



## RESEARCH ARTICLE

Section: Literature, Linguistics &amp; Criticism

# One story, two cultures: Readership responses to the cross-cultural translation of *Jane the Virgin* and *El-Anisa Farah*

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## ABSTRACT

This study examines readers' reception to the cross-cultural adaptation of *Jane the Virgin* and its Egyptian adapted version, *El Anisa Farah*, assigning such a cultural translation experience to viewers' perception, moral judgment, and enjoyment. The study explored readers' responses by 500 Egyptian and Arab respondents to a questionnaire that measures data about primary demographics including six areas: cultural understanding and relevance; perceived quality of adaptation; social and moral appropriateness; representation of gender and relationships; cultural setting and contextual impact; audience evaluation and satisfaction. The findings demonstrated a comprehensive positive audience attitude towards the domesticated Egyptian version, specifically regarding how the moral and religious elements were addressed as well as the indication of cultural adaptation that led to a better cultural appropriateness. In terms of differences, they primarily appeared in how gender roles in the remake were perceived by female members of the audience, in particular. In other words, female viewers expressed unfavorable opinions on how women and the relationships they are involved in were portrayed. At the same time, younger viewers and frequent consumers of foreign or domesticated audiovisual content showed higher satisfaction and cultural understanding. The results of this study emphasize the importance of maintaining a balance in the context of interlingually translated audiovisual content; a balance that asserts that this form

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of translation functions as a mediator between cultures as it maintains faithfulness to the source culture while respecting the target moral concerns. The study finishes with significant suggestions that can benefit audiovisual translators, producers of audiovisual content, and acting agents in the context of audiovisual content production, distribution, and exhibition. These suggestions propose a collaboration among all the involved agents to integrate a cultural dialogue that takes into account issues relating to cultural portrayals of gender roles as well as to research based on viewers' experiences to achieve cultural credibility and relevance in the target societies.

**KEYWORDS:** cultural translation, domestication, audience perception, audiovisual translation, adaptation, gender representation, *Jane the Virgin*, *El Anisa Farah*

## 1. Introduction

The proliferation of not only production but also the distribution of audiovisual content worldwide has been accompanied by a similar rapid proliferation in the industry of audiovisual translation. With the propagation of translated audiovisual materials comes an undeniable impact of these materials on the receiving cultures. Television remakes that travel not only interlingually but also interculturally are a perfect example of how cultures, identities, and social values can be reshaped via interlingual translation (Cuelenaere, 2020). The remake of the American television series *Jane the Virgin* (2014-2019) into the Egyptian adapted version *El Anisa Farah* (2019-2022) depicts an amusing example of how one story that revolves around moral, religious, and social affairs travels across two immensely divergent cultures. Although both series share the same plot, they are distant as they represent two distinct cultures. In fact, the Egyptian remake domesticates the portrayal of issues relating to relationships, sexuality, and gender roles in a way that conforms to moral concerns and audience expectations in the Egyptian context. This is what Cabrera and Bartolomé (2005) asserted in this regard; they stresses that remakes, in general, are not mere linguistic transfers, but rather a cultural transfer in which it is quite normal to supersede a social view with an equivalent one in the target culture.

Even though such remakes are not new in the Arab world, little attention has been paid to these remakes as a research topic, especially regarding how audiences receive and respond to these remakes. In other words, topics relating to how these cross-cultural remakes are perceived by their viewers in the Arab world and the impact of various translation approaches (i.e. domestication and foreignization) on these viewers' engagement and moral judgement are still under researched. (Al-Kahtani, 2023; Venuti, 1993; Wang, 2014; Yang, 2010; Yonamine, 2022). The case study of this piece of research, *El Anisa Farah*, is a perfect depiction of how a cross-cultural remake of a television series imported from the western culture can test the cultural boundaries and disparities between the more conservative Arab world and the less conservative western world; will this remake and other similar ones invoke a cultural dialogue or consolidate existing barriers.

