exchanges. Sometimes, subtitles will have to be displayed on screen a bit longer than firmly required. *Yahya and Kunooz* is an audiomedial text since it is conveyed by both sight and sound (Snell-Hornby, 2006, p. 85) going beyond language. As such, translation must be perceived as a heterogeneous and flexible practice underlying a wide-ranging set of pragmatic practices and acknowledges the evolving nature of this specialized and professional enterprise. Within this rationale, *Yahya and Kunooz* theme song can be classified as a multimedial text incorporating sight and sound to be both read and heard by the spectators. The theme song opens with a panoramic view of the Egyptian civilization visualized in depicting ancient temples and national museums fused with contemporary scenes such as Yahya's and Kunooz's school and a view of modern buildings in the present era. This interplay of the past and the present is followed by introducing the child protagonist, Yahya, and his sister, Kunooz. At this moment, Yahya sings the first lines of the theme song conveying his unusual experience as a risky adventure and an epic journey to the past. Herein lies the first challenge in translating رحلة على الأرض السمرراء.



Figure 1.: Kemet

The visual - synchronized with the lyrics - shows that the expression *الأرض السمراء* is metonymic of our motherland, Egypt. There are a number of metonymic suggestions:

“the brown land” – to convey a sense of prosperity and fertility.

“the ancient motherland” – to refer directly to Kemet.

Yet, the poetic sense is not apparent in these two versions. The aim is to maintain the register style of flirting and calling Egypt *السمراء* to demonstrate its physical beauty as a beloved motherland, a familiar description in many patriotic songs such as *حلو بلادي السمراء*. As such, the preferable translation of *على الأرض السمراء* is *“the brunette ancient land”*. It is an amalgamation of beauty and ancient civilization maintaining the flirtatious meaning intended to show deep love to our splendid motherland.

The phrase *مغامرة و لا مخاطرة* is visually enhanced through the appearance of Sinu, Yahya’s mentor from Kemet, whose magic power is of a great aid to go beyond the prosaic time using the magic spell *“إتروعا”*:



Figure 2. Sinu’s Illustration in Magic Sharp Gold Lights

Sinu’s portrait is aesthetically apt and visually functional to the mood of surrealism capturing the sense of fantasy fused with reality. His appearance is illustrated in strong eruption of sharp golden lights to disrupt the narrative conventions and expectations. Hence, the theme song is an attractive visual tapestry; a fusion of realistic and fantastic detailed description of Kemet in the past and in the present as the following visuals illustrate:



Figure 3. Yahya and Kunooz in Ancient Outfit

This explains Yahya's words أهلا وخطوة عزيزة translated into "Walk worthy" which is very provocative to translate. The initial suggested version is *Welcoming the journey from the North to the South*. Yet, it lacks the brevity and the poetry of the original version.

The translation of من بحرى لآخر أسوان is geographically visualized in depicting the eternal beauty of the Nile, therefore, it is very suggestive and relevant maintained literally in *From Bahry to Aswan* in the English version:



Figure 4. The Nile from Delta to Aswan

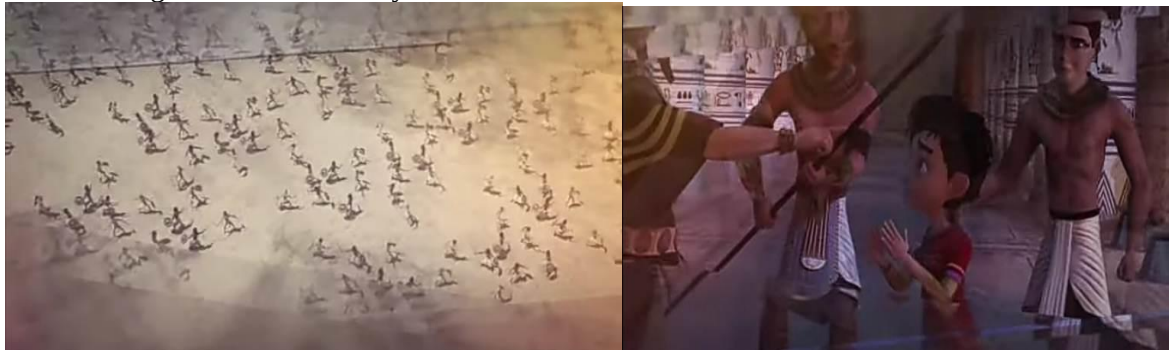
Yahya's wondrous world is a unique mixture of freedom and realities, the innocent perspectives of children and the pragmatic stances of the adults to underlie visual critiques going beyond the ordinary time. This explicitly emphasizes the state of going crazy as stated in the lyrics دى حكاية جابتلى جنان translated into "A tale driving me mad".

