

ACKNOWLEDGMENTS

First, we are thankful to the Almighty Allah who has given us strength, ability and endurance to complete this research.

We would like to thank our supervisor Mr. Hadj Aissa Abdennour for his exemplary help, encouragement, mentorship and guidance in the realization of this dissertation. We would like to thank the panel of examiners who accepted to review and evaluate our work. We would also like to thank all my teachers for all the knowledge they have given us and the worthy professional advice along the academic year.

Finally, I thankfully acknowledge our parents and our friends who have provided us with constant support and assistance.

DEDICATIONS

I dedicate this work to my beloved parents who have always been by my side during my educational career and provided me with encouragement and support.

This study is dedicated also to my friends, in which I am proud of accomplishing this work successfully.

Also to my dearest sister kenza and my brothers younes and Islam who supported me and showed me care throughout the process, without forgetting my classmates who share knowledge and I will always appreciate everything they have done.

Lastly, to our passionate readers, and for all persons who share love and respect especially my lovely friend and binominal Sarah.

katia

I dedicate this research to my loving family who gave me a worthy education, their love made me what I am today. To my mother Lacen Mamece, to my father Mohamed to my sister Meriem and my second mother Lahna , and my brother Samy who have always been by my side encouraging me through my educational career

To all people close to my heart without forgetting my best friend and binominal katia .

Sarah

Table of content

Table of content

AKNOWLEDGMENTS	I
DEDICATIONS	II
Table of content	III
Acronyms	IV
List of Tables and Plans	IIV
Introduction	02

Chapter One

Audiovisual Translation

I. Definition of Audiovisual Translation	07
II. Types of Audiovisual Translation	09
1. Revoicing	09
1.1. voice-over.....	09
1.2. Narration.....	10
1.3. Dubbing	10
1.4. Interpreting	10
1.5. Audio description	11
2. Subtitling	11
2.1. Definition of Subtitling	11
III. Characteristics of Subtitling	12
1. Compensation feature.....	13
2. Dialogue feature	13
3. Emotions feature.....	13
IV. The Importance of Subtitling	13
V. Stages of Subtitling	15
1. Recording	16
2. Revision.....	16
3. Writing the script.....	16
4. Working Copy	16
5. E-Slicing.....	16
6. Adaptation	16
7. Input.....	17

Table of content

8.	Correction	17
9.	Authentication	17
10.	Transmission	17
VI.	Constraints of Subtitling.....	17
1.	Technical constraints	17
2.	Professional constraints	18
3.	Cultural constraints.....	19
4.	Psychological constraints	19
VII.	Subtitling strategies	19
1.	Expansion	20
2.	Paraphrase	20
3.	Transfer	20
4.	Imitation	20
5.	Transcription	20
6.	Condensation	20
7.	Decimation	21
8.	Deletion	21
9.	Dislocation.....	21
10.	Resignation.....	21
	Conclusion	21

Chapter Two

Translation and Subtitling Historical Documentary

I.	Definition of Historical Documentary.....	23
II.	The Historical Background of The Documentary	25
III.	Advantages of Historical Documentary	26
IV.	Characteristics of Historical Documentary	28
V.	The Difference between Arabic and English Documentaries	29
1.	Language	29
2.	Dialect	29
3.	Cultural References	30
4.	Depending on Content.....	30
5.	Audience.....	30
VI.	Process of Creating a Historical Documentary	30

Table of content

VII.	Challenges of Translating Historical Documentary	33
1.	Language challenge:.....	33
2.	Cultural challenge.....	34
3.	Historical challenges	34
4.	Technical challenges	34
5.	Accessibility and location:	34
VIII.	Strategies of Translating Historical Documentary (Molina& Albir 2002)	34
1.	Adaption	35
2.	Amplification.....	35
3.	Borrowing.....	35
4.	Compensation.....	35
5.	Description	36
6.	Discursive creation	36
7.	Established equivalent.....	36
8.	Generalization:	36
9.	Linguistic Amplification:	36
10.	Linguistic compression.....	36
11.	Literal translation	37
12.	Calque.....	37
13.	Modulation	37
14.	Particularization.....	37
15.	Pragmatic variation.....	37
16.	Reduction.....	38
17.	Substitution (linguistic, paralinguistic)	38
18.	Transposition	38
IX.	Subtitling Historical Documentary: Challenges and Solutions.....	38
1.	Language and Terminology	38
2.	Cultural Nuances	39
3.	Historical Background	39
4.	Tense Vocabulary.....	39
X.	Effective subtitle solution	39
1.	Collaborative Approach	39

Table of content

2. Contextualization.....	39
3. Language Ability.....	39
4. Flexibility	40
XI. Functional Theory of Translation.....	40
Conclusion	41

Chapter Three

The Translation of Our Corpus« السنوات الدامية في تاريخ الجزائر »

I. Research Method.....	43
II. Definition of Aegisub.....	44
III. Presenting The Corpus.....	44
1. Technical sheet.....	44
2. Presenting The Corpus	45
IV. Summary of the Documentary.....	48
V. The Biography of The Director.....	49
VI. Analysis of The Corpus (Difficulties and Solutions)	50
VII. The analysis of the subtitling difficulties.....	66
Conclusion	68
Conclusion	71
Bibliography	74
Appendix.....	83
Glossaries.....	115
1- English-Arabic Glossary	115
2- Arabic- English Glossary	121

Abstract

Acronyms:

In this research, we will use the following acronyms to refer to some linguistic terms:

Acronyms	Signification
AVT	Audiovisual Translation
SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
MSL	Modern Standard Language

List of Tables and Plans

Page Number	Title of Plan
14	The Importance of Subtitling
27	Advantages of Historical Documentary
31	Process of Creating Historical Documentary

Introduction

Introduction

Throughout history, people have recognized the importance of communication, necessitating the exchange of knowledge in field of science, philosophy and literature. Translation allows people to share their ideas, culture and knowledge with a wider audience and promotes understanding and cooperation between different communities, it is not possible for any human being to shrink into himself far from the world.

Once people become a civilized nation and knew the importance of translation, facilitating the transmission of knowledge and sciences from Greek, Persian and Indian sources to meet their intellectual needs.

Audiovisual translation is a type of translation audiovisual media, such as documentaries, films, reels, and other audiovisual products. Its task is to convert various TV shows and movies from one language to another, it is divided into genres.

In today's fast- changing world, characterized by global interconnectedness, effective communication has become more crucial than ever before. Therefore, the advancement of technology and the popularity of movies, the process of translating into another language has become a global expansion of business. It goes deeper than dubbing and subtitling, audience can now watch in the language of their choice.

Historical documentaries are a popular genre of film and television around the world, they can be used to educate viewers about important historical events and to provide a deeper understanding of the past.

Documentaries seek to engage the viewer emotionally in the characters and story, it is also used to explore and reflect on contemporary issues and themes by drawing connections between past events and present day issues. As a result, many historical documentaries stress the commonalities in human behaviour that cross temporal and cultural boundaries rather than the differences and strategies of the past and also show a new way to understand the present.

The present research entitled: *Difficulties and Strategies of subtitling the historical documentary from Arabic to English language using our corpus “السنوات الدامية “ في تاريخ الجزائر*. the latter is firstly broadcasted in TV in 1991 in قناة المستقبل and in You tube on April 09,2019 also in قناة الوثائقية in You tube on December 04, 2020. It is directed by Ayman Mrouweh and edited by Diana Mokalled,

Introduction

Since our work is to subtitle the historical documentary into English, we ought to answer the following theses:

- **What are the main difficulties and strategies used in subtitling historical documentary?**

The latter thesis is followed by these sub questions:

- Has the translator succeeded in conveying the same purpose between Arabic version and English version?
- Are the difficulties of subtitling historical documentary different from that of movies?
- What are the solutions that may help translators to overcome these difficulties?

In order to answer these questions, we hypothesize the following:

- Functional approach suggested by Nord (2009) may help us to convey the purpose in the target audience.
- The challenges of subtitling historical documentary may be similar to those encountered in subtitling any other type of film.
- Strategies of Gottlieb (1992) may help us to handle subtitling constraints, while the strategies of Molina & Albir (2002) may guide us for better translation of such type of documentary

The main reasons for choosing this topic are:

First of all, we are interested in historical documentaries because they are informative and help us to learn more about the past and for a better understanding the present.

Second, it pushed us to opt for a cinematographic products, since it broadcasts sensations, ideas and information while we are in front of the screen and also give us the opportunity to learn different languages.

Finally, we like historical documentaries that are one of the best ways to unwind and relax while learning something new, they also broaden our perspective and challenge our assumptions about the world.

The research aims to deal with the difficulties faced during subtitling and the strategies used in analysing the historical documentary. It is divided into three chapters in addition to the introduction and conclusion; the two first chapters are devoted to the

Introduction

theoretical part. In the first chapter, we started with a definition of audiovisual translation according to different scholars then, we talked about its types. Finally, we give a complete presentation to subtitling, beginning with its definition, characteristics and its importance, then it's different stages, constraints and ending with its strategies.

In the second chapter, we talk about the historical documentary; we started with the definition of historical documentary, then we deal with its historical background, advantages, it's different characteristics and finally, the strategies used in translating historical documentary.

In the last chapter, we provide a presentation of corpus السنوات الدامية في تاريخ الجزائر its technical sheet. After that , we present an outlook about **Aegisub** software and give a summary of the documentary, then through audiovisual translation we try to study and analyze some difficulties encountered while translating and subtitling and applying the strategies of translating on it from Arabic to English.

The objective of this study is initially, to make the world aware about the issue of The Black Decade, that the Algerian people suffered from, for many years in order to spread our historical events all over the world, and assess the accuracy of all the information transferred from one language to another; for instance the Arabic and English languages which are our working languages. Additionally, to learn how to rely on different methods in this field in order to avoid mistakes that the translator may do and going deeper into the field of audiovisual translation, especially subtitling Also why not, desiring to delve into the field of audiovisual translation because of its prospects and bright future.

This research aims to deal with some difficulties encountered in subtitling the documentary, including the lack of references related to historical documentary especially the English ones, as well as finding the most appropriate equivalent in subtitling process from the source language to the target language. Also, the difficulty to extract example, which requires time to return each time to both the original and the English version to repeat the events in order to understand which strategy is used.

In this research, we relied on a set of important references in both Arabic and English language including : من طرف أحلام حال : "multimedia الترجمة السمعية البصرية الواقع و الآفاق. " *multimedia translation: concepts, practices, and research*” by YVES GAMBIER (2001). And “*Audiovisual translation: subtitling*” by DIAZ CINTAS Jorge & RAMEL (2007).

Chapter One

Audiovisual Translation

Chapter one: Audiovisual Translation

The spread of knowledge and sciences and the diversity of cultures and customs necessitate to create a process for their transmission over generations. Technological advancements has shaped what we now know as “ Audiovisual Translation” or we can find a boundless synonyms for this term for instance: Screen translation.

The focus of this chapter is built on a great understanding of audiovisual translation, its type, also we are going to treat the meaning of subtitling, its characteristics, importance, stages, constraints and its strategies.

VIII. Definition of Audiovisual Translation

In today’s integrated world, we notice a significant reliance on audiovisual products, audiovisual translation plays a crucial role in enhancing understanding across diverse audiences and facilitates cross- cultural communication.

Audiovisual translation focuses on translating content that is primarily audio and visual in nature such as: video games, documentaries, TV shows, movies to make the content accessible to people who speak different languages.

DIAZ and RAMEL(2007) define audiovisual translation as:

“ Audiovisual translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media.” (2007: p 15)

YVES GAMBIER (2004)adds:

“ Audiovisual translation comes under media translation that includes also adaptations or editions made for newspapers, magazines, dispatches of press agencies .It can also be seen from the perspective of translation of multimedia that pretend online products and services (internet) .”(2004 :p 01)

JEAN MARC LAVEUR et ADRIANA SERBAN (2008)says about audiovisual translation :

« La traduction audiovisuelle (TAV) :traduction de tout type de programmes audiovisuels : film artistique, film documentaires, séries télévisées , dessins animés, bulletins d’ information ... etc .Mais aussi les traductions réalisées pour des spectacles d’ opéra ou de théâtre ainsi que toute forme de transfert linguistique qui vise à donner accès aux medias à un public avec un handicap visuel ou auditifs. »(2008 :p146)

Chapter one: Audiovisual Translation

“Audiovisual translation is a translation of all kinds of audiovisual programmes: artistic films, documentaries, TV shows, cartoons, newscasts....But also translations made for opera or theater performances, as well as any form of linguistic transfer which aims to give access to the media to people with visual and auditory needs.”(our translation)

DIAZ CINTAS(2019) says about audiovisual translation:

“Audiovisual translation (AVT) is an academic discipline and professional activity that involves the localization of audiovisual media content by means of different translation practices.”

(2019:p 02)

dubbing in the media .Authors refer to this type of translation which is a specialized form of translation that is used to translate audiovisual content by transferring it from the source language to the target language clearly.

Through the definitions, it becomes clear that audiovisual translation in the view of some theorists is not based on transmitting verbal elements only, but also transmitting non-verbal elements that appear at the level of image and sound and includes gestures, soundtrack, and noises, in addition to what the audiovisual field presents today from the media, especially the internet, television, radio and cinema....etc, these linguistic phenomena began to be embodied on the screen, opening the way for new branches, mostly since everything shown on the screen of programs and films attracts the attention of the viewer continuously.

IX. Types of Audiovisual Translation

Audiovisual translation is the process of conveying the meaning of audiovisual content from the source language into the target language. It is a complex type of translation due to the varied nature of the content, which includes image, sound, voice register, music and colors. It is composed of two types : revoicing and timed text. They can be used in their more traditional way, that is to bridge linguistic barriers, or to facilitate access to audiovisual productions for audiences with sensory impairments such as the deaf, the hard-hearing, the blind and the partially sighted.

1.1 Revoicing

Is a hypernym that encompasses different AVT practices, in which the oral output of the original production also remains oral in the TT, based on the various categorizations

Chapter one: Audiovisual Translation

of revoicing practices that have been put forward by authors such as LUYKEN et AL(1991), KARAMITROGLOU (2000) and more recently, CHAUME-VARELA (2012), the five more prominent ones are discussed in these pages, namely voice-over , narration, dubbing, simultaneous interpreting and audio description.

2.2.voice-over

It consists in orally presenting the translation of the original speech over the still audible original voice, According to DIAZ CINTAS and ORERO (2010), the standard approach from a technical perspective is to allow the speaker to be heard in the foreign language for a few seconds, after which the volume of the soundtrack is dimmed, so that the original utterances can still be heard in the background, and the translation in the TL is then narrated. The translation typically concludes whilst the speaker continues talking for a few more seconds, so that the audience can clearly hear the foreign language once more. Closely associated with the translation of factual genres, such as documentaries and interviews, it is hailed by some authors (FRANCO et AL, 2006:26) as a transfer mode that faithfully respects the message of the original text; an assertion that is, of course, highly debatable.

2.3.Narration

According Is form of revoicing in audiovisual translation. It is defined as a translation technology that does not pay attention to the lip movements of the original text and does not aim at completely restoring the original text, but rather translates the original text more faithfully in an approximately synchronous manner.

Narration is an extended voice-over characterized by a formal approach to translating verbal and non-verbal components, a key feature of audiovisual production and translation.

2.4.Dubbing

Also known as lip- sync and famously referred to as” Traduction Totale” by CARY (1960) because of its many linguistic challenges, it implies the substitution of the dialogue track of an audiovisual production with another track containing the new exchanges in TL, (CHAUME-VARELA 2012), and is widely practiced in countries

Chapter one: Audiovisual Translation

like: Brazil, China, France, Germany, Japan, Italy, Thailand, Turkey and Spain, among many others.

According to Chaume (2012:2), a fictional world within a wider fictional world that is cinema, dubbing's ultimate aim is to make viewers believe that the characters on screen share the same language as the viewer. To achieve this goal, three types of synchronization need to be respected: lip synchrony (lip sync), isochrony and kinetic synchrony. Lip sync ensures that the TL sounds fit into the mouth of onscreen characters, particularly when they are shown in close-up.

Isochrony takes care that the duration of the source and the target utterances coincide in such a way that the target lines can be comfortably fitted between the openings and closings of the character's mouth. The third type, kinetic synchrony, seeks to guarantee that the translated dialogue does not contradict the performance of the actor and that the voices chosen for the new recording are not at odds with the personal attributes and the physical appearance of the onscreen characters.

2.5. Interpreting

Whether simultaneous or consecutive, it is a practice currently restricted to the translation of live speeches and interviews that it used to be reasonably common during screenings at film festivals, when the film prints arrived too late and there was not enough time to have them subtitled.

2.6. Audio description

An access service for visually impaired audiences, can be defined as: "a precise and succinct aural translation of the visual aspects of a live or filmed performance, exhibition or sporting event for the benefit of visually impaired and blind people. The description is interwoven into the silent intervals between dialogue, sound effect or commentary (Hyks 2005:p6).

The additional narration describes any visual or audio information that will help an individual with a visual impairment to follow the plot of the story; such as the body language and facial expressions of the characters, the surrounding landscape, the source of certain sounds, the actions taking place on screen and the costumes worn by the actors. European and nation-specific legislation aimed at encouraging the provision of

Chapter one: Audiovisual Translation

assistive services in order to enhance access to audiovisual media for people with sensory disabilities has allowed for the quantitative expansion of audio description, especially in public service broadcasting, but also on DVDs, in cinemas, theatres, museums and more recently, on the internet.

3. Subtitling

3.1. Definition of Subtitling

It is the second type of audiovisual translation, also known as supertitling, is the translation or transcription of dialogue and lyrics in live opera, musical shows and theater performances. The surtitles are projected onto a screen placed above the stage and/ or displayed on a screen fixed in the seat in front of the audience member (BURTON 2009: 59). In a similar way to subtitles, their aim is to convey the overall general meaning of what is being enunciated or sung, whilst complying with time and space limitations. On occasions, they may add some clarifications, for example character's names, so that the audience finds it easier to follow the diegesis.

-According to DIAZ CINTAS and ALINE RAMEL (2007:8) subtitling may be defined as:

“a translation practice that consists of presenting a written text generally on the lower part of the screen , that endeavours to recount the original dialogue of the speakers , as well as the discursive elements that appear in the image(letters, inserts, graffiti, inscriptions, placards ,and the like),and the information that is contained on the sound track(songs, voiceoff). ”

- MARGUILLARD FABIEN (2006), in his dictionary entitled:” dictionnaire des techniques audiovisuelles et multimédias”, he determined subtitling as:

“ Texte qui incrusté dans le bas d'une image afin de donner des renseignements complémentaires à son contenu.

Sur les images d'un programme réalisé en film ou en vidéo, des sous titres peuvent être affichés pour la lecture des commentaires ou la traduction de paroles qui ne sont pas compréhensible par le spectateur »(2006 : p 295).

« Text that is embedded at the bottom of an image to provide additional information to its content.

On the images of a program made in film or video, subtitles can be displayed for the reader of the comments or the translation of words which are not understandable by the spectator” (our translation)

Chapter one: Audiovisual Translation

-It is also defined according to JEAN MARC LAVAUUR and ADRIANA SERBAN(2008) that subtitling is:

« Une reformulation écrite de la bande de son à bien dans le sous-titrage où les dialogues oraux sont transposés à l'écrit dans de courtes phrases qui apparaissent à l'écran. »(2008 :p103)

«In subtitling, the audio track is reformulated in writing, so that the audio dialogues are conveyed by writing them in short sentences that appear at the bottom of the screen . »(our translation)

-according to O'CONNELL (2007) subtitling is:

“Supplementing the original voice soundtrack by adding written text on screen.”(2007:p169)

Based on these definitions, we deduce that subtitling is a condensed translation of the dialogues in film or television production, whose purpose is to translate the oral or textual content projected at the bottom of the image, they introduced into the screen in order to convey information across the linguistic bridge with the aim of allowing the foreign receiver to understand the course of the program.

1. Characteristics of Subtitling

Subtitling is a process of adding text subtitles to a video or film , when watching programs or movies , we notice that the subtitles are limited ,not transcend two lines that correspond with the dialogue .It is also desirable to use a clear and legible language that enables viewers to understand the content .Moreover, choosing apparent colors for the subtitles , like white ,by taking into consideration the size of writing to be obvious for short sighted people or for those who suffer from hearing disability and deaf .

When there is a dialogue between actors, the dialogue must be taken into account by using punctuation marks, in order to facilitate for viewers and show that there is a dialogue .In addition, changing the colors of the subtitles in the case if the speaker is not present in the picture, such as phone calls and it's beneficial to choose colors that align with the tone of the scene. The characteristics of subtitling do not differ between films, programs or television commercials except in the duration of the show and the dialogue.

LUCIEN MARLEAU(1982:p 274)also mentioned the functions of subtitling:

1. Compensation feature

Chapter one: Audiovisual Translation

While translating the dialogue from the original language into the target language, subtitling visually compensates for what is heard while watching the events.

2. Dialogue feature

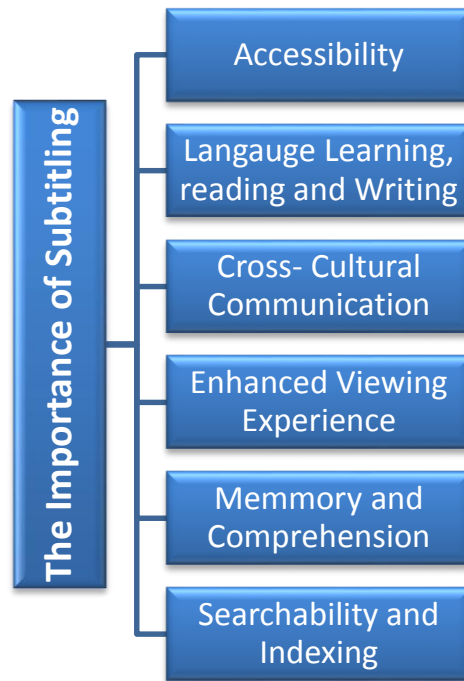
Dialogue feature in subtitling focus on maintaining the natural flow and rhythm of the original dialogue. They ensure that the subtitles accurately convey the intended meaning and tone of the dialogue, making the content more engaging and enjoyable for the viewer. It involve the use of appropriate punctuation, capitalization and formatting to enhance the readability and the clarity of the subtitles.

3. Emotions feature

One of the most important characteristics of subtitling, which to produce the same effect that the dialogue caused in the original language , through the pitch and tone of voice spoken by the actors, meaning that the written text communicates the speaker's emotion, which is expressed by changing the pitch during dialogue or speed of speech in addition to harmony.

2. The Importance of Subtitling

Captions are important in different contexts and their benefits extend to different aspects of communication, accessibility and cultural exchange. According to LAVEUR& SERBAN,A (2008), GOTTLIEB p 220, بوكرازة (2008-2009 : p 43) and شيفرد (2006 : p 21-22)subtitling is an important element:



1. Accessibility

Captions play a vital role in making audiovisual content accessible to a wide range of people, including those with hearing or speech disabilities by providing a written representation of dialogue and audio cues, closed captioning enables people who are deaf or hard of hearing to follow along and fully participate in content.

2. Language learning, reading and writing

Subtitles are an invaluable tool for language learning and improving literacy. They provide visual support and aid in comprehension and vocabulary acquisition by linking written text to spoken words. Subtitles are especially useful when watching a foreign movie or TV show, as they allow the viewer to hear the original dialogue while reading the translation in their native language.

3. Cross- cultural communication

Subtitles facilitate cross-cultural communication by enabling the dissemination and understanding of content in different languages and regions. It enables people of different language backgrounds to enjoy movies, documentaries and other audiovisual content from all over the world. Subtitles promote cultural diversity, understanding and appreciation.

Chapter one: Audiovisual Translation

4. Enhanced viewing experience

Even for those fluent in the language of the content, subtitles can enhance the viewing experience. They provide extra support in demanding listening situations, such as when audio quality is poor, accents are unknown or conversations are spoken too quickly. Subtitles also help viewers see nuances, puns and subtle details they might otherwise miss.

5. Memory and comprehension

Subtitles support the memory and comprehension of information by reinforcing spoken words with written text. Research shows that combining audio and visual input can improve memory and comprehension. Subtitles can help viewers better grasp complex or technical information and follow complex storylines.

6. Searchability and indexing

Subtitles facilitate the discoverability and indexing of video content. Search engines can analyse the text in subtitles to make it easier for users to find specific scenes, lines or the compliance and legal requirements: in some countries, subtitles are required by law to ensure accessibility and equal opportunity for all. Broadcasters, streaming platforms, and content creators may be required to provide closed captioning to comply with accessibility standards regulations.

Overall, subtitles play a vital role in promoting inclusion, language learning, cultural exchange and content accessibility. It enables individuals to connect, understand and enjoy audiovisual content regardless of their speaking or listening ability. This improves the accessibility and navigation of the content.

3. Stages of Subtitling

The subtitling process goes through several stages before it is shown on the screen. These stages differ in terms of subtitling program, the type of customer and the identity of the country. According to **LUYKEN** mentioned in **IBRAHIM SIB** (2004:p 43,47) there are ten (10) stages and these are as follows:

Chapter one: Audiovisual Translation

11. Recording

It is the first stage which precedes subtitling. It consists in recording essential information concerning the program in question. This means taking note of all that can contribute to the outcome of the program.

12. Revision

This is the stage where the subtitler revises the text provided by the director of the program while stopping on the flaws and the errors of language and this process is done in order to gather and evaluate the information each separately and in an objective way in order to have a correct work.

13. Writing the script

The scenario is given to the subtitler and in the case it is not available, it is up to the director to provide it through a technician who masters the language of the program and it is a difficult task which requires much time.

14. Working Copy

In this stage, the director makes a copy of the program on which he will insert the subtitles and this copy can be written or in an audiovisual form. But it is preferable that the subtitler watches it so that he better understands the sequencing of the events that he will then mention during subtitling.

15. E-Slicing

In this stage, the role of the editor comes in, and this role consists of cutting the script into synchronic translation units with the actor's voice, which is visible or not on the screen. And this step is the most important in subtitling since it is the methodological process which aims to identify the implicit and the explicit and this based on several semantic and morphologic parameters which contribute to the analysis of the scenario by connecting all its aspects. It is essential because it makes it possible to achieve coherent work where the spectator will not get lost between the image and the subtitles.