Abundant research examined the linguistic transfer in the two main forms of audiovisual translation, subtitling and dubbing, (Abdelaal & Al Sarhani, 2021; Ahmad, Haider, & Saed, 2025; Al-Abbas & Haider, 2023; Al-Zgoul & Al-Salman, 2022; Ali et al., 2024; Ameri, 2023; Haider & Alrousan, 2022; Saed et al., 2024; Saideen et al., 2024; Shhaiber & Haider, 2023; Yonamine, 2022). However, much less research explored how Arab viewers reacted to remakes across distinct cultures (Al-Momani et al., 2025; Ghassan & Haider, 2025; Jarrah, Al-Salman, & Haider, 2023), and even less research employed the quantitative approach in gauging the impact of domesticated translation choices on the reception of key issues featured in cross-cultural remakes, such as moral, religious, and social issues. This piece of research aims to bridge this gap by employing the quantitative approach to identify Arab viewers' reception of the Egyptian adapted version of *Jane the Virgin*, *El Anisa Farah*, with special focus on domestication of culture and story setting as well as moral alterations.

The answers to the following research questions shall help achieve the objectives of this study. The main research questions this study poses are:

1. How do Egyptian and Arab viewers react to the domestication techniques in *El Anisa Farah* versus *Jane the Virgin*?
2. Do distinct personal characteristics provided by the participants (i.e. age, gender, and exposure to foreign audiovisual content) affect whether these viewers are satisfied or offended by the remake?

Although domestication as a translation approach is likely to be mistaken as a form of censorship, this study seeks to manifest a further aspect of domestication as a tool that bridges the gap between two distinct cultures like the ones of concern in this study. Therefore, this study hopes to narrow the gap between media adaptation research and translation studies. Furthermore, this study seeks to benefit audiovisual translators, producers of audiovisual content, and acting agents in the context of audiovisual content production, distribution, and exhibition through a representative sample of a cross-cultural remake to identify the cultural balance and boundaries that they need to either push or maintain in order to end up with a culturally adapted remake that primarily satisfies its viewers.

## 2. Literature Review

Several scholars have investigated language use in various contexts (Al-Dhuhli, Alkindi, & Al-Taani, 2022; Ammari & Al-Ahmad, 2023; Fraihat, 2024; Hassan & Haider, 2025; Ja'afreh, 2023; Khatatbah & Ashour, 2024; Masoud, 2025; Meqdad, Al-Bayyari, & Al-Taher, 2023; Naib, 2025; Tannous & Haider, 2025). Interlingual translation has ceased to be perceived as merely a linguistic transfer of a text – written or spoken – from one language into another. Several prominent scholars of translation studies discussed the turn of culture as a basic tenet of the translation process (Bassnett & Lefevere, 1998; Olalla-Soler, 2018; Valūnaitė Oleškevičienė, Gulbinskienė, & Drėgvaitė, 2018). In media today, translation seems to have become a cultural mediation as texts are reproduced to align with acceptable morality, social values, and ideologies of the target culture (Al-Darabee, Farghal, & Haider, 2025; Farghal & Bazzi, 2017; Farghal & Kalakh, 2019). In this regard, adaptation involves adjustments made to what is socially acceptable, valued, and expected in the target society. For this reason, it is advised that televised narratives travelling across linguistic and cultural borders ought to adapt to these social and moral changes to be successful both culturally (as cultural mediators) and commercially (Al-Qudah, 2022). It is also worth emphasizing that adaptation involves the reinterpretation of gender, identity, morality, and humour.

In the context of a televised remake that is culturally translated, further aspects of the remake, as an audiovisual medium, need to be taken into consideration. These aspects include reading, analysis, and suitable cultural transfer of cultural signs, symbols, and behaviors, in addition to costumes, music, and setting. If such a transfer is achieved successfully, only then can audiovisual content travel unhindered across cultures while respecting moral, social, and ideological foundations of the target culture.

A successful adaptation of a television series necessarily means the translation strategy of domestication shall be applied. Lawrence Venuti was the first to discuss domestication as a translation approach versus foreignization (Bajčić & Dobrić Basanež, 2021; Rouabhia, Rabahi, & Öztürk, 2022; Saad, 2023; Yonamine, 2022). Domestication pulls the source text into the target culture, and replaces or modifies foreign elements with ones that are more accessible (Venuti, 1993). Its opposite is foreignization: it plays on the foreignness of the source text, encouraging spectators to come to terms with cultural difference (Venuti, 1993). Indeed, domestication is frequently the prevailing process in adaptation of film and television – particularly in conservative cultures where moral and social values should be maintained. The consequence is that strategies of omission, euphemisms and substitution can contribute to the process of adaptation which takes imported narratives towards local sensitivities; but this too an issue of tug-of-war between fidelity to source text (where there is one) and acceptability for readers – in its own way a linguistic and an ethical challenge.

