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Unlocking cultural riches: navigating cultural terms translation in 'The Treasure' Egyptian movie

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ABSTRACT

This research investigates the translation strategies of subtitling culture-terms in (The Treasure)'s Egyptian movie. The study places particular emphasis on a spectrum of cultural references encompassing personal names, geographical locations, culinary items, and more. Employing a qualitative methodology, this inquiry investigates the intricate set of strategies utilized in the subtitling of cultural references, adopting the theoretical framework presented by Pedersen. Through the application of Pedersen's framework and a thorough examination of subtitling strategies in 'The Treasure,' this study highlights the prevalence of certain strategies, notably omission, and casts light on the intricate interplay of language, culture, and translation in the realm of subtitling. In essence, this research contributes to an enriched comprehension of how subtitlers navigate the intricate terrain of translating cultural references in audiovisual content.

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1. Introduction

In today's interconnected world, the translation process stands as a pivotal force, facilitating global communication. Its role in rendering languages comprehensible to foreign audiences is indispensable. Among the various facets of translation, subtitling occupies a prominent position. This art involves transposing the source language onto the screen in the target language, a practice commonly observed in the realm of movies. Primarily, subtitling serves the purpose of granting foreign viewers access to audiovisual content presented in languages alien to them. Subtitling plays a crucial role in translating Arabic films and shows into English for a wider audience. It involves adapting the spoken language into written text while considering spatial and time constraints.

Subtitling poses many challenges. One of these challenges is the technical constraints of subtitling. Technical aspects such as spatial parameters and layout should be considered in subtitling to ensure effective communication and legibility of the subtitles. The choice of lexical items in subtitling should take into account the number of characters and the technical requirements of subtitling, such as the need for concise and natural translations (Thawabteh, 2011).

Additionally, subtitlers must be mindful of font selection, opting for shorter synonyms to avoid wider characters that consume more screen space and diminish readability. Proper segmentation of subtitles and attention to line breaks are also imperative to prevent confusion and maintain flow. While standard abbreviations can aid in space-saving, their usage requires consideration of audience comprehension. Moreover, subtitlers may face choices regarding language variety, such as American or British English, impacting character count and adherence to subtitling norms. Addressing these technical challenges is essential for subtitlers to effectively convey the intended meaning of the original dialogue while ensuring clarity and readability for viewers (Thawabteh, 2011).

Language is another challenge. Successful subtitling goes beyond mere translation; it demands a profound grasp of cultural and linguistic nuances. Subtitlers must navigate the intricacies of both the source

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and target languages, ensuring accurate conveyance of not just words, but also cultural references, idioms, and metaphors to resonate with the audience. Adaptability and problem-solving skills are essential for tackling dialects, metaphors, and cultural references creatively. Strong research abilities aid in deciphering unfamiliar terms and cultural intricacies. Time management is crucial for meeting strict deadlines and ensuring synchronization of subtitles. Effective collaboration and communication skills facilitate seamless teamwork among subtitlers, translators, editors, and other stakeholders, ensuring the delivery of high-quality, culturally resonant subtitles (Al-Adwan & Al-Jabri, 2023).

One challenge with subtitling Arabic movies is the use of slang words, which are culture-bound terms and expressions, as it is difficult to accurately convey the intended meaning and the unique characteristics of slang, such as creativity, conciseness, and humor. Subtitling requires finding appropriate strategies to translate slang terms that may not have direct equivalents in the target language (Ali et al., 2024). The subtitler must also consider the cultural and social connotations associated with slang expressions and ensure that the translated content is enjoyable and understandable for the target audience. In this regard, Ali et al. (2024) analyzed Saudi Arabic slang expressions and examined their subtitling into English. They found that all identified slang expressions were created by assigning new meanings to pre-existing words in a creative way. Some of the slang terms were made concise by mapping them into a verb template. The subtitler used various strategies to convey the intended meaning of the slang expressions, including generalization, paraphrase, official equivalent, direct translation, and cultural substitution. However, the study suggests that these strategies were ineffective in conveying the intended meaning of the slang expressions. They concluded that the characteristics of slang, such as originality, conciseness, and humor, were largely lost in the translation process. The study concludes that translating slang expressions poses challenges and requires more effective strategies to accurately convey their meaning.

Numerous scholarly endeavors have delved into the intricacies of translation and subtitling concerning cultural terms in cinematic contexts. Abdelaal (2019) sheds light on the linguistic diversity inherent in Arabic dialects, advocating for the application of formal language in subtitling to minimize misinterpretation during translation from source language (ST) to target language (TT). Al Hassan (2013) underscores the profound impact of cultural, ideological, and technological variables on subtitlers' decisions. Alaa and Al Sawi (2023) underscore the challenges faced by translators when dealing with culturally specific source texts in subtitling, particularly within the context of the award-winning Egyptian movie, *Feathers*. They found a notable reliance on target-text-oriented strategies, such as substitution, generalization, and omission, in the subtitling process. Similarly,

Malenova (2015) emphasizes the paramount importance of maintaining a harmonious fusion between the source text (ST) and the target text (TT) in audiovisual subtitling, with the overarching goal of eliciting a response from the target audience that aligns closely with the director's original intent and the sentiments of the source audience.

In relation to subtitling research, Farkhan et al. (2020) investigated the subtitling of cultural references in the American and British cooking show *'The Final Table'* (2018), translating from English into Indonesian. Their research concluded that the most commonly employed strategy for this task was retention, a foreignizing approach. Hashish and Hussein (2022) conducted an investigation into the strategies utilized by both fansubbers and professional subtitlers when translating idioms in two American movies, *'Goodfellas'* and *'Training Day'*. They discovered that the most prevalent strategies employed by these professionals included calque, euphemism, paraphrasing, and omission.

Notably, Mshari (2021) examined subtitling strategies used in the translation of five Iraqi films from Arabic into English. The study's conclusion revealed that when translating culturally bound terms from Iraqi Arabic into English, subtitlers primarily applied six of the eight subtitling strategies proposed by Tomaszewicz (1993), namely, omission, literal translation, borrowing, equivalence, generalization, and explication. It was also observed that literal translation, equivalence, and generalization were the most frequently used strategies in this context.