16. Adaptation

After the broadcast of the text in the form of a sequence, the subtitler then begins to translate it from oral to written according to the strategies in accordance with

Chapter one: Audiovisual Translation

the original language of the program, then he goes on to subtitling while keeping the expressions and

The meanings of the text so that it finally arrives at the stage of editing the subtitles which consists of omitting what should be deleted.

17. Input

It is the synchronization of the subtitles with the work copy, in order to obtain the first subtitled copy then print it and this is where the role of language specialist comes in, which is the revision of the copy.

18. Correction

The director stops at all the mistakes and corrects them while making improvements in style and language.

19. Authentication

When the subtitling is ready, a set of information concerning the realisation is inserted into the program in question, which confirms the acceptance of the translation by the team in charge of the revision, so it can be broadcasted. Necessary alternations and improvements are made in this step to obtain the approval of the team. After confirming the accuracy of all the information arrive the transmission of the document.

20. Transmission

It is the last step, where the final translation is transmitted into subtitle to a company or a client and what must be mastered in all this is the linguistic aspect namely the language and the style.as for the technique, it is learned through practice.

4. Constraints of Subtitling

The translator faced many difficulties and barriers while accomplishing his challenging process. According to Marleau(1982: p276) the difficulties of subtitling are divided into four categories specifically, technical, professional, cultural and psychological.

1. Technical constraints

first of all, these constraints are related to the screen, they take into account the number of the characters and the language and also the medium, for instance if it is a

Chapter one: Audiovisual Translation

DVD or in cinema as well, in this case you will have more characters because there is a possibility to pause and start again.

Also the duration of subtitles, they need to remain on the screen for six 6 seconds for each subtitle because if keep them for a short time , the viewer will not have enough time to read them that's why we need to drop the connectors and everything that ensure cohesion and coherence .Also they shouldn't surpass two 2 lines with the appearance of the image, this constraint obviously excludes the use of translator's note or adding other comments. In addition, the number of symbols to be included in the two lines shouldn't exceed 36 letters per line counting punctuation and letters and the space between words. A subtitle shouldn't be too long but shouldn't be too short. Indeed, if a subtitle is too short, it risks being reread and causes some confusion to the viewer.

The duration of in- time and out- time subtitles must take it into consideration, so that, the viewer can understand the first meaning then preparing him to move to the second one .Moreover, to the reader's effort to provide the viewer's eye suffered a long series of visual shocks due to the sudden appearance and disappearance of each subtitle.

2. Professional constraints

When it comes to professional difficulties, there are several constraints that we must adhere to:

- Lack of training in the field of audiovisual translation, as training in this field was only available in the last years.
- Determine the completion time of subtitling.
- When the consumer is in contact with more than one translator, that is: each translator completes a part of the film to save time ,and also when the customer or the institution chooses the phrases because the last word belongs to the customer.
- The lack of income in this type of translation made translators specialized in this field leave it and resort to it to work in other types of translation.

Chapter one: Audiovisual Translation

3. Cultural constraints

The TV programs reflect the difference between the Arabic and foreign cultures, and it appears when translating films and TV advertisements, such as the presence of some words that are either deleted or replaced. Such as the name JESUS CHRIST which corresponds to merry Christmas. Although subtitlers either borrowed in translating these words or replaced them with corresponds that fit the Arab culture, they still contradict the Islamic religion in its true meaning.

The same for swear words which is used in different ways out of respect for the Muslim community .As it appears in movies, Arabs consider it not suitable as scenes in which some actresses show a part of their bodies which is regarded as bold, and as long as these advertisements are broadcast on television, the producers delete these scenes even if they contains dialogue.

4. Psychological constraints

Lucien Marleau(1982)mentioned that one of the most important psychological problems in subtitling is how can audio and other visual data, which are differentiated, induce the viewer to sympathize and show a positive or negative response? In addition, one of the problems of subtitling is that, it obstructs the viewer from watching the entire show, as a result of being busy reading the subtitling all the time.

We conclude that the role of subtitling in influencing the viewer's psychology and achieving the persuasive function lies in choosing the appropriate and easy to understand words without forgetting that they attract customers. Subtitling can also disturb them because of the time they spend reading, which prevents them from watching each subtitle

5. Subtitling strategies

The subtitler is bound by some technical, linguistic, textual and cultural constraints, so in order to provide a coherent account of the source text we need to apply some strategies among which we can mention **GOTTLIEB'S** strategies(1992: p 166). In 1992,**GOTTLIEB**who is one of the seminal scholars of audiovisual translation, has suggested ten (10) strategies which are: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation, he don't give a complete and a detailed explanation on each of these strategies but other writers

Chapter one: Audiovisual Translation

like :(TAYLOR 2000), GHAEMI and BENYAMIN(2010), SAPUTRA(2003:23) have made an effort to explain these strategies .

11. Expansion

It consists of adding information to the source language when it comes to culture specific items that don't exist in the target language to gain the audience comprehension. For example: karantika is translated by صلصة الحمص

12. Paraphrase

it is used when the sentence in the source language cannot be reconstructed in the same syntactic way in the target language. In other words, the translation of the source language is different from the target language while maintaining the same meaning, function and structure. For instance: في المثل واضح وضوح الشمس is translated by very clear.

13. Transfer

It means that the source language expression or word is already transferred to the target language correctly and completely, its opposite strategy is literal translation. For example: لا تحكم على الكتاب من غلافه is translated by : don't judge a book by its cover.

14. Imitation

Imitation keeps the same form of the SL. This strategy is usually applies in dealing with proper nouns such as the name of places and people, its opposite strategy is borrowing. Such as: Coca cola which is translated in Arabic by كوكا كولا

15. Transcription

It is used when there is unusual words, or a third language in the source language. When there is a dialect for example, the translator search for acceptable words to translate this aspect. For example: in a movie scene where a character says "gonna" instead of "going to", the subtitler may transcribe it as "gonna" in the subtitles to reflect the character's pronunciation.

16. Condensation

It is shortening and reduction of the source text to solve the problem of limitation of subtitle line. For example: writing numbers instead of letters, change in

Chapter one: Audiovisual Translation

sentence order and vocabulary, use pronouns to refer to nouns instead of writing the noun each time.

17. Decimation

It consists of omitting important elements that confuse the audience. For instance: taboo words or swear words.

18. Deletion

Deletion deals with omitting unnecessary aspects in the source text such as: relative pronouns, words that are known World Wide and repetition for example: tag question is removed from the English language in subtitling and the sufficiency of the components of audiovisual discourse of sound and image without textual content. And this omission can be partial or complete.

19. Dislocation

It is adopted when the source language employs some sort of special effect, its opposite strategy is substitution.

20. Resignation

It is applied when the translator doesn't find a solution in translating the source language subtitles and the meaning is automatically lost. Its opposite strategy is omission.

The use of these strategies depends on various factors such as the context of the conversation, the target audience and the limitations of subtitles such as: time and space constraints. Subtitlers must carefully choose the most appropriate strategy to ensure an accurate and efficient translation of the original dialogue.

Conclusion

At the end of this chapter, where we have defined the field of Audiovisual translation in all its details and presenting its types, we also talked about subtitling and its great importance in different levels that forms a complex process that involves many constraints and its principal aim is to synchronize with the audiovisual text .

The study of audiovisual translation can contribute to a comprehensive understanding of the linguistic and cultural adaptation of multimedia content. It enables professionals to navigate different translation modes, improving accessibility and

Chapter one: Audiovisual Translation

audience engagement. Key outcomes include effective communication across language barriers, cultural sensitivity in translation, and the ability to adapt to constraints such as time constraints when subtitling. Ultimately this knowledge helps deliver high-quality, culturally relevant audiovisual content to diverse audiences.

To better clarifying our remarks, we will devote the following chapter to present the historical documentary.

Chapter Two

Translation and Subtitling Historical Documentary

Chapter Two: Translation and Subtitling Historical Documentary

The first goal of translation lies into communication and the transfer of knowledge to the farthest limits. It is rare to keep the essential meanings without the secondary ones during the translation process, as, audiovisual production has become an integral part in the life of individuals in various fields, whether professional, social, economic and cultural ones. Furthermore, it has a great effect mainly in the production of documentaries which is one of the important audiovisual materials because of its scientific and educational significance that mostly pertaining to history and narrate the lives of important personalities that represent a symbol to nation and society in an objective manner based on reliable sources document.

Documentaries help in the real historical recording of everything that happened in order to provide people with valuable information especially the social and political ones, which enables them to develop their thinking and their ability to engage in a dialogue and interest in realistic and historical events.

In this second chapter, we will deal with various definitions of historical documentary, its historical background, advantages, characteristics that distinguishes it from other types. Also we will discuss about strategies used in historical documentary.

XII. Definition of Historical Documentary

A historical documentary is a non-fiction film or television program that deals with the past events, people, or periods using a combination of archival footage, interviews, narration and photographs. The critic documentary director JOHN GRIERSON (1926) came up with specific criteria for the documentary film in an article published in the American newspaper "THE NEW YORK SUN" in 1926, to distinguish it from other feature films. To paraphrase, JOHN GRIERSON defines historical documentary as a film characterised principally by "the creative treatment of past actuality", GRIERSON'S definition of the documentary film is one of the best, informative, comprehensive, and most realistic definitions.

The documentary film and its material are derived from the reality of the place (in which the filming takes place), and from the real life (roles of real people) not fake ones, distinguishing between description and drama meaning determining between the style that is limited to merely describing the superficial values of the subject and the style that reveals subtleties effectively. In addition, it doesn't aim at material profit, but it concerned with achieving goals in the educational and cultural aspects or preserving

Chapter Two: Translation and Subtitling Historical Documentary

history and heritage. Also, it usually addresses a specific category or a group of audience. It is also characterized by seriousness and depth of study. Visible in this preliminary definition in the crux of the contested point in all discussion of documentary, the actuality matter is clear enough; the historical documentary(as all non- fiction) has its points of reference in the real world, in contrast to fiction, which refers to a world constituted of itself alone. But as GRIERSON points out, the making of documentary films involves moments of creativity. This can appear as artistic techniques including editing, lighting, camera movement..... But it can as well refer to the surface reality of the pro-filmic scenes that happened before the camera, having been arranged or manipulated. As a consequence, although frequently documentaries are to a high degree works that inform.

More than half a century ago (in 1948), The World Union of Documentary established the following definition of a documentary:

« Documentaries are all methods of recording on celluloid any aspect of reality interpreted either by sincere and justifiable reconstruction, so as to appeal either to reason or emotion, for the purpose of stimulating the desire for, and widening of human knowledge and understanding, and of truthfully posing problems and their solutions in the spheres of economics, culture and human relations » (quoted in Leon, 1999:63)

و تبني مهرجان القاهرة التاسع للإذاعة و التلفزيون في 2003 تعريفا للفيلم الوثائقي:

"الفيلم الوثائقي يقوم على عرض مادة تقوم في غالبيتها على تسجيل العناصر المرئية و المسموعة لمكونات الواقع و قد يتضمن شهادات ذات الصلة بهذا الموضوع و ذلك بالأساليب الفنية للسينما و تقنياتها أو بتقنيات الفيديو" (محمود عطا الله ، 1995 ، ص 14)

In 2003, The Ninth Cairo Festival for Radio and Television adopted a definition of the documentary film as :

"The documentary film is based on presenting material that is mostly based on recording the visual and audio elements of the components of reality, and it may include testimonies related to this topic, with regard to the artistic methods of cinema and its techniques or video technologies"(our translation)

Chapter Two: Translation and Subtitling Historical Documentary

While PARE LORENTZ (2004) believes that the definition of a documentary film is:

«a factual film which is dramatic » (2004: p14)

The Oxford English Reference Dictionary (1996,p415) defines Documentary films thus:

“Documentaries are films, Tv or Radio Programs concerned with facts: they depict real people, events or landscapes”

A documentary is a type of Audiovisual works, whether in the form of films, TV shows or radio programs that focus on presenting factual information. In other words, while documentaries are rooted in real-life events and present factual information. Unlike fictional stories, documentaries often incorporate dramatic storytelling techniques such as narrative arc, character development and emotional appeal, these elements are designed not only to inform the audience, but also to engage and captivate them on a deeper level and promote a connection with a subject matter. This blending of real facts with dramatic elements helps create a compelling narrative that educates, provide an accurate portrayal of reality, entertains and emotionally resonates with viewers through various media formats.

XIII. The Historical Background of The Documentary

The French people have used the term “film documentaire” since LOUIS LUMIÈRE invented a device for capturing and displaying moving cinematic images in 1895. This was at the beginning for filming travel films, at that time photographers used to do this with the aim of documenting their activities and recording their views in order to re-display them to family and friends as a souvenir.

While the year 1923 is considered the first time that the term or concept of documentary was used to express every film that derives its material from the documents taken from reality. Since the beginning of 1949, the word “documentariste” which is the name given to a cinematographer who directs documentaries.

Chapter Two: Translation and Subtitling Historical Documentary

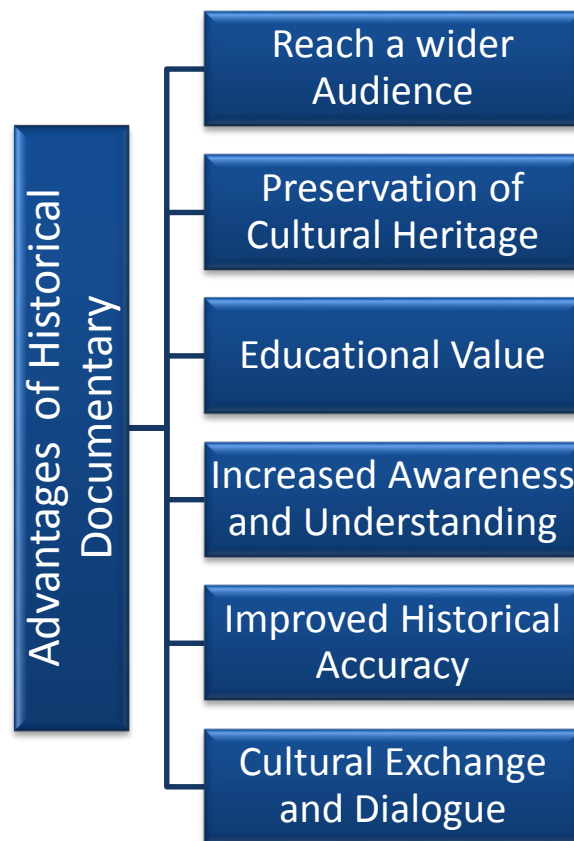
This year 1949 was considered the year in which the documentary film spread widely, and many documentaries appeared that tell stories and historical eras. After that, the documentary film began to take its dimensions as an independent science, and as an art, has its creators.

The documentary film through its stage of development was called the educational film, the scientific film as well as the training film and it was later called the documentary film by JOHN GRIERSON.

The first integrated documentary film appeared at the end of 1912, entitled “SCOTT’S DISCOVERY” of the south pole. Which recorded the most important events that took place in 1910, during the process of discovering the south pole that was directed by the English director HODDART POTTING. In 1922, ROBERT FLAHERTY surprised the cinema audiences in New York with along documentary film entitled “NANOOK OF THE NORTH” about the life of the Eskimos. This film achieved a great success in America and Europe. Moreover, it was welcomed by the movie critics, this film was the beginning of a new stage for the documentary film, as a result of the success he achieved, an active movement of the documentary film emerged in Europe and America, and one of its most important poles was GRIERSON in England and he is one of the greatest directors of the documentary film and the one who set its rules and theories.

XIV. Advantages of Historical Documentary

With the rapid growth of the historical documentary industry, Filmmakers and fans are discovering the unique and powerful ways that documentaries can entertain, educate and engage audience by giving us a closer look into people’s lives. In this blog post and conforming to PAUL JENKINS (2022), we will explore some of the benefits of documentaries and how they impact society and people around the world:



1. Reach a wider audience

It is by translating the documentary into different languages, it will be accepted by a wider global audience, allowing people from different language backgrounds to access and learn about historical content.

2. Preservation of cultural heritage

Historical documentaries often deal with specific cultural aspects and events. The translation of these documentaries helps preserve and celebrate the cultural heritage of different regions and ensures that important historical information is not limited to a single language or culture.

3. Educational value

Translated historical documentaries can be used as educational resources in schools and universities, enabling students to learn and understand various historical events and backgrounds around the world.

Chapter Two: Translation and Subtitling Historical Documentary

4. Increased awareness and understanding

Translation helps to break down language barriers and allows individuals to gain a deeper understanding of historical events, perspectives and experiences in different parts of the world. This encourages cultural exchange, empathy and a wider global perspective.

5. Improved historical accuracy

An accurate translation ensures that the original message and historical context of the documentary is preserved, thereby avoiding misinterpretation or distortion of historical facts.

6. Cultural exchange and dialogue

The translation of historical documentaries promotes cross-cultural communication, and encourages dialogue between different groups by promoting mutual understanding and appreciation of different stories and cultures.

Overall, the translation of historical documentaries improves accessibility, educational value, cultural preservation, and global understanding of our shared history.

XV. Characteristics of Historical Documentary

According to Trisha Das (2007:p 06-07), Kathleen McDonough (2003) and Ellis, Jack (1989), the realistic film has many characteristics that distinguish it from other kind of films, including the following:

- Ellis, Jack (1989) mentions that credibility is considered the most important feature in documentaries because it gained the confidence of viewers in the past because it represents the existing conditions in a real way, but today people have become more suspicious of the content of films, even documentaries. Therefore, these films must always provide information and reliable resources to gain the confidence of viewers.
- The documentary film reflects real matters rather than drama and fantasy. It also delves into a non-fictional world with real events, issues, conflict, people and emotions. So all the content of the audiovisual film is based on accuracy.
- Ellis, Jack (1989) maintains that the documentary film includes a message and a purposeful issue. So it aims to pass this message on to the viewers. Documentary

Chapter Two: Translation and Subtitling Historical Documentary

films have been used since ancient times as a means of influencing viewers for the purposes of social or internal change.

- The documentary film involves less control and impact unlike drama and fantasy films, documentaries must be filmed in the real world for the sake of real events. Often the director is not able to control the event or the subject he is filming or the circumstances surrounding the event. However, this improvisation in documentaries adds to it a special feature.
- Trisha Das (2007) highlighted the flexibility of documentaries, Unlike fictional films, they do not follow a fixed visual and conceptual guide. It is impossible to predict events or decide how the film will end. There are fewer rules to follow, which makes it more challenging, but at the same time more exciting.
- The topic of the documentary film is crucial and since its purpose is a specific topic, the circumstances surrounding it are non-fictional and authentic engagement with the chosen subject. This commitment to reality increases the documentary's potential impact and resonates with audiences seeking authentic insights. Therefore, the topic is considered the most important aspect of documentaries, while giving priority to it over other aspects.

XVI. The Difference between Arabic and English Documentaries

It's important to note that the specific differences between Arabic and English documentaries can vary greatly depending on the individual documentary, the subject matter and the filmmakers involved. After a long reading on Caroline Scott (2016), Dr. Safa Ahmed (2016), Cheng-Tsui (2014), Mohamed Ahmed Tawabeteh & Amer El Adwan (2021), here we come to make a comparison:

6. Language

According to Caroline Scott (2016) Arabic and English are two different languages with different grammar, vocabulary and structure. Arabic is a semitic language spoken primarily in the Arab world, while English is a west Germanic Language spoken by millions of people around the world.

7. Dialect

Cheng- Tsui (2014) maintain that Arabic has many dialects that differ significantly from modern Standard Arabic (MSA), a variant of standardized literary Arabic used in formal settings, news reports and prayers. These dialects are not standardized and may

Chapter Two: Translation and Subtitling Historical Documentary

not be mutually intelligible. The dialects are different in pronunciation, grammar, vocabulary and syntax, almost all aspects that differentiate language can affect the whole style and presentation of the documentary.

8. Cultural References

Capturing cultural references in subtitles translation can be challenging and this issue is especially important in Arabic documentaries. A study of audience reception of Arabic subtitles identified three flaws in current practice including difficulty capturing cultural reference.

9. Content Dependent References

Mohammed Ahmed Tawabteh & Amer El Adwan (2021) confirm that Modern Standard Arabic is underrepresented online and in literature, with some reports pointing to its decline in the Arab World, particularly in the Gulf countries, where the English has become the lingua franca of business, media and education language.

10. Audience

Arabic and English documentaries may have different audiences, which may affect the content, tone and style of the film. For example, English language documentaries may be more accessible to global audiences, while Arabic language documentaries may be tailored to the specific cultural and linguistic context of the Arab World.

It is important to note that both languages have their own unique characteristics and advantages and these differences do not necessarily mean that one language is better than another.

XVII. Process of Creating a Historical Documentary

Documentary filmmaking is an art form that requires technical skill, organization and creativity, as stated in the article: “*How to make a documentary*”. Written by Hilbert College (2023) and Stim Richard (2000). Here are the truly way to learn how to make historical documentary:



1. Extensive research

Filmmakers must supervise a research on the historical topic they wish to cover. This includes studying primary and secondary sources, consulting experts, analyzing and evaluating evidence, drawing conclusions, accessing archival materials to gather precise and exhaustive information and shared the knowledge gained.

2. Storytelling approach

According to filmmaking guides, documentaries operate a narrative structure to attract viewers and make historical events accessible and responsive. This can require following the journey of individuals, analyzing personal stories, or using chronological or thematic framework to promote the information and offer surprising perspectives and reveal hidden knowledge.

Chapter Two: Translation and Subtitling Historical Documentary

3. Visual representation

It is a demonstration of concepts accompanied by images or texts, filmmakers use a variety of visual elements to regenerate historical events. This can include incorporating archival footage, photographs, re-enactment, graphs to represent people, an abstract painting, maps, animations, and visual effects to increase the visual interest and transmit information successfully.

4. Interviews and testimonies

Documentaries may present interviews with historians, experts, eyewitnesses, or individuals with personal connections to the historical events and to communicate vital information about the past. These interviews supply survivor's accounts, perceptions, and analysis, adding a human element and reliability to the narrative.

5. Voice –over narration

Usually, the narrator used it to provide context, clarifications, and associate different elements of the documentary. The narrator may also supply explanation of events or guide the audience through the story. It changes the effectiveness of content and arouse thought and emotion in viewers and listeners, the power of voice over offers an essential way to peak attention in a certain audience and spread information.

6. Music and sound design

Video Editing Software tutorials (Adobe premiere pro) and sound design guides affirms that sound design builds sound and effects from scratch, while music production creates songs and soundtracks. The use of music, sound effects, and exciting sound can create an absolute feel, elicit emotions, and intensify the storytelling experience. Soundtracks may include duration of music or compositions that mirror the tone and mood of the historical events.

7. Visual and contextual annotations

Visual analysis examine the outward appearance; they use line, style, form, and color while contextual analysis includes the cultural context of the work, its artist and its time period. Additional information like captions, on-screen text, dates, and locations may be used to provide supplemental context or define details within the documentary.

Chapter Two: Translation and Subtitling Historical Documentary

8. Relevance of the present

Historical documentaries often work to focus on the significance and relevance of the past to the present. They may equate between historical events and current issues, encouraging viewers to reflect on the connections and lessons learned from history.

9. Critical analysis

It is the detailed analysis and evaluation of another person's ideas or work, documentaries seek to present facts, they may involve examinations and interpretations from historians and experts, these perspectives help viewers obtain a deeper understanding of the historical events, encourage critical thinking and accepting everything it says without questioning.

10. Ethical considerations

Legal Guides for filmmakers and ethics in documentary filmmaking resources validate that documentary makers should stick to ethical considerations, enhance work validity, support integrity throughout the filmmaking process and these considerations protect the right of filmmaking participants. This includes precisely representing the subject matter or study, respecting the dignity and privacy of individuals involved, voluntary participation, confidentiality and avoiding manipulation or distortion of facts.

It should be pointed that different documentaries may use various combinations of these strategies, depending on the filmmaker's creative spirit and the specific historical topic being explored.

XVIII. Challenges of Translating Historical Documentary

Translating historical documentary faces several challenges, including linguistic, cultural and historical nuances. Here are some challenges:

6. Language challenge:

Maintain accuracy, according to Smith (2018) the translator must accurately reproduce the content and tone of the original text.

For the idiomatic expressions, Jones (2016) maintains that dealing with idioms, slang and colloquialisms can be difficult due to their cultural -bound and the context, creating challenges for foreign language speakers with the specific linguistic nuances.

Chapter Two: Translation and Subtitling Historical Documentary

7. Cultural challenge

Brown (2020) discusses the cultural context as a cultural challenge and emphasis that: "It is crucial to understand and preserve cultural references in documentaries.

While Gracia (2017) considers culture as a sensitive element of translation saying that: "It is crucial to maintain cultural sensitivity and avoid offensive translations"

8. Historical challenges

Historical accuracy, Springer (2019) confirms that the translator must have a thorough understanding of the historical context and events being described.

For Anachronism, Wilson (2021) says that avoiding anachronistic language or concepts is crucial in historical documentaries.

9. Technical challenges

Davis (2015) discusses time constraints as a technical challenge and claims that: "*Meeting tight translation deadlines for historical documentaries can be challenging.*"

While Miller (2014) clarifies subtitles and dubbing as :

"The choice between subtitles and dubbing affects the viewer's experience".

10. Accessibility and location:

Local audience, Anderson (2018) stresses that it is important to adapt the translation to the understanding and culture of the target audience

Parker (2017) maintains that integration of accessibility functions for different target groups such as closed captions.

XIX. Strategies of Translating Historical Documentary

Translating historical documentaries require a delicate balance between accuracy and cultural context of the original language and make it accessible to a modern audience, also the political background of the translator. Eighteen (18) strategies summarized by the translation theorist Molina and Albir (2002: 509-511) for translating historical documentaries as follows: adaption, amplification, borrowing, compensation, description, discursive creation, established equivalent, generalization,

Chapter Two: Translation and Subtitling Historical Documentary

linguistic amplification, linguistic compression, literal translation, calque, modulation, particularization, pragmatic variation, reduction, substitution (linguistic, paralinguistic) and transposition.

19. Adaption

This technique is used to replace a source text (ST), cultural or social elements with one from target language to replace a source text (ST), cultural or social elements with one from target text (TL). Type of translation which involves of changes to be made so that the target text produced be in harmony the source language.

Example: - ألف ليلة و ليلة (Arabic)

- « One Thousand and One Nights » or also known as « Arabian Nights » (English)

20. Amplification

Adding clarifications not present in the source text: extra information, explicatory paraphrasing, footnotes, etc, example: adding “the Muslim month of fasting” to “Ramadan” in a translation from Arabic to English.