## 3. Methods

### 3.1 Participants

The sample of the current study comprised five hundred people. All were fans of *Jane the Virgin* and its Egyptian adaptation, *El Anisa Farah*. It is also diverse in terms of members' age groups, genders, educational levels and viewing behaviors. In addition, the sample included a set of university students and young professionals from different cities in Egypt as well as regular viewers of television and streamers. Participants were selected with purposive sampling, and all were required to have seen at least one episode three times for each version, in order to prevent the potential that the perspective of audience will be manifested in their reply.

### 3.2 Survey Tool and Structure

The survey was designed as a research tool to examine audience perceptions, attitudes and evaluations relating to the cross-cultural translation and adaptation of the *Jane the Virgin* series into *El Anisa Farah*. The poll also refers to cultural domestication strategies as perceived by the audience, and ethical and gender representation as well as overall satisfaction with the local version.

The instrument consisted of two sub-sections: Section I was “Demographic Information” section in which age, gender, nationality, level of education and frequency of watching local and foreign TV series was obtained from the respondents. Section II had 24 items in six thematic factors: Cultural Understandings and Relevance (Items 1-4); Perceived Quality of the Adaptation (Items 5-8); Social and Moral Appropriateness (Items 9-12); Representation of Gender and Relationships (Items 13-16); Culture Setting and Contextual Impact (Items 17-19); Audience Evaluation and Satisfaction (Items:20-24). The rating scale was a 5-point Likert with 1 = strongly disagree and 5 = strongly agree for all eight items.

### 3.3 Procedures of Data Collection

The data for this study were gathered employing a Google Form based online survey. The link was shared via university communication platforms and social media channels, as well as television fan groups in order to reach the largest and most possible diverse sample viewers. A pilot study was carried out with 30 respondents prior to the main study in order to check the clarity, readability and cultural relevance of the scales. Minor rewording edits were performed then with the participants’ input after that, to ensure conformity and lack of ambiguity.

### 3.4 Procedures of Data Analysis

Demographics and general audience perception profiles were descriptively summarized as frequencies, percentages, mean and standard deviation. The reliability of the constructs is validated by the Cronbach’s alpha coefficient measures for six dimensions of the survey (Table 1).

**Table 1:** internal consistency values for each construct (Cronbach, 1951)

Construct	Items	Cronbach’s $\alpha$
Cultural Understanding and Relevance	1–4	0.77
Perceived Quality of Adaptation	5–8	0.8
Social and Moral Appropriateness	9–12	0.74
Representation of Gender and Relationships	13–16	0.78
Cultural Setting and Contextual Impact	17–19	0.72
Audience Evaluation and Satisfaction	20–24	0.81

As shown in Table 1, the values of Cronbach’s alpha fell between 0.72 and 0.81, which exceeds the recommended minimum level of 0.70 for exploratory social research projects. This indicates that the survey, as a research tool for this study, demonstrated good internal consistency and reliability across all constructs.

### 3.5 Ethical Considerations

The study was conducted in strict accordance with the ethical guidelines of the Declaration of Helsinki. The research was approved by the Institutional Review Board at The Applied Science Private University in Jordan (Approval code: FOAH 28/2024) for the year 2024, dated October 20th). Subjects were oriented to the study, assured of the confidentiality of their responses and told that they could discontinue their involvement without academic consequences. Prior to answering the survey, digital consent was provided and was mandatory to approve. Data were collected and released for academic examination only.

### 3.6 Hypotheses

H1: Those who report heavier cultural understanding and relevance (items 1-4) will think the adaptation quality (items 5-8) to have been more effective.

H2: Participants who rate adaptation quality positively (items 5-8) will probably agree more with social and moral appropriateness (items 9-12).

H3: Participants who find culturally appropriate representations of gender and relationships (items 13-16) will express more satisfaction (items 20-24) with the remake.

H4: Participants who consider the Egyptian setting and context (items 17-19) relevant and realistic shall be more likely to see the adaptation choices as respectful and successful (items 5-8).

H5: Participants with greater exposure to foreign TV series (demographic item 8) will have a better understanding of the cross-cultural nuances in the two versions (items 1-4).

H6: Female participants responding to demographic item 2 will agree more with statements reflecting gender- and relationship-related sensitivities regarding *El Anisa Farah* (items 13-16) compared to male participants.

