

## ملاحح الهوية في المسلسلات الأجنبية المدبلجة

### والمترجمة: دراسة تحليلية مقارنة

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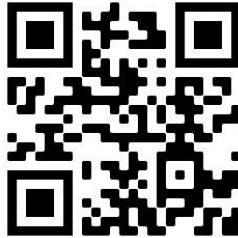
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## ملاحم الهوية في المسلسلات الأجنبية المدبلجة والمترجمة: دراسة تحليلية مقارنة

أ. عائشة ممدوح مبروك\*

### ملخص البحث:

هدف البحث الحالي إلى رصد أبرز ملاحم الهوية في المسلسلات الأجنبية المدبلجة والمترجمة المذاعة عبر القنوات الفضائية، وذلك على عينة من حلقات مسلسل (قيامه أرطغرل) كمسلسل مترجم، و(من الحب ما قتل) كمسلسل مدبلج، والوقوف على أبرز الفروق ما بين كلا المسلسلين من حيث الشكل والمضمون المتعلق بالهوية الثقافية في كليهما، وهي دراسة وصفية، استعانت فيها الباحثة بمنهج المسح التحليلي لعينة من الحلقات المدبلجة والمترجمة بإجمالي 72 حلقة منها 48 مدبلجة و24 مترجمة، وتوصلت الدراسة إلى عدة نتائج أبرزها: أن أسلوب معالجة المضامين المتعلقة بالهوية في كلا المسلسلين اشتملت على العرض لذلك (بالقول والفعل)، كما تمثلت أبرز ملاحم الهوية في مسلسل قيامه (أرطغرل) في (في طريقة الكلام والحوار والأزياء)، في حين جاءت معالم الهوية في مسلسل (ومن الحب ما قتل) ممثلة في (الملابس والتزيين)، كما توصل التحليل إلى أن أبرز قيم الهوية التي تنبأها مسلسل (قيامه أرطغرل) تمثلت في (إبراز التاريخ الوطني للبلد المنتجة للعمل، نشر الفكر والثقافة الوطنية للبلد المنتجة للمسلسل، تعظيم شأن البلد التي تنتج المسلسل)، في حين تمثلت أبرز القيم المتضمنة في مسلسل (ومن الحب ما قتل) في (نشر العادات والتقاليد، نشر الفكر والثقافة الوطنية للبلد المنتجة للمسلسل).

**الكلمات المفتاحية:** الهوية، المسلسلات الأجنبية، المدبلجة، المترجمة.

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## Features of Identity in Dubbed and Translated Foreign Series: A Comparative Analytical Study

Mrs. Aesha Mamdouh Mabrouk

### Abstract:

The current research aims to monitor the most prominent features of identity in the dubbed and translated foreign series broadcast on satellite channels, on a sample of the episodes of the series (Ertugrul Resurrection) as a translated series and (From Love What Was Killed) as a dubbed series, and to stand on the most prominent differences between both series of Where the form and content related to the cultural identity in both. It is a descriptive study in which the researcher used the analytical survey method for a sample of dubbed and translated episodes, with a total of 72 episodes, of which 48 were dubbed and 24 were translated **and the study reached several results, most notably:**

The method of addressing the contents related to identity in both series included the presentation of that (in word and deed).

The most prominent features of identity in the series (Ertugrul Resurrection) were represented in (the way of speaking, dialogue, and clothing), while the features of identity came in the series (and from love what was killed) were represented in (clothes and adornment).

The analysis also found that the most prominent identity values adopted by the series (Resurrection Ertuğrul) were (highlighting the national history of the country producing the work, spreading the national thought and culture of the country producing the series, glorifying the status of the country that produces the series), while the most prominent values included in the series ( And from love what was killed) in (spreading customs and traditions, spreading the national thought and culture of the country that produced the series).

**Keywords:** Identity, Foreign Series, Dubbed and Translated.

## Introduction:

Television is one of the most widespread media means among the different groups of society and one of the most influential compared to other media, as it attracts young and old, men and women, and satellite channels have become broadcasting much content without planning or studying to fill the continuous broadcast times; It resorted to importing media productions from abroad, especially dramatic materials.

In recent years, a wave of competition has swept Arab satellite channels to show foreign series, which have been very popular with Arab viewers, despite their contents and scenes that may sometimes differ from Arab values and identity.

These series caused a loud stir in the social and educational circles throughout the Arab world between a critic and a rejecter and between an admirer and a follower, and the extent of their reflection and impact on Arab societies.

The temptation offered by these series, whether material, emotional, social or sexual, not to mention the elements of audiovisual fascination that these series offer to their viewers.

The foreign series shown on satellite channels are keen to decorate the image of foreign civilizations in the eyes of our societies. They also work to highlight the Western model in its best form and its most beautiful form, which in turn affects the identity of the viewer in our Arab societies as a result of the fascination with Western civilization, their customs, traditions and behaviours, as they embody the values of these societies. Moreover, civilizations are at the expense of their original values, which means the ambiguity of their identity; Some impersonate the characters they watch in foreign soap operas, and some wish to emulate them in our societies, even if they differ from our values and traditions.

In light of this, it can be said that television drama can shape people's identity following the templates and features of identity that it reflects in the series it presents. **Therefore, the researcher seeks through this study to identify the most prominent features of identity presented in dubbed and translated foreign series and the differences between them.**

## **Knowledge frame of the research:**

**Foreign drama:** TV drama is considered one of the most important mass content regarding follow-up. Whether it is a means of spending leisure time or in terms of being a source of influence on the viewer's culture and socialization by providing him with information and values<sup>(1)</sup>, therefore, drama plays a prominent role in shaping values and trends, formulating behaviours, and transferring them from one society to another.