Footnotes are a type of amplification, the opposite technique is reduction.

21. Borrowing

Incorporating a word or expression from another language into a target text, Borrowing can be pure or naturalized. In the case of pure borrowing, the foreign word is not modified in any way. Example: when translating words such as “software”, “shampoo” from English into Arabic, we leave them as they are. It is used when there is no target equivalent.

22. Compensation

Including an element of information or a stylistic effect in a different place in the target text because it cannot be reflected in the same place as in the source text, for example: " الله يعطيك العافية" (Arabic)

“ May God give you health” (English)

In this example, the Arabic phrase which is common in the Arabic world, is used to thank someone for their help. The literal translation of the sentence is “ God give you health” , which doesn’t convey the intended meaning. Therefore, the translator uses compensation strategy by translating the sentence as “ God give you health” , which is common expression in English to express gratitude.

Chapter Two: Translation and Subtitling Historical Documentary

23. Description

Replacing a term or expression with a description of its form and/ or function, Example: translating the Arabic word " معجنات " into English as " Middle Eastern Pastries made of phyllo dough filled with nuts or cheese". This description is necessary because the English language doesn't have a direct equivalent for the term " معجنات " and the description provides a more accurate understanding of the food item.

24. Discursive creation

Establishing a temporary equivalence that could never be anticipated out of the context, the technique is often used in the translation of film and novel titles. Example: " One Hundred Years of Solitude 1989" in English is translated into " مائة عام من العزلة "

"1989 in this example, the English title " One Hundred Years of Solitude 1989 " is discursively created in Arabic as " مائة عام من العزلة 1989 " by replacing the literal translation of the English title with a description of its form /or function, creating a discursive equivalence that transfers meaning of the original word in a way that is more appropriate for the target language and culture.

25. Established equivalent

Using a term or expression recognized (by a dictionary, through language use) as an equivalent in the target language, Examples: translating " حرب يونيو 1967 " into English as the Six- day war rather than as the war of June 1967, a literal translation.

26. Generalization:

Using a more general or neutral term. Examples: " All birds have feather", this is a generalization because it applies to all birds, without considering individual differences. The opposite technique is particularization.

27. Linguistic Amplification:

Adding words without grammatical or normative need to do so, This technique is used with particular frequency in consecutive interpreting and dubbing. Example: adding the adjective " beautiful" to the sentence " my mom wear a dress" to make it " my mom wear a beautiful dress", adding the phrase " بصراحة" meaning " frankly" to the sentence " I don't like this idea" to make it " I don't like this idea, frankly". The opposite technique is linguistic compression.

28. Linguistic compression:

Summarizing words without grammatical or normative need to do so, this technique is used with particular frequency in simultaneous interpreting and subtitling,

Chapter Two: Translation and Subtitling Historical Documentary

example: using contractions such as “can’t” instead of “cannot” or “it’s” instead of “it is”. The opposite technique is linguistic amplification.

29. Literal translation

Literal translation is a metaphrase, this means a word-for-word translation, achieving a text in the target language which is correct as it is idiomatic. According to VINAY and DARBLENET, a literal translation can only be applied with languages extremely close in cultural terms. It is acceptable only if the translated text retains the same syntax, the same meaning and same style as the original text.

For instance: -

- “I am hungry” (English)

- "أنا جائع" (Arabic)

30. Calque

Giving a literal translation of a foreign syntagm that expresses a concept or expression new to the target culture, a calque can be lexical or structural, example: the English term “skycarper” is *grate-ciel* in French, or “cold war” as *الحرب الباردة* in French. Calque has a diachronic dimension, if, over time, a calque becomes established among the speakers of a language and turns into a term or expression that is recognized (by a dictionary, through language use), it ceases to be a calque.

31. Modulation

Changing the point of view, focus on the category of the source text. Modulation can be lexical or structural, example: translating *ستصير ابا* (literally, you are going to be a father) into English as “you are going to have a child”; choosing on ideological grounds, between the synonymous terms “Arabian Gulf” and “Persian Gulf” in a translation.

32. Particularization

Using a more precise and specific term, examples: the car was fast, in particularization we add a specific details to the sentence and making it more informative and relevant by saying: “the car was fast, with a top speed of 400 miles per hour”. The opposite technique is generalization.

33. Pragmatic variation

Changing linguistic elements or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographic dialect. This includes, for instance, introducing or changing dialectal

Chapter Two: Translation and Subtitling Historical Documentary

indicators to characterize individuals in translation for theatre, changing tone in adaptations of novels for children, etc. example: if one person asked, “what do you want to eat?” and another responded, “ice cream is good this time of year”. The second person did not explicitly say what they wanted to eat, but their statement implies that they want to eat ice cream.

34.Reduction

Suppressing, partially or entirely, an element of the source text information in the target text, example: opting not to include the Muslim month of fasting” in opposition to “Ramadan” in a translation from English into Arabic. The opposite technique is amplification.

35.Substitution (linguistic, paralinguistic)

Changing linguistic elements for paralinguistic elements(intonation, gestures) or vice versa, this technique is chiefly used in interpreting, examples: translating the Arabic “hand-on-heart” gesture as”thank you”; .

36.Transposition

Transposition involves moving from one grammatical category to another without altering the meaning of the text, this translation technique introduces a change in grammatical structure. Example: in Arabic, the word "جميل" means « beautiful » as an adjective, but it can be transposed to a noun in English, such as « beauty » or « beautifulness ».

XX. Subtitling Historical Documentary: Challenges and Solutions

Subtitling historical documentary presents unique challenges that require a delicate balance between linguistic accuracy, cultural sensitivity and historical accuracy. This article explores the challenges faced by subtitlers and suggests possible solutions to address these issues.

5. Language and Terminology

Baker (1993), confirms that the biggest challenge in subtitling historical documentaries is the choice of language and terminology. Historical events often involve out dated language or terminology that is unfamiliar to modern audiences. For example, using “you” in a documentary about medieval Europe can be confusing method. Additionally, translating historic terms such as “Magna Carta” or “Gutenberg press” requires maintaining accuracy while ensuring clarity for the audience

Chapter Two: Translation and Subtitling Historical Documentary

6. Cultural Nuances

According to Gottlieb (1992), Cultural differences are crucial when subtitling historical documentaries. There may be significant differences in the context and connotation of a word or phrase between the source and target language. If these nuances are not captured, misunderstandings and misinterpretations can occur.

7. Historical Background

Baker (1993) maintaining historical accuracy is a serious challenge. Subtitlers must delve into historical context in order to accurately translate and convey the meaning of dialogue. This challenge becomes even more acute when it comes to specific eras or regions for which there are fewer records.

8. Tense Vocabulary

Hatim & Mason (1997) confirms that subtitles for historical documentaries often require the translation of words and concepts that evolve over time. The meanings of words may have changed and some terms may no longer exist in modern languages. Adapting these tense vocabulary to contemporary audiences is a challenge

XXI. Effective subtitle solution

5. Collaborative Approach

Baker(1993) maintain that one solution to these challenges is a collaborative approach. Historians, linguists, and subtitlers should work closely together to ensure accurate translations of historical terms and phrases, while providing explanatory notes or glossaries to viewers.

6. Contextualization

According to Gottlieb(1992) contextualization is key to subtitling historical documentaries. Subtitlers not only translate the text, but also provide historical context through concise informative subtitles. This approach helps the audience grasp the meaning of the events and terms being discussed.

7. Language Ability

Hatim&Manson(1997),It is crucial to hire an experienced subtitler with expertise in the historical period being documented. These experts are able to better

Chapter Two: Translation and Subtitling Historical Documentary

understand language, culture and context, making subtitles more accurate and meaningful.

8. Flexibility

Baker(1993) said that subtitlers should be flexible in their approach and consider that the translation process may need to be adjusted to strike a balance between historical accuracy and audience understanding. Using footnotes or explications that pop up on the screen can be a great way to enhance the audience's understanding.

Subtitling historical documentary is a complex task that requires linguistic precision, cultural sensitivity and historical accuracy. Meeting these challenges requires collaboration, contextualization, language skills and flexibility in the subtitling process. By implementing these solutions, captioners can ensure that historical documentaries are not only accessible to a wider audience, but also convey the richness and depth of historical narratives.

XXII. Functional Theory of Translation

Functional translation theory also known as functionalism, it were invented in the early twentieth century in Germany, was a reaction to more traditional language-based approaches. Hance, A Vermeer(1996) elaborates the purpose of translation that determines the translation strategy and the translator's focus is to produce a target text that fulfils the specified purpose in the Skopos theory that is a core concept of functionalism.

Whereas Christiane Nord (1997) believes that the purpose of translation is divided into two parts Nord(2009: 53). On the one hand, there is the intention seen from the author's point of view, and on the other hand the function, determined by the purpose of the text for the addressee. The more the author and the addressee belong to different cultures and have different expectations of a certain text or type of text, the more important this distinction becomes. The evaluation of translation is therefore no longer carried out in relation to the source text, but in relation to the function of the text for the recipient, its suitability. The latter is relative, in so far as it describes a quality in relation to the intended purpose.

In order to produce a suitable target text, the translator must have as much information as possible about the situation for which the translation is required

Chapter Two: Translation and Subtitling Historical Documentary

(including the addressees). Ideally, this situation is defined by the client in a set of specifications.

Based on the specifications and the translator's interpretation of the source text, the translation will oscillate between two extremes: from literal translation to adaptation to the norms and conventions of the target culture. So, culture is paramount in this theory.

Unlike equivalence theories where the value of the translation is assessed on its resemblance to the source text, functional theories look first at the function of the target text. The nature and strategy of the translation (documentary or instrumental) thus depends on the function that one wishes to give to the target text. " let your translation decisions be guided by the function you want to achieve by means of your translation "(Nord,1997:39). To begin the translation, it is therefore not primarily the source text but the client or the person requesting the translation who should be analysed.

Functional theory aims to produce translations that effectively serve the communicative purposes of the original text in a specific cultural and linguistic context.

Conclusion

Nowadays, documentaries have become significant due to the strength of their production, varied materials they deal with and the huge amount of information that viewers benefit from, as well as the high techniques used in these films. Therefore, we find that translating these films and giving them a high quality of viewing has become the main concern of researchers and specialists in the field of audiovisual translation and it has become necessary to introduce new mechanisms and standards in order to access These films to the level of quality and universality.

Chapter Three

The Translation of Our Corpus

« السنوات الدامية في تاريخ الجزائر »

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

In this chapter, we will start by introducing our corpus, which has been selected for translating, subtitling and analysing, but before that we will present the documentary with a summary of the documentary as we will give a brief definition of the **Aegisub** software , and presenting the biography of the director . After that, we will examine a descriptive study of some of the examples that we have chosen. Then, we will complete this chapter with a conclusion.

VIII. Research Method

After writing the script, in which we translate the documentary " السنوات الدامية في " "تاريخ الجزائر" directed by Ayman Mrouweh in 1991, from Arabic to English language. So, we started searching for software in order to do the subtitling. At the beginning we had no idea about the procedure to realize this activity. Then, we asked our friends and specialists in this field to provide us with a useful information to choose the software needed in our research .Then, we installed the software on our computer but we faced difficulties to use it to be able to do the subtitling. So, we did some researches on internet , after that, we finally learned how to well manipulate it , it is a systematic software called Aegisub ,which is a subtitle editing application, it developed by Niels Martin Hansen and Rodrigo Braz Monteiro, the first version realized on November 04,2005, available in 17 languages. It has been designed for timing, styling of subtitles and the creation of karaoke.

After that, we inserted the video in the Aegisubsoftware, then we scroll through events and type the text at the same time. We had to be attentive to time and the number of characters , also to the lines in order to not exceed the limit of the subtitling, because it must not contain more than two lines that is to say between 32 to 70 characters by 6 seconds. In order to have a correct work we have to respect all these details, as we had to be in synchronization with the dialogue so that the speech advances at the same time as the writing, or to advance a little bit the subtitling so that the reader can see the image and the dialogue at the same time.

Working on this software has supplies us with valuable experience that can be applied efficiently to our future projects.

IX. Definition of Aegisub

Aegisub is a free, cross platform open source software for creating and editing subtitle, it is the main tool of fansubbing, the practice of creating or translating unofficial subtitles for visual media by fans. It was developed by Rodrigo Braz Monteiro and Niels Martin Hansen, the first version available dates from November 4, 2005 and the last version was on December 8, 2014. It is available in 17 languages.

The program recognizes and supports all common subtitle formats such as: ssa, srt, sub, txt, ass, mkv, mks and mka . That means you load any subtitle file with no problem and edit it, for instance the SSA(SubStation Alpha) file format that includes tools for subtitle formatting, time tracking and has real-time video preview and also for SubRip's "srt" format but at the cost losing all features save the raw text and basic timing. It remains one of the few subtitle editing software on macOS and is used for various subtitling work such as Karaoke or subtitling for the deaf and hard of hearing, Aegisub's design emphasizes on timing, styling of subtitles and the creation of Karaoke. It allows for many video processing bindings to process the timing, such as FFmpeg and Avisynth. It can also be extended with the Lua and MoonScript scripting languages.

In fansubbing, Aegisub is used for translating timing, editing, typesetting, quality checking, Karaoke timing and karaoke effecting. Many groups use different tools for some of those steps, however, such as Adobe After Effects for typesetting or a simple text editor for translation.

Aegisub also includes a translation assistant to transcribe subtitles line by line in case we have it in a different language.

Of course, it also offers synchronization options to move all the text or only some parts to make it appear at the exact moment. There are lots of amateur subtitlers out there who will love this attractive application called Aegisub.

X. Presenting The Corpus

4. Technical sheet:

- **Original title:** السنوات الدامية في تاريخ الجزائر
- **Directed by:** Ayman Mrouweh
- **Director assistant:** Mahmoud Bacha
- **Produced by:** Mirna Samia
- **Indoor photography:** Walid Djaber

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

Souhil Moussa

- **External photography:** Omar Hassini
- **Executive producer:** Ayman Mrouweh
- **Video:** Souad Abd el Malek
- **Technical supervision:** Walid Hanini
- **General supervisor:** Hani Mahmoud
- **Generic:** Rana Kranouh
- **Computer:** Mohammed Abou KHachfa – Mohammed Kridia
- **Photography director:** Karim El Hadj
- **Lighting:** Walid Hayr
- **External sound engineering:** Wissam Ferran
- **Internal sound engineering:** Mohammed Tourki
- **Edited by:** Diana Moukalled
- **Produced company:** قناة الوثائقية - تلفزيون المستقبل - You tube on April 09,2019
- **The year:**1999
- **Running time:** 01hour,01 minute and 14secondes
- **Number of views :**112 k till november,02 2023
- **Country:**Algeria
- **Language:** Arabic
- **Genre:**Historical Documentary

5. Presenting The Corpus

The corpus of this study is an Algerian documentary entitled "السنوات الدامية في تاريخ الجزائر", it is considered as a historical documentary directed by Ayman Marouweh and produced by قناة الوثائقية -تلفزيون المستقبل, it was broadcasted on 1999. And it was shared on You Tube on April09, 2019 and in الوثائقية channel on You Tube on December04, 2020, Also was telecasted in TV in 1991.

The documentary is well known by the number of viewers , despite what Algeria knew of the witnessed facts and horrible massacres that left wounds that did not heal,

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

after a great revolution against the French colonization of the Algerian people, “ the black decade” or as it is known “ the years of embers”, or “ the years of ordeal”.

According to “ Islamic Salvation Front” Archived from the original on September 29, 2023 and viewed on 09-11-2023, a story of a civil war between the Algerian regime and multiple races and factions that adopt similar ideas to the Islamic salvation front and political Islam, this conflict began in January 1992 after the cancelling of the Parliamentary elections of 1991 in Algeria, in which the Islamic salvation front achieved a definite victory, which led to Algerian Army to intervene to cancel the parliamentary elections in the country for fear of the victory of the Islamists.(“ The Black Decade The Tunnel of Terrorism and Civil War in Algeria” *the seventh day*, January 11,2021. Archived from the original on August 20,2023 and viewed on 08-20-2023).

According to “ Algeria was burned by the fire of those returning from Afghanistan”. www.albayan.ae archived from the original on November 16,2017 and viewed on 09-07-2022.The conflict began in December 1991, when the Islamic Salvation Front managed to defeat the ruling party The National Liberation Front in the Parliamentary Elections. The elections were cancelled after the first round and the army intervened to control the country. The Islamic Salvation Front was banned and thousands of its members were arrested .Islamic groups launched an armed campaign against the government and its supporters , and it established armed groups that took the mountains as their base and declared war on the Islamic Salvation Front after holding negotiations with the government in 1994.

After the talks collapsed, elections were held and won by the army’s candidate, General LIAMINE ZEROUAL. The armed Islamic groups and the Takfir and hidjra group (trend), which took the mountains as a base, began to attack a series of massacres targeting entire neighbourhoods and villages supporting the government, culminating in 1997.

The massacres and the high number of victims forced both sides to unilateral ceasefire from the government in 1997. Meanwhile, the pro- army party won the parliamentary elections. A new president was elected for the country, and the Algerian Presidency issued in 1999, a law proposed by the Algerian president ABDELAZIZ BOUTEFLIKA to end the security and political crisis that the country was suffering

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

from, after he came to power in April 1999, which is the civil Harmony law on July 13,1999.

He officially acknowledged that he had received wide support in a popular referendum held on september16, 1999 to be an alternative to the Mercy law that president LIAMINE ZEROUAL issued on February 25, 1995 and presents his law as the Algerian citizens who took up arms against the state” a comprehensive or partial amnesty”, provided that they do not commit mass massacres, rapes, or explosive attacks in public places in exchange for fighting and surrendering themselves and their weapons to the authorities.

The civil Harmony law paved the way for amnesty for thousands of militants, some of them belong to the Islamic Salvation Army affiliated with the Islamic Salvation Front and after it expires, President BOUTEFLIKA issued the charter for peace and reconciliation law in a popular referendum on September 29,2005. The law tried as before to address the crisis by approving an amnesty for the militants in return for laying down their arms.

Here are most dreadful massacres in 1997 that took place in the black decade(part 4, Reserved copy 27-02-2008 in wayback Machine website:

- Ouled Ihed Mezraoua massacre , took place on August 3, 1997,in which 76 civilians were killed
- Ben Talha massacre, took place on September22,1997 in the capital ,in which 400 civilians were killed
- Raïs massacre , took place on August 29, 1997 in the capital, in which 800 civilians were killed
- El Kalitous massacre , took place in June 28, which 22 civilians were killed
- The Beni Mesous massacre in the capitalon September 5, 1997, in which 87 civilians were killed
- The Beni Ali massacre on August 26, 1997, in which nearly 100civilians were killed
- The Thalith massacre on April 03, 1997 in Medea, in which 52 person were killed
- Sohan massacre in EL Arbia mountains (Blida District) on August 20, 1997, in which 64 civilians were killed

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

- Sidi Hammad massacre in Mefteh (Blida District) on February 11, 1997, in which 103 civilians were killed
- AL Qalb El Kabir massacre in Medea on September 19, 1997, in which 53 civilians were killed

All these massacres that targeted the inhabitants of these villages did not distinguish between male and female, or between a child and baby, or an old man, and the methods of killing were very brutal, and the fingers of accusation were directed at the Armed Islamic group, which itself admitted its responsibility for RAÏS and BEN TALHA massacres, atonement was the justification used by the group

Every Algerian who did not fight the government was in their view an infidel

In the early years of the black decade in Algeria between 1993 and 1997, thousands of women were kidnapped by non-governmental armed fundamentalist groups that were fighting the Algerian state. 5000 cases of rape of women by these groups between the years 1993 and 1997 were officially reported, in addition to the widespread climate of impunity for the violations committed during the nineties, which led to a small number of victims speaking publicly about their experience.

With regard to kidnappings, the women who were kidnapped by armed Islamic groups in Algeria during the dark decade were most often later found murdered – usually either slaughtered or with dismembered bodies. As for those kidnapped women who escaped death, they were considered as captives, that is, as part of the spoils of war and subjected to enslavement and sexual slavery (sometimes they were used as human shields by terrorists fleeing from the security forces of the state). So that, the most attractive female captives are raped by the prince or the leader of the armed group first before moving on to be raped by other men whose number may reach fifty or more.

XI. Summary of the Documentary

This documentary starts with a general presentation of the black decade that affected all parts of the country, by introducing all the incidents that happened during that period submitted by Diana Moukalled.

The crew went down to Algiers to talk about its situation, many politicians and journalists, intellectuals and even citizens of villages and popular neighbourhoods that

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

witnessed massacres, are interviewed to this episode of this documentary called ” بالعين المجردة”.

They have experienced tragic events and among them children, elders, handicaps and women, after people got terrorised, the only image they showed was silence and the signs of fear and sorrow are visible on their faces, they took away their childhood and their lives. What Algeria witnessed in the nineties was the most difficult in the history of the country. It wasn't easy to govern because of its revolutionary people; in this video, they discussed the problems of the Algerian people during the years of the crisis including: unemployment, poverty, killing, abuse among people and the deportation of families.

In addition to the category of security forces that strived to get out of that ordeal and target their families by terrorism, as well as the category of journalists and intellectuals who were exhausted the fear of death daily, also the spread of rape of the Algerian women in brutal ways in front of public.

Moreover, when the country's situation deteriorated and became more complicated, patriot elements were formed to defend their areas with the equipment provided by the state. Algeria after all the ordeals and obstacles that has witnessed, that hindered the progress of its systems and affaires in various fields, Today, Algeria enjoys stability and internal security like other countries in the world.

XII. The Biography of The Director

Ayman Mrouweh is a TV director and a senior manager of group TV resources MBC, he is from Lebanon, he works in the American university of Beirut and majored in political sciences in United Arab Emirates in the years 1987-1991. In addition to that, he worked for MBC as a consultant/ commissioning producer in 2013 and as a New operation manager Dubai media corporated in 2005-2009. Last of all, he has various skills such as: media production, broadcasting television, video editing, video-post production, broadcasting, digital media, television, video, video production and documentaries. (Due to the lack of sufficient information about the director's biography in sources, we contacted the director through his personal LINKED IN account, in which we could get some information about his career).

XIII. Analysis of The Corpus (Difficulties and Solutions)

In this chapter, we are going to analyse twelve (13) examples; each example will be given in a table composed of three columns. In the first column we mention timing, which is the exact moment of the selected event, the second column shows the sequence in the source language (Arabic), whereas the third column mentions the subtitling of the same sequence in the target language (English). After that, we gave a small explication of the event. The next step is determining the nature of the problem faced during the translation, we assess each example according to Molina and Albir's (2002) strategies: adaption, amplification, borrowing, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, calque, modulation, particularization, pragmatic variation, reduction, substitution (linguistic, paralinguistic) and transposition, to refer to the strategy that we have used to overcome that challenge by providing the meaning of the source language and how we have succeeded to translate it through the use of translation strategies. During the analysis process, we are going to shed the light on the approach that we opted for in this research, which is Functional Theory.

Selected Examples:

Example 01

Timing	Source language (Arabic)	Target language (English)
00:01:54:00 / 00:02:04:00	مدينة لا تهدأ دائما الحركة الى حد العصبية و كأنها ملت الكابة و الإنزواء	An ever-active metropolis, incessantly in motion to the verge of nervousness, seeming weary of the burdens of melancholy and seclusion.

In this scene, the journalist describes the situation of the city after the years of crisis and violence. The victory achieved by the state over the armed groups in the late

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

eighties, reflected in the city's movement and the return to life to it before it was empty, and exhausted by the weight of sadness and isolation.

In this translation, adaption strategy proposed by Molina & Albir (2002), was employed

we attempted to transmit the exact meaning as it should be better than literal translation that gives "as if it was tired of depression and isolation » that the viewer may not understand it as it meant in the source text and documentary. The function that exists in this extract in addition to the narration, we consider that the speaker wants to provide us an image of misery along the days of the war, but now after the victory people can do almost all their activities along the day, and in the evening, they meet each other. So, through our translation we aim to produce the same image and we try to let the audience perceive both image of joy and misery at the same time.

In this example , we find the expression " و كأنها ملت الكآبة و الإنزواء " which is composed of the word " كأنها " that means "as if" or " like" to express resemblance, " ملت" from the verb " ملّ، أي يعيش في ضجر و سأم " that designates « being bored » . Another term, " الكآبة " that means a state of deep sadness or psychological distress characterized by feelings of fatigue and a loss of interest in daily activities, and " الإنزواء " that means isolation which is a state of being alone and avoiding spending time with others. Which is also a result of being sad for a long time. So, the difference between melancholy, pertains to emotions while, seclusion is the physical state of being isolated or separated from others.

<https://www.almyadeen.net14may 2021 at 14:57>

The original text referred to both depression and loneliness, as if they were an actual person (a metaphor), but in our translation we directly convey that these emotions are non-existent (no need for a comparison) "seeming weary of the burdens of melancholy and seclusion" which means this city being affected by a heavy emotional burden, as if the atmosphere is filled with a feeling of melancholy and a desire for seclusion.

Chapter Three
« السنوات الدامية في تاريخ الجزائر » The Translation of Our Corpus

Example 02

Timing	Source language (Arabic)	Target language (English)
00:02:04:00 / 00:02:14:00	الحضور الأمني الكثيف و بعض الأحداث المتفرقة لم تعد تنال من واقع الحياة اليومي و كأنها تألفت معها	The pervasive security measures and occasional incidents no longer disrupt everyday life. Instead, they seamlessly integrated into its rhythm.

In this scene, the journalist expresses that despite the end of the crisis, the dense security measures all over the country assert its internal security during that period, it didn't affect the reality of the daily life of individuals also covering their needs, rather it seems as if it has integrated with its rhythm.

In this segment, we opted for combination of literal translation and adaption strategies, suggested by Molina & Albir (2002).

In the translation: "they seamlessly integrated into its rhythm" the use of literal translation involves keeping the principal meaning of the Arabic sentence: "كأنها تألفت"

"معها" which suggests a meaning of harmony or integration. So, we maintain the core concept of integration without distorting or notifying its essence, which means to accurately convey the intended meaning, as there was no obligation for employing any oblique methods, given the clarity and directness of the content.

<https://www.oxfordlearnersdictionaries.com>

On the other hand, the use of adaption strategy is seen in the choice of words like "seamlessly" and "rhythm". "Seamlessly" captures the idea of smooth and unobtrusive integration, adding a nuance that fits well in English. "Rhythm" is an adaption that

Chapter Three

« السنوات الدامية في تاريخ الجزائر » The Translation of Our Corpus

conveys the sense of harmony and synchronization, arranging with the cultural context and providing a natural flow in the target language.