Darissurayya (2022) investigated translation techniques in da'wah videos from English into Indonesian, focusing on material from three YouTube videos of Nouman Ali Khan Indonesia Channel. The study, based on Molina and Albir's (2002) translation techniques, found that fansubbers employed diverse translation techniques, with literal translation emerging as the most dominant one. This research affirmed that

novice translators have the capability to convey messages effectively in the target language, showcasing the variety of techniques that can be employed in audiovisual translation. However, it was noted that while the study combined three variables, some techniques were not thoroughly discussed, and certain strategies lacked detailed explanations. Additionally, the study lacked a clear statement regarding the significance of its findings.

In a related study, Hudi et al. (2020) examined the translation techniques and accuracy in the movie entitled 'The English Teacher', translating from English to Indonesian. The research, guided by Molina and Albir's (2002) translation techniques and Nababan's (2012) accuracy rubric, revealed that out of 18 strategies, 12 were utilized in translating the movie script, with the literal technique being the most dominant. According to the ratings from 18 readers, the accuracy score was 2.86, the acceptability score was 2.79, and the readability score was 2.86. This led to the conclusion that the translation quality was accurate, acceptable, and readable. A notable difference between the previous and current studies was the involvement of readers as raters in the assessment of translation quality in the previous research. However, it was suggested that the previous researchers could have provided clearer explanations regarding how the final raters' scores were obtained, and could have strengthened their findings by including supporting arguments from scholars or related studies.

In a recent study, Andhika (2022) conducted an analysis of translation strategies applied to the song 'Lead the Way', translated from English to Indonesian. Drawing upon the theories of Chesterman (1997), the research findings highlighted several key points: (1) the translator opted for concise translations, reducing the number of words while maintaining a similar number of syllables as in the original lines, and (2) among the thirteen identified strategies, eight were utilized. The researcher provided detailed elaboration on each strategy employed in song translation. However, the study fell short in explicitly stating the importance of the research findings. Moreover, the researcher introduced a novel approach by employing two analytical methods, but the connection between these approaches and their roles in the study lacked sufficient explanation.

Subtitling encounters distinct challenges when applied to specific media types, such as Egyptian movies. The colloquial Egyptian language and the rapid speech characteristic of Egyptians exacerbate the difficulties faced by subtitlers, especially in the context of comedy movies laden with political undertones. Despite several studies on subtitling strategies from English into Arabic, fewer have focused on Arabic into English subtitles. Mshari (2021) investigated subtitling strategies in translating five Iraqi films from Arabic into English, applying Tomaszewicz's (1993) proposed strategies. The study revealed the frequent use of literal translation, equivalence, and generalization. However, very few studies have explored strategies employed in translating Egyptian movies into English.

Notably absent from existing scholarship is an exploration of subtitling strategies tailored to Egyptian cinema, particularly in handling culture-bound terms specific to Egypt. As such, this current research embarks on an investigation into the translation strategies uniquely applicable to cultural terms within an Egyptian cinematic context. With a specific focus on the Egyptian film 'The Treasure', this study ventures into uncharted terrain to unveil the strategies employed in navigating the intricacies of cultural term translation. This movie was selected because it is a historical film that is of utmost importance in the history of Egyptian cinema. In addition, it is rich in terms of the use of culture-bound terms,

This study aims to investigate the translation strategies of subtitling culture-terms in (The Treasure)'s Egyptian movie.

Research question:

What are the translation strategies employed in subtitling culture-terms in (The Treasure)'s Egyptian movie?

2. Literature review

2.1. Subtitling vs. dubbing

Abdelaal (2019) underscores the importance of distinguishing between subtitling and other forms of audiovisual transcription, such as dubbing. Baker and Hochedlinger (2001) elaborate that dubbing involves auditory communication using the acoustic medium to interpret the image, while subtitling is a visual translation process where written text is superimposed on the screen. Zoë Pettit (2004) notes that in subtitled

versions, the audience listens to dialogue in one language, reads subtitles, and watches the image. In contrast, in dubbed versions, the audience hears a translated version while viewing the original image.

2.2. Types of subtitling

Dries (1995) provide comprehensive categorizations of subtitling, considering various dimensions such as language, time, and technical parameters.

1. Based on Language:

- **Intralingual Subtitling:** Involves subtitling within the same language, such as for the deaf or hard of hearing (closed captioning), or for clarity in complex dialogues.
- **Interlingual Subtitling:** Refers to subtitling between different languages, where the original dialogue is translated into another language for viewers who do not understand the source language.
- **Bilingual Subtitling:** Involves providing subtitles in two languages simultaneously, catering to bilingual audiences or for educational purposes.

2. Based on Time:

- **Prepared Subtitling:** Subtitles are prepared in advance, allowing time for translation, editing, and synchronization with the audiovisual material. This type is typical for films, TV shows, and pre-recorded content.
- **Live Subtitling:** Subtitles are created in real-time as the audiovisual material is being broadcast or streamed. This requires quick translation and typing skills and is often used for live events, news broadcasts, or live shows.

3. Based on Technical Parameters:

- **Opened Subtitling:** Refers to subtitles that viewers can choose to display or hide, providing flexibility based on viewer preferences. This type is common in DVDs, streaming platforms, and some TV broadcasts.
- **Closed Subtitling:** Subtitles are embedded within the video and cannot be turned off by viewers. This type is often used for accessibility purposes or when subtitles are integral to the content.

Ivarsson (1992) classified subtitles base on linguistic, technical, and other parameters. These parameters comprise the area of application, target audience, writing proficiency, and time constraints. Based on Ivarsson's parameters, there are six types of subtitling: 1. Subtitling for cinema and television 2. Multilingual subtitling 3. Teletext subtitling 4. Reduced subtitling 5. Real-time subtitling 6. Translation of operas, theatrical works, conferences, etc. Bartoll (2004) postulates that subtitles can be divided based on a linguistic parameter and technical parameter. A. Linguistic Parameter: This parameter is based on language. It shows how the source and target languages are connected. Subtitles can be intralingual or interlingual (Bartoll, 2004; Gottlieb, 1997, 2005; Shuttleworth & Cowie, 2004).