The troubles Yahya faces in his magical journey are expressed in لفيت لفت/ماشى بضرب كف بكف translated into "I wandered everywhere/ Hitting palm by palm":



Figure 5. Yahya's Escape from Awkward Situations in Kemet

He is also involved in military fights with King Ramesses II witnessing the horror of facing enemies and cherishing the sense of victory too:

**Figure 6.** Yahya's Wondrous Adventure in Kemet as a Young Fighter

Yahya's physical metamorphosis drives him to say:

انا مين؟ انا قين؟

شكلها تلبيسة!

بجد أما دى حنة تلبيسة

The challenge is in translating شكلها تلبيسة which means “To put on the spot” indicating “To be put in a difficult or dangerous situation; in trouble”. This suggested translation conveys a negative connotation. Thus, it may contradict أهلا و خطوة عزيزة. The preferred version is *What an adventurous destiny!* boosted through the use of the exclamation mark to show surprise and disbelief as articulated in انا بجد دى حنة تلبيسة translated as *Really, stuck in the ancient time* to emphasize the physical and imaginary movement to and fro in time. Two translation strategies are employed; first is addition strategy through the insertion of a new lexical item – adventurous, second is replacement strategy since تلبيسة is replaced by “*destiny*”. The keen is on the connotative meanings promoting the strategies of explication and paraphrasing – adding lexicons to make the underlying message comprehensible to the viewers.

The expression خدت الكوبري مع ترقيصه is very stimulating for it has a double meaning; it could mean a gesture in football match or it could refer to the reckless driving on the bridge to signify quickness and to convey a sense of hastiness. The first suggestion says “*Speed my imaginary time travel*”, but it is a little bit long and it was discarded to avoid the constraints imposed by subtitling process itself. In an attempt to imply both meanings, the translation goes as “*I crossed the bridge dribbling*”:



Figure 7. Yahya’s Imaginary Time Travel as a Visual Kinetic Code

The last line in the lyrics *دى جاتلى منين* poses a challenge to evoke astonishment and bewilderment translated into *What an unexpected time travel to the past!* enhanced through the use of exclamation. Time travel is inserted to provide an explanation of the fantasy journey to Kemet as visually manifested in riding the horse as a means of transportation to move backward in time.

Finally, the significant aspect in subtitling the theme song is the ability to retain the semiotic interaction between the concurrent release of image and text and its aftermaths for the translation process. As such, *Yahya and Kunooz* animated theme song is investigated as being a relevant example of a multisemiotic text displaying language, music and image via acoustic and visual channels. The theme song translation poses a serious challenge due to the pre-existing rhythms. More importantly, it is reasonably appropriate to translate the theme song in a mode to boost the progression of the plot, the character depiction and the narrative flow while simultaneously maintain the musical notes, the rhythm, and the phraseology of the TL. Finally, moving beyond text-to-text translation, scholars have begun to explore different kinds of translation text-to-image, text-to-music, image-to-text, and text-to-dance, to name a few. This marks the future of AVT in multi-modal translation. The very terms, text, translation and other similar forms have become inadequate for describing the full range of interactions involving the production and transfer of meaning in fluid genres.

4.2. Subtitling Ethno/Cultural References

Translation is an intercultural activity can be promoted through the dynamic relationship between language and culture, a pointed emphasized by Yang, “domestication and foreignization are two basic translation strategies which provide both linguistic and cultural guidance” (2010, p. 1). Both foreignization and domestication are approaches to reflect diverse cultural aura. The use of foreignization and domestication as two translation techniques is not a fixed process, and the two strategies complement each other.