Many consider that imported media materials - and drama are one of them - represent a threat to cultural subjectivity, as it presents to large audiences foreign moral values .It affects the patterns of living and lifestyles<sup>(2)</sup>. The foreign drama presented by television is usually produced in environments that differ greatly in their systems. Hence, these foreign cultural materials may shake some values and concepts among the members of the society who view these materials. These foreign materials may change lifestyles and behaviour and may increase the revolution of aspirations among the masses<sup>(3)</sup>.

Foreign series are divided into **subtitled** and **dubbed**; in subtitled, The translator puts the translation of the words spoken by the actors on the display screen in line with the dialogue the characters speak.

While dubbed series, other voices are installed other than the voices of the original actors. Through these voices, the text is translated from the foreign language into the Arabic language, in its various forms and dialects, which are mostly either Egyptian, Syrian, or Standard Arabic, and most of the foreign series broadcast in The Arab world in recent years is an American, Indian or Turkish production.

### **Identity:**

Identity is defined as: "an internal structure that is constructed by the person himself and represents the sum of the beliefs, abilities, motives, and history of the individual, and the more solid this structure is, the more the individual will be aware of the aspects of uniqueness and similarities with others, as well as his strengths and weaknesses in making his life path in this world.

### **Identity evolution:**

The theorists divided the stages of identity into four levels (identity realization, identity delay, identity obstruction, identity dispersion) which depend on two dimensions: exploration and commitment, where exploration represents the questions that the young man asks himself about his identity

and what it is. In contrast, commitment represents the young man's choices in various fields.

The stage of identity dispersion is considered the worst stage of identity, in which individuals suffer from significant ego weakness and behavioural and psychological problems <sup>(4)</sup>. Moreover, only his behaviour in life is negative. He studies because he has to study, and he does not have a specific specialization that he would like to study at the university, and he does not have a specific opinion on many important aspects of life, and he lives only because he is alive and provides<sup>(5)</sup>.

### **The relationship of foreign drama with identity:**

Based on the concept and goals of drama, it can be said that there is a relationship linking the dramatic content to the issue of identity and its different stages. Drama and TV series, in particular, aim, with their direct and indirect messages, to address the mind and conscience of the audience and to work on formulating and shaping their collective mind in a way that contributes to achieving and strengthening the societal values of individuals within the country for which the dramatic work is directed.

Based on the concept and goals of drama, it can be said that there is a relationship linking the dramatic content to the issue of identity and its different stages. Drama and television series, in particular, aim, with their direct and indirect messages, to address the mind and conscience of the audience and to work on formulating and shaping its collective mind in a way that contributes to achieving and strengthening the societal values of individuals within the country targeted by the dramatic work.

In terms of drama directed abroad, it aims to promote the cultural, political and tourism of the work-producing country. It expresses its culture, identity and ideas in the first place, hence the problem of foreign drama in general, which is the idea of a different intellectual and cultural framework from which the goals of this drama stem and are reflected in all its outputs. It may carry positive values and may also carry many negative meanings and contents, and implicit messages that affect in the long term and with the accumulated amount of viewing to influence the identity of its external audience, and here comes the issue of the dispersion of identity and its relationship to the foreign dramatic content shown in the series and the culture that it may carry with which the viewer identifies. The Arab, in a way that pushes him to admire these contents without considering their suitability for the nature, culture and identity of a society influenced by the elements of visual and audio

dazzle, and the texts are written very professionally and address the feelings and play on the chord of emotions.

### **literature review:**

Abdulaziz Musa Basara (2022) study dealt with Dubbed Turkish Drama and the Formation of the Image of Turks in the Arab Community: a survey study applied to viewers of satellite channels in Khartoum state<sup>(6)</sup>, The content of the dubbed Turkish drama directed to viewers in the Arab world, which is a descriptive study in which the researcher relied on the field survey methodology of a deliberate sample of (75) followers of the dubbed Turkish drama in the Sudanese city of Khartoum. The drama is realistic, as well as the drama presents models and images of the Turks in a manufactured state, creating an element of dazzling and presenting the image of Turkey as a strong and independent country, While the study of Bin Zaidoun Jamila (2021) dealt with the features of the ethical identity of media practice and its legal controls, a study of generations of media pluralism in Algeria<sup>(7)</sup>, This study aimed to describe the legal scene of the identity of media practice and professional ethics in Algeria, by clarifying the ethical features between the two media laws 1990/2012 And charters of professional ethics and the corresponding legislative updates, which is a descriptive and analytical study based on the theoretical description.

While the study of Magda Aboul Fotouh Muhammad (2021) sought to know the attitudes of university youth towards Indian dubbed drama and its impact on cultural identity<sup>(8)</sup>, the study aimed to identify the reasons for university youth follow up on Indian dubbed drama and to know the impact of Indian dubbed drama on the cultural identity of university youth, and to identify Attitudes of university youth towards Indian dubbed drama, and knowledge of the prevailing attitudes of university youth towards Indian dubbed drama according toThe characteristics of this drama in terms of content and form and the study was applied to a sample of 400 students from Damietta University, and the study reached the most important results; The more intensely university youth watch Indian dubbed dramas, the more it affects their cultural identity.