Additionally, various other technical parameters, such as teletext subtitling, real-time subtitling, and subtitles for specific events like opera and conferences, employ specialized technologies to facilitate subtitling processes.

Liu (2014) provided different classification of subtitling. He believes that subtitling within this domain evolves alongside new technological advancements, giving rise to novel types of subtitles that have not been fully accounted for by early pioneers in this field. The parameters utilized for classification remain in line with previous discussions or a combination thereof, as they are broad enough to encompass existing subtitle forms while remaining open to future variations. This ensures that the classification remains clear and easily comprehensible.

Two significant developments, both linguistically and technically, deserve attention: interlingual subtitling for the deaf and hard of hearing and amateur subtitling.

1. Interlingual subtitling for the deaf and hard of hearing (SDH)

Along linguistic lines, a recent emergence is interlingual subtitling specifically tailored for the deaf and hard of hearing (SDH). While intralingual subtitling is commonly used for the hearing impaired, it raises the question of whether individuals with hearing difficulties exclusively watch programs in their native language or also in foreign languages. It's plausible that they may opt for the latter. Standard interlingual subtitles may not adequately meet the needs of this special audience group. Josélia Neves highlights two shortcomings of standard interlingual subtitles: either they provide more information than the deaf viewers can process, or they require additional information for a comprehensive understanding of the entire message. Thus, there is a growing awareness of the necessity to address the specific requirements of this group to ensure their full access to audiovisual content. Technologically, digital television and DVDs facilitate this type of subtitling. For instance, DVDs of films like 'Thelma & Louise' offer two sets of subtitles in German—one for regular viewers and another for the hearing impaired. While some DVDs now include the option of interlingual SDH, it remains uncommon in most countries.

2. Amateur subtitling

Given the close connection between audiovisual translation (AVT) and evolving technical platforms such as the Internet, video games, and DVDs, new subtitling possibilities emerge. The widespread use of the Internet and freeware computer programs has led to the advent of amateur subtitling, including fansubbing. Fansubbing, originating in the late 1980s, initially focused on translating Japanese anime productions unofficially for non-Japanese viewers. However, it has expanded to encompass subtitles for various foreign films and programs. Fansubbing, characterized by its creative and idiosyncratic nature, is not intended for commercial purposes but for the free distribution of audiovisual content online. Fansubs are created through a series of steps, involving obtaining the original material ('raw'), translating and syncing the script, and encoding subtitles into the source material or mixing them with the video from another data file. Digital subtitling programs like Subtitle Workshop, Media Subtitler, Virtual Dub, and Aegisub facilitate fansubbing practices, which have gained prominence despite limited academic research. However, amateur subtitling faces legal and ethical challenges, including questions regarding its status and adherence to traditional subtitling conventions and strategies. Despite these obstacles, amateur subtitling is poised to thrive in the audiovisual landscape as its hurdles are addressed and overcome.

2.3. Challenges of subtitling

Cultural challenges in subtitling encompass names of places, humor, and cultural norms. Humor poses a notable cultural challenge, especially when jokes are culturally specific or involve local sub-community references. Taboo and swearing words present another cultural challenge, often tied to cultural sensitivities in the target community. Linguistic constraints include accent, pronunciation, dialect, and sociolect. Normative, social, personal, and physiological factors also constrain the subtitling process.

Not only does translating words into subtitles present a challenge from the perspective of cultural differences, but also it involves the application of cultural nuances and norms. This includes:

- **Place Names:** Translating place names can be intricate because they have cultural meanings associated with them. In some cultures, particular places may hold historical or sentimental significance that makes their translation difficult.
- **Humor:** Humor is one of the greatest challenges faced by subtitlers in relation to culture since jokes may depend on references or puns which cannot be easily translated into other languages. They must understand different cultures to ensure that humor is not lost in translation. Moreover, there are large variations between societies' sense of humor thus necessitating an adaptation to meet target audience expectations.

Cultural Norms: To make sure that translated content corresponds to potential viewers' expectations, subtitlers have to take into account cultural norms and values. It entails learning about societal taboos, customs and etiquette that differ considerably across various cultures.

Taboo and Swearing Words: Because taboo or swearing words are often deeply rooted in cultural sensitivities translating them presents an aspect of this delicate problem. There is a need for subtitlers to seriously think about proper level of censorship. Linguistic constraints similarly complicate the subtitling system:

- **Accent and Pronunciation:** Accents and pronunciation versions can pose demanding situations for subtitlers, in particular while conveying spoken dialogue accurately. Subtitles have to reflect these nuances to maintain authenticity and readability.
- **Dialect and Sociolect:** Variations in dialects and sociolects inside a language upload some other layer of complexity to subtitling. Subtitlers should appropriately capture those linguistic versions to deliver the supposed which means correctly.

Moreover, the subtitling manner is confined through diverse normative, social, private, and physiological elements:

- **Normative Factors:** Subtitling norms and conventions range across distinct languages and cultures, influencing the selections made by using subtitlers.
- **Social Factors:** Social elements which include target market demographics and cultural traits may also impact subtitling decisions, especially regarding language use and cultural variation.
- **Personal Factors:** Subtitlers' private backgrounds, studies, and biases can affect their interpretation and translation alternatives.
- **Physiological Factors:** Physiological factors along with visitors' analyzing pace and visible processing talents may additionally affect subtitle design and presentation to make sure readability and comprehension.
- **Subtitling challenges extend beyond linguistic factors to include cultural nuances.** Cultural disparities, particularly concerning cultural terms, present significant hurdles for subtitlers (Toury, 1995). Strategies like foreignization, functionalism, and domestication are employed to tackle these challenges, extending to the translation of names, familiar places, and individuals. Cultural obstacles are also evident in humor translation, where international and local humor pose distinct difficulties. Translating taboo phrases or curses, embedded in cultural contexts, requires careful consideration, guided by norms in the target culture.
- **Linguistic challenges in subtitling stem from nuances in lexical choice, syntax, pronunciation, and accents.** Pronunciation and accent challenges further categorize linguistic hurdles, emphasizing the need for a deep understanding of accent nuances and pronunciation intricacies for effective audio-visual translation. Grammatical errors in subtitles also present linguistic obstacles.
- **Formal constraints, including space limitations (typically two lines with 35 characters each), and textual challenges related to the visual context of the film, contribute to the multifaceted nature of subtitling (Gottlieb, 1997).** Technical issues such as viewers' average reading speed (estimated between 150 and 180 words per minute) and the synchronization process to maintain a consistent minimum interval between subtitles add further complexity (Abdelaal, 2019; Gottlieb, 1997).