The function behind this scene and sentence, beside the narrative function of the events as a whole, the speaker adds an aesthetic touch through the use of smooth word الألفة و التآلف which is a rare scene where we see police integrates well with people notably in conflict periods. So, through our choice on seamlessly and rhythm, we think that we have achieved the function that exists in the source text even though it may seem that the degree of aesthetic is more present in our translation than the source one.

Example 03

Timing	Source language (Arabic)	Target language (English)
00:02:14:00 / 00:02:18:00	عادت الشوارع و الأزقة القديمة تضج بألوان و حياة	The ancient streets and neighbourhood now burst with vibrant hues and vitality.

In this scene, the journalist describes the situation at the end of the crisis, the streets become what they were before, full of vitality, positivity and liveliness that prevails among the inhabitants after it was dominated by darkness and the sound of weapons in each of its corners.

In the translation, adaption strategy, proposed by Molina & Albir (2002), was employed

The term "عادت" typically means « returned », but we convey it as “ the ancient streets and neighbourhood”, adjusting the wording to capture the sense of historical presence.

The expression "تضج بألوان و حياة" translates literally to « become full of colors and life », but we chose the expression “ burst with hues and vitality” that is commonly used

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

in English to express colourfulness and vibrancy; people live in happiness, peace and provides the necessities of life far from war, suffering, hunger... and all bad conditions.

<https://www.almaany.com>

The function mentions in this sentence in addition to the narration, the speaker wants to convey that life is delightful with joy and happiness, circumstances have settled back into its usual, life went back to its normality. People are enjoying life again, a positive change and improvement in people's experiences, indicating that they have found renewed pleasure, satisfaction and happiness in their lives. Also, it implies a shift a less enjoyable and challenging period to a more favourable and enjoyable one. Through the translation, our goal is to convey the same imagery and evoke a sense of joy in the audience, ensuring that they perceive the cheerful image.

Example 04

Timing	Source language (Arabic)	Target language (English)
00:02:40:00 / 00:02:46:00	حي باب الواد من الأحياء النادرة لدرجة أن اليونسكو صنفته من التراث العالمي.	Bab El Oued, a unique neighbourhood distinguished to the extent UNESCO has designated it as a world heritage site.

Here, the journalist said that Bad El Oued neighbourhood is known for safety, peace and internal corporation inside the country. Therefore, it was deposited by the directors of world heritage protected sites as an outstanding universal value

In this example, Established equivalence was chosen for the whole sentence, with the exception of the acronym "UNESCO", where borrowing was utilized.

In this expression "حي باب الواد من الأحياء النادرة لدرجة أن اليونسكو صنفته"

"حي باب الواد من الأحياء النادرة لدرجة أن اليونسكو صنفته" is translated as "Bab El Oued, a unique neighbourhood"

Chapter Three

« السنوات الدامية في تاريخ الجزائر » The Translation of Our Corpus

distinguished to the extent UNESCO has designated it as a world heritage site “ by achieving the same meaning and effect as the original text in order to transmit the cultural nuances and idiomatic expressions properly. Here the translation is not literal, we chose to convey the intended meaning in a natural and impactful way in English.

Additionally, we use Borrowing, by keeping the same structure and word when we said “UNESCO”

The term "اليونسكو" , was left as it is in the target language by incorporating the word in the source language into the target language because there is no equivalent in the target language, the acronym UNESCO is a phonetic transcription of « United Nations Educational, Scientific and Cultural Organization » which was created in 1945, this decision was taken to maintain international recognition of this organization.

Example 05

Timing	Source language (Arabic)	Target language (English)
00:04:38:00 / 00:04:50:00	هنا يشتهر مصطلح الحياطة أو الحيطيسيت . كلمة تقال مجازا لمئات الشباب المتكئين على جدران الحي لساعات طوال	The term “ Hayata ” or “ Haytist ” is widely recognized here, serving as a metaphor to describe numerous youths who keep lingering near neighbourhood walls.

In this part, the journalist faces the biggest problem that young people suffered from during the years of embers; the obsession of unemployment, that exhausted the Algerian families and spread widely among societies, most of them leaning on the walls of neighbourhoods without job that occupies them, so they were called “ Hayat”, and the unemployed person called “ Haytist”, and it becomes popular.

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

In this instance, borrowing strategy is utilized, suggested by Molina & Albir (2002), since we transmit the word as it is without modifying anything because it is explained later.

This term “Hayata” or “Haytist” considered as a borrowed word from Arabic because it doesn’t have an equivalent in the target language, it was created recently and that is mostly used in Algerian dialect. Subsequently, a translation strategy was applied to convey a broader meaning, incorporating additional information not present in the original statement.

“Haytist” refers to jobless person, who spend his time, criticizing people, following their situations, problems and affaires and meddling in what doesn’t concern him. So, we preserve the same structure, word and style as the original language.

In the French dictionary “ Glosbe Dictionnaire “ , these words mean a young Algerian man that spends long times in the streets with no purpose in life, he usually doesn’t have a stable job or is jobless. This may also imply a degree of social marginalization.

<http://fr.glosbe.com>

Example 06

Timing	Source language (Arabic)	Target language (English)
00:07:04:00 / 00:07:08:00	ضربوا رأسها بالفأس، لكن قدرت لها النجاة	Despite sustaining a blow to her head with an axe, she miraculously survived.

In this part, Nassira survived a brutal attack in her village Ben Talha, where assailants armed with knives and weapons and axes , resulting in the tragic loss of many residents.

In this translation, compensation and adaption are used

In this expression " لكن قدرت لها النجاة" is translated as « she miraculously survived”

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

"النجاة" هي الخلاص من أذى أو خطر. وهي "النجاة" "فُدرت" من مصدر قَدَّر ، قدر الله الأمر أي قضى و حكم به " which means " it was destined by God" in English , while "النجاة" "فُدرت" من مصدر قَدَّر ، قدر الله الأمر أي قضى و حكم به " which refers to the act or process of staying alive, especially in challenging and threatening situations.

<http://www.almayadeen.net>

The function presents in this instance as well as narration, God wrote for her a new life, conveys a sense of Divine intervention or a belief that a higher power has orchestrated a fresh start and a new beginning in her life, a profound transformation guided by a spiritual or divine force. After she has personally observed and experienced a painful situation marked by both violence and tragic events, we believe we successfully implemented the function described in the source events.

Here, compensation strategy is used by adding the word " miraculously " which introduces an element of astonishment or surprise, that is not explicitly present in the source language instead of translating it literally by saying " but she survived" . This addition goes beyond literal translation but enhances the expression in English, emphasizing the remarkable and almost supernatural aspect of the survival.

In other hand, adaption strategy is used, the expression " لكن قدرت لها النجاة" we can say it in another way " لكن قدر الله لها النجاة" introducing a religious element. This adaption shifts the emphasis from personal capability "survived" to attributing the survival to a higher power "God". The addition ensure the effectiveness of translation and convey the intended meaning of wonder is evident as a religious saying in Arabic " " لكن قدر الله لها النجاة" which is an implicit way of saying " لكن قدر الله لها النجاة" was substituted with a different statement in English that is less religious/ non-religious.

Chapter Three

« السنوات الدامية في تاريخ الجزائر » The Translation of Our Corpus

Example 07

Timing	Source language (Arabic)	Target language (English)
00:13:40:00 / 00:13:46:00	يعتاشون على ثمانية آلاف دينار جزائري أي مئة دولار شهريا	They survive on a monthly minimum wage of around hundred dollars.

In this scene, the journalist describes the social and financial situation of people in that period. Therefore, the unforgettable damages and painful events that took place in the midst of Algerian Families.

In this case, adaption was initially applied incorporating a slight modification through generalization strategy.

which means "يعتاشون" مصدر الفعل عاش، عيش أي قضي حياة

“they live on “in English. This indicates the amount they rely on to cover their living expenses and sustain their lifestyle and this demonstrates the extent of suffering.

<https://www.maajim.com>

The explicit mention of the price in Dinars was replaced by” minimum wage” which is a more general term to convey the idea rather than providing a literal translation of the exact numerical value, it conveys the idea that the amount refers to a minimum wage without specifying the amount in Algerian dinars but the pricing in Dollars was kept. So, the target audience would acknowledge how low it was, conveying a similar meaning in practical terms.

Example 08

Chapter Three
« السنوات الدامية في تاريخ الجزائر » The Translation of Our Corpus

Timing	Source language (Arabic)	Target language (English)
00:18:24:00 / 00:18:28:00	الأولوية هي حقن الدماء، هي إسكات لغة السلاح	The priority is to prevent bloodshed, put an end to the use of weapons.

In this section, Louiza Hanoun, the leader of the worker's party, emphasizes the urgent need to cease bloodshed and refrain from using weapons, especially after the violent events and assassinations that occurred in 1988.

The Arabic word "حقن" "مصدر الفعل حقن، حقنا لدمائهم أي منعا و تجنبنا لإراقة"

"حقن" it is a metaphorical statement which means the right to take pre-emptive action or make a preventive intervention to avoid harm or conflict, symbolized by the metaphor of injecting blood.

<https://www.arabdict.com>

The following translation uses adaption strategy, suggested by Molina & Albir (2002).

The translation of the expression "الأولوية هي حقن الدماء" is translated as « the priority is to prevent bloodshed». We uses this strategy in order to focus on the intended meaning and rendering it more efficient by adjusting the expression of the original text to make it more suitable with the linguistic and cultural nuances of the target audience, rather than producing a word for word translation “ the priority is to prevent blood injection” , that is less coherent and less meaningful in English .

Chapter Three
« السنوات الدامية في تاريخ الجزائر » The Translation of Our Corpus

Example 09

Timing	Source Language (Arabic)	Target Language (English)
0:35:02:00 / 0:35:06:00	من يحاربنا بالسيف نحاربه بالقلم	Ideological pen battles often lead to the perception of adversaries resorting to the sword

In this passage, the journalist asserts that during the crisis years, journalists and intellectuals are among the most threatened groups, facing the risk of murder along with their families, Islamic groups argued that those who opposed them with pen, would face fatal consequences. This environment forced many journalists to make the difficult choice of leaving their homeland to protect themselves and their families.

"يحاربنا" "مصدر الفعل حارب، يحارب ، محاربة بمعنى قاتل " In this part, the term this shows the power of words, ideas and diplomacy to counter adversaries rather than resorting to physical force. It suggests that instead of responding to violence with violence one should engage in dialogue and negotiation, or peaceful strategies symbolized by the "pen".

<https://www.maajim.com>

the function used in this sentence adding to narration is the functional theory, individuals engaged in ideological battles using the written word are perceived as opponents, with the understanding that their disagreements may escalate to the point of resorting to physical conflict or confrontation. This suggests a potential progression from intellectual disputes to more tangible and direct forms of disagreement, such as resorting to the sword as a symbol of physical force. With our translation, we seek to produce a similar meaning in both source and target text.

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

In this translation, a combination of amplification and adaption strategies proposed by Molina& Albir (2002), were employed

In this sentence: " من يحاربنا بالسيف نحاربه بالقلم " is translated as « Ideological pen battles through the pen », amplification strategy is used by adding extra information and clarification to the source text, we expanded the original idea of specifying that the battles are ideological and providing more extent than the original term "بالسيف" and conducted through the pen. It stresses the ideological aspect of the conflict.

Amplification also occurs in the addition of “often lead to the perception adversaries”, the original text doesn’t explicitly mention this perception, and how these individuals are perceived, but translation clarifies that they are seen as adversaries. So we introduce it to convey the implied meaning.

While adaption that extends the meaning involved in the phrase: “resorting to the sword”, the original text means countering with the pen, the translation implies a progression from ideological battles, the adversaries may eventually turn to physical conflict (the sword)

Example 10

Timing	Source language (Arabic)	Target language (English)
00:39:18:00 / 00:39:20:00	بقائها حية كان له ثمنه	Her survival came at a price

In this part, Houria Sayhi is a TV director, was obliged to leave her family because she was threatened with death by the armed groups. In order to survive and reach this ultimate goal, she strived in various ways for her life

In this sentence, " بقائها حية " كلمة أصلها الإسم (بقاء) في صورة مذكر مفرد و جذرها (بقي) فهي مرتبطة بضمان البقاء على قيد الحياة

Chapter Three

« السنوات الدامية في تاريخ الجزائر » The Translation of Our Corpus

Which means the act of staying alive or enduring a challenging situation was not without consequences or sacrifices. It implies that there were sacrifices, hardships and challenges associated with ensuring survival.

<http://www.almaany.com>

The function used in this sentence beside the narration, there was specific sacrifices and negative aspects that had to be faced in Houria's case, was emotional because she made her daughter study abroad to ensure continued existence or well-being, through our translation we have the intention to produce the identical meaning and the exact equivalent representation of the scene to the audience of the target language.

The strategy used in this instance is literal translation, proposed by Molina & Albir (2002), as no alternative were necessary.

This expression "بقائها حية كان له ثمنه" translated literally to « her survival came at a price ». In a broader context, this sentence implies that the act of surviving was not free or without result, this is term “ price” related to the person's ability to stay alive. The intended meaning here is that the person endures challenges and problems, sacrifices or undesirable consequences in the process of staying alive.

Example 11

Timing	Source language (Arabic)	Target language (English)
00:43:04:00 / 00:43:12:00	كانوا ينذرون بأية تقول : "و إذا عاقبتم فعاقبوا بمثل ما عوقبتم به"	They were safeguarding themselves with a verse that says: “and if you punish (an enemy, o believers), punish with an equivalent of that with which you were harmed”

In this scene, it shows that assaults, kidnapping and murder were the most prominent features that distinguished the black decade period. Generally, women in

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

society and those of security forces in particular, because armed groups used to evoke fatwas allowing them to harm women, after their abuses by the Islamist's families in detention centers so they used to invoke a verse which explains that if you resort to patient instead of revenge, it would be better for the patient ones.

In this sentence, the term "عاقبتكم من الفعل ، عاقبت، أعاقب، عاقب مصدر

عاقب" which implies a concept of reciprocal retaliation advocating for responding to harm and punishment with a degree of severity comparable to the initial offence, the underlying principal is to administer a punishment in proportion to the harm endured, highlighting a commitment to fairness and justice in the retaliatory action.

<http://www.almaany.com>

In this Quranic segment, the strategy employed is established equivalence in the target language, by giving the exact words related to dictionary "English-Sahih International".

It reflects to establish ethical principles that focusing to respond to harm in a proportional and fair way and discourage the excessive retaliation. We choose this translation because we previously read the reel Quran and we found that it is more suitable to the context, by keeping the same style, meaning and syntax.

In this expression, (an enemy, o believers) serves as an amplification strategy, to add specificity to the general term "punish", it clarifies that the guidance on proportional punishment is directed to believers and involves interactions with enemies. Also, make the implicit information (فإن عاقبتكم) explicit and clear for the target language.

A translated verse was enhanced by adding information within brackets to provide additional clarity and understanding, which was not present in the Arabic verse.

Chapter Three
« السنوات الدامية في تاريخ الجزائر » The Translation of Our Corpus

Example 12

Timing	Source language (Arabic)	Target language (English)
00:43:12:00 / 00:43:20:00	الزهراء حطاب دفعت ثمنا غاليا كون أشقائها يعملون في الشرطة	Zahra Hattab bore a significant cost as her siblings were entangled with the police forces.

In this scene, Zahra Hattab is a victim of rape in the black decade, she narrates her suffering and cruelty witnessed in the nineties because her brothers work in the security forces, as a consequence, she and her family were tortured by terrorists. Zahra was raped by three terrorists in front of her family and her kids. Today, she cannot utter even a word in public; ashamed of what happened to her even though it wasn't her fault.

The term "دفعت" مصدر دفع ، عن الدفع أي تحصيل الثمن " which means terrorists treated her unfairly because of what the police do. She had to face torture because of her sibling's job.

<https://www.arabdict.com>

The function utilized in this instance in addition to narration, Zahra Hattab faced very cruel and contempt situations as a result of her siblings becoming entangled with the police, through our translation, we aim to convey the same meaning and precisely replicate the scene for the audience in the target language.

A combination of literal translation and modulation strategies, suggested by Molina & Albir (2002), are used in this example

The expression "دفعت ثمنا غاليا" is translated into English as: "bore a significant cost" by keeping the same style, words and syntax without taking into consideration the meaning intended of the sentence; that Zahra Hattab undergone hardship circumstances, sacrifices or undesirable consequences, or faced a high cost not in terms of money, it could be physically or emotionally rather than financial.

The modulation strategy was also employed in this part by expressing that her brothers were "entangled" instead of directly stating that "they are working with the

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

police”. The choice of the term “entangled” implies a deeper involvement or complexity in the relationship between her siblings and the police instead of saying “working with the police.”

Additionally, the term «police forces” was used instead of simply “police”, introducing a view from a different perspective.

This choice implies a broader or larger law enforcement system, potentially including multiples branches of policing.

Example 13

Timing	Source language (Arabic)	Target language (English)
00:49:54:00 / 00:49:58:00	تشكلت عناصر لقوى الدفاع الذاتي أو ما يعرف ب الباتريوت	Self- defended elements or as they were termed Patriot , were established.

In this part, the journalist added that in the black decade, a new group spread out to provide the necessary protection and defend their rights in remote areas and villages, they are elements of that region since security forces was not able to deploy in, so they called them “patriot”

In this example, calque strategy is employed

The term “self-defended element” involves a calque of meaning. It aims to capture the core meaning of organized units dedicated to self- defense without relying on a literal translation.

While the word “patriot” was initially borrowed from French during the Enlightenment in the 18 th century into Algerian Arabic with a pronunciation that is similar to that of English, that refers to someone who loves his country and supports its interests.

Here, functional theory is used other than narration, organizations commonly labeled as patriots, were created with the explicit goal of establishing self-defence capabilities. These groups were structured to protect and defend against potential threats and challenges, embodying a commitment to safeguarding their interests and principles.

Chapter Three

« السنوات الدامية في تاريخ الجزائر » The Translation of Our Corpus

We believe we have successfully fulfilled the function present in the source text to the target text.

XIV. The analysis of the subtitling difficulties

In this section, we will explore the constraints faced during the subtitling of the historical documentary "السنوات الدامية في تاريخ الجزائر". Unlike, earlier analysis we encountered only three specific challenges: number of character, limited duration and readability.

1st example

*كثيرون شعرهم طويل يحملون سكاكين، أنا شفت ثلاثة أمامي، كنت على الدرج شفتهم
حبست أنفاسي، لم أستطع الصعود ولا النزول*

Timing:0:12:48:00 / 0:13:04:00

Initially, we provided subtitles for this example by the following sentence: “numerous individuals, adorned with long hair and brandishing knives, came into view. Positioned on the stairs, three of them caught my gaze causing me to momentarily lose my composure. Paralyzed, I found myself unable to ascend or descend.”

In this example, we faced a challenge related to the length of the sentence suggested by Lucien Marleau (1982). So, we used deletion strategy proposed by Henrik Gottlieb(1992), which is typically used to streamline and decrease various aspects within the context. Whereas character count challenge concerns with the subtitles that covered all the screen. So, we deleted some terms to minimize the number of characters per subtitle. This limitation aims to maintain readability and synchronization with audio, ensuring a clear and concise representation of spoken dialogue. Surpassing these constraints may result in challenges related to readability and synchronization with on-screen events, ultimately, affecting the viewer’s overall experience. After the omission, the sentence becomes as follows:” numerous individuals, adorned with long hair and brandishing knives came into view. Positioned on the stairs, three of them caught my gaze, paralyzed, I found myself unable to ascend or descend”

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

2nd example

لأن الدولة حرمتها حقها في الفوز في الإنتخابات عام 1991

Timing:0:28:10:00 / 0:28:12:00

In this case, during subtitling the initial step involves translating the statement: “due to the state’s denial of their right to win elections in 1991. They resorted the armed means.”

The constraint in subtitling tied to limit duration suggested by Lucien Marleau (1982), thus, deletion strategy was used in this example suggested by Henrik Gottlieb (1992) , which convey the meaning of a source text using more simple words and language, whereas limit duration pertains to restricting the time each subtitle appears on-screen. This limitation ensures synchronization with audio and on-screen events. So the Subtitle should be brief, lasting only a few seconds, to convey information effectively without overwhelming viewers. Going beyond the assigned duration can result in synchronization issues, disrupting the flow and effectiveness of subtitles in enhancing the viewer’s comprehension of the content. The subtitle appears as demonstrated in the following sentence: “due to the state’s denial of their right to win elections in 1991”.

3rd example

مش فقط اغتيال النساء و البنات و الأطفال و لكن أي شخص يعتبروه غير مسلم

يعلنوا عنو الجهاد

Timing:0:25:56:00 / 0:26:12:00

In this instance, we subtitled this sentence as:”beyond merely targeting women,girls and children, these groups extend their acts of violence to anyone they perceive as non-Muslim. They proclaim Jihad against these individuals, resulting in their killing”.

Readability poses a constraint in subtitling in this section suggested by Lucien Marleau (1982), moreover, deletion strategy was employed in this instance, proposed by Henrik Gottlieb (1992), it involves simplifying the content while preserving the

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

essential meaning. In readability choosing the right size and font is necessary in subtitling, they should be balanced for visibility across screens and distances, too small hampers, while overly large text can over shadow content. Opting for simple sans-serif fonts enhances clarity, avoiding complex or decorative styles that may impede understanding. Additionally, maintaining a high contrast between text and background contributes to legibility, especially in various viewing conditions. Through the functional theory, we would like to emphasize the importance of the readability of subtitles on one hand, and the transmission of facts as stated or narrated by the speakers. These are two ultimate purposes that we set and consider during the subtitling process. The sentence transformed into:” beyond merely targeting women, girls, and children, these groups extend their acts of violence to anyone they perceive as non-Muslim. They proclaim Jihad against these individuals.”

To end this chapter, we established the results derived from analyzing the challenges encountered during subtitling process:

- Functional theory can consistently preserve the same meaning and concept as the original version.

We conclude from subtitling difficulties by using Aegisub software that:

- The primary challenge in subtitling arises from a specified character limit, which may lead to the omission of crucial details from the original script. This necessity for brevity often compels translators to make changes.
- The second problem is that subtitling presents a dual challenge involving concise writing due to time constraints. Giving the limited duration, subtitles must be brief to ensure viewers can keep pace, as reading demands more time than listening or speaking. Balancing reading and watching simultaneously poses a difficulty for the audience.
- The last problem is readability of subtitles , which require concise and easily digestible text to enable viewers to swiftly grasp information while staying immersed in the visual content.

Conclusion

We attempted, through this practical part, which included analysing selected examples from Historical Documentary " السنوات الدامية في تاريخ الجزائر " directed by Ayman Mrouweh. To deduce the strategies employed during translation process, we

Chapter Three

The Translation of Our Corpus « السنوات الدامية في تاريخ الجزائر »

can conclude that among the eighteen(18) strategies suggested by Molina & Albir (2002) , we have used only nine (09) strategies which are: borrowing, established equivalence, literal translation, amplification, adaption, calque, modulation, generalization and compensation.

So, through these strategies, our ultimate goal is to convey the meaning of the source text in another language accurately, maintaining the tone and style of the original language and ensuring cultural differences. Also, a successful translation should be grammatically correct and relevant in the target language. Regarding subtitling process and after using Aegisub software, we conclude that the main difficulty faced during subtitling is limited duration and we have opted for the strategy of deletion suggested by Henrik Gottlieb(1992).

Conclusion

Conclusion

The spreading of information today depends more on translation. It is the act of converting text or speech from one language to another while maintaining its meaning and context. The latter is more than just changing the words from one language into another, it builds bridges between cultures and allows us to experience cultural phenomena that would otherwise be too foreign and remote to grasp through our cultural lens. Translation is an important part of global communication because it allows people to share ideas and information across cultures and can even change history. The development of translation technology has a close relationship with the significantly increasing demand for translation services in recent years. This discipline has evolved a lot thanks to the development of communication and information sciences which led to create a new kind of translation which is audiovisual translation.

Research in audiovisual translation raises numerous questions; the primary issue is the capability to overcome language barriers, making the audiovisual message accessible to a broader audience while maintaining the original text. In comparison to other translation forms, audiovisual translation is more complicated due to multimedia components pointing out big problems and tough challenges.

The goal of this research is to study and analyze the difficulties and strategies faced and used while working on the subtitling of historical documentaries from Arabic to English, in addition to the application of functional theory (Nord 1997,2009). This process was applied on "السنوات الدامية في تاريخ الجزائر" as a case study, it was directed by Ayman Mrouweh. When we dealt with the difficulties of subtitling encountered, we conclude that it has a relation with time because the hearing operation is faster than the reading one, and also the cultural aspects as religious and idiomatic expressions that are used in one culture and not used in another and that may cause ambiguity and loss of comprehension to the viewers. We have selected in this study for translating depending on the functional theory (according to Christiane Nord who introduced a functionalist approach to translation focusing on the purpose and function of both the source and the target text). We consider that it is suitable for the translation of the documentary to keep the same meaning and the same effects as the original text. Subtitles in a documentary are like clear translations shown at the bottom, they don't cover up the original words.

Conclusion

When we use the previous theory to translate the documentary, we deduce that it keeps the same meaning and concept, so as a response to the first question, we can say that the translator succeeded in conveying the same effect between the Arabic and English versions, through this answer, we consider that the hypothesis is valid. Moreover, we can conclude that among the eighteen (18) strategies suggested by Molina & Albir (2002), we have used only nine (9) strategies which are: “borrowing”, “ established equivalence”, “ Literal translation”, “ amplification”, “ adaption”, “ calque”, “ modulation”, “ generalization” and “compensation”.

So, through these strategies, our ultimate goal is to convey the meaning of the source text to the target text accurately maintaining the tone and the style of the original language and ensuring cultural differences.

In this documentary, the main difficulties that we have encountered in subtitling through the use of Aegisub software are related to duration limit, readability, and timing, subtitling can be challenging because the text needs to be short. This is mainly because the reading process is slower than listening. So, subtitles have to be brief to let viewers read and watch together without missing much. For this reason, we have relied on Gottlieb (1992) deletion strategy to reach the purpose of readability, timing, and duration limit.