This was also sought by the study of Taghreed Bint Muhammad Abdullah Al-Malaki (2019), which dealt with the role of foreign drama in shaping the cultural identity of Saudi middle school students <sup>(9)</sup>, the study aimed to monitor the role of foreign drama in shaping the cultural identity of Female Saudi students in the intermediate stage, and to monitor the motives



for pursuing foreign drama, and to know the role of information in Strengthening the students' ability to preserve the cultural identity and help them to preserve the Saudi, Gulf, and Arab-Islamic identity. It relied on the descriptive approach. The study was applied to a sample of (410) female students. The study was also applied to (45) Saudi female teachers. A person's adherence to his identity increases exponentially as he increases his affiliation with the elements and manifestations of his country's culture. The study also found that foreign drama affects the Arab cultural identity regarding customs, traditions and clothing.

While Thaarika Charumathy Seetharaman's (2018) study sought to investigate audience perceptions of cultural values in American TV series <sup>(10)</sup>, This study sought to monitor the impact of American television series on non-American peoples and to identify the effects of the cultural implantation of those series on the audience, a descriptive study that used the survey method for a sample A field study using a snowball method consisted of (197) respondents and the study found: The validity of the hypothesis of the cultural implantation of TV series on the audience that drama inculcates in its viewers' social values that change society's cultural identity.

Wenchao Dong (2018) was interested in studying the construction of national identity through TV series <sup>(11)</sup>, the study aimed to test the relationship between national identity and popular culture as reflected in drama series and to know how television series promote national identity and content analysis was relied upon as a tool for data collection, And that is on a variety of TV series to try to understand how to build nationalism and national identity through TV series. The articles that dealt with national identity and its drama were analyzed. The sample included (900) articles, and the series sample included (24) series. The study concluded that: Television series presented to the audience a general field of various issues related to national identity. Although there are different ways of presenting the national community in television series, all the images described in the study sample supported and reinforced nationalism and national identity. In the context of interest in studying the concept of identity, Shaharior Rahman Razu's(2018) study came about the role of Indian drama in influencing Bangladeshi culture: a survey study<sup>(12)</sup>, the study aimed to know the impact of Indian soap operas on Bangladeshi culture through changing the way of life, family and social relations and how it affects forms of art and literature in Bangladesh. The qualitative approach was relied on, and the study was applied to a deliberate sample of (60) respondents who watched Indian dramas from Khulna and

Dhaka in the State of Bangladesh. Indian dramas on people's lifestyles are more prominent in people who spend much time watching these Indian soap operas.

Emphasizing the relationship between exposure to soap operas and values, a study by Ali Ashry Masoud (2018) examined the exposure of Arab university youth to Indian drama dubbed in Arabic and its relationship to their value system <sup>(13)</sup>, this study sought to identify the positive values and negative behaviours contained in Indian soap operas dubbed into Arabic by analyzing the content of a sample of these soap operas and identifying The extent to which Arab university youth are exposed to this type of soap operas, the habits and patterns of their exposure to them and their willingness to watch them, as well as determining the extent to which young people are convinced of the Indian value system presented to them through Indian soap operas and comparing it to their inherent value system. Using the questionnaire tool, the study was conducted on a sample of (400) university students. The study concluded: The percentage of watching Indian series dubbed into Arabic is high, as the percentage of those who always watch it reached 48.5%, and the percentage of those who find Indian dubbed series positively affecting the Arab community reached 63.8% of the total study sample, i.e. more than half of the sample.

And it agreed with the previous study, the study of Saleh Muhammad Hamid (2017), which dealt with the impact of watching Turkish TV drama series on Arab channels on the values of the Yemeni university girl <sup>(14)</sup>, The study aimed to measure the effect of watching dubbed Turkish drama series on Arab channels on the values of the Yemeni university girl and also to know the opinions and attitudes of the girl Yemeni university students towards the contents and objectives of these soap operas. The study relied on the questionnaire tool and was applied to a simple random sample of female students at the Universities of Sana'a and Technological Sciences, consisting of (400) individuals. Among the most prominent results of the study are the following: The follow-up of foreign films and series came at a rate of (41.3%), which confirms the extent to which Yemeni girls were drawn towards foreign (Turkish) series, as well as the negative impact of Turkish drama series that dominated the values of the Yemeni university girl, While the study of Ashour Laour (2017) aimed at identifying the psychology of identity dispersal among Algerian youth in light of cultural globalization: a field study at the universities of Skikda, Annaba, and Tebessa <sup>(15)</sup>, was done through a descriptive study in which the researcher used the field survey

method for a sample of (450) male and female students from the universities (Skikda, Annaba, Tebessa), and a questionnaire consisting of three axes (identity maturity, identity dispersion, and the impact of identity crisis on the student) was distributed. The study points out that the level of identity dispersion among Algerian youth is high, creating an identity crisis that makes it difficult to distinguish what is acceptable and unacceptable to them.

While the study of Ghada Mohamed Ahmed Taha (2017) dealt with exposure to Turkish drama on satellite channels and its impact on cultural identity: an applied study on Egyptian women<sup>(16)</sup>, the study aimed to identify exposure to Turkish drama on satellite channels and its impact on cultural identity, and the study relied on the survey method. The questionnaire newspaper was used as a tool to study and analyze the content of a sample of Turkish series broadcast on MBC channel. The study found a statistically significant relationship between exposure to Turkish drama on satellite channels and the cultural identity of Egyptian women. It has also been proven that there are significant differences between the respondents in the level of cultural identity according to age.