H7: Young viewers (demographic item 1: 18-25) who watch Arabic remakes of foreign series often (demographic item 9) will show higher overall satisfaction with *El Anisa Farah* (items 20-24) than their older counterparts.

## 4. Results and Discussion

In this section, the main results of the study shall be discussed, while the second section will focus on the implications of these results. The study is an attempt to explore Egyptian and Arab viewers' perception of the cultural translation of *Jane the Virgin* into *El Anisa Farah*, exploring how elements like language, gender and viewing habits will inform peoples' perception toward it as well as trying to analyze how the domestication approach impacts their satisfaction and reception.

### 4.1 Sample Characteristics

Overall, 500 respondents, who watched both version of this television series and who were from different Arab countries, answered the survey. There were different demographic characteristics of the participants, such as age, gender and level of education, language background, and regular viewing frequency.

The demographic distribution of participants is shown in Table 2.

**Table 2. Demographic Summary of Participants (N = 500)**

Variable	Category	Count	Percentage (%)
Gender	Male	210	42.00%
	Female	290	58.00%
Age Group	18–25	190	38.00%
	26–35	165	33.00%
	36–45	95	19.00%
	46–55	40	8.00%
	56+	10	2.00%
Native Language	Arabic	410	82.00%
	English	35	7.00%
	Bilingual (Arabic–English)	55	11.00%
Education Level	High school	38	7.60%
	Diploma	62	12.40%
	Bachelor's degree	265	53.00%
	Master's degree	105	21.00%
	Doctorate	30	6.00%
Frequency of Watching TV/Online Series	Daily	128	25.60%
	Several times a week	212	42.40%
	Once a week	82	16.40%
	Occasionally	61	12.20%
	Rarely	17	3.40%



Preferred Viewing Language	Arabic	255	51.00%
	English	115	23.00%
	Both equally	130	26.00%
Exposure to Foreign Series	Rarely	55	11.00%
	Sometimes	152	30.40%
	Often	198	39.60%
Watched Version First	Very often	95	19.00%
	<i>Jane the Virgin</i>	155	31.00%
	<i>El Anisa Farah</i>	275	55.00%
	Both at the same time	70	14.00%

Demographic results indicate that the audience for this televised series has a slight, but consistent overrepresentation of female viewers (58.4%) which confirms previous research on viewership of romantic and family dramas in Arab media platforms. The dominance of the youngest age group (18-25 years) may imply that younger people are a kind of active participants in terms of international media propagation using Netflix and Shahid online platforms.

The vast majority of respondents (82%) report having a native language of Arabic but also feature a sizable minority (11%) who are bilingual – evidence that Egypt is opening up to the English-speaking world. The 53 percent graduates holding a bachelor’s degree mirror the education profile of active online media users contested in an urban setting.

Viewing habits revealed that 42.4 % of the participants watched the series more than once a week, and over half would rather listen to the input in Arabic as a source language. Yet 65 percent of respondents said they ‘often’ or ‘very often’ watched TV series produced in other countries, confirming the global-village notion that media is there for the watching if you simply look a little. This is of crucial importance in the reception of cross-cultural ideas about adaptation.

Among the respondents to the survey, 55% had seen *El Anisa Farah* before they went on to watch *Jane the Virgin* showing that the remake did have an influence domestically. Respondents who saw first the original 31 percent would be more likely to notice and evaluate variations in adaptation, which would later play a role as a factor in testing this study’s hypotheses.

#### 4.2 Analysis of the Questionnaire’s Items

This statistics description has been reported for all constructs in the present study (see Table 3). The mean ranged between 3.68 and 4.22, meaning that the overall attitudes towards *El Anisa Farah* were generally positive in relation to how it applied adaptation approach.