Translating cultural expressions within subtitles presents a multifaceted challenge, given the intricate ties of cultural references to sociolinguistic, geographical, and historical contexts. (These references encompass a spectrum of culture-bound terms, signs, gestures, and symbols specific to particular cultures, complicating the translation process. Unlike other translation forms, subtitling lacks the luxury of footnotes or glosses to elucidate difficult terms, heightening the complexity. Various subtitling strategies such as expansion, paraphrase, transfer, and imitation are employed to navigate this terrain, each tailored to preserve the essence of the original expression. The overarching goal remains to accurately convey both the meaning and cultural significance of the original text. Nonetheless, challenges may arise from a deficient understanding of the source culture, leading to inaccuracies or awkward translations. Sensitivity and profound knowledge of both the source and target cultures are thus imperative to ensure translations retain their authenticity and resonance (Mehawesh & Neimneh, 2021).

2.4. Strategies of subtitling

Subtitling, a challenging task, prompts subtitlers to employ strategies to enhance subtitle quality (Abdelaal, 2019). Strategies fall into two categories: macro-strategies, shaping overall translation structures, and micro-strategies, addressing specific word and sentence issues. Díaz-Cintas, (2019) propose six strategies for translating cultural references: transposition, calque (literal translation), explication, and more. For example, the term 'girlfriend' may be translated as 'مخطوبة' (fiancée) to achieve cultural appropriateness. Calque involves literal translation with minor adjustments, like translating 'calm before the storm' as (هدوء ما قبل العاصفة). Explication aims to render cultural elements understandable and accessible, as seen in translating 'English language skills' to شرط التمتع بمهارات اللغة الإنجليزية.

2.5. Egyptian cinema

Schochat (1983) argues that the 1952 revolution led by Nasser and its aftermath had an impact on cinema. She believes that the Egyptian cinema, like that of other Third World countries, initially fell under foreign influence, primarily Italian, before gradually asserting its independence. The revolution marked a turning point, fostering a politically conscious cinema that addressed contemporary issues. Despite initial challenges and European domination, Egyptian filmmakers began to assert their cultural identity through films that reflected local realities. Similar to the film industries of India, Mexico, and Brazil, Egyptian cinema boasts a rich heritage spanning over seven decades, producing approximately 50 films annually. Its influence extends beyond national borders, particularly within the Arab world, where it has succeeded in overcoming linguistic barriers by popularizing its unique dialect. However, this success was not without opposition. Upon achieving independence, Egyptian cinema faced resistance from neighboring Arab countries, prompting the French in the Maghreb region to establish a specialized department aimed at countering its influence.

The political and economic landscape of the colonies following World War II laid the groundwork for the rise of 'Third Worldism', shaping the psycho-cultural fabric of underdeveloped societies. Consequently, any exploration of Egypt's cinematic evolution must delve into its intricate relationship with pivotal political moments, notably the 1952 revolution. While three decades have passed since Nasser's ascent to power through the Free Officers movement, only recently have scholars begun to recognize the revolution's profound impact on Egyptian cinema. Although traditional genres like sentimental melodramas still dominate, a new wave of cinema has emerged, rooted in the political and social realities of contemporary Egypt. Filmmakers such as Salah Abu-Seif, Youssuf Shahine, and Tawfiq Salah, alongside critics like Samir Farid, played pivotal roles in fostering a politically conscious cinema.

This study aims to dissect the repercussions of the 1952 revolution on both the structure of the film industry and the thematic content of Egyptian films, focusing primarily on the initial decade under Nasser's rule. Despite occasional critiques of Nasser's regime, particularly post-1970, the revolution undeniably paved the way for the gradual decolonization and de-westernization of Egyptian cinema. To grasp the magnitude of these transformations, it is essential to revisit the state of the pre-revolutionary film industry.

Initially, like many Third World nations, Egypt's film industry fell under foreign control, predominantly by Italians, who steered local filmmakers towards a profit-driven, entertainment-centric model mirroring Hollywood's influence. Even after formal independence in 1922, Egypt remained under British sway, with European dominance extending into trade and industry. Attempts to produce films with local themes often resulted in superficial portrayals of Egyptian culture, occasionally offending religious sensibilities. The period leading up to the 1952 revolution was marked by social upheaval, with European producers hesitant to engage with Egypt's political realities.

Despite incremental gains by Egyptians within the industry, the cinematic landscape remained largely neo-colonial, characterized by safe, commercially viable genres such as sentimental melodramas. Kamal Selim's 'El Azlma' stands out as a pioneering realist film, reflecting the urban bourgeoisie's discontent with foreign intervention and their aspirations for economic independence.