A. A. Shah and F. Nazir's (2016) study emphasized the cultural influences of Indian dramas on Pakistani girls<sup>(17)</sup>, the study aimed to identify the relationship between exposure to Indian drama presented through Pakistani channels and its impact on Pakistani girls and the extent to which they adopt Indian culture and Indian national identity and monitor the behavioural and cognitive effects. And the ideology of Indian drama on girls in the state of Pakistan, and the study was conducted on a sample of girls in the Pakistani region of Peshawar. The study was applied to a deliberate sample of those who watch soap operas, which consisted of (300) girls whose ages ranged between 15-29 years, and the study found: There are differences in watching Indian drama by age and education, Whereas the youngest girls and the lowest level of education were the most watching Indian dramas. The study also found limited cognitive and ideological effects of Indian dramas on girls.

The study of Muhammad Abdullah Jabr Al-Ardah (2016) focused on cases of psychological identity and its relationship to cognitive flexibility among secondary school students<sup>(18)</sup>. The study was conducted on a random cluster sample of (231) male and female students. The study found that most cases of ideological identity formation among students were the case of identity dispersal, then the case of identity realization, then the case of identity suspension, and finally the case of identity closure, as well. It was proven that there were no statistically significant differences in identity cases

(distraction, withdrawal, suspension, investigation) in its ideological and social dimensions due to the variables of gender, academic level, and academic specialization, and there was a statistically significant negative correlation between identity cases (distraction, withdrawal, and suspension) and adaptive flexibility and spontaneity.

Hazem Khaled Ahmed (2015) focused on studying the exposure of university youth to dubbed Turkish series and its relationship to privacy, identity and cultural values: a field study on Jordanian public university students<sup>(19)</sup>, also aimed to know the impact of these soap operas on the privacy, identity and cultural values of Jordanian university youth, through a survey study on a sample of Jordanian university students. ; For several young people, most notably the achievement of fun and entertainment and escape from the pressures of study, Alex Baratta's (2014) study agrees with him, as he is concerned with the use of English in Korean TV dramas as a symbol of modern identity<sup>(20)</sup>, the researcher sought through this study to identify the effect of the predominance of the use of the English language in Korean dramas on the Korean identity, as the English language has become predominant in use in advertisements and music And programmers, a sample of TV series that used the English language was selected. Three series represented the years (2009, 2011, 2012). That language and the use of English were associated with specific connotations, including modernity and strength.

### **Research problem:**

With the decline in shares of Arab and Egyptian drama at present, The phenomenon of satellite channels racing to show foreign series, whether dubbed or subtitled, has spread due to its ability to attract large numbers of audiences of all ages and groups in Egyptian society to follow them due to their impressive brilliance, as they use elements of dazzle and suspense in directing, story and situations.

Over time, this matter became a reality, and these series spread until satellite channels tended to show these series to attract the audience and try to impress and satisfy them, so the topics discussed in these romantic, social and historical series appeared and varied, and the competition became intense between the channels in showing this type of series.

Although most of these series represent a different culture in terms of form and content from our culture, they have received great interaction with the Egyptian audience. This raises problems with the features of the identity

presented in these series and the extent to which they are appropriate to our societies' nature, culture and identity, especially with the contents and attractions of this type of series.

Based on the preceding, the problem of the study is summarized in the following main question:

**What are the features of identity in dubbed and translated foreign series?**

### **significance of the study:**

- The researcher noted in the light of previous studies that no focus was placed on foreign series in a way that includes both dubbed and translated series, as the focus was on dubbed series only; In addition, these soap operas and the link between them and identity and its features were not specifically addressed.
- The importance of studying satellite channels and their content, Especially serials imported from abroad, in addition to studying foreign serials on satellite channels as a social phenomenon that received public interest at the Arab level.
- The study also derives its importance through its study of the concept of identity with what the Arab nation has been suffering in the recent period of divisions, conflicts, and political and economic instability that may affect the pattern and shape of the identity of the Arab citizen; This leads to monitoring this phenomenon and trying to define its features and present proposals and solutions that may contribute to reducing it.

**aim of the study:** The current research aims to:

- Learn about the most prominent templates in which foreign series are shown.
- Determining the type of contents that foreign series contain.
- Learn the language in which foreign series are shown.
- Standing on the method of addressing the issue of identity in foreign series.
- Monitoring the most prominent features and values of identity (of the societies that produce foreign soap operas) shown on satellite channels.

### **Research hypotheses:**

- **First hypothesis:** There are statistically significant differences between the foreign soap operas (dubbed and translated) concerning the identity values reflected in the soap opera episodes.

- **Second hypothesis:** There are statistically significant differences between the foreign soap operas (dubbed and translated) concerning the identity parameters used in soap opera episodes.

### **Research Methodology:**

This research falls within the framework of descriptive research that relies on the media survey method, as it represents the best way to collect information. Presenting data in an accessible form; By conducting an analytical survey on a sample of episodes of dubbed and translated series.

### **Research community and sample:**

The study population consists of translated and dubbed foreign series. The analytical study is conducted on a sample of foreign series that were analyzed over three months during the period from 6/1/2021 to 9/1/2021, for each of the series (**Ertugrul Resurrection**) as a foreign series Translated, and the series (**from Love What Was Killed**) as a foreign dubbed series.