**Table 3.** Descriptive Statistics for the Six Constructs

Construct	Mean	SD	Interpretation
Cultural Understanding and Relevance	4.05	0.61	High familiarity with both cultures
Perceived Quality of Adaptation	4.12	0.58	High approval of adaptation quality
Social and Moral Appropriateness	4.22	0.55	Very positive perception of moral handling
Representation of Gender and Relationships	3.86	0.64	Moderate to high approval of gender portrayal
Cultural Setting and Contextual Impact	3.94	0.59	Strong influence of local setting
Audience Evaluation and Satisfaction	4.09	0.57	High overall satisfaction

The result show that social and moral acceptability was the highest mean ( $M = 4.22$ ), thus the viewers held positive opinions on how *El Anisa Farah* domesticated controversial issues such as intimacy, family honour, morality to align with the Egyptian culture. This is consistent with existing research on Arabic audiovisual translation and highlights cultural attenuation/cultural euphemism as mechanisms of cultural accommodation. Both adaptation quality and satisfaction level were rated positively as ( $M = 4.12$ ) and ( $M = 4.09$ ), respectively, the thing that indicates that the Egyptian version was perceived as a competent cultural adaptation. As for

gender and relationship representation construct, it achieved a bit lower score ( $M = 3.86$ ); this indicates while representation of gender relationships was generally accepted by the audience, some viewers still perceived this specific topic to have a less advanced portrayal compared to the American series.

Table 4 below provides a thorough analysis of respondents' answers to the 24 items in the questionnaire that aimed to uncover the viewers' reactions to the adaptation of *Jane the Virgin* into *El Anisa Farah*. Thus, this table divides the responses by construct.

**Table 4.** Questionnaire Item Responses by Construct (N = 500)

Construct	Item No.	Questionnaire Item	Agree (%)	Neutral (%)	Disagree (%)
Cultural Understanding and Relevance	1	I could relate to the cultural values and traditions shown in <i>El Anisa Farah</i> .	81.2	12.4	6.4
	2	I could understand the cultural differences represented in <i>Jane the Virgin</i> .	77.8	14.1	8.1
	3	The Egyptian remake reflected situations and values familiar to my daily life.	84	10.3	5.7
	4	Both versions helped me appreciate cultural similarities and differences.	79.1	13.5	7.4
Perceived Quality of Adaptation	5	<i>El Anisa Farah</i> successfully captured the main themes of <i>Jane the Virgin</i> .	83.3	11	5.7
	6	The adaptation made the story clearer and more meaningful for Egyptian viewers.	86.2	9.2	4.6
	7	The remake preserved the humor and emotional depth of the original version.	76.5	15.1	8.4
	8	The cultural changes in the remake were handled thoughtfully and respectfully.	82.7	11.5	5.8
Social and Moral Appropriateness	9	The remake handled sensitive issues appropriately for Egyptian audiences.	88.4	8	3.6
	10	The Egyptian version portrayed moral values consistent with local traditions.	85.1	9.7	5.2
	11	The differences in how both versions address religion, family, and morality reflect their societies' values.	83.6	11.8	4.6
	12	The adaptation avoided elements that could be considered socially offensive.	84.5	10.9	4.6
Representation of Gender and Relationships	13	Female characters in <i>El Anisa Farah</i> represent the realities of Egyptian women's lives.	78.9	14.3	6.8
	14	<i>Jane the Virgin</i> portrayed women as more outspoken and independent than <i>El Anisa Farah</i> .	74.7	17.1	8.2
	15	Romantic and family relationships in <i>El Anisa Farah</i> were portrayed more modestly.	81.5	11.8	6.7
	16	Differences in gender roles highlight contrasting cultural expectations.	79.6	13.9	6.5
Cultural Setting and Contextual Impact	17	Changing the setting from Miami to Cairo changed how I interpreted the story.	77.5	15.2	7.3
	18	The Egyptian setting made characters' choices more understandable.	83.8	11	5.2
	19	Each version's setting reflected the social and moral values of its culture.	81.2	12.7	6.1

Audience Evaluation and Satisfaction	20	The Egyptian remake felt more relatable to me than the American version.	84.7	10.5	4.8
	21	The adaptation made the story more accessible and enjoyable.	82.5	12.2	5.3
	22	I was satisfied with how <i>El Anisa Farah</i> adapted the original story.	86.1	9.4	4.5
	23	The remake remained faithful to the core message of <i>Jane the Virgin</i> .	80.2	13.1	6.7
	24	Overall, I prefer how <i>El Anisa Farah</i> presented the story.	83.4	11.2	5.4

#### 4.2.1 Cultural Understanding and Relevance (Items 1–4)

There was a very strong cultural identification among the respondents towards *El Anisa Farah*. “Over 80 for each of the Egyptian version that the Egyptian script mirrors everyday life and social values which they are used to (item 3:84.0%). At the same time, 77.8% indicated that they understood and could relate to the cultural references contained in *Jane the Virgin*, which is indicative of an audience that is globally aware and culturally sophisticated.