At the end of this research, we have made progress in subtitling the historical documentary. Additionally, our research aims to contribute to audiovisual studies, potentially, enriching the field and encouraging future translators to explore the subtitling of Algerian historical documentaries and movies. In this important domain, translators should consider the audience’s needs, ensuring accomplishment without compromising the Algerian historical context. For this reason, we recommend that translators should collaborate with historians and directors to transmit and convey the facts to foreign communities.

Bibliography

Bibliography

Sources:

القرآن الكريم

- Corpus: <https://www.youtube.com/watch?si=r5GKLu2xxiJ0o-Ay&v=B1Evnd1prYM&feature=youtu.be>

Dictionaries:

- Oxford Dictionary(1928) United Kingdom, Oxford university press
- Cambridge Dictionary (1995) United Kingdom, Cambridge university press.
- Student's intermediate Dictionary, (1971)

قاموس المعاني و ترجمة المعاني متعددة اللغات و المجالات

see on : www.almaany.com

- <http://www.almayadeen.net>
- <http://www.oxfordlearnersdictionaries.com>
- <http://www.maajim.com>
- <http://arabdict.com>
- <http://fr.glosbe.com>

English references:

- “ Automation” user manuel AEGISUB.
- “The step by step tutorial to create subtitles in AEGISUB for free” checksub.
- Baker, Mona. (1993). “ Corpus Linguistics and Translation Studies: Implications and applications”. In Mona Baker, Gill Francis & Elena Tognini-Bonelli (eds), text and Technology: In Honour of John Sinclair. 17-45. Amesterdam& Philadelphia: John Benjamins.
- Belkacemi, Hafida. (December 2020) , « Functionalist Approaches to translation : strengths and weaknesses”. The Algerian journal of Humanities, ISSN/2716.7984. Volume:01, number 02. Translation institut, Oran1. Page30-31.
- Bonner, Carole. (2017).” Les caractéristiques des personnages de film dans le sous titrent : Dans quelle mesure les traducteurs audiovisuels parviennent- ils à restituer ces caractéristiques compte tenu des contraintes techniques de sous titrage ? », Master : univ. Genève.

Bibliography

- Brown, M. N, Rodriguez. (2020). “ Pinning for-profit? Examining Elementary Preservice Teacher’s Critical Analysis of Online Social Studies Resources about Black History”, contemporary issues.
- Burton, J. (2009). “ The art and craft of opera subtitling” in J, Díaz Cintas and G. Amesterdam (eds), Audiovisual translation: language transfer on screen, (pp 58-70), Basingstoke: Palgrave Macsmillan.
- Caroline Scott (2016), “ A Digital Documentary from BBC. Arabic explores shame and honour in the online world” posted November, 09 ,2016.
- Cary.E, (1960), “ La traduction Totale”: Cinéma, Babel , 06 (03), 110-5.
- Chaume Varela. (2006). “ dubbing”, in K, Brown (ed), Encyclopedia of language and linguistics, 2 nd, 06-09, Amesterdam: Elsevier.
- Chaume. varela, F. (2012). Audiovisual translation: Dubbing, Manchester: ST jerome.
- Cheng-Tsui, (July 14, 2014). “ Arabic Film: Presenting Diverse Dialects, regions and cultures in the classroom”.
- David Ludvigstom. (2003), “ the Historian Filmmaker’s Dilemma”, Historical documentaries in Swedenin the Era of Hägerand Villius, Uppsala university, (p 63).
- Davis. O, Gettings. S, Quinton. (2015). “Mixed Critically systems with Weakly-hard constraints”. International Conference on real time.
- Díaz Cintas, j and p, Orero .(2010).” Voiceover and dubbing “ in Y, Gambier and L, van Doorslaer (eds), Handbook of translation studies. Volume 01, 441-5, Amesterdam : John Benjamins
- Díaz Cintas, J.(2019) .” Audiovisual translation”. In ERIK Angelone, Maureen , Ehensberger- Dow and Gary Massey (eds).” The Bloomsbury campanies to language industry studies. London: Bloomsbury.
- Díaz Cintas, Jorge and Aline Rameal (2007). Audiovisual translation: subtitling .
- Dr. Safa, Ahmed, Assistant Professor, (December, 2016), “ The Other in Subtitled Documentary Film and Making History History: A Multidisciplinary perspective. To Arabic English Translation, to Arabic English translation page 229-328. Article 11, volume 62, Issue 01.
- E, O’connel. (2007). Screen translation. P, Kuhwzak. K, littau (eds). A companion to translation studies. Multiligual matters ltd, Toronto, (p 169).

Bibliography

- Ellis , Jack (1989), “ The documentary idea: a critical history of English language documentary film and video”. Englewood Cliffs: Prentice Hall.
- F. Lucien Marleau. (1982): “ les sous- titres... un mal nécessaire”, les université de Montréal, Volume 27, N 03, (pp 274- 276).
- Franco, E. A, Matamala and P, Orero .(2010). “ voiceover translation: an overview, Bern: Poterlang.
- Ghaemi and Benyamin, (2010). F, Ghaemi, J, Benyamin. “ Strategies used in the translation of interlingual subtitling”, J. Eng. Stud. (2010). (pp 39-40).
- Gottlieb, H (S, d). “ subtitles and international anglicification”, Nordic journal of English studies, (p 220).
- Gottlieb, H.(1992).” Subtitling: a new university discipline”. In Dollerup & Loddgaard (eds). Teaching translation and interpreting: training talent and experience. Philadelphia. John Benjamins publishing company.
- Gracia, E. Marlotte, L. (2017). “ Adapting and Implementing a school-based resilience-bulding Curriculum among Low-income Racial and Ethenic Minority Students”, Contemporary School.
- Grierson first used the expression “ creative treatment of actuality” in 1993. CF, Corner. John, (1996), (pp 11 FF). Derek, (1998).(p 117).
- Hance, J: Vermeer(1996), “ A Skopos Theory of Translation (Some Arguments for and against). Heidelberg, text context- Verlag , pp 136. ISBN.3-9805370-0-5DM 32 (Wissenschaft, 1).
- Hatim, B & I, Mason. (1997), “ The Translator as Communicator”, London/ NewYork: Routledge.
- Hyks, V. (2005). “ Audio description and translation”. Two related but different skills “ translating today”, 4: 6-8.
- J, Anderson. Yc,Chung. V, Macleroy. (2018). « Creative and critical appraoches to language learning and digital technology: Findingsfrom a multilingual digital storytelling project”. Language and education.
- Jean Marc Laveur & Adriana Serban, (2008). « la traduction audiovisuelle : approche interdisciplinaire de sous- titrage », Boeck unversité, France, 1^{ère}edition , (p 146).
- Jean Marc Laveur& Adriana Serban .(2008). “ La traduction Audiovisuelle”, (p 103).

Bibliography

- Jean Paul Colley. (1994). “ Le regard Documentaire”, Bulletin des Bibliothèques de France.
- Jones, L. (2016). « 13 Languages and Gender Identities », The Routledge handbook of Language and identity.
- Kathleen Mc Donough(1 December 2003), “ Constructing a Historical Documentary: a director’s tale “, the new magazine of the American historical association “perspectives in History”
- Kramitroglu, F. (2000).” Towards a methodology for the investigation of Norms in Audiovisual translation: the choice between subtitling and revoicing Greece, Amsterdam: Rodopi.
- Laveur, J. & Serban, A. (2008), “ La Traduction Audiovisuelle Professionnelle”. *Lecran traduit revue sur la traduction et l’adaptation Audiovisuelle (Hors- série N02), (p.16).*
- Luyken, G-M, T . Herbst, J. Langham-Brown, H. Reid and H. Spinhof. (1991. “Overcoming the language Barriers in television: dubbing and subtitling for European Audience”, Manchester: European institute for the Media.
- Lynda Ladjimi, Rosa Kadri. (2020- 2021).” Sous- titrage d’un extrait du film Historique’ la bataille d’Alger’ Français-Arabe- Français », (pp. 14-15-16).
- Marco Borillo, Josep. (2004).” Les tècniques de traducció” (dels referents culturals): reton per a quedar – nos hi “ @ Quaderns. Revista de traducció 11, 129-149.
- Marguillard Fabien.(2006), « le dictionnaire des Techniques Audiovisuelles et Multimédias », Dunod, Paris, (p.295)
- Marleau, L (1982), « Les sous-titres ... un mal nécessaire ». *Revue Meta : journal des traducteurs* ». France : Édurit. Vol 27, N 3.
- Maria Teresa Musacchino (2012-2013).” Subtitling the BB’C document “ The Quantum Revolution”, Università degli studi di padova,(p 15) .
- Maskun , Sumargono, Rinaldo Adi Pratama, Albert Maydiantoro. (1959). “ The effectiveness of Historical Documentary films as information technology in improving student learning outcomes”, Faculty of teacher training and education, University of Lampung, Bandar Lampung city, 35141, Indonesia. Corresponding author : Maskun 1959@ Fkip – Unila . ac .id. Received : June 02, 2021. Revised: August 20, 2021. Accepted: August 23, 2021. Published: August 25, 2021.
- Michal Simurka, “ the importance of translation”. 20-11-2020. About translations.

Bibliography

- Miller, G, Kovacs. (2014). “ Smart subtitles for vocabulary learning”. Proceedings of the SIGHN conference on human.
- Mohamed Ahmed Tawabteh, Amer El Adwan, (July 2021), “ The intricacies of Voicing over Documentaries from English into Arabic: Implications for translator training”, Helyon, Volume 7, Issue 07.
- Molina, L. & Albir, H, A. (2002).” Translation techniques”. Revisited : a dynamic and functionalist approach.
- Molina, Lucia and Amparo Hurtado Albir.(2002). « translation techniques ». revisited : a dynamic and functionalist approche « @ Meta 47/4, (pp. 498-512).
- Naomi Ventria Naully Siman Juntak. (c 11.2009,01052).Subtitling strategies in “ Real Steel” movie, a thesis submitted in partial fulfillment of the requirements for the degree of Saranjana Sustra (ss) in the English language. (pp.18-22).
- Newmark, Peter (1988).” A text book of translation” , London, Prentice Hall.
- Oubakouk Kahina& Chafia Tigoudja. (2017-2018). “ Difficulties of subtitling an Algerian dialect into English language” case study: “ Soltan Achour 10 Comedy”.
- Oursini, Lauren .” how American Fans Pirated Japanese cartoons into careers” . Forbes. Retrieved: December14, 2018.
- P, Seixas.(2017). “ Historical consciousness and historical thinking”, in Palgrave handbook of research in historical documentary culture and education: Springer, (pp.59-72).
- Parker, M. J, Rowntree. (2017). “It’d be useful but I wouldn’t use it: barriers to university students’ feedback seeking an recipient”.
- Patrecia Aufderheide.(2007). “ Documentary film”, oxford university press, New York.
- Paul Jenkins.(June 07, 2022), “ Documentary film benefits”.
- Saptura, Adi. (2004). “ an analysis of film subtitle strategies of Apt pupil, unpublished 1977paper. Jurusan Pendidikan. Bahasa Inggris. FpBs UPI, Bandung.
- Smith, C, A, Davies, B Gomes. (2018). “ In Front of the World” Translating Beatriz Nascimento, Antipode, 2021, Wiley online Library.
- Springer. Andrea, Rizzi. Birgit, Lang. Anthony Pym. (2019). “ What is translation history?: A- trust- based approach.”.
- Stim Rechar. (2000). “ Getting permission”, How to license and clear copyrighted materials online & off, consolidated press.

Bibliography

- Taylor, C. (2000). “ The subtitling of film: reaching another community”. Retrieved October 25, 2011.
- Toury Gideon. (1995). “ Descriptive Translation Studies and beyond”. Amesterdam: John Benjamins (traducción Española de Rosa Rabadón Alvarez & Raquel Merino Alvarez (2004) ,” Descriptivos de traducción » . Madrid : Còtedra.
- Trisha Das.(2007) . “ How to write a documentary script”, (pp6-7), edited.
- Venuti, Lawrence. (2004). “ the translation’s invisibility”, a history of translation . London: Routledge.
- Vinay. J.p, and j. Drabelnet. (1977). “ Stylistiques comparée de Français et de l’anglais », Paris : Didier : Georgetown university press.
- Vázquez Ayora, Gerardo. (1977), “ introduccion à la traductología”. Washington, Georgetown university press
- Wilson, (2021). « So useful as a good theory? The practicality crisis in (social) psychological theory”. Perspectives on psychological theory.
- Yves Gambier and Henrik Gottlieb, (2001) (eds). “Multimedia Translation: concepts, practices and research, John Benjamins publishing company, p 298.
- Y. Gambier, (2004) “ la traduction Audiovisuelle un genre en expansion”, Meta: journal de traducteurs, Vloume 49, numéro 1,(p 146).

Arabic references :

- احلام حال،اليات ترجمة الفيلم الوثائقي ، جامعة احمد بن بلة ،وهران، جانفي 2016، ص 183 .
- أحلام حال، من كتاب الترجمة السمعية البصرية " الواقع و الآفاق"، الطبعة الأولى 2020.
- بن عودة مريم، سترجة الاعلانات التلفزيونية، دراسة تطبيقية ، جامعة ابي بكر بلقايد تلمسان .
- بيتر شيفرد و يجوري ميتشل، القراءة السريعة كيف تملك مهارة القراءة السريعة مع المحافظة على الاستيعاب الكامل الاصدار ط 1. 2006، احمد هوشان، المترجمون.

Bibliography

- تهناني بوكزارة، من المسموع الى المقروء في ترجمة وثائقي تلفزيوني ، قسنطينة جامعة منتوري ، 2008-2009، ص 43.
- توفيق سياغي، فروجة صغير . سترجة الفيلم الوثائقي « l'Algérie Vue de ciel » دراسة تطبيقية تحليلية لمقتطفات مختارة.
- سيب ابراهيم، اشكالية المترجة في المجال السمعي البصري، محاضرة مصورة للمحاضر كين روبنسون انموذجا ، مذكرة لنيل شهادة الماجستير في الترجمة، جامعة ابي بكر بلقايد، 2014، تلمسان.
- محمود عطا الله، الفيلم التسجيلي سلسلة الالف كتاب 188 الطبعة الاولى ، القاهرة ، الهيئة المصرية العامة للكتاب ، 1995، ص 12 بتصرف
- محمود عطاالله، الفيلم التسجيلي و بناء الانسان المصري، القاهرة ، دار المعارف ، 1980، ص 13-15 بتصرف
- منى الحديدي، سلوى امام، اسس الفيلم التسجيلي اتجاهاته و استخداماته في السينما و التلفزيون الطبعة الثانية ، القاهرة ، دار الفكر العربي ، 2004، ص 14 بتصرف

Articles :

- الجزائر اكنوت بنار العائدين من افغانستان ، www. Albayan.al مؤرشف من الاصل في 2017/11/16. اطلع عليه بتاريخ 2020/09/07.
- كريمة بنون، كل اسلافنا سيقتلون كل اولئك النساء ، معاني الاغتصاب الجهادي في الجزائر في التسعينات
- اب part4 نسخة محفوظة 2008/02/27. على موقع واي باك مشين.
- Audiovisual translation : types and main functions, October 13th 2021, localization and translation.
- By boundary2 an online journal, July05, 2018. Account suspended
- مؤرشف من الاصل في 2018/08/15 و اطلع عليه بتاريخ 2020/12/19

Bibliography

- Noureldin Mouhamed Adb Allah. "Subtitling of culture-bound terms: strategies and quality assesment."Heliyon, volume 05, Issue 4, April 19, e01411.
- How to make a documentary: step-by-step guide written by Hilbert colleague. Feb22,2023.
- Nataliia Matkivska, " Audiovisual translation: conception, types, character's speech and translation strategies applied.ISSN1648-2824, Kalbu Studijos,2014,25NR. Studies about languages 2014.No25.

Websites :

- " Aegisub" Rodregro Braz Monteiro. Reviewed by Alvaro Toledo translated by Upto down localization team.
<http://aegisub.en.uptodown.com>
- "Aegisub" subwiki@ fansubbers.org.Archeived from .the original on 20-02-2012.
- <http://clweb.cla.unipd.it/citatal/documenti/trieste/subtitling.rtf>. Retrieved : october25, 2011.
- www.britanicca.com. Retrieved 29- 01- 2018
- Journal des traducteurs 47(4), 498-512. <https://doi.org/10.7575/aiac.yiclts.v3n.2p.11>.
- « oral history guidelines- study guide ». the history channel classroom:
<http://www.historychannel.com/classroom/oralhistoryguidlined.pdf> .
- Center of media literacy : <http://www.medialit.org>.
- Turn your students into documentary filmmakers:
<http://www.apple.com/education/documentary/site> for educators.
- www.mawdoo3.com. الوثائقية الافلام خصائص Retrieved on 19-02-2018 at 09 :09 pm
- www.sotor.com. نشأة الفيلم الوثائقي. retrieved on 26 August 2019 at 08 :37 pm

Appendix

Appendix

Translation of the corpus:

The source language	Target language
صوت الجزائريون بنعم على استفتاء حول قانون الوثام المدني الذي طرحه الرئيس الجزائري عبد العزيز بوتفليقة،	Algerians voted in favour of the referendum on the Civil Harmony Law put forward by Algerian president Abdelaziz Boutaflika,
القانون وضع ليكون بداية لمشوار طويل من المصالحة وطي صفحة العنف الذي بدأ بين الدولة و التيارات الإسلامية المسلحة منذ أواخر الثمانينات و امتد ليشمل البلاد كلها موقعا أكثر من مائة ألف قتيل و قرابة المليون ضحية	The legislation marked the beginning of a protracted journey towards reconciliation which refers to a pivotal moment in the effort to close the chapter on the violence that erupted between the state and the armed Islamic movements since the late 1980s. This conflict, spanning the entire country, resulted in over 100.000 fatalities and nearly a million victims.
انحصر العنف منذ صعود الرئيس بوتفليقة هذا العام و سجل للدولة انتصار على الجماعات الإسلامية المتمردة ، التي ضربت بنيتها العسكرية و قتل او استسلم الكثير من أفرادها	Since president Boutaflika assumed the office this year, violence has been contained, marking a triumph for the country over the Islamic rebel groups that stuck its military structure, resulting in the death or surrender of many of their members
إلا أن هذه الجماعات لم تنهزم تماما و مازالت بعض فرقها التي ترفض التسليم للدولة تشن هجمات بشكل متفرق، خلال أشهر الصيف سقط أكثر من مئتي ضحية في عدد من مناطق الجزائر خصوصا النائية منها.	Nevertheless, these groups have not been entirely vanquished and other groups unwilling to submit the state authority continue to sporadically launch attacks. Throughout the summer months, over two hundred victims succumbed to violence in various Algerian regions, more particularly in remote ones.
في حلقتنا الليلة نحاول العودة إلى جذور الأزمة و تداعياتها وصولا إلى السؤال المطروح اليوم هل انتهت	In tonight's episode, we delve into the origin of the crisis and its repercussions,

Appendix

الأزمة حقا؟	prompting the pressing question of whether the crisis has truly concluded.
مدينة لا تهدأ، دائمة الحركة إلى حد العصبية و كأنها ملت الكآبة و الإنزواء ، الحضور الأمني الكثيف و بعض الأحداث المتفرقة لم تعد تنال من واقع الحياة اليومي ، بل تبدو و كأنها تألفت معه،	An ever-active metropolis, incessantly in motion to the verge of nervousness, seeming weary of the burdens of melancholy and seclusion. The pervasive security measures sand occasional incidents no longer disrupt everyday life; Instead, they appear to have integrated seamlessly into its rhythm.
عادت الشوارع و الأزقة القديمة تضج بألوان و حياة كأن قد أنهكها الموت و عزلها الخوف، كما لو أن أهلها يريدون تعويض كل لحظة سرقت من حياتهم خلال السنوات السبع الماضية	The ancient streets and neighbourhood now burst with vibrant hues and vitality, as if death had run its course and fear had left it in isolation, and as if the residents are striving to compensate for every moment robbed from their lives in the precedent seven years.
القصبة، أشهر أحياء العاصمة ، هذا الحي هو امتداده شرقا حي باب الواد، من الأحياء النادرة لدرجة أن اليونسكو صنفته من التراث العالمي و جعلته منطقة محمية.	The Kasbah, the renowned district of the capital, stretches eastward to Bab-El Oued, a unique neighbourhood distinguished to the extent that UNESCO has designated it as a world heritage site and accorded it protected status.
أحياء القصبة و باب الواد هما من الأحياء القديمة و الأثرية في العاصمة الجزائرية و من أكثر مناطقها شهرة خلال حرب التحرير من فرنسا ، هما أيضا محطات اساسية خلال سنوات المحنة الجزائرية الحديثة	The Kasbah and Bab El Oued stand as ancient and archeological neighborhoods within the Algerian capital, notably not only for their historical significance during the war of liberation from France, but also as pivotal locales throughout the contemporary challenges faced by modern Algeria.
في أزقة هذه الأحياء، و هي الأكثر اكتظاظا بالسكان نمت شرارات الأزمة و تفاقمت، حتى باتت القصبة و	Within the confines of these densely populated neighborhoods, the crisis

Appendix

<p>باب الواد من أكثر مناطق العاصمة خطورة و توترا</p>	<p>ignited and intensified, reaching a point where the Kasbah and BabEl Oued evolved into one of the capital's most hazardous and volatile areas.</p>
<p>في هذه الأزقة نمت قواعد التيارات الإسلامية ، كانت المساجد أهم مراكز تجمعاتهم، سرايب الحي و مداخله المتشابكة كانت تسمح بشن هجمات و اغتياالات و تفجيرات ثم الهروب بسهولة، أي جولة في هذه الأحياء ، أمر كان يقتضي الحذر.</p>	<p>Within these narrow alleys, the foundation of Islamic movements took roots, with mosques serving as central hubs for their gatherings. The interconnected basements and entrances of the neighbourhood facilitated the launching of attacks, assassinations and bombings, allowing for swift and easy escapes. Any journey through these neighborhoods became a cautious undertaking due to the heightened risks involved.</p>
<p>تراجعت خطورة هذه المناطق بعد أن نالت القوى الأمنية من قواعد المسلحين، إلا أن زيارة هذه الأحياء من قبل زوار أجنب أو من الصحافة لا تزال تتطلب فرق حماية أمنية تفوق المرافقة العادية في باقي أحياء العاصمة</p>	<p>The threat in these areas decreased after the security forces's successful control of militant bases. However; visits to these neighbourhoods by foreign visitors or the press still require security protection teams beyond the standard escort in the rest of the capital.</p>
<p>تختصر القصبة و باب الواد واقع الشارع الجزائري اليوم، كثافة سكانية ، فقر و بطالة</p>	<p>The Kasbah and Bab El Oued encapsulate the current reality of the Algerian street, characterized by high population density, widespread poverty and unemployment.</p>
<p>العائلات تتكدس في مساكنها القديمة ، كتب الكثير عن إحباطات ساكني هذه الأحياء و ضياع شبابها و توظيف الإرهابيين لها</p>	<p>Families crowd in their old homes, with extensive literature documenting the frustrations of the residents in these neighborhoods highlighting the loss of their youth and their exploitation by</p>

Appendix

	terrorists
هنا يشتهر مصطلح الحياطة أو الحيطيست ، كلمة تقال مجازا لمئات الشباب المتكئين على جدران الحي لساعات طوال، معظمهم بلا عمل، أكثر من 70% من الجزائريين هم من الشباب و البطالة التي تصل إلى 30% هي الهم الأكبر	The term “ hayata” or “ haytist” is widely recognized here, serving as a metaphor to describe numerous youths who spend lingering near neighbourhood walls , with over 70% of Algerians being young individuals, the pressing issue of unemployment exceeding 30% is a matter of significant concern for many
عبد الغني يجالس صديقه حليم ساعات طوال فلا عمل يشغله	Abd El Ghani spends extended periods sitting with his friend Halim, as the absence of employment leaves him with ample time with his hands
بماذا أشتغل؟ لا أشتغل ، لا يوجد عمل	What do I engage in professionally? I am currently unemployed; there are no available job opportunities
سابقا لم يكن بإمكانهم ان يجلسوا هكذا في الأزقة ، لكن الوضع الأمني تحسن ،	In the past, it was not possible for them to sit like this in the alleys , but the security situation has since improved
نحن نقول نحن هنا في القصبة ن لو لم تكن الدولة هنا، لما كنا جلسنا هنا	We assert that we are present in the Kasbah; if it were not for the presence of the state here, we wouldn't be seated in this location
هنا لا يزال التعاطف مع الإسلاميين ملحوظا بقوة و تسود قناعة أن الدولة هي السبب	Here, there is a distinct display of sympathy towards, and Islamists is still strongly noticeable , and a prevailing belief that the state is the root cause
نحن نحب أن تقوم دولة إسلامية	We would love to see the establishment of an Islamic state
لا شك أن للبلاد شخصية و روحا خاصة ، إنها تبعث مشاعر متناقضة و لا تسمح للزائر أن يتفلسف من جاذبية ما تبثها أو أن يكون محايدا ، إذ لا ينفك يسأل ، ما الذي جرى و لماذا؟	Undoubtedly, the country has a unique character and spirit that evoke conflicting emotions, preventing visitors from remaining indifferent and neutral.

Appendix

	Instead, they find themselves irresistibly drawn to unravel the mysteries and inquire: What happened and for what reason?
شوصاير بالجزائر؟ الجزائر كانت كلها لما نتكلم عن الجزائر مهدمة فيها نار و دموع و دم ، العذاب صار هنا بالأرض مش في السماوات ولا في مكان آخر ، بالأرض	What is transpiring in Algeria? When we speak of Algeria being ravaged, it is a narrative woven with flames, tears and blood. The agony unfolding here on earth, not in the heavens or elsewhere
بأعجوبة نجت نصيرة من الموت ، القتلة المسلحون بالسكاكين و الفؤوس هاجموا قريتها بن طلحة و قتلوا عددا من أهلها ، ضربوا رأسها بالفأس ، لكن قدرت لها النجاة	Nassira miraculously escaped death, when armed assailants wielding knives and axes, attacked her village “Ben Talha” and killed a number of its residents. Despite sustaining a blow to her head with an axe, she managed to survive
تتذكرني يوم لجوء الإرهاب ؟ شوتتذكرني ؟ شوبتتذكرني فيهم؟ وين كنتي ؟	Can you recall the day when terrorism took hold? What memories do you remember? What details stand out in your recollection and where were you at that moment?
في بن طلحة عند جيراننا ، انتي و مين؟ انا و أختي و ماما و بابا ، مين جا لعندكن؟ شو قالولكم؟ أخذوا يصرخوا و يدخلوا البيوت و يقتلوا شو قالوا لك؟ هم لم يتكلموا معنا أخذوا يصرخوا عيطوا عليك؟	In Ben Talha among our neighbors ... , Who were with you? myself , my brothers, my mother and my father Who approached you? What did they convey? The atmosphere shifted with screams as they invaded homes and carried out killing. What did they tell you?