2.6. Egyptian movies

A new era in audiovisual translation emerged in the Arab world, particularly in Egypt, marked by the commencement of Egyptian television broadcasts in Cairo in 1960. The birth of native Egyptian cinema occurred after the 1919 revolution. A significant figure in this trajectory was Mohammed Bayoumi, a former officer and progressive revolutionary, who founded the Amon Film Studio in 1923. Starting with documentaries, the studio later delved into culturally insightful comedies. The 1930s witnessed the nationalization of the cinema industry with the establishment of 'The Studio of Egypt' and the Egyptian Company of Acting and Film (ECAC). This pivotal development paved the way for the first Golden Age of Egyptian Cinema (Khalaf, 2016). The literary luminary of Egypt, Naguib Mahfouz, authored a multitude of books that were adapted into films. While the Egyptian DVD industry enters its second decade, there are a growing number of these films available on DVD with English subtitles. Paradoxically, despite this trend, academic institutions largely remain unaware of the burgeoning discipline of audiovisual translation in Egypt. In the context of Egypt, while subtitling films boasts a rich historical background, numerous Egyptian films are currently being translated from Arabic into English. One such example is 'The Treasure', a historical movie directed by Sherif Arafa.

In essence, subtitling represents a distinct facet within the audiovisual landscape. This practice involves conveying the audiovisual language of television programs or films in a manner that allows target audiences unfamiliar with the source text to comprehend it (Khalaf, 2016). Shuttleworth and Cowie (1997, p.161) define subtitling as 'the process of providing synchronized captions for film and television dialogue'. Another perspective, as offered by O'Connell (2007, p.169), defines subtitling as 'supplementing the original voice soundtrack by adding written text on the screen'. O'Connell (2007) further highlights that the primary objective of subtitling is to grant foreign audiences access to audiovisual content presented in a language foreign to them.

3. Methodology

Aligned with the research objective of exploring the translation strategies applied to cultural terms within the Egyptian movie 'The Treasure', the researcher has employed a qualitative research design. This approach is centered on the analysis of selected examples. Twenty six (26) examples were selected from the movie.

In a qualitative study, the determination of the sample size hinges on the point of saturation, indicating that adequate data has been amassed to facilitate comprehensive analysis. There are no predetermined dimensions or universally accepted tests that dictate the exact data volume required to achieve saturation. Subsequently, the researcher pinpointed sentences with a distinct relation to Egyptian culture and comprehensible only within that context. These selections were derived from 'The Treasure', an Egyptian movie chosen for its historical epic portrayal spanning three epochs: pharaonic, Ottoman Empire, and modern eras. This choice ensured a proliferation of cultural expressions in the Egyptian dialect. Notably, each era boasts its unique cultural lexicon, thereby presenting a formidable challenge for translators seeking to convey meanings between the source language and the target language.

'The Treasure' abounds with terms reflective of Egyptian society across the three epochs, necessitating diligent efforts from translators to attain equivalence between Arab-Egyptian culture and Western culture. This intricate interplay of cultural expressions and linguistic nuances underscores the movie's aptness for the study's focus on translation strategies applied to cultural terms.

The data collection process involved gathering information from both the Arabic movie 'The Treasure' and its corresponding English subtitles. The rationale behind selecting this specific movie lies in its unique amalgamation of three distinct eras within Egypt. Consequently, the film is replete with a plethora of cultural expressions originating from the Egyptian dialect. This rich linguistic and cultural tapestry presented within the movie was pivotal in contextualizing the study's focus on investigating translation strategies applied to cultural terms. The analysis of these subtitles was conducted through the lens of Pedersen's (2011) theory. Put clearer, the subtitling strategies were identified based on Pedersen's (2011)

typology of strategies. For triangulation purpose, the analysis and the identification of the strategies was verified by a colleague and expert in the translation field. The experts has more seven years of experience in the translation field.

4. Theoretical framework

This study is anchored in Pedersen's (2011) framework, which provides a robust foundation for addressing the challenges posed by cultural disparities between the Source Language (SL) and the Target Language (TL). These strategies offer a bridge to bridge the gap between languages, particularly when dealing with culture-bound terms. Pedersen's approach encompasses six strategies that can be categorized as Source Text (ST)-oriented and Target Text (TT)-oriented.

4.2. ST-oriented strategies

4.2.1. Retention

This strategy involves the complete or partial adoption of culture-bound terms in the target language. It showcases a high fidelity to the ST by entirely transposing the cultural term into the TT (Pedersen, 200). For instance, translating 'she screamed when she saw the snake' as 'لقد صرخت عند رؤيتها للثعبان'.

4.2.2. Specification

This strategy encompasses addition and completion. It entails leaving the cultural term untranslated in the TT while appending additional details to provide clarification. Explication is employed to make implicit meanings explicit or to elucidate acronyms or abbreviated names by adding their full forms. For instance, translating 'baby shower' as 'هدايا لطفل يولد قريبا'.

4.2.3. Direct translation

Applied in the translation of names and common object names, this strategy straightforwardly transfers the terms from the ST to the TT (Pedersen, 2011a). For example rendering 'sushi' as it is.

4.3. TT-oriented strategies

4.3.1. Generalization

this strategy involves making the cultural term less conspicuous in the TT than in the ST, often by using more general terms. It incorporates hypernyms and hyponyms to achieve its objective. This is akin to the concept of addition, as hypernyms and hyponyms are also utilized for generalization. For example, translating 'gays' or 'lesbians' as 'شواذ'.

4.3.2. Substitution (cultural or situational)

This strategy replaces an ST cultural term with a TT cultural equivalent. It comes into play when the term from the ST culture is substituted by one rooted in the TT culture. For instance, translating the idiom 'it's raining cats and dogs' as 'إنها تمطر كأفواه القرب'.

4.3.3. Omission

This strategy entails removing a culture-bound term from the ST during the translation process, thereby not incorporating it into the TT.

These strategies, grounded in Pedersen's approach, serve as invaluable tools for translators aiming to navigate the intricate landscape of cultural term translation within diverse cinematic contexts.

5. Results

In the subsequent section, the translation strategies employed for subtitling the movie will be delineated and elucidated, drawing on the theoretical framework proposed by Pedersen (2011).

5.1. Retention strategy

The retention strategy, primarily applicable to nouns as defined by Pedersen (2011a), involves transferring specific cultural terms from the source language (ST) into the target language (TT) without alteration. In the case of the Egyptian movie 'The Treasure', this strategy was predominantly used for subtitling proper nouns such as character names, locations, and even cuisine, thus preserving the original cultural references. Examples are provided in Table 1.