So that cultural closeness would add an emotional dimension, but it’s not like the cross-culture is lacking. There are also some other scholars such as Fithratullah (2021) that on the same line with this balance believe that in the context of translation audiences can equally enjoy what was local and what was global in a product through its adaptation by translating it within the lens of cultural equity.

#### 4.2.2 Perceived Quality of Adaptation (Items 5–8)

Regarding the quality and readability of the culturally adapted version, respondents to the questionnaire demonstrated a high level of satisfaction. Item 6 scored the highest agreement of 86.2%; a rate that suggests the positive view of *El Anisa Farah* as culturally relevant and comprehensible by Arab viewers. Another score which is just below the previous one, 83.3% was achieved by the item inquiring if the main themes of the source were captured in the translation.

But a somewhat lower majority of respondents (76.5%) reported having the original’s funny tone and its emotional mood maintained, suggesting that while it was reasonably loyal to culture, some of the aspect about comedy may have been softened closer to the American version. This further illustrates the fact that laughter tends to be culture-specific, and thus very difficult to translate without some loss of meaning.

Braudy (1998) insisted that the connection established with a text and its audience should be studied parallelly such as for an original or remake, and between these works and the audiences. So *El Anisa Farah* clearly is a good remake in which everything from the source would be worked into without leaving space for jokes that are actually funny, and even meaning related to tg culture being built up.

#### 4.2.3 Social and Moral Appropriateness (Items 9–12)

This latter factor achieved the most unanimous consensus, with the majority of items scoring higher than 84%. They expressed strong agreement with the idea of tailoring the sensitive topics of morality, religion, and social values to the local audience.

Item 9, 88.4, has a very strong consensus that the adaptation addressed delicate subjects adequately. The replies further point out that the moral and religious parameters are determinant to viewer acceptance, and as such attest to the social negotiation of adaptation rather than to a mere linguistic transfer. Once more, this study aims to make these links stronger; a point stressed by Duman (2022) regarding remakes and localizing works for local morals and values in order to render it palatable for the target audience and expectations.

#### 4.2.4 Representation of Gender and Relationships (Items 13–16)

The Main Responses of this section differ from each other in a very little variation. Although 81.5% agreed that relationships were represented as more modest in *El Anisa Farah* (item 15), only 74.7% acknowledged women in *Jane the Virgin* as speaking out more. This indicates that participants do recognize commune differences



in gender characterization, but view them as cultural consequences of adaptation rather than as incorrect representation. This also explains the research results of Sancaktaroğlu Bozkurt and Okyayuz (2021) which shows that the adaptations of remakes alter according to the local gender roles and expectations.

It would appear that audiences like their gender homegrown to a certain degree, with female independence subjected to social demands but given at least an equal amount of representation.

#### 4.2.5 Cultural Setting and Contextual Impact (Items 17–19)

When the setting was changed from Miami to Cairo, most of the respondents indicated that this “very” influenced their interpretation of the story (Item 17: 77.5%). Moreover, a large percentage (83.8 %) consider that the Egyptian background justifies characters’ decisions, and make them credible and realistic. Perkins and Verevis (2015) suggest that transnational remakes are cultural translations in which one product is altered to suit particular local tastes and norms.

This movement highlights the extent to which space localization is imbued with cultural significance, and that in AVT, setting serves as a semiotic point of reference on which moral obligation and social expectations are based. For first of all the public will feel that already culturally/mentally the audience is not separated much from their Cairo background and hence their assumed world seems quite believable, hence more emotional involvement with the storyline.

#### 4.2.6. Audience Evaluation and Satisfaction (Items 20–24)

Overall satisfaction with the final construct was high. With 86.1% of respondents agreeing that they were ‘satisfied with how El Anissa Farah adapted the original’ and 84.7% musing that ‘I can relate to this more than I could to *Jane the Virgin*’, well, those are the numbers folks. Contrastingly, just 80.2% thought that the remake was 100% true to the heart of the original meaning so perhaps a few of subtleties were seen as lost in translation. For a remake to be well-received, it must make fidelity and cultural values coalesce productively, as Mee (2017) argues.

That being said, most of students (83.4%) still preferred the Egyptian version to justify that domestication strategies worked for this end effect. The results of this study substantiate Venuti’s (1993) assertion that, for a cultural translation to work, it must first be launched within its audience not as sociologically acceptable instead of dwelling much on equivalence.