Cultural references (CRs) are amalgamation of culture, heritage, history or geography, and they can pose serious translation challenges. CRs are deployed to shed light on ethno/culture bound terms. *Yahya and Kunooz* underlies popular ancient Egyptian iconography as illustrated in the tables below:

Table 2. Egyptian iconography

Geographical References	Ethnographic/World References	Political Events/Figures References
Kemet Egypt The Nile The Orontes River [The Asi River]	Papyrus Opet Festival Deities of Kemet [Amon, Ptah, Set, Ra’] 19 th Dynasty of Egypt The Language of Kemet Modern Egyptian Cuisine Legumes Ful Medames	The People of Kemet King Ramesses II Queen Nefertari Sino The Battle of Qadesh Hittities First Peace Treaty in History

	Ta'amiya Magic Spell	
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Table 3. Yahya and Kunooz underlies popular ancient Egyptian iconography

Source Language	Target Language
Example 1 الملك رمسيس الثانى: النهر اللى عبرناه ده اسمه نهر العاصى و دى علامة اننا قربنا. يحي: بس ليه قررت تقسم جيشك لاكثر من فرقة.. الملك رمسيس الثانى: أنا قسمت جيشى لأربع كتائب. كتيبة أمون و أنا على راسها و كتيبة بتاح وكتيبة ست و كتيبة رع. و ده لان الحثيين فى الحرب أذكيا و عندهم شراسة غير عادية علشان لازم أكون مخطط لهم كويس و مقسم جنودى تحسباً لخسارة أى كتيبة علشان منبقاش خسرنا كل حاجة	King Ramesses II: The river we crossed is called Orontes River. It's a sign of approaching. Yahya: Why you divided your army into many battalions? King Ramesses II: I divided my army into four battalions. "Amon" battalion which I lead, "Ptah" battalion, "Set" battalion, and "Ra" battalion. The Hittites possess military intelligence with an unusual fierce. I must have well-planned scenarios in case we face any lose.
Example 2 الملك رمسيس الثانى: ده خطر وبيكبر على حدود كيمت و التوصل معهم لاي حلول قبل هزيمتهم شىء مستحيل.	King Ramesses II: A growing threat anchors on Kemet borders. Reaching any negotiation before a smashing defeat is impossible.
Example 3 كنوز: كيمت أو مصر. الارض واحدة .	Kunooz: Kemet or Egypt. The same motherland.
Example 4 الملك رمسيس الثانى لعائلة يحي و كنوز: ها أيه رايبكم فى اللى شفتوه من الاحتفالات بعيد الاوبد. بابا: شىء رائع. المصريين طول عمرهم معتبرين النيل جزء من احتفالهم بأى شىء.	King Ramesses II to Yahay's Family: What's your opinion of the Opet Festival? Dad: Marvelous. Since the dawn of history, the Nile Part and parcel of any Egyptian festival.
Example 5 يحي: ماما قررت تفتح أول محل فول فى مصر القديمة يا سيدى. الملك رمسيس الثانى: محل! حتاجر يعنى فى الفول? يحي: لا يا جلالة الملك. هما هيطلبخوه بالطريقة المصرية الحديثة و يبيعهوه.	Yahya: Mum has decided to open the first Ful shop in Kemet, your Majesty. King Ramesses II: Shop! Trading in Ful? Yahya: No, your Majesty. Ful will be cooked and serve as we do in the modern Egyptian cuisine.
Example 6 سينو: بالمنااسبة شعب كيمت بيحب الفول جدا.	Sinu: By the way, the people of Kemet really like Ful Me too. I'm into this tasty and healthy dish.