### **Data collection tools:**

- **Content analysis form (prepared by the researcher):** the aim of analyse the contents contained in each of the series (Ertugrul Resurrection and From Love What Was Killed) in form and content, and it was as follows:

#### **Firstly. Figure categories:**

- 1) The dramatic template for the episodes: It includes (tragic, melodramatic, comic, tragicomedy, and more than one template).
- 2) The effects used in the episodes include (audio effects, visual effects, and audio-visual effects).
- 3) Type of series: It includes (historical, social, political, kinetic, cultural, romantic, and dramatic).
- 4) The language used in translating/dubbing the episodes includes (Classical Arabic, Colloquial Arabic, a mixture between Classical and Colloquial Arabic).
- 5) The treatment method of the contents included in the series and related to identity: (presentation by word, presentation by deed, presentation by word and deed).

#### **Secondly. Content categories:**

- 1) Characters that reflect the series' identity: These include (main characters, secondary characters, and both).
- 2) The age group of the dramatic characters that present or reflect the concept of identity: it includes (youth, the elderly, adults, and children).

3) The features of the identity used in the episode: they include (an identity that appears in clothes, in the way of speaking, in the way of dress, decorations and scenery).

4) Identity values reflected in the episodes: These include (affiliation, pride in the national history of the country producing the work, spreading customs and traditions, spreading the national thought and culture of the country producing the series, glorifying the country that produces the series, justifying the positions of the country producing the work, others).

#### **Validity of the search tool:**

**The validity of the arbitrators:** To verify the validity of the research tools, the researcher presented them to a group of arbitrators specialized in the media; To test its suitability to achieve the study's objectives and measure their validity.

#### **Search limits:**

**Objective limits:** The study focuses in terms of subject matter on the features of identity in foreign serials broadcast on foreign satellite channels through a comparative study between a dubbed series and another translated one.

**Spatial limits:** The study was applied within the Arab Republic of Egypt.

**Temporal limits:** The analysis was applied from 1/6/2021 to 1/9/2021.

#### **Statistical coefficients used:**

Using the program "Statistical Packages for Social Sciences Spss" by resorting to the following statistical transactions:

- Duplicates.
- Percentages.
- ranks.
- Chi-square coefficient.

#### **Research terms:**

**Features of Identity:** What is meant by the most prominent features that reflect the cultural and social identity in foreign series, which are monitored by analyzing the sample of the series under study?

**Foreign Series:** What is meant by non-Arabic series (Turkish, Indian, Korean, American..etc.) produced by foreign countries and translated or dubbed into Arabic.

#### **Research results:**

The analytical study aimed to monitor the categories of form and content contained in a sample of the episodes of the dubbed and translated series, the

sample of the study represented in the episodes of the series (Ertugrul Resurrection) as a model for the translated series, and the episodes of the series (And From Love What Was Killed) as a model for the dubbed series, during the period from 6/1/2021 until 1/9/ 2021, and the total materials are as follows:

**Table (1) shows the total analyzed episodes of the translated and dubbed foreign series, the study sample**

series	Frequency	%	Ranking
Ertugrul Resurrection	24	33.3%	2
From Love What Was Killed	48	66.7%	1
<b>Total</b>	<b>72</b>	<b>100</b>	

It is clear from the data in the table: that the sample of the analytical study was represented in the series “From Love What Was Killed” by (48) episodes over three months at a rate of 4 episodes per week, while the episodes of the series (Ertugrul Resurrection) amounted to (24) episodes with a rate of two episodes per week, according to what It is available from those episodes during the period that was selected to perform the analysis.

**Table (2) shows the category of soap operas, the study sample**

Simple series category	Ertugrul Resurrection			From Love What Was Killed		
	FR	%	Ranking	FR	%	Ranking
<b>Translated</b>	24	100	1	0	0	—
<b>Dubbed</b>	0	0	—	48	100	1
<b>Total</b>	<b>24</b>	<b>100</b>		<b>48</b>	<b>100</b>	

It is clear from the data in the table: that all the episodes of the series (Ertugrul Resurrection) that were analyzed were (translated) 100%, while all episodes of the series (From Love What Was Killed) were (dubbed) in the Syrian or Levantine languages.

This result reflects the reality of foreign series regarding handling and presentation. Historical series are dominated by translation instead of dubbing, as is the case in the series (Ertugrul Resurrection), while romantic and Indian series, in particular, the majority of which are dubbed in the



Levantine dialect; Therefore, all episodes of the Indian series (And From Love Is What Was Killed) were dubbed.

**Table (3) shows the dramatic template for the study series episodes**

Simple Dramatic template	Ertugrul Resurrection			From Love What Was Killed		
	FR	%	Ranki ng	FR	%	Ranki ng
tragedy	24	100	1	48	100	1
melodramatic	0	0	—	0	0	—
comedy	0	0	—	0	0	—
tragicomedy	0	0	—	0	0	—
More than one template	0	0	—	0	0	—
<b>Total</b>	<b>24</b>	<b>100</b>		<b>48</b>	<b>100</b>	

**It is clear from the data of the table:** that the predominantly dramatic template for all episodes of the series (Ertugrul Resurrection) that was analyzed was the (tragic) template by 100%, while all the episodes of the series (And From Love What Was Killed) were episodes of a (melodramatic) nature.