In the case of 'Uncle Qadem', the subtitler retained the name with slight phonemic substitution to adjust for the lack of the equivalent sound in the target language. Similarly, retention was used for historical and cultural names like 'Amun-Ra' and 'Hatshepsut', ensuring their accuracy and cultural significance in the TT. The strategy was also applied to the local cuisine term 'mehalabia', while adding a minor specification to enhance comprehension without altering the core cultural reference. Retention, as a subtitling strategy, involves the direct adoption of culture-bound terms from the source language into the target language, showcasing a high fidelity to the original text. This approach aims to preserve the cultural specificity and authenticity of the source material by fully transposing the cultural term into the target language context. This strategy, while ensuring accuracy and faithfulness to the source, allows viewers of the translated content to experience the cultural nuances embedded in the original dialogue.

In this regard, it is paramount to highlight that Arabic culture places significant importance on personal names, which often carry familial and societal connections. In subtitling, these names are carefully transposed to maintain their cultural significance while ensuring viewer comprehension. Similarly, geographical locations hold profound historical and cultural significance in Arabic culture. Subtitlers meticulously translate these locations to preserve their contextual relevance, thereby enriching the viewer's understanding of the cultural landscape depicted in the film.

Furthermore, Arabic cuisine boasts a rich tapestry of flavors and traditions, with culinary items serving as potent symbols of cultural heritage. Subtitlers navigate the translation of culinary terms with precision, aiming to convey the cultural essence of these items to English-speaking audiences. Through accurate translation, viewers are afforded a glimpse into the culinary traditions and cultural practices inherent in Arabic cuisine.

While retaining cultural terms maintains authenticity, it may pose comprehension challenges for viewers unfamiliar with Arabic culture. Translating proper nouns, geographical locations, and culinary items directly into English without explanation or context can lead to confusion or misinterpretation. Additionally, certain Arabic terms may lack direct equivalents in English, making retention challenging without compromising accuracy or clarity.

5.2. Specification strategy

The specification strategy, encompassing both explication and addition as outlined by Pedersen (2011a), involves retaining the ST while enhancing it with additional details in the TT to provide clearer meaning. Instances of this strategy in 'The Treasure' include the examples provided in Table 2.

In each case, the subtitler added details to the ST expressions to ensure comprehension by the TT audience. For instance, 'Don't bother me with these questions' offers a more straightforward interpretation than a literal translation for the ST expression *ما تغليني معاك أنا مخنوق خنقة*. The strategy was applied when retaining cultural elements in a manner that guided TT viewers without altering the core cultural context. The same applies to *بقولك ايه* (literally: what should I say to you), which was translated as 'listen'; although it sounds more concise but it is more explicit; it explicates the ST meaning. In 2D, the ST *هو أنا عشان بدخلك مكتبتي وبقولك تشرب ايه ابقى خلاص؟* was translated into *To let you in my office and offer you*

Table 1. Retention strategy examples.

ST (ARABIC)	TT (ENGLISH)
1A. <i>عمو قادم</i>	Uncle Qadem
1B. <i>أنا بنت الإله أمون را</i>	I am the daughter of Amun-Ra
1C. <i>ملعقة مهلبية</i>	A bit of mehalabia
1D. <i>حتشيسوت، أميز النساء</i>	I am Hatshepsut, foremost of Noble ladies.

Table 2. Specification strategy examples.

ST (ARABIC)	TT(ENGLISH)
2A. ما تغلبني معاك أنا مخنوق خنفة	Don't bother me with these questions
2B. يقولك ايه	Listen
2C. ومين قلك إنه جاي بطولي	Who said I was alone?
2D. هو أنا عشان يدخلك مكنتي ويقولك تشرب ايه ابقي خلاص؟	To let you in my office and offer you coffee doesn't mean I don't exist.

Table 3. Direct translation examples.

ST (ARABIC)	TT (ENGLISH)
3A. أنتوا كنتوا تدرسوا ايه ف أوروبا؟	What did you study in Europe?
3B. أنت نفسك هنطلع دلوقتي	You will be in flames son.
3C. المس أحلامي بأيدي	I will touch my dreams.
3D. طب بصي	Look at me

coffee doesn't mean I don't exist. The translation puts explicit the implicit meaning of the ST. this actually conforms to the translation universal of explicitation proposed by Baker.

The specification strategy aims to enhance understanding by providing additional context or clarification. However, striking the right balance between elaboration and conciseness presents a challenge. Subtitlers must ensure that the added information does not overwhelm viewers or disrupt the flow of dialogue. Moreover, accurately conveying the intended meaning while avoiding linguistic clutter requires a deep understanding of both source and target cultures.

5.3. Direct translation/different register

The direct translation strategy involves maintaining the semantic load of the ST without adding or subtracting any elements. Examples from 'The Treasure' are provided in Table 3.

The direct translation strategy involves conveying the intended meaning of the source language directly into the target language without altering connotations or nuances. This strategy might not consider the connotations or cultural implications, often resulting in odd or obscure expressions for the target audience.

As seen in 3A, the ST phrase 'أنتوا كنتوا تدرسوا ايه ف أوروبا' was translated literally. However, the phrase carries a connotation of 'stupidity' in Egyptian culture. Yet, the direct translation would appear odd to the TT viewer who lacks the cultural context. As seen in 3B, the subtitler adhered to a literal translation. While the ST conveys a sense of trouble or danger, the TT audience might find the source language obscure and difficult to comprehend. In 3C, the ST expression signifies achieving a dream, while the subtitles depict a physical action. This direct translation does not capture the actor's true intention.

As observed in 3D, the ST term 'بصي' ((lit. look) implies paying attention or listening carefully. However, without cultural knowledge, the TT viewers might struggle to discern the precise meaning. The direct translation strategy prioritizes conveying the source language's intended meaning without accounting for cultural nuances. Consequently, TT viewers may find certain expressions odd or difficult to comprehend, especially when cultural connotations are not effectively conveyed.