وأنا شخصياً بحبه لانه مفيد و لذيد.	
Example 7 كنوز: سهلة. نعمل بوست على الفيس بوك و إنستجرام بالعنوان و رقم التليفون كمان طبعاً.	Kunooz: Easy. Make a post with the address and the phone on Facebook and Instagram.
Example 8 ماما: اتفضلوا اتفضلوا اتفضلوا عندنا. أكلنا هيعجبكم أوى. تعالوا كلوا عندنا أحلى فول هيخليكوا واقفين زى الاسد هيسد معاكوا طول اليوم تأكل فول من هنا و تقدر تعمل شغلك من هنا مش هتحمس بأى تعب. أحلى أكل فيكى يا كيميت.	Mum: Come on in, come on in, come on in. You will like our food. We serve tasty Ful. Eat it and you'll feel full all day. You'll have the lion power to do work. You'll be alert while working. We serve the best Ful in Kemet.
Example 9 قائد الجيش: رغم أننا خوضنا معارك كثير الا أن معركة قادش كانت الاقوى. وتصرفك السريع و الذكى هما سبب الانتصار يا سيدى.	Army Commander: Although we fought many battles for victory, Q is the most powerful one. Your quick-witted de led to a smashing victory, your Majesty.
Example 10 يحي: أنا مش مصدق معقول! حضرت أول معاهدة سلام فى التاريخ. حاجة مذهلة.	Yahya: Unbelievable! I witnessed the first peace treaty in history. It's incredible.

Figure 10

4.3. Analysis

Foreignization strategy is heavily deployed in translating ethno/cultural references to maintain the cultural specificity of Kemet. The translation of the Egyptian culture-loaded lexical terms promotes the tendency of making ancient culture go global. Ful Medames, Ta'amiya, Qadesh Battle, Opet Festival are transliterated since they embody a local or a definite practice, beliefs or customs, which can be mostly tasted in folk culture or food culture. Foreignization is a source-culture-oriented translation which strives to translate the source language and culture into the target one in order to keep a kind of exotic flavor. All the proper names, even the names of the ancient Divinities, are maintained as they are in the Source Language. Kunooz is a highly symbolic name to signify the treasures of Kemet and the precious aspects of the ancient Egyptian Civilization.

Modern cultural technology such as Facebook and Instagram are rendered as they are in the Source Language since this type of technology is globally recognized emphasizing the cultural fusion of the past and the present. Within this rationale, domestication is “ethnocentric” actualized in getting the foreign SL as close and familiar to the TL values, thus, to the target recipient as possible. On the other hand, foreignization is “ethno deviant” manifested in getting the target recipient as close and familiar to the source text and to the values and culture of the SL (Venuti, 1995, pp. 19-20). This is concretized in *المصريين طول عمرهم معتبرين النيل جزء من احتفالهم بأى شىء* translated as *Since the dawn of history, the Nile is part and parcel of any Egyptian festival*. Addition strategy is adopted to associate the Egyptian feasts with deep rooted practices in the Kemet maintaining the poetic sense and using an idiomatic expression “part and parcel”. Furthermore, Ramesses II (The Great, 1279-1213 BCE) governed Kemet for 67 years accounting his smashing victory at The Battle of Qadesh in 1274 BCE as legendary. He was a distinctive ruler for the signing the first peace treaty in history.

Ful Medames is of great cultural significance since it is a national dish as well as a staple meal since the pharaonic time. Even the prevalent view of Ful Medames as a type of food that gives energy to perform heavy work with extreme power and alertness is enriched through the lexicon lion power *أحلى فول هيليكوا واقفين زى الاسد* which bears an implicit reference to Sphinx أبو الهول admired for his physical and mental strength:



Figure 8. The First Ful Medames Shop in History as a Text in Vision

Subtitling is a craft to learn and to practice in order to deliver the central cultural message professionally and academically. The banner of the first Ful Medmaes shop in the history of Kemet bears the name “Ful Umm Yahya” in both the modern Arabic language and the Egyptian *hieroglyphs*– it is necessary to subtitle the banner exhibited as a non-verbal channel since it adds meaning to the central events.

Translation is not only a practice of cultural transplantation, but also a process of intercultural communication. The dynamic relation between culture and language boosts the fusion of culture and translation. Thus, culture exhibits the essence of translation is a mode of cultural activity. Hence, translation is a concrete manifestation of cross-cultural communication.