This result reflects the nature of the analyzed series; The Ertuğrul Resurrection series is a historical series of a religious nature dominated by action and excitement. Therefore, the episodes were dominated by the serious nature and the tragic handling of the episodes in terms of narration, details, dialogue, and most of the dramatic details that make up the scenes, in contrast to the series From Love Is Not Killed, which belongs to the melodramatic, social, romantic nature. Therefore, most scenes revolve around the melodramatic template and are characterized by a social character, This result implicitly agrees with the study (Hazem Khaled 2015).

**Table (4) shows the type of TV series, the study sample**

Serial type \ Simple	Ertugrul Resurrection			From Love What Was Killed		
	FR	%	Ranking	FR	%	Ranking
Historical	24	100	1	48	100	1
social	0	0	—	0	0	—
Politician	0	0	—	0	0	—
action	24	100	1	0	0	—
cultural	0	0	—	0	0	—
romantic	0	0	—	48	100	1
other	0	0	—	0	0	—

(\*)Multiple category answer (N= 72)

**It is clear from the data in the table:** that the Artegrul Resurrection series belongs to the type of (historical-kinetic) series which appeared in all the analyzed episodes, while the series (And From Love What Was Killed) is of the type of (social-romantic) series, the dramatic template that prevails in all episodes of the series (Ertugrul Resurrection), which was analyzed, was a 100% (tragic) template, while all episodes of the series (And From Love What Was Killed) were episodes of a (melodramatic) nature.

These results are completely consistent with the results of the previous Table No. (3) in terms of the dramatic template for each of the series, the study sample, as the dramatic template, largely ruled the quality of the series and the content of the episodes. Therefore, the historical series of a kinetic nature dominated the tragic drama template in the same manner as the series From Love What was killed, in which the social romantic character prevails in the episodes, and this is mainly due to the philosophy of each of the series that were analyzed and compared with each other. Some real-life events and some events that the author and director dramatized, but the predominant line in the series in terms of drama is the narration of the events, battles and conquests that the invader Artgrel made during his life, and it paves the way for the events of another series, which is (The Resurrection of Othman), the youngest son of Artgrel and the founder of the Ottoman Empire Turkish.

Quite the contrary, the series (And From Love Is What Was Killed), which belongs to Indian culture, expresses its identity and deals with the nature of daily life in it, but within a framework of romance and in a social

context, which is the dominant character in most Indian series, The results of the previous table agreed with the study of (Ghada Mohamed Ahmed Taha (2017).

**Table (5) shows the language used in translating/dubbing the series episodes, the study sample.**

Simple the language	Ertugrul Resurrection			From Love What Was Killed		
	FR	%	Ranki ng	FR	%	Ranki ng
Classical Arabic	24	100	1	0	0	—
vernacular	0	0	—	0	0	—
A mixture of colloquial and classical	0	0	—	48	100	1
<b>Total</b>	<b>24</b>	<b>100</b>		<b>48</b>	<b>100</b>	

It is clear from the data in the table: that all episodes of the Ertugrul Resurrection series used the language (Classical Arabic) 100%, while the series (And From Love What Was Killed) used the language in the context of (a mixture of colloquial and classical Arabic). This result is consistent with the nature and quality of each series.

The Ertugrul Resurrection series deals with historical events and is characterized by seriousness in handling and presentation. Therefore, the translation for this type of series is classical Arabic, while the dubbed Indian series is dominated by the colloquial character, specifically the Levantine colloquial, and is interspersed with some classical Arabic in a few Of the scenes. Hence, the results came as shown in the previous table.

**Table (6) shows the treatment method for the contents included in the serials, the study sample related to identity**

Simple processing style	Ertugrul Resurrection			From Love What Was Killed		
	FR	%	Ranki ng	FR	%	Ranki ng
Offer by saying	0	0	—	0	0	—
offer already	0	0	—	0	0	—
Presentation in word and deed	24	100	1	48	100	1
<b>Total</b>	<b>24</b>	<b>100</b>		<b>48</b>	<b>100</b>	

**It is clear from the data of the table:** that the treatment method for the contents included in the series, the study sample and related to identity, included (presentation by word and deed) in both series (Ertugrul Resurrection) and (from love what was killed).

This means that the expression of the identity of the culture of the country producing the work did not appear only in words or in the dialogue that was included in the scenario but also in the actions of the actors, which reflects the interest of the makers of these series in the issue of identity and highlighting its features in their work, which is What justifies the results of the previous table, and leads the show in word and deed, the treatment method for the contents presented in the episodes of the series, the sample analysis.

**Table (7) shows the characters that reflect the identity of the study series.**

Simple characters	Ertugrul Resurrection			From Love What Was Killed		
	FR	%	Ranki ng	FR	%	Ranki ng
Main characters	0	0	—	0	0	—
minor characters	0	0	—	0	0	—
The two together	24	100	1	48	100	1
<b>Total</b>	<b>24</b>	<b>100</b>		<b>48</b>	<b>100</b>	

**It is clear from the table data:** that the characters that reflect the identity of the series, the study sample, included (the main and secondary characters together) in both series (Ertugrul Resurrection) and (From Love What Was Killed).

The researcher believes that this matter reflects the interest of the makers of these series in the issue of identity and their keenness to form an integrated unit in the artistic work made by all the actors to communicate the identity that expresses the culture of the country producing the series through all the work makers, not just the main heroes or actors, This result is consistent with the study of Abdulaziz Musa Sarah (2022).

Table (8) shows the age group of the dramatic characters who present or reflect the concept of identity in the series, the study sample.