Direct translation poses challenges when cultural nuances are lost or misinterpreted in the target language. Arabic expressions often carry implicit meanings or cultural connotations that may not directly translate into English. Maintaining fidelity to the source text while ensuring clarity and cultural sensitivity in the target language requires careful consideration of linguistic and cultural nuances.

5.4. Generalization

The generalization strategy involves substituting specific ST sentences with more general equivalents in the TT. Pedersen (2011a) termed this strategy 'generalization'. Examples from 'The Treasure' illustrating this strategy are provided in Table 4.

In 4A, the ST sentence 'They have killed Ras AL Goul' referred to a specific action, which is cutting the head of the ghost or AL Goul. The subtitler chose to generalize the sentence by using 'They killed Ras AL Goul' to convey a broader sense of the action. In 4B, the ST phrase 'The spirits, mom?' was

replaced with 'المساخيظ يمة؟' in Arabic. The subtitler aimed to offer a more general term ('ghosts') that conveys a similar concept to the TT audience.

In 4C, the word 'الإجراءات' in the ST referred specifically to 'prison procedures'. However, the subtitler used 'everything' as a more general term to convey the idea without specifying the context. In 4D, the subtitler changed the specific ST expression 'أنا والله العظيم من الصبح واقف على رجلي' (lit. 'I've been standing on my feet since morning') to 'I've been standing all day'. This change generalizes the duration of standing without specifying the exact time.

The generalization strategy aims to replace specific ST references with more general equivalents, allowing the TT audience to understand the main idea without being burdened by detailed specifics. This strategy facilitates comprehension while sometimes sacrificing specific contextual information. While generalization simplifies complex cultural references for the target audience, it runs the risk of oversimplifying or diluting the original meaning. Arabic culture is rich in symbolism and subtleties, and generalizing cultural terms may result in the loss of nuance or depth. Balancing accessibility with cultural authenticity is crucial to ensure that generalizations accurately capture the essence of the source material without sacrificing cultural integrity.

5.5. Substitution strategy

The substitution strategy involves replacing a cultural term from the ST with a functionally equivalent term in the TT. This approach is employed when the literal translation might not make sense or when a culturally-specific reference needs to be adapted for the target audience. Examples from 'The Treasure' demonstrating the substitution strategy are unpacked in Table 5.

In 5A, the ST phrase 'May he rest in peace' was culturally substituted with 'لا حول ولا قوة إلا بالله'. The subtitler chose a well-known Islamic expression that conveys a similar sentiment in the target culture. In 5B, the literal meaning of 'سيف الولد مسلول' is 'the sword of the boy is drawn'. The subtitler opted for a functional equivalent, 'The boy is ready to fly', to make the cultural reference more comprehensible to the TT audience.

In 5C, the ST greeting 'مساء النور' was substituted with 'Hi'. This cultural substitution aimed to convey a similar friendly tone in the TT culture, even though the literal meanings are different. In 5D, the ST phrase 'ورقبتك كمان' was replaced with 'both of us' in the subtitles. This cultural substitution retains the meaning while adapting the wording to a more familiar expression in the TT culture. In 5E, the cultural phrase 'دم بدم يا ولاد المدارس' was substituted with 'An eye for an eye, smart guy'. This functional equivalence maintains the notion of retaliation while adjusting the wording for the TT audience.

The substitution strategy focuses on finding culturally appropriate equivalents for terms or phrases that may not directly translate or make sense in the TT culture. This approach ensures that the TT audience can understand the intended message without being confused by unfamiliar cultural references.

Substitution involves replacing culturally-specific terms with functionally equivalent expressions in the target language. However, finding suitable substitutes that convey the same cultural nuances poses a challenge, particularly when Arabic expressions lack direct equivalents in English. Subtitlers must

Table 4. Generalization strategy.

ST(ARABIC)	TT(ENGLISH)
4A. رأس الغول قطعوه	They have killed Ras AL Goul
4B. المساخيظ يمة ؟	The spirits, mom?
4C. وأنت لازم تبقى موجود لحد ما الإجراءات تخلص	You have to remain here until everything is done.
4D. أنا والله العظيم من الصبح واقف على رجلي	I have been standing all day

Table 5. Substitution strategy.

ST(ARABIC)	TT(ENGLISH)
5A. لا حول ولا قوة إلا بالله	May he rest in peace
5B. سيف الولد مسلول	The boy is ready to fly
5C. مساء النور	Hi
5D. ولا مش رقتي أنا بس اللي حتطير، ورقبتك كمان	Or we will pay the price, both of us
5E. دم بدم يا ولاد المدارس	An eye for an eye, smart guy

Table 6. Omission strategy.

ST(ARABIC)	ST(ENGLISH)
6A. حطوه في الحجز لما نشوف آخرتها معاه ايه؟	Lock him up.
6B. مين فينا الأكبر؟ أروح البيت اقعد احط وشي ف وش حياه؟ ونشوف وش	Will I stay have staring at my wife?
6C. يلا يابن الكلب	Get out
6D. امسك بقى ورقة اهي	Here is a piece of paper
6E. بتبص على ايه ياعلي؟	What are you looking for?

navigate linguistic and cultural differences to ensure that substitutions accurately reflect the intended meaning while resonating with the target audience.

5.6. Omission strategy

The omission strategy involves intentionally leaving out certain words or elements from the ST when translating to the TT. This approach is employed when the subtitler deems that including the literal translation or cultural reference may not contribute significantly to the understanding of the scene or may create confusion. Examples of the omission strategy from 'The Treasure' are provided in Table 6.

In 6A, the ST sentence 'Lock him up' was omitted in the subtitles. The subtitler chose not to include the translation, possibly because the omission does not affect the overall understanding of the scene. In 6B, part of the ST sentence 'Will I stay have staring at my wife?' was omitted in the subtitles. This strategy was used to ensure the subtitles remain readable within the time constraints. In 6C, the culturally loaded term 'يلا يابن الكلب' was omitted in the subtitles. The subtitler may have chosen this strategy to avoid including potentially offensive language. In 6D, the phrase 'امسك بقى ورقة اهي' was omitted in the subtitles. This could be a choice made by the subtitler to streamline the subtitles and maintain a smooth viewing experience. In 6E, the phrase 'بتبص على ايه ياعلي؟' was omitted in the subtitles. Omitting this phrase might have been an attempt to focus on the main conversation without including redundant or less relevant information.