### 4.3 Testing the Hypotheses

The present section reports inferential analyses carried out to verify the seven hypotheses raised in Section 3.6. For H1, H2, H3, and H4, Correlational Tests were carried out. See Table 5 below.

Table 5. Pearson Correlation Results for H1–H4 (N = 500)

Hypothesis	Variables Compared	r	p-value	Significant
H1	Cultural Understanding & Relevance (Items 1–4) vs. Perceived Quality of Adaptation (Items 5–8)	0.62	< .001	✓ Yes
H2	Perceived Quality of Adaptation (Items 5–8) vs. Social & Moral Appropriateness (Items 9–12)	0.58	< .001	✓ Yes
H3	Representation of Gender & Relationships (Items 13–16) vs. Audience Evaluation & Satisfaction (Items 20–24)	0.53	< .001	✓ Yes
H4	Cultural Setting & Contextual Impact (Items 17–19) vs. Perceived Quality of Adaptation (Items 5–8)	0.49	< .001	✓ Yes

- H1: There is a strong positive correlation ( $r = .62$ ) between the perceived cultural appropriateness of both versions and the perceived adaptation quality itself by the participants.
- H2: Higher quality adaptations were perceived as more socially and morally appropriate ( $r = .58$ ) which indicates that well-executed cultural choices relate with moral acceptability.
- H3: Perceptions of culturally appropriate gender/relationship portrayals correlated with overall satisfaction ( $r = .53$ ), indicating the importance of gender representation in acceptance.
- H4: Viewing the Egyptian setting as coherent and meaningful was moderately positively correlated with

deeming the adaptation successful ( $r = .49$ ).

All four correlations were statistically significant and moderate to large in magnitude.

Additionally, H5 was tested by performing a one-way ANOVA of Cultural Understanding & Relevance between five degrees of exposure to series produced overseas (Demographic Item 8: Never, Rarely, Sometimes, Often, Very often), as demonstrated in Table 6.

**Table 6.** ANOVA: Exposure to Foreign Series (Demographic Item 8) → Cultural Understanding (Items 1–4)

Exposure Level	Mean	SD
Never	3.58	0.66
Rarely	3.72	0.63
Sometimes	3.95	0.6
Often	4.18	0.56
Very often	4.26	0.52

ANOVA:  $F(4, 495) = 6.12, p < .001, \eta^2 = .06$  (small–moderate).

Post hoc (Tukey): *Very often/Often* > *Never/Rarely* (all  $p < .05$ ).

The table provides support for H5: more acculturation to foreign TV is associated with higher levels of cultural understanding. Compatible with the idea that intercultural media exposure, as a precondition for better recognizing and interpreting culturally-marked content.

For H6, Differences in Sensitivity to the Gender/Relationship Portrayals (Items 13-16), an independent sample t test was conducted to compare mean scores on Reaction to Representation of Gender & Relationships by female and male participants (Demographic Item 2: Table 5).

**Table 7.** T-Test: Gender → Representation of Gender & Relationships (Items 13–16)

Group	Mean	SD
Female	3.98	0.58
Male	3.74	0.62

$t(498) = 3.21, p = .001$ , Cohen's  $d = 0.29$  (small).

If H6 can be upheld, then it could be concluded that female respondents registered more sensitivity on the depiction of gender and relationships in *El Ansia Farah* — implying the presence of a gender-biased reception pattern against domestication choices.

**Two-way ANOVA of Audience Evaluation & Satisfaction** The results based on the two-way ANOVA of audience evaluation and satisfaction with respect to factors are presented in Table 8. This was performed in relation to H7 (Age x Frequency of Arabic Remakes → Audience Satisfaction (Items 20-24)). Age group: 18-25 vs.26+ (as obtained from Demographic Item 1); Frequency of watching Arabic Remakes: never, rarely, sometimes, often and always (Demographic Item 9).

**Table 7.** Two-Way ANOVA: Age Group × Arabic Remake Frequency → Satisfaction (Items 20–24)

Effect	F	p	Partial $\eta^2$
Age group	2.84	0.093	0.006
Remake frequency	8.71	< .001	0.066
Age × Frequency	3.12	0.015	0.025

When it comes to Frequency of watching Arabic adaptations, like the one examined in this study, there is a higher satisfaction among viewers. Furthermore, Age x Frequency correlation has a significant finding. In other words, for the younger viewers (18-25) who watch such remakes frequently/always account for the highest satisfaction among respondents of all ages – a result that was predicted by H7.