Appendix

	<p>They didn't engage in a dialogue; instead, they just started screaming loudly</p> <p>Did they exhibit any signs of sorrow or remorse on you?</p>
<p>كيف شكل الإرهاب؟ هم ناس عاديين مثلنا عندهم لحية و شعر طويل شويحكوا شو يقولو؟ لم يقولوا لنا شيئاً أتوا و قتلوا الناس و ذهبوا</p>	<p>How did the terrorists appear?</p> <p>They are ordinary people like us with beards and long hair</p> <p>What were their discussions centered on?</p> <p>What did they express?</p> <p>They remained silent, refraining from conveying any message. They just enter and start killing people and, departing without uttering a word</p>
<p>نصيرة فقدت أمها و شقيقتها الصغرى اللواتي ذبحنا على يد الإرهابيين ، حالتها دقيقة لأن ضربة الفأس في رأسها تركت فجوة قد تتسبب في موتها مع أي ارتطام خفيف قد تتعرض له</p>	<p>Nassira tragically lost her mother and younger sister to the brutality of terrorists. Her delicate condition stems from the axe blow to her head, creating a vulnerable situation where even a minor impact could pose a serious risk to her life</p>
<p>تعيش نصيرة في قرية بن طلحة ، ما حصل في هذه القرية و معها قرى أخرى هي رايس و سيدي موسى و الأربعاء ، تمثل قمة العبث في المأساة الجزائرية</p>	<p>Nassira resides in the village of Ben Talha, the events unfolding in this village along with others like : Bir Mourad Raïs, Sidi Moussa and Arbaa , epitomize the pinnacle of absurdity within the broader Algerian tragedy</p>
<p>هذه القرى لا تبعد أكثر من عشرين دقيقة جنوب العاصمة في منطقة عرفت بأنها مثلث الموت، كونها شهدت أعنف العمليات المسلحة</p>	<p>These villages lie within twenty minutes proximity to the capital, situated in an area recognized as the Triangle of Death due to its history of witnessing the most intense and violent armed operations</p>

Appendix

<p>في بن طلحة و القرى المجاورة وقعت في شهر أيلول / سبتمبر 1997 أعنف المذابح على مدى السنوات السبع من الأزمة</p>	<p>In September 1997, Ben Talha and neighboring villages witnessed the most severe massacres of the seven years crisis</p>
<p>قرابة الألف من أهالي هذه القرى سقطوا ذبحا و حرقا و تعذيبا في أبشع سلسلة هجمات للجماعات المسلحة</p>	<p>Nearly a thousand residents of these villages were brutally slaughtered, burned and subjected to torture in a series of horrific attacks orchestrated by the armed groups.</p>
<p>من الحقول المحيطة ، هجم المسلحون على القرية بعد أن لغموا مداخل البلدة و قتلوا الأهالي دونما تمييز بين طفل و رجل و امرأة و حرقوا منازلهم على مدى ساعات الليل و خطفوا بعضا من النساء و الفتيات</p>	<p>The assailants, having mined the entrances to the town, launched an attack on the village from the surrounding fields. In their indiscriminate violence, they killed residents without distinguishing between children, men and women. Their houses were burned during night time and some women were taken away</p>
<p>وهيبة، طفلة هادئة قليلة الكلام إلى حد الصمت الدائم، لها نظرات و ملامح تنطق بما عاشته مع عائلتها أو من بقي منهم</p>	<p>Whahiba is a reserved girl, seldom uttering words that break the permanent silence surrounding her. Her gaze and features tell the tale of her experiences with her family or those who remained of them</p>
<p>دخولنا برفقتها إلى المنزل كان كافيا للإثارة رعب رتيبة شقيقتها الصغرى</p>	<p>Our entry into the house with her was sufficient to disrupt the tranquility of her young sister Ratiba</p>
<p>أرواحي لهنأ أرواحي ، خليبها وحدها، أرواحي</p>	<p>Come here, come... Let her be, leave her alone.</p>
<p>والدة و هيبة و شقيقاتها الكبار ذبحهن المسلحون ، هي و إخوتها يوسف و رتيبة قذف بهم من النافذة ، تعرضوا لكسور لكنهم نجوا</p>	<p>Wahiba's mother and older sisters fell victims after being slaughtered by the gunmen. She, along with her brothers Youcef and Ratiba were forcibly thrown out of the window, resulting in fractures,</p>

Appendix

	yet miraculously, they managed to survive
كنت هنا في الدار ثم ذهبت لدار جيراننا بعد ذلك هم أتوا و مسكونا و رمونا، هناك من ذبحوه و هناك من رموه، رمونا ثم استيقظنا في الصباح أتى العسكر و أخذنا إلى المستشفى	I was at home, and later i went to our neighbour's house. After that we were capture and forcibly expelled. Some were involved in the killings, while others were responsible for the expulsion. We were thrown out, and when we woke up the next morning , soldiers arrived and transported us to the hospital
ماذا نحس؟ ذلك لا يستطيع الواحد أن يوصفه لا تعرفي كيف تصفي ذلك اليوم	What do we feel? Indescribable moments, words fail to capture the essence of that historic day you don't know how to describe that day
تتذكرين لليوم كل تفاصيلو؟ ايه شوب تحسي؟ وش نحس	Can you recall every detail of that day? Yes What were your emotions? I experienced no particular feelings
مليكة، الشقيقة الكبرى نجت لأن النيران حالت بينها و بين المهاجمين ،	Malika , the elder sister, managed to survive as the fire acted as a barrier between her and the assailants.
كنا في البيت و سمعنا الصراخ ، خرجنا من دارنا إلى دار جارنا بعد ذلك هناك من بقي في الطابق السفلي و هناك من طلع إلى السطح ، أنا كنت في السطح مع أخي كنا في السطح و إخوتي الصغار كانوا تحت	We were at home when we heard screaming. Quickly, we abandoned our house and sought refuge in our neighbour's house. Subsequently, some chosen to remain on lower floors, while others ascended to the roof. I found myself on the rooftop with my brother, while my younger siblings remained below.
دخلوا في غيبوبة ، رموا الأطفال من النافذة من الطابق الثالث ، وجدنا إخوتي الثلاثة مرميين ، كانوا مكسرين	They lapsed into a coma, tragically, threw the children from the third floor-window. We discovered my three

Appendix

	brothers cast out. Their bodies shattered.
مين رماهم؟ من النافذة من الطابق الثالث مين رماهم؟ الإرهاب	By whom were they thrown from the third- floor window? Terrorist.
لم يدعونا، نحن كنا في السطح و النار شاعلة ولا نستطيع أن نهبط حتى أطفئوا النار	We were stranded on the roof as the flames raged below, unable to descend until the fire was extinguished
هبطنا لاحقا بالسلام ووجدنا الدم و الأطفال مرميين و هم يرموا بهم	Subsequently, we descended the stairs and discovered a grim scene of blood and children scattered, with the horrifying realisation that they were still being thrown away
شفتي أمك و أختك؟ لا مشفتهمش كيف عرفتي أنهم ماتوا؟ بابا و إخوتي بعد ماراحو شافهم بابا، شافهم ميئين	Did you catch sight your mother and sister? No, I haven't laid eyes on them How did you come to know of their demise? After my father and my brothers departed, my father witnessed their lifeless bodies
أوصفيلي واحد منهم كيف شكلو؟ شو كانوا يقولو؟ لم نفهم عليهم ، يصرخوا و ينادوا بالأسماء يعرفوكم بالأسماء؟ يصرخوا و الذي يعرفوه ينادوا له بالإسم ، هناك من يعرفونهم .	Can you depict one of them to me? What were they saying? We couldn't understand their words, they were screaming and uttering names Are they familiar with your names? Amidst the chaos, addressing those they recognise by name, acknowledging certain individuals in the tumult
أشكالهم هناك الطول و القصار و يرتدون لباس أفغانستاني ، اللحية طويلة كثيرا و الشعر	They exhibit various statures, ranging from tall and short , clad traditional Afghan garments, their appearance distinguished by notably long beards and hair

Appendix

<p>كثيرون شعرهم طويل يحملون سكاكين ، أنا شفت ثلاثة امامي ، كنت على الدرج شفتهم حبست أنفاسي ، لم أستطيع الصعود ولا النزول</p>	<p>Numerous individuals, adorned with long hair and brandishing knives, came into view.</p> <p>Positioned on the stairs, three of them caught my gaze, causing me to momentarily lose my composure.</p> <p>Paralyzed, I found myself unable to ascend or descend</p>
<p>رأيت ثلاثة و بقي قليل و يصلوا إلي ، أحدهم و هو مقيد كان ينظر إلي يقيس في الدرج أتى جارنا أخذني إلى السطح</p>	<p>I observed three of them, while a handful lingered behind.</p> <p>Gradually, they approached and among them was a bound individual who fixed his gaze on me, calculating the distance of stairs to catch me. In that moment, our neighbour intervened and escorted me to the roof</p>
<p>مازلت مليكة و أسرتها في نفس البيت الذي شهد المجزرة ، هو ليس منزلهم فهم من قرية أخرى نائية و أتوا إلى بن طلحة هربا من الإرهاب</p>	<p>Malika and her family persist in the very house that bore witness to the massacre.</p> <p>This dwelling is not their original home, hailing from a distant village, they sought refuge in Ben Talha to escape the clutches of terrorism</p>
<p>لكن لم تكتب لهم النجاة</p>	<p>But unfortunately, they could not endure</p>
<p>والدها عاطل عن العمل حاليا، كما هي حال كثيرين في القرية</p>	<p>Currently, her father is without employment, a circumstance shared by numerous individuals in the village</p>
<p>يعتاشون على ثمانية آلاف دينار جزائري شهريا أي مئة دولار ، هي كل ما تقدمه لهم الدولة تعويضا على ما حل بهم</p>	<p>They survive on minimum wages that are equivalent to a hundred dollars monthly.</p> <p>This sum represents the entirety of the compensation provided by the state for the ordeal they endured</p>
<p>ما عاشه أهالي هذه القرى أكثر ما يتجلى في ملامحهم</p>	<p>The experiences of the people of these villages are most palpable in their</p>

Appendix

	features
كلامهم قليل مقتضب ، حياتهم يغلب عليها الأسى و أتى القتل ليزيدها بؤسا	Their words are sparse and succinct, their lives saturated with grief and the scourge of murder has further compounded their misery
أحياء بكاملها تعرضت للإبادة من قتلة ، أخبرنا الناجون أنهم كانوا يضحكون	Whole neighbourhoods were obliterated by assailants; survivors recounted that the perpetrators were laughing
كانوا يقتلون، و نراهم يضحكون	They were engaged in acts of killing , and we witnessed them laughing
كانوا يضحكوا؟	Were they laughing?
أجل كانوا يضحكوا و يأكلوا و يصرخوا	Yes, they were laughing , Indulging in meals and emanating cries of anguish
يأكلوا و هم يقتلوا؟	Do they eat while they kill?
ايه	Yes
كنتوا تسمعوهم؟	Did you hear them?
أجل في الدكان ، أخذوا كل شيء	Yes, in the shop , they ransacked everything
خدوجة تعيش مع أحفاد ابنتها التي قتلت و إختها	Khadoudja lives with her grandchildren of her deceased daughter and her brothers
مجرمين	Criminals
لا رحمة لديهم	Perpetrators devoid of mercy
هذا الولد ضربوه بالفأس ، رأيتة يذبح .. إنهم ليسوا بشر ، إنهم مجرمين	They brutally struck this boy with an axe, I witnessed his slaughter..... they are not human beings, they are criminals
إبنتي و هي تموت رأيتها بعيني	I witnessed my daughter's imminent demise with my own eyes
قتلوا قدامك؟	Were you forced to witness her death?
إبنتي ضربوها بالفأس و شجوا لها رأسها و أولادها الصغار ذبحوهم	My daughter endured a brutal attack with an axe , her head severed , and her young children slaughtered
شفتيهم؟	Did you witness them?

Appendix

رأيهم	Yes, I did
ما شهدته جزائر التسعينات من عنف و عبث كان المنعطف الأصعب لكنه غير منفصل عن تاريخ البلاد	The turmoil and upheaval that Algeria experienced in the 1990s was marked a profoundly challenging turning point, yet it is intricately connected to the broader history of the country
لم تكن الجزائر يوما بلدا يسهل حكمها، عرف شعبها بثوريته و تمرده على مدى القرون	Governing Algeria has never been a straightforward task, throughout the centuries, its people have been recognized for their revolutionary and rebellious spirit
كل الذين دخلوها عنوة أحدثوا شروخا فيها	Anyone who forcibly entered, created rifts and divisions within the country
فرنسا استعمرتها على مدى 132 عاما و لم تغادر إلا في العام 1962 بعد حرب تحرير شرسة و بعد سقوط مليون جزائري	France maintained colonial rule over Algeria for 132 years, departing only in 1962, following a fierce war of liberation and the tragic loss of a million Algerian lives.
الفرنسيون حتى اليوم لم يتجاوزوا تلك التجربة	To date, the French have not moved beyond that particular experience
بعد التحرير، عاشت البلاد أزمة قيادة الحزب الواحد	Following the liberation, the country underwent a crisis characterized by one-party leadership
فعلى مدى عشرين عاما، تركزت السلطة في يد الجيش	For two decades, power remained concentrated in the hands of the military
السلطة العسكرية كانت الحاكم الحقيقي للبلاد	the real ruler of the nation was the military authority
في الثمانينات بدأت المشاكل الاقتصادية تتفاقم بظالة و فقر و هجرة إلى الخارج	In the 1980s, economic challenges started to escalate, encompassing issues such as: unemployment, poverty and migration.
ازدادت النقمة على فساد السلطة و ديكتاتوريتها	Growing resentment against the corruption of power intensified the grip of its dictatorship

Appendix

برزت الحركات الإسلامية و تنامت شعبيتها و نفوذها على المستوى الشعبي	Islamic movements emerged, and their popularity expanded, gaining influence at the popular level
استمر تأزم الوضع الإجتماعي و عام 1988 وقعت أحداث شغب و سقط قتلى خلال مواجهات مع الدولة	The social situation persisted in its decline until 1988, marked by riots and fatalities during confrontations with the state
عدل الدستور و انتهى عهد الحزب الواحدو سمح بالتعددية الحزبية	The constitution was amended, bringing an end to the era of a single party, and permitting party pluralism
أعلن عن تشكيل الجبهة الإسلامية للإنقاذ و استمرت أعمال الشغب و الإضرابات احتجاجا على الفساد والبطالة	The establish of the Islamic Salvation Front was announced, and protests against corruption and unemployment persisted, leading to riots and unrest
في أول إنتخابات بلدية في ظل التعددية الحزبية عام 1990، نجحت الجبهة في الحصول على الأغلبية	In the first municipal elections under party pluralism in 1990, the front succeeded to achieve the majority
تكرر الأمر في الجولة الأولى من الإنتخابات العامة عام 1991	The same scenario repeated in the initial round of general elections in 1991
مزيد من المواجهات ثم اعتقال رئيس الجبهة عباس مدني و آخرين من قادتها	Subsequent confrontations issued, leading to the arrest of the head of the Front Abbas Madani and several other leaders
مجلس الأمن الأعلى ألغى نتائج الإنتخابات و وقعت أحداث عنف و سيطرت قوات الأمن على مكاتب الجبهة	The election results were nullified by the supreme security council, leading to outbreaks of violence and subsequent takeover of the Front offices by security forces
في مطلع العام 1992 أعلن حل الجبهة الإسلامية للإنقاذ	In early 1992, the dissolution of The Islamic salvation front was announced
و بدأت عمليات إعتقال عشوائية و أنشأت معتقلات في الصحراء	Arbitrary arrest operations commenced, and detention facilities were set up in the desert

Appendix

و مازال حتى اليوم مصير أكثر 4000 مفقود مجهولا	To date, the destiny of over 4,000 missing individuals remains undisclosed
اندلع العنف و الإرهاب ، عمليات تفجير و اغتيالات و أعلنت في البلاد حالة طوارئ	Violence and terrorism erupted, marked by bombings, assassinations, leading to the declaration of a state of emergency in the country
و تحولت التيارات الإسلامية إلى العمل العسكري السري ردا على ما اعتبرته العنف الدولة ضدهم	In response to what they considered state violence, Islamic movements shifted to clandestine military action
أقول أن العنف مثل ما قال رئيس الجمهورية بدأ بممارسة عنف سياسي آخر من طرف السلطات	I assert that, as stated by the president of the republic, the violence originated with a display of political aggression by another party and the authorities
لكن الآن أنا منفتحش ملف المسؤوليات ، أنا قلت أن هذا الملف يجي من بعد	However, I am currently not addressing the responsibilities file, I mentioned that this particular file will be dealt at a later time
الأولوية هي حقن الدماء، هي إسكات لغة السلاح، لكن كل السلاح	The priority is to prevent bloodshed , silencing the language of weapons, and disarming all forms of weapons
سلاح كل الأطراف مش فقط الجيش الإسلامي، كل الأطراف اللي مشاركة اليوم في النزاع	The weapon of all parties , not limited to the Islamic army , including all the parties currently engaged in the conflict
اللي حدث في 1992، كان فيه قرار إداري من محكمة إدارية	The events of 1992, were the outcome of an administrative decision issued from an administrative court
بحل حزب كان يمثل شريحة من المجتمع	The decision was the dissolution of a party that represented a segment of the society
من الواضح أنو هذا كان يفتح الباب للإنزلاقات	Obviously, this was an invitation for potential deviations
و تأكد ذلك ، لماذا؟ القيادة في السجن ، الكوادر المتوسطة ، اللي مات ،	... and this matter was substantiated. Why?

Appendix

اللي هرب ، اللي في السجن	Leadership in prison, the middle- ranking officers. Those who perished, and those who fled and those within the prison
فأبقوا مناضلين شباب تكونت مجموعات مسلحة خاصة انو في إيديولوجيات فحقيقة هناك قضية الجهاد	They retained young fighters, who later formed armed groups. In fact, there is an ideological aspect, and the defence of the concept jihad is paramount
لكن فتح الباب أمام الإنزلاق بقرارات سياسية هذا لا يعني أنوا المجموعات معندهاش ذنب أو مسؤولية ،	However, granting access for manoeuvring through political decisions does not absolve these groups of culpability or accountability
لا هي قامت راحت للجبال مش من أجل الصلاة من أجل الحرب، من أجل التعبير عن رأيها بطرق أخرى ، بطرق مسلحة	No, her journey to the mountains was not driven by a desire to pray for war, rather, to express her opinion through armed methods
مر الإرهاب في الجزائر بأربعة مراحل بدأ ضد قوات الأمن و عائلاتهم و موظفي الدولة	Terrorism in Algeria went through four stages, initially targeting the security forces, their families and state personnel
ثم ضد المثقفين و الصحافيين و الفنانين و الأجانب ، المرحلة الثالثة استهدفت البنية التحتية من مدارس و جسور و كهرباء	Then, against intellectuals, journalists, artists and foreigners, the third phase targets infrastructure such as schools, bridges and electricity facilities
و المرحلة الأخيرة ضد الشعب بأسره	The concluding phase was directed against the entire nation
بعد أن حكمت بعض الجماعات المسلحة على الشعب الجزائري بالكفر	After that, some armed groups condemned the Algerian people to state of disbelief
التيارات الإسلامية هي تيارات بعضها معروف و بعضها مجهول	Islamic movements encompass both known and obscure trends
أهم الجماعات المعروفة هي الجبهة الإسلامية للإنقاذ المنحلة و التي أسست بعد حلها جناحا عسكريا سريا هو الجيش الإسلامي للإنقاذ	The widely recognized group is the dissolved Islamic salvation Front , which established a secret military branch after

Appendix

	its dissolution referred to as the Islamic salvation army
أما أهم الجماعات المجهولة فهي الجماعات الإسلامية المسلحة و التي تبنت مسؤولية أفضع المجازر و أشدها عنفا	The significant yet lesser-known entities are the armed Islamic groups, which asserted responsibility for some of the most horrifying and brutal massacres
نشأت الجبهة الإسلامية للإنقاذ في أعقاب الإنفتاح السياسي و السماح بالتعددية الحزبية	The emergence of the Islamic Salvation Front followed a period of political liberalization and acceptance of pluralism in political affiliation
كانت الجبهة تكتلا جمع تيارات إسلامية عدة	The Front served as a coalition that unified various Islamic movements
لكن القاعدة الشعبية ضمت بشكل أساسي السلفيين ، الجهاديين و الإخوان المسلمين	However, the primary support base mainly consisted of Salafists, Jihadists and members of the Muslim Brotherhood
بعد انتقال الجبهة إلى العمل العسكري تشتت التيارات الإسلامية و نشأت جماعات أكثر تطرفا و أصولية عرفت بالجماعات الإسلامية المسلحة	After the transition of the Front into military engagement, Islamic movements fragmented, giving rise to more extremist and fundamentalist trends, collectively known as Islamic armed groups
و التي تكونت نواتها من جماعة الهجرة و التكفير و من الجزائريين الأفغان الذين شاركوا في الحرب ضد الإتحاد السوفياتي	The core of these groups consisted of Al Hidjra wa Takfir groups and the Algerian Afghan individuals who had engaged in the conflict against the Soviet Union
و عادوا مطلع التسعينات إلى الجزائر	They subsequently returned to Algeria in the early nineties
لما احتلت الإتحاد السوفياتي أفغانستان بدأوا يرسلون جماعات جزائرية من الجزائر إلى أفغانستان	During the Soviet occupation to Afghanistan. Islamic groups started sending Algerian groups from Algeria to Afghanistan
و تكوّنهم في أفغانستان و رجوعهم جماعة الهجرة و التكفير	Their training in Afghanistan culminated in their return as AlHidjra wa Takfir

Appendix

	groups
كون الشيء الذي يأمن أن مبدأ أولي يعتبرون المسلمين في القرن العشرين عايشين فيما يسموه بجاهلية القرن العشرين	Be the thing that the initial principal is that they consider Muslims in the twentieth century used to live in what they call the ignorance of the twentieth century
إذا لازم نردوهم للإسلام إما بالكلام يعني بالخطابات ، بالدعوة أو بالسيف	In response, the imperative to bring them back to Islam, whether through persuasive discourse or through force
تكونت الجماعات الإسلامية المسلحة من عشرات الأمراء الذين نصبوا أنفسهم على رأس جماعات	The armed Islamic groups consisted of numerous of leaders, each of whom self-appointed as the head of their respective groups
مارست شتى أنواع العنف في أحياء المدن الجزائرية و في القرى و المناطق النائية	These groups employed various forms of violence in Algerian cities,neighbourhoods and in villages and remote areas
تمركزت هذه الجماعات في الجبال و تحديدا في سهل المتيجة غرب البلاد	The concentration of these groups was notably in the mountains of Metidja Plain, , in the western side of the country
الذي ساعدت طبيعته الجبلية هذه الجماعات على التحصن في جباله و شن هجمات على محيط العاصمة و القرى	Its mountainous nature facilitated the fortification, these groups enabling them to launch attacks on the surrounding areas, including the capital and villages
كانت هذه الجماعات تتلقى بعضا من الدعم من الأهالي	These groups received some support from residents
انحصر هذا الأمر بعد أن بدأت المجازر ضد المدنيين	This support diminished significantly after they launch massacres targeting civilians
تعاقب على زعامة الجماعات المسلحة عدد من الأمراء الذين كانوا يسقطون الواحد تلو الآخر	Several successive leaders of armed groups, each holding the title of princes, fell one after another
إما في صدامات مع قوات الأمن و إما في صراعات	These leaders met their fate either in

Appendix

داخلية	confrontations with security forces or in internal conflicts
في نظامهم سواء أمير ناحية أو أمير المناضلين له السلطة المطلقة عن المناضلين	In their system, whether as a district leader or the prince of the militant fighters, the authority held by the leader is absolute over the militant fighters
يقدر يحكم عليهم بالإعدام أو يحكم عليهم بأي شيء و في إطار هذا التكوين	The leader has the authority to issue death sentences or any other form of punishment against the members (militants)
لازم المناضل تاعهم يعني المجاهد أي توتر نفسي في فكلو لازم يلعنوا عليه أمام الجماعة و الأمير يساعده بش يحلوا هذا التوتر و فالواقع بش يكون تمرين في مخو	The fighter, or the Mujahid is required to communicate any psychological distress to the group, and the prince assists in solving these tensions, effectively turning it into a mental exercise for the individual
أمنت هذه الجماعات بالجهاد ضد الدولة أو الطاغوت كما استخدمت في أدبياتها و نالت من كل من تراه داعما لها	These groups espoused the concept of jihad against the ruling authority or perceived oppressor, as they articulated in their written works. The groups carried out attacks on anyone perceived to be allied with them
حصلت على فتاوى تشرع أعمالها من داخل الجزائر و من خارجها و تعددت الأطراف التي لها مصلحة في دعمها	The groups obtained Fatwas legitimizing their activities both within and beyond the borders of Algeria. The support for these groups burgeoned as a result of shared interests among the endorsing parties
أبرز أمراء هذه الجماعات في بدايتها كان جمال زيتوني الذي كان مسؤولا عن العمليات ضد رجال الأمن و عائلاتهم و الأجانب	In the initial stages, Djamel Zitouni was the foremost leaders among these groups, overseeing operations targeting security personnel, their families and foreigners
كان يعد عهده الأكثر دموية في الأزمة إلا أن خلفه على الإمارة بعد مقتله عنتر الزوابري	His rule was deemed the most violent during the crisis until his assassination,