The omission strategy is employed when the subtitler determines that certain elements in the ST can be left out without compromising the overall comprehension of the scene. This strategy can help maintain a balance between readability, time constraints, and cultural sensitivity in subtitling. Omission entails selectively excluding certain elements from subtitles to streamline communication and enhance readability. However, omitting cultural references may result in the loss of important contextual information or cultural nuances. Subtitlers must carefully weigh the trade-off between conciseness and cultural fidelity, ensuring that vital cultural references are not sacrificed in the pursuit of brevity. Balancing the need for clarity and efficiency with the preservation of cultural authenticity is essential to overcome the challenges associated with omission.

6. Discussion

The results of this study provide valuable insights into the strategies employed in subtitling cultural references within the context of the Egyptian film 'The Treasure'. The analysis revealed a comprehensive deployment of Pedersen's (2011) typology of subtitling strategies, with a particular emphasis on the handling of cultural terms specific to Arabic culture. Different from, who found that fansubbers employed diverse translation techniques, with literal translation emerging as the most dominant one, this study found that omission and specification are the most common strategies used. The retention strategy, evident in the preservation of proper nouns, geographical locations, and culinary terms, highlights the importance of maintaining cultural authenticity in subtitling. Arabic culture places significant emphasis on personal names, geographical locations, and culinary items, each carrying profound societal and historical connotations. By retaining these cultural markers, subtitlers ensure that viewers receive an accurate portrayal of the cultural milieu depicted in the film.

The specification strategy allows subtitlers to enhance understanding by providing additional context or clarification without deviating from the original meaning. In the context of Arabic culture, where linguistic expressions often carry implicit meanings, specification becomes essential for bridging cultural gaps and ensuring comprehension among English-speaking audiences. By adding explanatory notes or

expanding upon cultural references, subtitlers facilitate a deeper engagement with the film's cultural nuances.

The direct translation strategy poses challenges when cultural nuances are lost in translation. In the case of Arabic culture, where language is deeply intertwined with cultural norms and values, a direct translation approach may fail to convey the richness of cultural expressions. Subtitlers must navigate these challenges by striking a balance between fidelity to the source text and clarity for the target audience.

The generalization strategy offers a pragmatic approach to conveying cultural references by substituting specific terms with more general equivalents. In the context of Arabic culture, where certain expressions may lack direct counterparts in English, generalization allows subtitlers to convey the essence of cultural references while accommodating linguistic differences. However, subtitlers must exercise caution to ensure that generalizations accurately capture the intended meaning without oversimplifying or distorting cultural nuances.

The substitution strategy enables subtitlers to adapt cultural references to the target audience's cultural context. Given the inherent cultural differences between Arabic and English-speaking audiences, substitution becomes indispensable for conveying cultural nuances effectively. By replacing culturally-specific terms with functionally equivalent expressions, subtitlers ensure that viewers can relate to the film's cultural themes and motifs.

The omission strategy involves judiciously excluding certain elements from the subtitles to streamline communication and enhance readability. While omission may be necessary to meet time constraints or avoid linguistic clutter, subtitlers must exercise discretion to ensure that vital cultural references are not lost in the process. In the context of Arabic culture, where subtle nuances and contextual cues abound, subtitlers must strike a delicate balance between conciseness and cultural fidelity.

In conclusion, there is intricate interplay between language, culture, and translation in subtitling cultural references. By adopting a nuanced approach informed by Pedersen's typology of subtitling strategies, subtitlers can navigate the complexities of Arabic audiovisual translation while ensuring that cultural authenticity remains intact.

7. Conclusion and recommendations

This study has provided a comprehensive examination of the subtitling strategies employed for handling cultural terms within the English subtitles of the Egyptian film 'The Treasure'. Through meticulous analysis and qualitative assessment using Pedersen's (2011a, 2011b) typology of subtitling strategies, the research has revealed the nuanced approaches adopted by subtitlers to convey cultural nuances effectively.

The investigation primarily centered on the translation of cultural terms from Arabic to English, particularly within the intricate narrative of 'The Treasure'. The findings underscored the prevalence of various subtitling strategies such as specification, retention, and omission, each strategically deployed to navigate the linguistic and cultural complexities embedded within the film. Notably, the historical depth of the movie, spanning multiple eras and cultural contexts, necessitated a judicious selection of subtitling techniques to ensure faithful representation while accounting for linguistic constraints and viewer comprehension.

This study contributes significantly to the burgeoning field of Arabic audiovisual translation by addressing a notable gap in research within the Egyptian film industry. By elucidating the challenges inherent in subtitling cultural content, particularly in a cross-cultural context, this research offers valuable insights for both scholars and practitioners in the field of translation studies. Furthermore, the findings shed light on the intricate dynamics of subtitling strategies and their implications for the broader discourse on audiovisual translation.

Building upon the groundwork laid by this study, future research endeavors could explore several avenues for further investigation. Firstly, extending the analysis to encompass a broader range of Arabic films would provide a more comprehensive understanding of subtitling practices and cultural representation within the Arab cinematic landscape. Additionally, conducting audience reception studies to gauge viewer perception and interpretation of subtitled cultural terms could offer valuable empirical data to

complement the findings of this research. Furthermore, investigating the efficacy of subtitling strategies across different audiovisual genres and cultural contexts would enrich our understanding of their applicability and effectiveness in diverse settings.

In conclusion, this research underscores the complexity of subtitling cultural content and highlights the importance of employing nuanced strategies to preserve cultural authenticity while ensuring viewer comprehension. By delving into the intricate challenges and strategies involved in subtitling Arabic content, this study contributes to the ongoing discourse on audiovisual translation and paves the way for future research endeavors in this dynamic field.

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