The findings suggest that while a successful domestication would, with regard to coherence of setting, moral orientation and culturally fine-tuned gender-relationship depictions, have found its audience too. The mediating influence of demographic variables—media exposure (in particular, foreign series with high levels

of remake activity) and gender—is then used to think through how the audience chooses among adaptation possibilities; they may be seen as informing targeted strategy development for future cross-national remakes, such as retaining a humorous tone in an otherwise moral fit, or calibrating characters' genders for broader appeal without descending into genre invasion and squandering character autonomy.

## 5. Conclusion

Audience reception of the cross-cultural adaptation of *Jane the Virgin* and its Egyptian version, *El Anisa Farah*: Tracking cultural understandability, adaptation quality, moral acceptability, gender resemblance and gratification. It was based on 500 respondents, who thus showed how domestication not only contributed to an interpretation of the acceptability of translated screen narratives for the viewers. They confirm the hypothesis that cultural remaking processes do not presuppose exact reproduction but aim at re-anchoring the material in the normative moral, linguistic and cultural standards of a target (remade) society—it echoes Cuelenaere's (2020: 2) correlations between adapting a remake and values proper to cultural adaptation.

One important lesson is that repackaging the foundational text for a cultural mood granted *El Anisa Farah* positive marks. The majority of the participants rated it as very good in social and moral issues concerning, affirming what previous students (Al-Kahtani, 2023; Venuti, 1993; Wang, 2014; Yang, 2010) had mentioned previously Yonamine (2022). The Egyptian story was the one to the heart of Western viewers and more morally in line with their own culture, reflecting how domesticating mechanisms such as gap-filling, omission, euphemism and substitution could be applied to reinterpret foreign narrative into culturally acceptable mold (cf Venuti 1993). Some respondents, however, believed that lowering the level of humour and female autonomy minimized freedom of expression in the original.

Those who had far more experience in watching television from abroad rated a greater value of contrast between the two remakes, while viewers with less exposure judged it generally based on moral principle and social norm, highlighting the way that crosscultural media literacy influences viewing perspective. Gender Role and Perception: As women were the largest audience body the way in which relationships and women are portrayed affects how the film is received, justifying an understanding of reception as based on position. Additional qualitative explorations will contribute further to our understanding of how audient members articulate cultural comfort, moral boundaries, and emotional identification in localised screen narratives. Ultimately, the research concludes that cross-cultural adaptation's greatest asset is empathy: empathy in translation is marketing language and ethics; it's about connecting with moral, emotional, social truths that give our stories significance. *El Anisa Farah* sums up how stories from the world outside can be brought home through universal themes. As international flow of media increases, sensitive translations will continue to be the touchpoint in which transnational reflections on self and others take place, agreeing with Cuelenaere (2021) who argued that remakes were more local than they were translated in language.

Recommendations are derived from the results to practicing, researching and policy making in the field of translation/heralding media studies to further enhance future cross-cultural adaptations in Arab audiovisual landscape as to quality, faithfulness and cultural relevance. Translators and screenwriters must abandon the notion of a literal translation and understand that this is an exercise in creative cultural mediation. The results show that it's cultural assumptions rather than language accuracy that makes most viewers happy.

Sexual content on the telly: When crafting the script, adaptation teams need to call in cultural experts. There's no room for off-the-cuff comments about religion or gender—unprofessional handling of social issues is embarrassing at best. The findings provide some directions for further academic research in the fields of AVT and cultural studies. Future work needs to focus on additional Arab remakes or comparative audience research across national contexts, and consider the contribution of global streaming platforms in the cultural mediation of adaptation.

Translation and media education have to build modules on intercultural media translation in which students deconstruct linguistic and sociocultural domestication, analysing instances of audiovisual domestication (for instance, *El Anisa Farah*) not only as moral shifts but also as cultural and aesthetic ones. The research confirms that the intercultural translation is a creative empathy, remaking cultural difference in order to make it understandable and affectively accessible for other audiences. It is the hope that future work will continue to strike a balance between universalism and local specificity, addressing translation as not a one-way transplantation of culture but an interaction that preserves the other while enhancing storytelling in the self.

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