4.4. Subtitling the Egyptian Colloquial Speech

The adopted subtitling process considers the Egyptian dialect as an understandable and widely accepted in the Arab world. Cartoon producing companies opt for using Colloquial Arabic to win a large audience due to the long-rooted history of the Egyptian cinema and drama in the Arab world, the Egyptian Colloquial Arabic is considered “the lingua franca in the Arab world” (Gamal, 2009, p. 11). The Egyptian vernacular is highlighted in the following chart maintaining the features of the spoken language in the Target Language (TL):

Table 4. Translation process

Source Language	Target Language
Example 1 ماما: يحي بطل لاماضة.	Mum: Stop prattling “Yahya”.
Example 2 يحي: أما كانت حنة مغامرة. كانت نقصاكم.	Yahya: What a spectacular adventure! You missed it.
Example 3	

كنوز: أديك قلت حاجة مجنونة يلا بينا نتجنن احنا كمان شويتين	Kunooz: As you said, it's a crazy adventure. Let's go banana, to
Example 4 يحي: هو انتى عاوزة تعمللهم طعمية و بطاطس مقلية يا كنوز. هو خلاص مابقاش فى أى إحترام للمغامرة.	Yahya: You want to serve Ta'amiya and fries, "Kunooz". Show respect to our adventure.
Example 5 يحي: أشوف وأعيش أحداث ماخطرتش على البال.	Yahya: To experience extraordinary events.
Example 6 يحي: يا ماما، يا ماما	Yahya: Hey, mum!
Example 7 قائد الجيش: يا سيدى، فى خبر مهم كان لازم أبلغوك بنفسى. الملك رمسيس الثانى: أيه هو؟	Army Commander: Breaking News, your Majesty. Ramesses II: Spell the beans.
Example 8 ماما: يحي، أنت مش مقتنع بفكرتى و لا أياه؟	Mum: "Yahya", don't you agree, do you?
Example 9 ماما: زى ما أنت شايف كده. المشروع ماشى تمام التمام.	Mum: As you see. The business is growing well.
Example 10 ماما: ايه ده ايه موضوع الحصار ده. أنا قلبى كان حاسس إن فى حاجة.	Mum: What's the story of this siege? I sensed something fishy.
Example 11 ماما: يا سلام أيوة كده.	Mum: Yes, that's it.
Example 12 يحي: بطل رخامة يا سينو.	Yahya: Don't be ridiculous, "Sinu".
Example 13 كنوز: كله من الخلطة بتاعتك يا ماما. يحي: احنا فى ايه و لا فى ايه دلوقتى بس. الناس هتكسر المحل! ياللا بسرعة بسرعة امسكوا فى ايد بعض بسرعة! كنوز: ياللا بسرعة يا يحي. يالا قول بسرعة. ماما: يا نهار أبيض كنوز: دول جايين ناحيتنا. هاتى ايديك يا ماما. يحي: اتروعا.	Kunooz: Mum, your secret ingredients put us in dead trouble. Yahya: Stop bubbling. The folks will smash the shop. Speed up! speed up! hold each one's hand. Kunooz: Make Haste! "Yahya". Utter the magic spell. Mum: We're in a tight corner. Kunooz: They're approaching us. Give me your hand, mum. Yahya: "Atruua".

Figure 12

4.5. Analysis

This study aims to show how source colloquial speech could be transferred into a target text. Colloquial speech is often governed by political and cultural changes within a real setting. The colloquial dialogues above, which are rendered into English, obviously reflect many aspects in Kemet. The translation of the Egyptian colloquial speech is achieved through semantic, rather than literal interpretation advocating domestication as a translation strategy to bring the text to the reader. Translating colloquial expressions are very challenging stimulating the use of equivalent idioms in the Target Language. For Venuti, the more “fluent” the translation, the more invisible the translator, the more visible the meaning of the foreign text. However, domestication as a translation technique that provides the reader with peaceful access to what is presented in original version. To cite an example, condensation strategy is adopted in *يا سيدى، فى خبر مهم كان لازم أبلغوك بنفسى* translated as “*Breaking News, your Majesty*” achieving the modes of readability and usability of the TL within the domestication paradigm.