Simple age group	Ertugrul Resurrection			From Love What Was Killed		
	FR	%	Ranking	FR	%	Ranking
youths	24	100	1	48	100	1
old people	24	100	1	48	100	1
adults	24	100	1	48	100	1
children	0	0	—	0	0	—

(\*)Multiple category answer (N= 72)

It is clear from the table data: that the age group of the dramatic characters that present or reflect the concept of identity in the series, the study sample included (young people, the elderly, and adults) in both series (Ertugrul Resurrection) and (From Love What Was Killed).

The result of this table is integrated with the previous two tables in terms of emphasizing the keenness of the makers of these series to communicate identity through all elements of the artwork to all actors, which means keenness to convey the features and features of the cultural identity of those countries through these series through all actors, and in different age groups, which suggests coherence in the features of identity and its features across different age groups; This also comes under the unity of the artwork as a whole.

Table (9) shows the identification parameters used in the study series episodes.

Simple Identity milestones	Ertugrul Resurrection			From Love What Was Killed		
	FR	%	Ranking	FR	%	Ranking
Identity shown in the clothes	24	100	1	48	100	1
Identity shown in the manner of speaking	24	100	1	13	27.1	4
An identity that appears in the ornamentation	11	45.8	3	44	91.7	2
Identity shown in decor and scenery	17	70.8	2	39	81.2	3

(\*)Multiple category answer (N= 72)

It is clear from the data in the table: that the identity parameters used in the episodes of the series, the study sample, included (an identity that appears in clothing, an identity that appears in the way of speaking), then (an identity that appears in decorations and scenery) in the series (Ertugrul Resurrection), while in the series (From Love What Was Killed The manifestations of the features of identity were manifested in (clothing, then adornment).

The researcher believes that this result reflects the Turkish series makers' insistence on showing identity - especially in historical series - not only in dialogue but also in clothing. The follower of the wave of historical Turkish series that have been produced over recent years will see the keenness of the makers of these series to adhere to showing Identity through the clothes of the ancient Turks, and this is evident in their choice of colours, scarves, and various emoji that are included in the details of the costumes they wear, which are linked to and express Turkish culture; Not to mention the dialogue, which is dominated by adherence to the cultural identity of the Turks, which is mostly linked to Islamic culture and reflects the connection of Turkish culture and identity with Islam.

On the other hand, the Indian series (And From Love Is What Was Killed) was also influenced by Indian culture and identity, whose manifestations were manifested in (clothing and forms of adornment); The Indians have a special pattern in the appearance of the clothes, and the Indians have a peculiarity in the costumes that make the far and nearly able to distinguish them according to the appearance of the clothes, and this was reflected in the costumes worn by the male and female actors that express Indian society, as well as the forms of adornment that are unique to the Indians, such as tattoos and red dots. Which Indians place in the middle of their forehead and between the eyes. For example, it is a form of adornment associated with Indian culture. This result is consistent with the study of Taghreed bint Muhammad Abdullah Al-Malaki (2019).

**Table (10) shows the identity values reflected in the study series episodes**

Simple identity values	Ertugrul Resurrection			From Love What Was Killed		
	FR	%	Ranking	FR	%	Ranking
belonging	20	83.3	3	0	0	—
Highlight the national history of the country producing the work	24	100	1	4	8.3	3
Spreading customs and traditions	17	70.8	4	48	100	1
Spreading the national thought and culture of the country by producing the series	24	100	1	41	85.4	2
Honouring the country that produces the series	24	100	1	0	0	—
Justify the positions of the labour-producing country	22	91.7	2	0	0	—
other	0	0	—	0	0	—

(\* Multiple category answer (N= 72)

**It is clear from the data in the table:** that the values of identity reflected in the episodes of the series, the study sample, included (highlighting the national history of the country producing the work, spreading the national thought and culture of the country producing the series, glorifying the status of the country that produces the series) in the series (Ertugrul Resurrection), while in the series (From Love is not killed. The values of identity were manifested in (spreading customs and traditions and spreading the national thought and culture of the country that produced the series).

The researcher believes that the results of the previous table can be interpreted in light of the target of each of the analysed works. Turkish drama in recent years - specifically the historical ones - has deeper goals than just making an artwork that achieves profits or a successful work by the standards of art and it goes further. From this, it is not hidden from anyone the direct and indirect messages of the Turkish drama in recent years, the keenness to show Turkey as a state that sponsors Islam and expresses Islamic culture, and that it has a religious reference and has a history of struggle to spread Islam by showing its historical figures and the extent of its influence, there is no

doubt that It mainly aims to promote Turkey as a country in terms of culture and politics, and enhances the mental image of it among the Islamic peoples as the Islamic caliphate state in the past, and a country supportive of the issues of the Islamic world at the present time, and there is no doubt that Turkey used drama as one of the most prominent forms of soft power in instilling these ideas among the public , which explains the values of identity represented in (highlighting the national history of the country producing the work, spreading the national thought and culture of the country producing the series, glorifying the country that produces the series) ranking in the series (Ertugrul Resurrection).

On the other hand, Indian drama is basically a social drama whose makers, in addition to achieving success and financial profit, try to introduce Indian culture, highlight its features, and introduce it to those ignorant. Therefore, (spreading the customs and traditions and spreading the national thought and culture of the country producing the series) are the two most prominent identity values that appear in the analysis.

Perhaps the beholder of the reality of Indian drama senses how it improved the mental image of the Indians among the Arab peoples, which is evident in the large spread of Indian series on Arab satellite channels. Alien from Arab society has turned into living habits that are acceptable to Arab peoples, with repeated exposure to this type of drama, and This result is consistent with the study of Abdulaziz Musa Sarah (2022).