Appendix

	paving the way for Antar Zawabri, his successor to the emirate.
وهو شاب لا يتجاوز الثلاثين، وصف عهده بأنه عهد المذابح	He is a youthful individual, barely reaching thirty, he presided over an epoch characterized as an era marked by massacres
ففي إمارته شهدت البلاد أفضع الممارسات و أبشعها في حق المواطنين العزل	Throughout his emirate, the nation bore witness to the most horrific practices, with the most egregious offenses directed at defenseless citizens
جماعته حولت الشعب إلى مجموعة من الكفار و النافقين	His group that branded people as a collective of infidels and hypocrites
عام 1997، وهو العام الأعنف في الأزمة و بعد سلسلة مذابح، أصدر الزوابري بيانا عنونه ب ' صد اللثام عن حوزة الإسلام' و أعلن فيه تبنيه المذابح	In 1997, the crisis reached its zenith of violence witnessing a succession of massacres, Zawabri, in response, released a statement titled “repel the blame from the seminary of Islam” and announcing his endorsement of massacres
هنو هوما المأثرين عنهم كثير جماعة الهجرة و التكفير و هنوا هوما اللي برروا	These individuals were profoundly influenced by the Hijra wa Takfir movement, and they were the ones who found justification in its ideology
مش فقط اغتيال النساء و البنات و الأطفال و الطفول و لكن أي شخص يعتبروه غير مسلم يعلنو عنو جهاد	Beyond merely targeting women, girls and children, these groups extend their acts of violence to anyone they perceive as non-Muslim. They proclaim Jihad against these individuals, resulting in their killing
و زيادة على هذا في الحوادث الدامية لما يقضيو مثلا كاين في الأخير كتاب نشرو واحد كان أمير نيجيريا	Furthermore, in the midst of these gruesome incidents, when they carry out eliminations, they publish a book authored by an individual who formerly held the title of prince in Nigeria

Appendix

يسكن في فرنسا يقول نقضيو على الأطفال و عن النساء و عن الجماعة كاملة	Residing in France, he advocates for the killing of children , women and the entire community
باش حتى في المستقبل لأنو برنامجهم لازم الدولة الإسلامية تتكون و إن كان تتطلب قرن من سنة باش يكونوها	Their agenda envisions the establishment of the Islamic state as a long-term goal, persisting even into the future, with a commitment to its creation, even if it takes a century to form
إذا لازم باش متكونش انتقام من طرف العائلات هذي و الأطفال واحد تقتلو أبوه ولا تقتلوا أمه يكون يسير عدو للأصوليين	As a result, to prevent revenge from the families and children , if someone's father or mother is killed , it is likely to turn that individual into an adversary of the fundamentalists
و لهذا يجب يسمحولهم الفتوى تاعهم لأن أي واحد الزوابري نفسو ميعرفش الإسلام و ميعرفش يقرأ نفسو كأمبر يقدر يفسر ، يعطي فتوى	Hence, it is imperative to permit them to issue their Fatwas, as individuals like Zawabri. Despite lacking knowledge of Islam and the ability to read, can articulate and provide religious ruling and fatwas by virtue of their princely status
إلى اليوم لم يحسم مصير الزوابري رغم تردد إشاعات عن مقتله	To date , Zawabri's fate remained undetermined, despite rumours circulating about his possible demise
و قد نسبت بعض مجازر صيف هذا العام لجماعته	His group was implicated in several massacres during the summer of this year
الأكيد أن هناك بعض الجماعات التي لا تزال في الجبال كالجماعة السلفية للدعوة و الجهاد بقيادة حسان حطاب	Certainly, certain groups persist in mountainous regions , among them the Salafist group for preaching and Jihad under the leadership of Hassan Hattab
و التي تتبنى مسؤولية عمليات ضد قوات الأمن	This groups takes responsibility for operations conducted against the security forces
أما الجيش الإسلامي للإنقاذ الذي يقوده أمير منطقة	As for the Islamic Salvation Army led by

Appendix

الشرق الجزائرية مداني مزراق	prince of Algeria's eastern region , Madani Mazrek
فقد أعلن أواخر العام 1997 و بعد المجازر الكبرى و سلسلة هجمات قوات الأمن عن وقف للنار بعد مفاوضات مع السلطات و تحديدا بعض قادة الجيش	In the late 1997, following significant massacres and a succession of attacks by security forces, he announced a ceasefire following negotiations with the authorities, particularly certain army commanders
كان ذلك يهدف إلى عزل الجماعات الإسلامية و تحميلها وحدها مسؤولية المجازر	The objective is to isolate Islamic groups and assign them the exclusive responsibility for massacres
التباين الأساسي بين الجماعات الإسلامية و جبهة الإنقاذ يكمن في أن الجبهة تقول أنها حملت السلاح	The fundamental divergence between Islamic groups and the Salvation Front lies in the Front's assertion that it resorted to armed conflict
لأن الدولة حرمتها حقها في الفوز في إنتخابات عام 1991	Due to the state's denial of their right to win elections in 1991, they resorted to armed means
أما الجماعات الإسلامية فتنتقل من كون الحكم مرتد و أن الشعب كفر	As for the Islamic groups , they originated from the belief that the government is apostate and that people are considered infidels
السيد عبد الله جاب الله رئيس حركة الإصلاح الوطني ، أحد الأحزاب الإسلامية المصرح بها كونها لم تشارك في العنف	Mr. Abdallah Djaballah, the leader of National Reform movement , stands out as one of the Islamic parties that explicitly refrained from engaging in violence
يرفض ما تقوم به الجماعات الإسلامية من عنف و يعتبر أن الهدنة التي تمت عام 1997 هي حل مجتزء	He condemns the violence carried out by Islamic groups and considers the truce that occurred in 1997 as only a partial solution
المشكل يكمن في هل يا ترى الأسباب التي أوصلت البلد إلى هذا الوضع المأساوي	The root of the issue lies in the factors that propelled the country into this tragic

Appendix

	situation
هل تمت معالجته معالجة صحيحة و موضوعية أم لا ؟ حتى ولو تحقق نوع من النصر العسكري الذي يحجم ظاهرة العنف	Was it proceed correctly and objectively? It suggests that even if a form of military victory is achieved, it may help alleviate the phenomenon of violence
فأخشى أن يكون ذلك إلى حين و لذلك نحن دائما كنا و لازلنا من دعاة المعالجة السياسية للأزمة	I fear that this will be for a while, that is why we have consistently advocated for and continue to support a political resolution to the crisis
لانهنا للأمة أبدا عن التيارات الإسلامية ولا يمكن أن تقام في البلاد ديمقراطية أو أن يكون في البلاد أمن و استقرار أو أن يكون في البلاد حفاظ على مقومات الشخصية الوطنية من دين و لغة مثلا إلا بوجود هذا التيار	The nation will never be devoid of Islamic trends, and the establishment of democracy, security, stability and the preservation of national identity components such as: religion and language are unlikely without the presence of this movement
قانون الوئام المدني الذي وافق عليه الجزائريون مقدمين دعما كبيرا لمساعي الرئيس بوتفليقة في إنهاء الأزمة	The Civil Harmony law which was endorsed by the Algerians, provided significant support to the president Boutaflika's efforts to bring an end to the crisis
يقضي بالعفو عن الإسلاميين الذين لم يقتلوا و يغتصبوا و سلموا أنفسهم للدولة خلال مهلة محددة	The law mandates amnesty for Islamists who have not been killed or subjected to violence, provided their willingly surrender themselves to the state within a specified period
و بعد انقضاء المدة ستعمد القوى الأمنية بحسب القانون إلى توجيه حملات واسعة ضد من تبقى من المسلحين	Following the expiration of the specified period, the security forces as outlined by the law, will initiate extensive campaigns against any remaining rebel militants
منذ إعلان هذا القانون سلم عشرات الإسلاميين أنفسهم إلى الدولة و انحصرت أعمال العنف التي أصبحت متفرقة و في مناطق نائية	Since the enactment of this law, dozens of Islamists have voluntarily surrendered to the state, leading to a

Appendix

	dispersion of acts of violence that now primarily occur in remote areas.
العمل الصحفي في الجزائر عمل محكوم بإعتبارات أمنية ،	Journalistic work in Algeria is subject to control due to security considerations.
منذ لحظة وصولنا و حتى المغادرة رافقتنا عناصر شرطة للحماية حتى في محيط إقامتنا	From the moment of our arrival , until departure , police officers accompanied us for protection even in the vicinity of our residence
و حين كان يتطلب العمل الخروج من العاصمة إلى مناطق قروية أو جبلية، كانت الحماية الأمنية تتضاعف	When our work demanded traveling outside the capital to rural or mountainous areas. Security protection was significantly intensified.
هذه الإجراءات فرضتها الحكومة الجزائرية على كل الوفود الرسمية و الصحفية منذ أن تضاعفت هجمات الجماعات الإسلامية	The Algerian government imposed these measures on all official and press delegations as a response to the escalating attacks by Islamists groups
الصحافة الجزائرية هي من أول الشرائح التي استهدفتها العمليات المسلحة للجماعات الإسلامية	The Algerian press is among the primary targets of operations conducted by armed Islamic groups
فخلال سنوات الأزمة و تحديدا في بدايتها هدد عشرات الصحفيين بهدر دمهم و قد قتل فعلا سبعون صحفيا جزائريا و عدد من الصحفيين الأجانب ا	Through the years of the crisis, especially in its early stages, numerous journalists faced threats and lost their lives. Seventy Algerian journalists were killed, along with significant number of foreign journalists
هذا المعدل هو الأعلى في العالم مما جعل الدولة الجزائرية و الصحافة الجزائرية في وضع مقلق و خطر	This rate is the highest globally, placing both the Algerian state and the Algerian press in a concerning and precarious situation.
كنت أول صحفي في الجزائر اللي عاش 17 ماي 1993 ، كنت مع أولادي حاولوا يقتلوني	I was the first journalist in Algeria who witnessed and survived after the events of may17, 1993 , during which I was accompanied by my children, and

Appendix

	attempts were made to kill me
عمر بلهوشات من أشهر صحفيي الجزائر ، تعرض لمحاولتي اغتيال من قبل الإسلاميين ما بين عامي 1993 و 1995	Omar Blehouchat is a renowned journalist in Algeria who experienced two assassination attempts by Islamists between 1993 and 1995
زوجة عمر توفيت جراء الصدمة بمحاولة اغتيال زوجها	Omar's wife tragically succumbed to shock as a result of an attempted assassination targeting her husband
و هو تلقى على مدى سنوات الأزمة مائتي رسالة تهديد	Throughout the years of the crisis, he received two hundred threatening letter
كنا عايشين في الخوف ، في الخفاء منخرجوش ، الناس لي كانت عندو عادات يمشي للقهوة ، يمشي للمدينة ،العادات كلها يعني تفقدت كلها يعني مبقاتش عادة	We lived in constant fear, in secrecy, unable to venture outside. Everyday habits, such as strolls to the cafeteria or walks in the city, were forsaken. The familiar routines were no more
العادة الوحيدة هي نخيرو عدنا نجيو للجريدة على الستة تع صباح و غدوة نبدلو العادة نجيو على الستة نع العشية ، أو يوم نجيو على الثمانية تاغ صباح و غدوة نجيو على الرابعة نع العشية يعني نبدلوا كل العادات	The only routine we maintained was arriving at the newspaper at 6 A.M. and the next day, we altered the routine by arriving at work at 6 P.M. Some days, we arrived at 8 A.M to start the next day at 4 P.M.
لأن الحرب اللي عاشتها بلادنا مهيش حرب عادية كي الحرب اللي عاشتها لبنان أو البلدان الأخرى ، حرب عندها خصوصيتها،	Because the conflict that our nation underwent is distinct, it differs significantly from conventional wars observed in Lebanon or other countries. The Algerian war possesses its unique characteristic.
العدو راهو في المدينة معاك لكن مش معروف	The enemy resides within the city along with you ,yet their identity remains undisclosed.
يعني الإنسان كاين صحفيين قتلوا في الريبطورون كيما يقولو ، كاين خارجين من دار هم ، كاين صحفيين قتلوا في المدينة و هو يمشي ، يعني الحرب ، العدو يعني	Journalists were slain In a restaurant, while other individuals met their demise shortly after leaving their homes. Some

Appendix

مبيانش	journalists lost their lives in the city streets simply walking, all the while the identity of the assailant remained elusive.
غيرت أسلوب حياتك؟ لا، بدلت أنا راني عايش اليوم لأنني من الناس اللي قبلوا الحرب هذي فقد الزملاء ، يعني أصعب شئ اللي عشتوا هذ السنوات يعني أصعب أصعب	Have you altered your lifestyle? No, I am still alive today because I am among those who accepted this war Losing colleagues has been the most challenging experience for me during these years. Indeed, the most arduous.
كي تسمعي تكوني هنا في العمل و بجيك خبر بالهاتف أو بالتلاكس أو الزملاء يجيوا يجريوا و يقولك يعني سعيد مقبل او زملاء أخرى ماتوا ، يعني أصعب شيء عشتوا السنوات هذي الأخيرة يعني مكانش أصعب	Imagine being at work and receiving news via phone, telex, or colleagues rushing in to inform you about the death of “Said Makbel” or other colleagues- that’s the most challenging experiences I have endured during the recent years. There is nothing more difficult than that.
لأن الزملاء هذو ميرجعوش خلاص راحوا	Those colleagues won’t return: they are gone, and that is an irreparable loss.
إلى جانب من اغتيل فعلا تعرض كثير من الصحفيين و المثقفين إلى تهديدات مباشرة بالقتل هم و عائلاتهم	Beyond those who were assassinated, many journalists and intellectuals faced direct death threats, extending to their families as well.
كانت حجة الإسلاميين أن من يحاربهم بالقلم يحاربونه بالسيف و أن الصحافة هي لسان الطاغوت	The argument put forth by the Islamists was that those who engage in ideological battles through the pen are perceived as adversaries who would eventually resort to the sword. They contended that the press could be tyrannical force, akin to dangerous tongue.
بهذه الظروف اضطر قرابة 500 صحفي إلى الهجرة من البلاد	Given these circumstances around 500 journalists were compelled to emigrate from the country.
لجأت الدولة إلى نقل الصحفيين و المثقفين و موظفي	In response to the heightened threats, the

Appendix

<p>الدولة الذين كانوا أول من استهدف إلى فنادق أو مراكز تجمع و وضعتها تحت حراسة أمنية مشددة إحداها في منطقة سيدي فرج في أطراف العاصمة</p>	<p>state found it necessary to relocate targeted journalists, intellectuals, and government employees to hotels or gathering centers. These individuals were placed under strict security measures. Provided by the authorities, in an area known as Sidi Fredj in the capital.</p>
<p>إليها انتقلت إقامة المئات ممن هددوا أو خافوا على أنفسهم و معظمهم لم يعودوا حتى اليوم إلى بيوتهم</p>	<p>Hundreds of individuals faced threats or were relocated to reside in that area, driven by a genuine fear for their safety. For many, this fear persists, and a significant number have yet to returns to their homes to this days.</p>
<p>عمدت الدولة إلى تأمين حراسة أمنية حول الكثير من المواقع و المراكز الحيوية لها</p>	<p>The state decided to deploy security guard around numerous vital sites and centers to ensure their protection.</p>
<p>و قد اتهمت بالإنكفاء على جزء من البلاد و المرافق و اهمالها ما عدا ذلك من مناطق فقيرة نائية</p>	<p>Critics accused the state of focusing its security on certain regions and facilities, while neglecting poorer and more remote areas of the country.</p>
<p>دار الصحافة حيث تتجمع الصحف على اختلافها تخضع لطوق أمني مشدد</p>	<p>The press house, where various newspapers convene.is surrounded by stringent security cordon.</p>
<p>لم تعاني الصحافة الجزائرية من هجمات المسلحين الإسلاميين فقط بل كانت تتعرض إلى ضغوطات من الدولة أيضا</p>	<p>The Algerian press faced not only attacks from Islamic militants but also encountered pressure from the state.</p>
<p>بلهوشات الذي أصر أن يبقى في الجزائر رغم التهديد</p>	<p>Belhouchat remained in Algeria despite the threats, steadfast in his decision.</p>
<p>تعرضت صحيفته الوطن للإقفال ست مرات</p>	<p>His newspaper “ El Watan”. Experienced closure on six separate occasions.</p>
<p>حنا كانت الجماعات الإسلامية تقتل فينا ، تقتل الصحفيين و الحكم يغلق الجرائد و يبعثنا للحبس</p>	<p>The Islamic groups were targeting and killing journalists, while the government responded by shutting down newspapers,</p>

Appendix

	and some cases, detaining individuals.
أنا في جانفي 1993 الحكم يعني بعثني للحبس	As in my case.in January 1993.the authorities sent me to prison.
و الجماعات الإسلامية في ماي حاولوا يقتلوني، هذا هو الوضع اللي كنا عايشينوا	In May, the Islamic groups attempted to assassinate me. This was the perilous situation we were facing.
شو هي التهمة لحتى حبسوك؟ التهمة، هي قلنا بلي كاين درك قتلوا في الأغواط في غرب الجزائر يعني 1993 و كان من نظر الحكم منتكلمش على واش صاري في البلاد يعني في الجزائر	What is the charge to imprison you? The charge that led to my imprisonment was related to our assertion gendarmes were killed in Laghouat in western Algeria in 1993. From the authorities perspective discussing such incidents in Algeria was deemed inappropriate leading to legal action against us.
تسربت تداعيات الأزمة الجزائرية في عمق حياة الأفراد و الأسر و باتت اعتبارا في علاقاتها	The consequences of the Algerian crises have permeated deeply into the lives of individuals and families. Influencing and becoming a factor in their relationships.
حورية السايحي مخرجة تلفزيونية تعيش وحيدة في مجمع سيدي فرج بعد أن اضطرت لمغادرة منزلها الأصلي لأنها تعرضت للتهديد بالقتل	Houria Sayhi a Tv director who lives alone in the Sidi Fredj complex after she had to leave her original home because she was threatened with death .
أنا لما كانوا حكموا عليا بالإعدام مش فقط أنا، في كثير من الصحفيين قالك نتوما طاغوت	When they sentenced me to death,many journalists faced the grim prospect. We were collectively labeled as tyrants.
أنا لما كانوا يستنونني، أنا كنت ساكنة في حي شعبي و أغلبية كل الصحفيين ساكنين في حي شعبي يعرفونا و يشوفونا لما نجي بالسيارة تع العمل لما ننزل لما نطلع	When they were waiting for me presence, I resided in a populated neighbourhood. They were familiar with us we commuted By car, disembarked, and exited the area.
عارفين حتى الأرقام التلفون ، ليش ؟ بعدين نرجع ليها ،	They even know our phone numbers, why? we will find out later
كنت كل يوم لاقني واحد شاب جالس أمام سيارتي حاط إيدو هيك و يستنا لما أنا أطلع يشوف الساعة تاعو و	Every day, I would encounter a young man positioned next to my car in this

Appendix

يروح يلف	way. He patiently awaits my departure, examines the time, and then proceeds to turn away.
لما أنا نشوف هذاك الشاب نموت كل يوم ، حتى لو ما قتلوني ، حتى لو ما أخذوا السداس كانوا قتلوني نفسيا	Encountering that young man caused me to experience daily emotional turmoil. Even if they had not physically harmed me or taken the sextant, the psychological toll would still be enough as tough a part of me dies each day.
أنا طلعت من بيتي ليش ، باش أبقى في الحياة	I departed from my residence to ensure my survival.
طلعت من بيتي ، كان عندي بيت ، عائلة ، كانت عندي سيارة	I departed from my residence, even though I possessed a house, a family, and a car.
كنت عايشة مش مليح بالله كنت عايشة كيما الناس الأخرين	My living conditions were not satisfactory: I was living like these other individuals.
طلعت علشان أبقى حية	I departed to ensure my survival.
بقائها حية كان له ثمنه ، أسرتها تفككت ، زوجها اضطر للإفصال عنها بعد تعرضها للتهديد بالقتل	Her survival came at a price; her family disintegrated, and her husband had to separate from her due to death threats.
خوفها على ابنتها الوحيدة جعلها ترسلها إلى الخارج	Her concern for her daughter prompted her to arrange for her to go overseas.
حورية أنجزت أفلاما عن معاناة الجزائريين في الأزمة وقد تطلب إنجاز مثل هذه الأفلام مخاطر كبيرة	Houria recognized the need to depict the hardships faced by Algerians during the crises through films, and she had to undertake significant risks to produce such movies.
صعب ما أستطع أقولك كم هيك ، حكيتلك على الصعوبات ، مش الواحد عايش في الخوف ، أنا الخوف ما راحت من عندي عايشة مع الخوف كذب عليك إذا يقولك راح الخوف	Sharing with you is challenging; I've mentioned the obstacles before. It is not that we are unaffected by fear; rather, I live in a perpetual state of apprehension
أصدقائي كثير يقولولي حورية روجي و الله ما نروح	Many of my friends tell me , Houria go to

Appendix

للمدينة ،	the city , I didn't go to the city , I swear
الواحد يقول ممكن أحسن شئى إذا متت و أنا في ميدان العمل نقول حلال و حرام يقتلونى و أنا في المدينة	The most desirable outcome for someone would be to pass away in the pursuit of their professional endeavours as it would constitute an honourable death compared to dying in an urban setting
النساء كن من أوائل الفئات المستهدفة من قبل العنف الأصولي	Women were the main focus of violence in the targeted categories
بدأ ذلك في أواخر الثمانينات من خلال هيئات شكلتها التيارات الإسلامية سميت بهيئات الأمر بالمعروف و النهي عن المنكر	In the late eighties, this act commenced through groups established by Islamic movements known as the commissions for the promotion
هذه الهيئات كانت تنشط في الأحياء الشعبية و القرى و تراقب لباس السيدات و الفتيات	These commissions were operating in popular neighbourhoods and villages They were involved also in monitoring women's dress
المساجد كانت مراكز تجمعات الأصوليين و منابرهم	Mosques served as focal points for gatherings of fundamentalists and platforms for impassioned oratory.
صار الإمام ماش يتكلم على الدين ، ماش يتكلم على الحسنة ، ماش يتكلم على الأشياء المليحة لواحد يربي ولا ينهي	The imam no longer talks about religion , he does not talk about good deeds, should someone focus on raising awareness or prohibiting sins
صاروا يوروا للمسلمين اللي يجيوا يصلوا الجمعة ولا في أي يوم يقولولهم المسؤولين على الفساد هم النساء	They engage in gas lighting against Muslims participating in Friday prayers, attributing corruption to women as a means of manipulation.
لما كانوا في البلديات بداو يحضروا في نفسهم	When they were in the municipalities, they began to prepare themselves.
بداو يحضروا في قائمة الناس اللي ممكن يطردوهم من العمارة ، إذا امرأة مش متزوجة قالك نظردها	They initiated a list of individuals subject to be expelled from the building, subsequently they expelled unmarried woman

Appendix

<p>حين بدأت العمليات المسلحة استهدفت بداية رجال الأمن ، شرع المسلحون في قتل و إغتصاب زوجات و بنات و شقيقات عناصر الأمن</p>	<p>At the onset of armed operations began, the assailants initially directed their violence towards security forces, subsequently extending their brutality and assaulting their wives, daughters and sisters.</p>
<p>شاع خطف النساء إلى الجبال و جعلهن سبايا كثيرات كن يقتلن و يمتل بجثتهن</p>	<p>The abduction and transportation of women to mountainous regions ,where they were forcibly held captive. Tragically, numerous women fell victims ty, with many losing their lives and suffering mutilation of their bodies.</p>
<p>في حملات المذابح ، كانت تخطف نساء و فتيات ، يقدر عدد اللواتي اختطفن خلال الأزمة بألفي فتاة و سيدة ، لم يعد معظمهن</p>	<p>In the midst of the massacre campaigns, women and girls were systematically abducted. The estimated number of those kidnapped during the crises reached two thousand and a significant amount of them remain uncounted for.</p>
<p>كانت الجماعات الإسلامية المسلحة تتذرع بفتاوى تسمح لها بالنيل من نساء الطاغوت أو قوى الأمن</p>	<p>Armed Islamic groups initiated their attacks guided by fatwas that allowed them to specifically target the women of the tyrant or the security forces.</p>
<p>بعد أن ترددت أخبار عن تعدييات من الدولة على ذوي الإسلاميين في المعتقلات</p>	<p>This is a reaction to the news circulating regarding state-led attacks on the families of individuals Islamist groups in detention centers.</p>
<p>كانوا يتذرعون بأية تقول : " و إذا عاقبتم فعاقبوا بمثل ما عوقبتم به"</p>	<p>They were using the pretext with a verses that says:" and if you punish (an enemy, O believer) punish with an equivalent of that with which you were harmed"</p>
<p>الزهراء حطاب دفعت ثمنا غاليا كون أشقائها يعملون في الشرطة</p>	<p>Zahra Hattab bore a significant cost as her siblings were entangled with the police forces.</p>

Appendix

كانت و عائلتها في قرية ينتمي معظم أبنائها إلى الجماعات الإسلامية	She and her family resided in a village where a majority of the sons belonged to Islamic groups.
حرقوا منزلهم و تعرضت هي المطلقة و المسؤولة عن طفلين للإغتصاب و التشطيب بالموس على يد ثلاثة إرهابيين أمام ولديها و أهلها	They destroyed their home, then they raped the divorced women brutally and tragically in front of her two sons and other members of the family.
الذين اغتصبوا الزهراء هم من جيرانها في القرية و قد اتبعوا الجماعات المتطرفة	The perpetrators who assaulted Zahra were her neighbours in the village, individuals who had aligned themselves with extremist groups.
أنا كنت وحدي، أتى ثلاثة أخرجوني و أحدهم شد ملابسي	I was alone, three individuals approached, forcibly removing me outside, with one of them grabbing me by clothes.
أمسكت بالباب و شديته لا أريد الذهاب و صرت أبكي أولادي الإثنين كانوا عندي و كانا يبكيان	I clutched onto the door. Resisting the efforts to take me away. Tears streamed down my face, all the while my two children were with me crying.
و أنا أشد و أمسك الباب	I exerted all my strength, pulling and gripping the door
واحد يضربني هنا و الآخر هنا يضربني بالموس	One struck me in this place. While another attacked me in different place with a knife
أخرجوني و سحبوني إلى الخارج لوين أخذوكي؟ لم يأخذوني، حدث هذا بالبيت	They forcibly removed me out, dragging me outside. Where did they take you? They didn't take me anywhere; it happened at home.
اغتصبوك في البيت؟ كل ذلك حدث في البيت شدني من هنا و أنت تعلمين	Did they rape you at home? It all happened at home He pulled me here and you know
شو كنتي تحسي لما كانوا يعملوا فيك هيك؟ كنت أتمنى الموت و أن لا أعيش	How did you feel when they did this to you? Enduring pain, a wish to die to release