The present-day Egyptian colloquial lexical items such as *أنا، أيه هو؟، بيلا بينا نتجنن احنا كمان شويتين* are idiomatically translated into *Let's go banana, Spell the beans, I sensed something fishy* respectively. This brings the rendered versions at home of the viewers' culture. Moreover, interjections are used to show strong feelings of surprise as in *يا سلام أيرة، أما كانت حنة مغامرة* as well as in direct calling *يا ماما يا ماما*. More interestingly, vernacular phrases are very provocative to be rendered into the Target Language due to socio-cultural aspects. Egyptian vernacular phrases such as *بطل لاماضة، بطل رخامة، يا نهار أبيض، إحنا فى أيه و لا فى أيه دلوقتى بس* are domesticated to be comprehensible bridging cultural differences. Hence, spoken features of question tags, exclamations, interjections are retained in the subtitles to keep the spontaneous flavor of the spoken word. Domestication, the translator's invisibility, fluency and transparency refer to the target-culture-oriented translation in which unusual expressions to the target culture are turned into some familiar ones to make the translated text fluent and easy for the target readers.

Finally, the investigation of the interlinguistic reference occupies a remarkable position to promote lexico-semantic features. Idioms, proverbs slang, dialects. Culturally-bound expressions are among prominent translation problems, especially when the translation is between two completely different languages, like Arabic and English, which diverge both linguistically and culturally. Translators have debated whether the translator should take the reader abroad to the target culture (Foreignization) or should bring the foreign culture home to the reader (Domestication). Domestication and foreignization strategies have occupied a great deal of translation literature and practice. Many researchers argue in favor of one strategy while others favor the other. Venuti (1995) strongly defends the foreignization approach believing that a translator's mission is to retain the cultural values of the source language and not manipulate it into the target language. Before that, scholars such as Nida (1964) argues for the domestication strategy. believing that the target text meets should meet the cultural expectations of the receivers, and this can be achieved by minimizing the foreignness of the origin text. Other studies such as by Jianghua (2006) call for the use of both strategies together, thus, the translator ought to take into consideration these factors while transmitting the content and information from source text to target text. It is the cultural gap between original text and target text that translators in both theory and practice are struggling with nowadays.

5. Conclusion

Equivalence in cultural concepts has been and still is translators' main issue in translation process. Either way, neither domestication nor foreignization can be considered solely the best translation strategy to be adopted: "Foreignization and domestication are indispensable and supplementary to each other and the idea that truly successful translation will depend on the unity of the two methods should be kept as a golden mean in every translator's mind" (Sun, 2011, p. 163). Translating a cultural text efficaciously is accomplished when both strategies are used in parallel. Cultural equivalence is better achieved when a translator domesticates the form and foreignizes the content in order to have a balanced outcome. Finally, translation is a process of recreation. A translator recreates, re-originate, and reshapes the source text to make it compatible with the nature and essence of the target language. Hence, his expressions, dictions, words, and phrases must match the nature, essence, characteristics, and lexical and semantic feature of the language he is translating into.

Subtitling resides in the fact that all TV sign systems and their visual and aural modes must be taken into consideration when translating verbal text in order to generate a new evocative multimodal filmic entity or mediascape. In the last few decades, the translation landscape has been transformed with new technical tools with verbal communication and new insights of translation. Communication is becoming progressively multilingual, multimedia, multimodal and multicultural with influences on linguistics, culture, media, literature – and translation. The selected episodes of *Yahya and Kunooz* are investigated as being relevant examples of multisemiotic texts displaying language, music and image via acoustic and visual channels. The theme song of *Yahya and Kunooz* in particular is highly lyrical and poetic symbolizing the core of the narrative flow, enhancing the mood of an adventurous journey and contributing to the historical message of the TV Series within the paradigm of the foreignization/domestication dichotomy to explore ethno/cultural features in Kemet.

In recent decades, AVT has existed as a professional and specialized practice arguing against the malicious effect of being academically marginalized. O'Sullivan remarks, "[t]ranslation is usually thought of as being about the printed word, but in today's multimodal environment translators must take account of other signifying elements too" (2013, p. 2). This cautionary is reverberated by Perez-Gonzalez complaining the excessive use of AVT academics on the linguistic exploration and for whom the need "to gain a better understanding of the interdependence of semiotic resources in audiovisual texts has become increasingly necessary against a background of accelerating changes in audiovisual textualities" (2014, p. 185). In this sense, better academic attention to the interplay between dialogue and semiotic codes that establish the audiovisual production can only be a progressive, if thought-provoking, growth for the discipline marking the rise of the 'cultural turn' paradigm.

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