## Checking research hypotheses:

- **First hypothesis:** There are statistically significant differences between the foreign soap operas (dubbed and translated) about the identity values reflected in the soap opera episodes.

Table (11) shows the significance of the differences between the foreign series (dubbed and translated) of the research sample concerning the identity values reflected by the episodes of the series

Simple Identity values	Ertugrul Resurrection		From Love What Was Killed		chi- square value	significance level	significance type
	FR	%	FR	%			
Highlight the national history of the country producing the work	24	100	4	8.3	14.28**	0.01	Statistically significant
Spreading customs and traditions	17	70.8	48	100	14.78**	0.01	Statistically significant
Spreading the national thought and culture of the country by producing the series	24	100	41	85.4	4.44*	0.05	Statistically significant

(\* Statistically significant at a level of 0.05 (\*\* Statistically significant at a level of 0.01

### It is clear from the results of Table No. (11):

- There are statistically significant differences between the foreign series (dubbed and translated) of the research sample concerning the values of identity reflected in the episodes of the series in favour of the series (Ertugrul Resurrection), and specifically concerning the value of (highlighting the national history of the country producing the work), as the value of the chi-square was (14.28), It is a significant value at the 0.01 level.

- It has also been proven that there are statistically significant differences between the foreign series (dubbed and translated) of the research sample concerning the values of identity that are reflected in the episodes of the series in favour of the series (And From Love Is What Was Killed), specifically about the value of (spreading customs and traditions, spreading the national thought and culture of the country producing the series), The chi-square value, respectively, was (14.78, 4.44), which are significant values at 0.01, 0.05.

- **Second hypothesis: There are statistically significant differences between the foreign soap operas (dubbed and translated) about the identity parameters used in soap opera episodes.**

Table (12) shows the significance of the differences between the foreign series (dubbed and translated) of the research sample concerning the identity parameters used in the episodes of the series

Simple Identity milestones	Ertugrul Resurrection		From Love What Was Killed		chi-square value	significance level	significance type
	FR	%	FR	%			
Identity shown in the clothes	24	100	48	100	8.00**	0.01	Statistically significant
Identity shown in the manner of speaking	24	100	13	27.1	3.27	0.07	Not Statistically significant
An identity that appears in the ornamentation	11	45.8	44	91.7	19.80**	0.01	Statistically significant
An identity that appears in decorations and scenery	17	70.8	39	81.2	8.64**	0.01	Statistically significant

(\*) Statistically significant at a level of 0.05 (\*\*) Statistically significant at a level of 0.01

#### **It is clear from the results of Table No. (12):**

- There are statistically significant differences between the foreign soap operas (dubbed and translated) in the research sample concerning the parameters of identity that are reflected in the episodes of the soap operas in favour of the series (And from Love Is What Was Killed), specifically concerning each of (identity appearing in clothing, identity appearing in adornment, identity appearing in decorations and landscapes), where the chi-square value was (14.28), which is a significant value at 0.01.

- While there were no differences in the use of (identity appears in the way of speaking).

## Discussion:

The research aimed to monitor the features of identity in dubbed and translated foreign series broadcast via satellite channels, on a sample of the episodes of the series (Ertugrul Resurrection) as a translated series with reality (24) that was analyzed, and (From Love What Was Killed) as a dubbed series with reality (48) and a total of 72 episode.

And standing on the most prominent differences between the two series in terms of form and content related to cultural identity in both, and the study found that the issue of identity was addressed by word and deed in the episodes, and that the most prominent features of identity appeared in (clothes and manner of speech) in the series Artegral Resurrection, while features appeared Identity in the series (And from Love What Was Killed) in (Clothes and Adornment).

The results confirmed the existence of statistically significant differences between the foreign series (dubbed and translated) of the research sample with regard to the values of identity reflected in the episodes of the series in favor of the series (Ertugrul Resurrection), specifically with regard to the value of (highlighting the national history of the country producing the work), There are also statistically significant differences between the foreign series (dubbed and translated) of the research sample with regard to the values of identity that are reflected in the episodes of the series in favor of the series (And from Love Is What Was Killed), specifically with regard to the value of (spreading customs and traditions, spreading the national thought and culture of the country producing the series).

## Recommendations:

In light of the findings of the current research, the researcher recommends the following:

**\*Encouraging Arab dramas that promote the values of belonging and adherence to identity, and is keen to present Arab values in a positive way that strengthens the cultural identity of university youth and prompts adherence to the religious and moral values of Arab societies.**

**\*The use of Egyptian drama for the wonderful visual improvements of rivers, gardens and luxurious palaces, the heroes wearing distinctive costumes, focusing on love and cooperation, and including the drama with cultural information about Egyptian Arab and Islamic customs,**

traditions and values to narrow the large gap between foreign drama and Egyptian drama.

**\*Care to review the content of foreign drama and not accept all the content that comes in it, which may contradict Arab culture and contribute to strengthening the concept of identity dispersion among university youth.**

**\*Promoting the concept of selective exposure and increasing the media culture of the Arab viewer in a way that makes him able to distinguish the content he is exposed to from these series so that he accepts the positive and rejects the negative and what contradicts a collective culture and identity.**

**\*The need to refine university youth with courses and knowledge that enhance Arab identity and contribute to adherence to and pride in Arab culture with its various components.**

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