Appendix

تمنيت الموت و لا يفعلوا بي ذلك في المنزل و أؤدي إخوتي و عائلتي	I wished I would die and and they wouldn't that to me at home and I hurt my brothers and family
شو كانوا يحكوا ؟ شو أشكالهم؟ أرادوا أن يأخذوني قالوا لي عليك ان تأتي معنا ، قالوا لنا يجب أن تحضروها	What were they talking about? How do they look like? They wanted to take me, they told me you have to come with us !
الأمير قال لهم أحضروها قالو لي سنأخذك بسبب إخوتك أنا إخوتي يعملون في الحكومة	The prince requests her presence, they told me that we will take you because of your brothers, my brothers work in the government
قلت لهم ماذا أكون لكم ، أنا لدي أيتام أتى أحدهم و ضربني و الآخر جرحني بالموس و شدوني من ملابسني و عروني	I told them what can I be for you, I have orphans... One of them came and hit me and the other injured me with a knife , they pulled my clothes off and stripped me
إنهم ليسوا بشر ليسوا عرب يهود أبكي ، أصرخ ، لم يكثرثوا لا يرحموني	They are not humans, there are not Arab, they are Jewish. I cry, yell, they do not care , they don't have mercy on you
كنت أشعر أنني أموت أردت الموت و لا يحدث لي هذا أمام أولادي و أمام منزلي أمام أولادك ؟ أجل أمام أولادي الإثنين	I felt like it was my last breath, I would rather die than I receive such act and being witnessed by my children. In front of your children? Yes, in front of them
تعمل الزهراء اليوم خادمة في المنازل و تحاول أن تتجاوز ما مرت به	Today, Zahra works as maid and tries to overcome what she went through
أنا و أولادي يوم نتعشى و يوم لا نأكل لم يعطوني أي حق ، لم يسأل أحد عني	My children and I , we sometimes spend the night starving. No one care about us or my rights.
أنا صابرة و أعيش مع أولادي	I have shown patience in living with my children

Appendix

خشيت أن نزورها في قريتها و نثير الموضوع مجددا أمام أبنائها و جيرانها و اكنفت بأن التقيناها في أحد أحياء العاصمة	She was afraid to visit her at home and bring up her past troubles in the presence of her children and neighbours, so meeting her in one of the capital's neighbourhoods was enough
الزهاء و رغم ما عانتها لم تسلم من السنة الناس	Despite what she has been through, people kept blaming her for what has happened to her
كل الناس تعرف حكايتي ، حين أمشي في الطريق أسمعهم يقولون انظروا ماذا حدث لها ، ما هذه المعيشة	Everyone heard about my story, I hear their whisper when passing by, what a life!
العرب لا يرحموني ، يعرفون أنها حادثة لم تحدث بإرادتي	They knew that it was out of me but Arab show no mercy
العمليات الإرهابية التي زادت نسبيًا خلال أشهر الصيف من هذا العام استمرت في استهداف الجزائريات قتلًا و خطفا و اغتصابا	Terrorists operation increased relatively during the summer this year and they continued to target Algerian women by killing , kidnapping and raping
العشرات من النساء و الفتيات لا زلن في عداد المفقودات و لا يعرف شيء عن مصيرهن	Dozens of women and girls are still in lost and nothing is known about their fate
هواجس الكهوف المظلمة في الجبال و نزوات الأمراء و المسلحين و عنفهم اللامتناهي تسكن في مخيلة كثيرات من الجزائريات	Premonitions of dark caves in the mountains the whims of princes and armed men and their endless violence, don't leave the imagination of many Algerian women
مسعودة من قرية الرايس و التي سقط فيها 500 ضحية في ليلة واحدة	Massouda is from the village of El Rais where 500 victims fell in one night
ذبح زوجها و ثلاثة من أبنائها من بينهم طفل	Her husband and three of her children were brutally slaughtered
شاهدت المسلحين و من شدة الذعر هربت من دون تفكير ، هاجسها أن لا تذبح أو تخطف	She saw the gunmen and ran away without thinking, her greatest fear is neither being slaughtered nor kidnapped
لا تنتظري حتى تشوفي تفكرين أن تنجي بروحك و تهربي	You can't wait to see them, you care about saving yourself and running away

Appendix

<p>أنا رأيتهم يأتون و يرتدون لباسا طويلا غامقا و يغطون رؤوسهم لكن لا يمكنك أن تفضي و تنظري إلى أشكالهم</p>	<p>I saw them coming and wearing long dark clothes and covering their heads, but you can't stare and look at their shapes</p>
<p>ماذا كنت أشعر ؟ كنت أشعر أن الموت أحسن حاسة أنني أفضل الموت بالرصاص و لا يذبحني بالموس أو يأخذني معه</p>	<p>What feelings were you experiencing ? I felt that death was more merciful I would rather die by bullets than being slaughtered with a knife or ...</p>
<p>في نساء خطفوهن ؟ ايه كم وحدة ؟ سبعة من بنات جيراننا و الآخرين لا نعلم أخذوهم ما رجعوهم ؟ ما رجعوا</p>	<p>Were there any kidnapped women? Yes How many? Seven of our neighbours daughters and I don't know about the rest They took them and they did not return them? They didn't come back</p>
<p>شو يعملوا فيهن لما يخطفوهن ؟ كيف يمكننا أن نعرف ماذا فعلوا بهم لا نعرف ماذا فعلوا بهم</p>	<p>What happened to them during the abduction? We don't know what they did to them</p>
<p>و بنتك و أولادك ؟ بنتي هربت ، خرجت في الحديقة وقعت من الشرفة على الأرض مسكها بعد أن وقعت على الأرض</p>	<p>What about your daughter and your children? My daughter run away, went out into the garden, she fell from the balcony to the ground</p>
<p>قال لها تخافين على روحك ثم قتلها</p>	<p>He (the gunmen) caught her and asked to stay calm told her , then he killed her</p>
<p>محمد ابن مسعودة نجى من المجزرة و لا زال يتجول في الأحرش التي أتى منها المسلحون ليلة الهجوم</p>	<p>Massouda's son named Mohammed survived the massacre and is still wandering in the woods from which the gunmen came in the attack's night</p>
<p>شاهدهم يذبحون و يقتلون دون أن يرف لهم جفن</p>	<p>He saw them slaughter and kill without batting an eyelid</p>
<p>الخوف الذي شله يومها يقول إنه زال اليوم</p>	<p>The fear that struck him that day, has</p>

Appendix

	disappeared today
لست خائفا، حدثت في المرة الأولى لتحدث الثانية ، في المرة الأولى هربت في الثانية لن أهرب	I am not afraid, it happened the first time, let the second occurs. In the first time, I run away but no I won't.
وش حبيت تقول بهذي نورمال؟ لن أهرب سأقابل أريد أن أواجهه و أقابل و أخذ بثأري	What did you want to say with the word normal? I won't run away I will stay to confront and revenge
السلم؟ رحم الله أباك أعطيني عشرة و أنا أكل كبدهم و بعدها لتحل السلم	Peace? My God have mercy on you Give me ten persons of those to revenge, then let the peace occur
في القرى و الأحياء الجزائرية تنتشر عناصر لقوى الدفاع الذاتي أو ما يعرف بالباتريوت و هم فرق من أبناء الحي أو القرية	In Algerian villages and neighborhoods, self –defense forces commonly referred to as patriots, are dispersed comprising individuals from the local village
مهمتها الدفاع عن المناطق التي لا يمكن للجيش و قوى الأمن أن تنتشر فيها	Their mission is to defend areas where the army and security forces cannot deploy
و هم يحصلون على السلاح من المراكز الأمنية للدولة في مناطقهم	They obtain weapons from state security centers
هذا الأمر اعتبر ضروريا لتمكن الناس من الدفاع عن حياتهم كون إمكانات القوى الأمنية لا تستطيع أن توفر الحماية لمجمل المناطق النائية خصوصا مع المساحات الشاسعة للبلاد	This matter was considered necessary for people to be able to defend their lives, since the capabilities of the security forces cannot protect all the remote areas
الكثير من فرق الباتريوت نفذت عمليات ضد المسلحين و اشتبكت معها حتى بات دورها أساسيا في حفظ الأمن	Many patriot teams carried out operations against the gunmen and clashed with them to the point that their role became essential in maintaining security
هذا الأمر كان ضروريا إلا أنه فتح الباب لكثير من الإختراقات و التصفيات	This was necessary , but it created many breakthroughs and eliminations
بعض الأسلحة تسربت إلى الجماعات المسلحة	Some weapons leaked to the armed groups

Appendix

و من ناحية أخرى اعتبرت المجازر بمثابة عقاب للأهالي لإنضمامهم إلى الدولة عبر تسلحهم الذاتي	On the other hand, the massacres were considered as punishment for people to join the state via their self-arming
مسعود و هو من قرية بن طلحة ، كان قد تقدم من ضمن مجموعة بطلب سلاح من الدولة لحماية البلدة	Massaoud from Ben Talha village, had come forward among a group requesting weapons from the state to protect the town
مضت أشهر دون أن تصلهم الأسلحة	Months passed and weapons did not reach them
و حين دخل القتل إلى القرية نادوا بالأسماء على كل من طلب السلاح	When the killers entered the village, they called out the names of every one who asked for weapons
كيف عرفوا أسمائكم؟ كان هناك شخص اسمه نصر و هو يعرف الأسماء كان لديه لائحة الذين طلبوا السلاح	How did they know your names? There was a person named Nasro, he had a list of all those who requested weapons
لم يحصل أهل البلدة على السلاح ، كثير منهم قتل عقابا	Many of the towns' individuals did not get weapons, and many of them were killed as punishment
مسعود كان يقف وراء هذا الباب و هو يشاهد زوجته و أولاده التسعة يذبحون	Massaoud was standing behind the door and watching his wife and nine children were slaughtered
خلاص ، حينها لم أعد أقدر على الكلام ، كتم صوتي	That's it, I couldn't speak anymore, I was speechless
لم أعد أقدر على الصراخ ، أرى و أنا ساكت	I can no longer scream, I preserved in silence
ليس ببعيد من بن طلحة ، بل على مشارفها يقع مركز أمني	Not far from Ben Talha, but in its outskirts , there is a security center
وين كانت الدولة ؟ أمن ، درك ؟ كانوا هناك قريب ؟ قريب ولا بعيد ترون بأعينكم	Where was the state ? security, gendarmerie ? They were there Is it close? Near or far, you are looking to the situation

Appendix

<p>ليش ما جوا ؟ يعلم الله ، يعلم الله كنا نخاف ألا يطلع علينا النهار لم يأت إلينا أحد</p>	<p>Why didn't they come? God knows We were afraid that daylight would not come No one came to us</p>
<p>شعرت أن لا أحد يقف معنا لا حكومة و لا أي أحد</p>	<p>I felt like no one was on our side Neither the government nor anyone</p>
<p>كنا نصرخ و لم يأت أحد بعدها خرج القتلة بعد عشرة دقائق وصلوا</p>	<p>We were screaming and no one came to rescue After that, the terrorists came out ten minutes later, the security forces arrived</p>
<p>مثل هذه الشهادات طرحت أسئلة كبيرة</p>	<p>Such testimonies raise serious questions</p>
<p>لماذا لم تتدخل قوات الأمن لصد مجازر وقعت على مقربة منها</p>	<p>Why did the security forces didn't intervene to prevent massacres that occurred nearby</p>
<p>هل القتلة هم من الجماعات الإسلامية فقط ؟</p>	<p>Are terrorists only form Islamic groups?</p>
<p>هل تورطت بعض أجهزة المخابرات خصوصا بعد تسريبات بهذا الأمر ؟</p>	<p>Some intelligence agencies involved especially after leaks about this matter?</p>
<p>و هل أرادت الدولة أن تعاقب بعض القرى على دعمها للإسلاميين فلم تتدخل لردع المجازر؟</p>	<p>Did the state want to punish some villages for supporting the Islamists that didn't intervene as a deterrent massacres?</p>
<p>هذه الأسئلة شهدت جدالا عنيفا في الجزائر على المستوى الرسمي و الصحفي و في داخل البرلمان</p>	<p>These questions witnessed a violent debate in Algeria at the official journalistic and internal levels parliament</p>
<p>دور الجماعات الإسلامية لا جدال حوله و لكن ماهي حقيقة تورط بعض أجهزة الدولة و تحديدا الجيش في تشكيل و دعم بعض الجماعات المسلحة</p>	<p>The role of Islamic groups is indisputable however what is the truth about the involvement of some state agencies specifically the army in formation and support some armed groups ?</p>
<p>الرافضون لهذه الفكرة يرجعون الأمر إلى محدودية قدرة الجيش الجزائري</p>	<p>Those who reject this idea attribute the matter to the limited capacity of the Algerian army</p>
<p>الجيش الجزائري وش فيه حوالي 180 ألف</p>	<p>The Algerian army has about 180.000</p>

Appendix

	person
الأغلبية متكلفين بالصحراء ، الثلث متكلفين بالصحراء ، الثلث بالتموين و حوالي ما بين 40 ألف أو 60 ألف يحاولو باش يكافحو الإرهاب	A third are assigned to the desert , a third of which for supply and about 40,000 or 60,000 are trying to fight terrorism
80% منهم منضمين للمواطنين الشبيبة بدون تكوين عسكري كيفاش تتولى على الناس	80% of them join the young citizens without military training , how can they take over people
هذا اللي يأمن بلي راه يجاهد في سبيل الله و لما يموت يروح للجنة	They believe that they striving for the sake of God , thinking that when they die , they go to heaven
الإسلاميون أتوا و قتلوا الإرهاب نقول هم و نقول الحكومة الحكومة أي أحد شك فيها	The Islamists came and killed terrorism , any one doubts the government , we it's them or the government
كان هناك حكومة و دولة و لم يتقدم إلينا أحد	There was a government and the state that no one approached us
ما إن ذهبوا و بعد دقائق وصلوا إلى هنا	As soon as they went , minutes later they arrived here
و قبل ذلك لماذا لم يدخلوا ؟ كان هناك جيش و درك و باتريوت	Why they weren't here before that ? There were army, gendarmes and patriots
في مجازر أمام المراكز العسكرية لماذا الجيش أو قوات الأمن متعملش العمل تاعها يعني	In massacres in front of military centers Why didn't the army or security forces do the work?
الجيش الجزائري هذا معروف ، مبني على الجيش السوفياتي جيش ثقيل	The Algerian army is known, based on the Soviet strong army
شفنا كفاش الإتحاد السوفياتي في أفغانستان يعني كانت ليها مشاكل كثيرة	The Soviet union had many problems in Afghanistan
و الجيش الجزائري مكانش متحضر ، حنا سمعناها يعني كاين بعض الضباط مهمش ساميين لكن ضباط في المراكز يقولك حنا هذا مشكل كنا نكتبوا عليه و هذا المشكل جابلنا مشاكل مع الحكم من جهة أخرى على كل حال	The Algerian army was not civilized , there were some officers who marginalized semites But all this caused serious problems with the government
يقولك اليوم أنا راني هنا نأخذ مسؤوليتي ، نخرج الجيوش يروحوا يحاربوا ، كاين لي راح يموتوا و أنا	Leaders affirmed their commitment to taking responsibility, they wanted to take

Appendix

علاش نموت و كاين فيها بعض الضباط الساميين راهم في مراكز عظمى في الدولة	out the armies to go to war. Of course, there will be who will die, but why would I die? and there were some high-ranking officers in high positions in the government
رانا في حرب و هو ما راهم يستعملوا المراكز هذي باش يديروا أموال يعني كاين المشكل هذا	They are using these positions to make money while we were in war
في العاصمة و مختلف المدن الجزائرية تبدو الحياة طبيعية	In the capital and various Algerian cities , life went back to normal again
الحضور الدائم لدوريات الشرطة و حواجز التفتيش أمر مألوف	The constant presence of police patrols and checkpoint inspections has become a common issue.
الرغبة في الحياة جامحة لكن للحذر أسباب أيضا	The desire to live is unbridled, but caution is necessary
كل مرة يتفاجئوا الناس كي يجوا للجزائر لأنو الحياة بالليل موجودة و السهرات موجودة و الناس و العائلات بتاكل كل يوم بتشرب كل يوم ، سهرانة ، مبسوطة	Every time people surprised to come to Algeria because there is life at night and there are evening parties , people and families, who eat , drink and stay up late every day , and they are happy
ليل العاصمة عادت له الأضواء و الوجوه و الموسيقى	The capital's night are bright again
مثل هذه المشاهد كانت شبه معدومة في فترات طويلة من الأزمة	Such scenes were almost non- existent during long periods of crisis
خلفت الأزمة أثارا متفاوتة على الجزائريين	The crisis had varying effects on Algerians in cities
فهي في المدن لها أثر مختلف عما تركته على القرى	It has a different impact in cities than on villages
القرى المنكفئة إلى حياة داخلية موحشة ما أن تبدأ الشمس بالمغيب	As soon as the sun begins to set, villages retreat into interior life become gloomy
لم ينته ... يكذب عليك أن الإرهاب انتهى ، لا يزال موجود	It is not over yet... terrorism still exist
حين تخرجين ترينهم كما هم يكذب عليك ...إنهم في بيوتهم و منازلهم	They were in there homes, they were everywhere
نحن الي أصابنا الضرر	We are the ones who are hurt and no one

Appendix

نحن المضرورون ولا أحد يشعر بنا	feels us
أشعر بالسلم أو لا أشعر كيف أشعر بالسلم و أولادي ماتوا و أب أولادي مات	It doesn't matter if I feel in peace I lost my children and their father
و هو يبقى يعيش أمامي لا أقدر أن أراه	I cannot see him in front of me
لا أسامح ، قتلوا لي أعز الناس عندي أمي و إخوتي لاأسامح ولا أحد	I won't forgive anyone they took away from me my dearest people
أزمة الجزائر بشقها الميداني تبدو في طريقها إلى الإنهاء لكن لازالت حقائقها تنكيء الجروح	The Algerian crisis in its field aspect appears to be in its way to end but its facts sting wounds
جروح و الآلام تحتاج إلى ما هو أكثر من التصديق على قانون	Wounds and pains require more than ratification of a law
حلقتنا المقبلة هي من الجزائر أيضا	Our next episode is also from Algeria
فيها نبحث في قضية البربر أو الأمازيغ ، جذورهم ثقافتهم ، وضعهم اليوم في الجزائر	We will discuss in it the Berbers's or Amazigh issue, their roots, culture and their situation today in Algeria
من بين القبائل البربرية التي سنعرض واقعا قبائل الطوارق في الصحراء الكبرى جنوب الجزائر	Among the Berber tribes , we will present the Twareg tribes in the sahara in southern Algeria
في الحلقة المقبلة أيضا جزء نخصه لموسيقى الراي الشعبية الجزائرية	In the next episode we will also devote a section for the Algerian popular rai music
كيف نشأت و تطورت و مدى تأثرها بالعنف المسلح خلال سنوات الأزمة	How it emerged and developed and to what extent it is affected by violence armed forces during the years of crisis

Appendix

Glossaries

Glossaries

1. English-Arabic Glossary:

A	
Activity	نشاط
Accuracy	الدقة
Acquisition	اكتساب
Action	فعل
Analysis	تحليل
Audience	جمهور
Audio description	وصف سمعي
Audiovisual products	الإنتاج السمعي البصري
B	
Borrowing	اقتراض
C	
Calque	استعاضة
Camera movement	حركة الكاميرا
Cinema	سينما
Cinematographer	مصور سينمائي
Challenges	تحديات
Characters	شخصيات
Chronological framework	الإطار الزمني
Cohesion	تناسق
Coherence	ترابط
Comment	تعليق
Content	محتوى

Glossaries

Copy	نسخ
Creativity	ابداع
Critical thinking	تفكير نقدي
Cultural boundaries	حدود ثقافية
Culture	ثقافة
D	
Deletion	حذف
Dialogue	حوار
Director	مخرج
Documentary	وثائقي
Dubbing	دبلجة
Duration	مدة
Drama	دراما
E	
Editing	تحرير
Educational value	قيمة تربوية
Established equivalent	تكافؤ ثابت
Event	حدث
Evidence	دليل
Expansion	توسع
Experience	خبرة
Expert	خبير
F	
Fact	واقع

Glossaries

Fiction	خيال
Film	فيلم
Filmmaker	مخرج
Footage	لقطات
Form	شكل
G	
Generalization	تعميم
Gestures	إيماءات
H	
History	تاريخ
Historical	تاريخي
Historical fact	حقيقة تاريخية
Historical documentary	وثائقي تاريخي
I	
Information	معلومات
Image	صورة
Input	إدخال
Internet	إنترنت
Interpreting	ترجمة فورية
Interview	مقابلة
K	
Knowledge	معرفة
L	
Language barriers	حواجز لغوية

Glossaries

Linguistic element	عناصر لغوية
Literal translation	ترجمة حرفية
Lighting	إضاءة
M	
Media	وسيلة إعلام
Memory	ذاكرة
Message	رسالة
Modulation	تعديل
Movie	فيلم
N	
Narration	سرد
Native language	اللغة الأم
Non-fiction	غير خيالي
O	
On-screen text	النص على الشاشة
Original text	النص الأصل
P	
Paraphrase	إعادة الصياغة
particularization	تخصيص
Perspectives	توقعات، وجهات نظر
Pitch of voice	درجة الصوت
Primary and secondary sources	المصادر الأولية و الثانوية
Professional constraints	القيود المهنية
Program	برنامج

Glossaries

R	
Receiver	المتلقي
Reality	الواقع
Recipient	المتلقي
Revision	مراجعة
Recording	تسجيل
Rule	قاعدة
S	
Scenario	سيناريو
Scene	مشهد
Screen	شاشة
Script	كتابة
Sender	مرسل
Slicing	تقطيع
Sound	صوت
Soundtrack	تسجيل صوتي
Source language	لغة الأصل
Speaker	متحدث
Spectator	مشاهد
Speech	خطاب
Stage	مرحلة
Story	قصة
Strategy	استراتيجية
Style	أسلوب

Glossaries

Stylistic effect	تأثيرات أسلوبية
Subtitling	سترجة
Support	دعم
Synchronization	مزامنة
T	
Target language	لغة الهدف
Technical	تقني
Thematic framework	الإطار الموضوعي
Theory	نظرية
Tone of voice	نبرة الصوت
Transfer	نقل
Translation	ترجمة
Transmission	انتقال
V	
Video	فيديو
Viewer	مشاهد
Visual	مرئي
Voice-over	استعلاء الصوت

Glossaries

2. Arabic- English Glossary:

أ	
Strategy	استراتيجية
Voice-over	استعلاء الصوت
Revoicing	إعادة الصوت
Paraphrase	إعادة الصياغة
Borrowing	اقتراض
ب	
Program	برنامج
ج	
Challenge	تحدي
Decimation	ترجمة بالإنشاء
Literal translation	ترجمة حرفية
Recording	تسجيل
Comment	تعليق
Slicing	تقطيع
Technical	تقني
Established equivalent	تكافؤ ثابت
Adaptation	تكيف
Expansion	توسع
ف	
Video	فيديو
ل	
Source language	لغة الأصل

Glossaries

Target language	لغة الهدف
م	
Revision	مراجعة
Stage	مرحلة
Speaker	متحدث
Viewer	مشاهد
ن	
Copy	نسخ
Source text	نص الأصل
Target text	نص الهدف
Theory	نظرية
و	
Fact	واقع
Documentary	وثائقي
Media	وسيلة إعلام
Audio description	وصف سمعي

Abstract

The present research tackles the difficulties and strategies of subtitling Historical Documentary from Arabic to English revealed in "السنوات الدامية في تاريخ الجزائر" directed by Ayman Mrouweh in 1991.

Through the use of functional theory suggested by Nord (2009), the translation strategies of Molina & Albir (2002), besides, subtitling strategies proposed by Henrik Gottlieb (1992) in addition to the constraints of subtitling proposed by Lucien Marleau (1982) and the help of Aegisub software, we have attempted to emphasize on the clarity and effective communication of meaning and preserves historical accuracy of facts and events.

In the process of subtitling when using the former program, we deduce that the translator confronts several constraints that seek modifications required for instance managing character limits and timing.

In light of our analysis, we have observed that some expressions and terms when subtitling historical documentaries have to be kept to broaden their accessibility, reach a wider audience, help bridge language gaps, and foster a more global appreciation of historical narratives. We deduce also that we must keep subtitles concise to avoid overcrowding the screen and maintain viewer engagement. This research will allow viewers from different linguistic backgrounds to appreciate the historical information presented in the documentary. We recommend the contribution with historians, scholars, and institutions that specialize in the relevant historical field.

Keywords: Audiovisual Translation, Historical Documentary, Functional approach, Strategies, Subtitling.

المخلص

يتناول هذا البحث إستراتيجيات وصعوبات الترجمة المستخدمة في الفيلم الوثائقي "السنوات الدامية في تاريخ الجزائر" من إخراج أيمن مروه عام 1991. للقيام بهذا استعملنا النظرية الوظيفية المقترحة من قبل Nord 2009 واستراتيجيات الترجمة Molina & Albir 2002 بالإضافة إلى إستراتيجيات الترجمة المقترحة من طرف Henrik Gottlieb 1992 بالإضافة إلى قيود الترجمة من طرف Lucien Marleau 1982. و باستخدام برنامج Aegisub حاولنا التأكيد على وضوح و فعالية التواصل لنقل المعنى و الحفاظ على المصداقية التاريخية، أثناء عملية الترجمة و من خلال البرنامج المذكور أعلاه، نستنتج أن المترجم يواجه عدة قيود تتطلب تعديلات متعلقة بالعدد المحدد للأحرف، الوقت و المقروئية .

في ضوء تحليلنا، لاحظنا أن بعض التعبيرات والمصطلحات عند ترجمة الأفلام الوثائقية يجب أن يحتفظ بها. وإمكانية تحقيق أفضل وأوسع تواصل مع الجمهور والمساهمة في مواكبة هذا الفيلم الوثائقي للثقافات الأخرى. نستنتج أيضا أنه من الواجب ان نحفظ بترجمة مختصرة لتجنب تكديس الشاشة و ضمان جذب المشاهدين. يتيح هذا البحث، فهم المعلومات التاريخية المقدمة في الفيلم الوثائقي لدى المشاهدين ذوي خلفيات لغوية متنوعة ، لذا نوصي بالتواصل مع المؤرخين، العلماء و المؤسسات المتخصصة في الميدان التاريخي لنقل هذا النوع من الحقائق.

الكلمات المفتاحية : الترجمة السمعية البصرية، الفيلم الوثائقي، النظرية الوظيفية، استراتيجيات، الترجمة .