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**Subtitling strategies in historical films from English into Arabic.
“Lincoln” by Steven Spielberg as a case study**

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Dedications

Thank you God for all your blessings to me and my family. For the strength you give me each day and for all the people around me who make life more meaningful

I dedicate my dissertation work to my family and many friends, a special feeling of gratitude to my loving parent who encouraged me and never left my side.

I also dedicate it to my brother Hamza and sisters Fariza, Kahina and Thiziri who supported me throughout the process, I will always appreciate all they have done, without forgetting my lovely best friend Lilia

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To the almighty God, thank you for the guidance, strength, power of mind, protection and skills and giving us a safe life.

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General Introduction

Translation in its various fields has expanded greatly in the past years and has become the link between people all over the world and the specialists in all fields. Translation has been and continues to be one of the most significant ways for the diverse of people of the world to transmit ideas and knowledge. Additionally, translation serves as a tool for demonstrating society's capacity to assimilate the knowledge that is necessary for the spread of its culture. It is considered as a bound between different languages. However, there are still many rendering limitations for translation especially the element of culture. Words are not the only thing that must transferred when translating from one language to another. Cultural bridges are built through translation. It gives you access to cultural phenomena that are otherwise too far and unfamiliar to understand from your own cultural perspective.

Our society is heavily influenced by the media and with the advent of new technology, new channels for global and intercultural communication also emerged, and led to a new form of translation which is called audiovisual translation. Audiovisual translation refers to that type of translation for audiovisual media such as cinematic films, documentaries and other audiovisual products, its task is to transfer various television programs, cinematic films from one language to another, and it is divided into many types. Subtitling is one form of audiovisual, it is a well-known, established and widespread form of audiovisual translation, and nowadays it comes in many forms and accomplishes many purposes.

As technology evolves, cinema and film expanded, the process of transferring it to other languages has become binding on companies to expand around the world. It went deeper than dubbing and subtitling, the viewer now is able to watch it according to the language he wants, And since films, especially historical films, are among the most popular films around the world, it has been released many copies in different languages, including the Arabic language, which has a great demand on it, so the translation has a great credit for the globalization of these films and the definition of them in various languages. Historical films offer a privileged site for scholars of cinema, media, history, and many other disciplines to interrogate a nation's relationship with the past. How cinema engages with the past, whether recent or distant, provides interesting case studies for how successive generations renegotiate cultural memory and understandings of how the past shapes the present. Historical films can bring in to relief hidden or competing histories that either challenge or compliment prevailing narratives and authoritative accounts of the past, asking the viewer to consider the present as being shaped by multiple histories, rather than by one history. Historical films also suggest

new ways of understanding the past, and, as a consequence, they also present new ways of understanding the present.

Based on the foregoing, we wanted to get closer to this field and specifically how to adapt it into the audiovisual field, By attempting to research its particulars and strategies in English and applying them to Arabic using our corpus *Lincoln*. Where we will answer on the research problem: What are the subtitling strategies can we adopt from translating the historical film "Lincoln" from English to Arabic?

From this question we derived the following sub-questions:

- What are the stages that are followed during the subtitling process?
- What are the peculiarities of subtitling historical films in general?
- What are the strategies that the translator can use in translating historical films?
- Has the translator succeeded in conveying the same effect between the English version and the Arabic version?
- What are the difficulties of subtitling and audiovisual translation?

To answer these questions, a set of hypotheses were put forward, as follows:

- Historical films may include peculiarities that we do not find in other films.
- The translator may find difficulties during translation.
- We suppose that the translator has succeeded in translation without causing ambiguity.
- We suppose that the Arabic version will include the various strategies known in subtitling from adaptation, equivalence, literal translation and paraphrase.

The reasons for choosing this topic are, first of all because we are fascinated by cinematographic especially historical ones and want to pursue it as a career, we also want to introduce this new field to our society. What made us interested in this type of translation too is our desire to discover and going into the audiovisual field especially subtitling, knowing the different methods that the translator relies on during the subtitling process and how should the translator behave during this type of translation.

Second of all, the novelty of the topic, since films mainly historical are very important where history teaches us how events in the past made things the way they are today, and learning from the past helps us understand who we are and how we got here, as well as how to prevent mistakes in the future and create better paths for our society. Also, historical films are a huge

source of profit for companies, and have seen a great glow and spread among different countries. It has seen a great development in how they are conceived and designed.

We decided to divide our research into three chapters in addition to an introduction and conclusion in the first chapter, we started with the definition of audiovisual translation according to different scholars then, we talked about its different types, focusing on subtitling. Finally, we give a complete presentation to subtitling, starting with its definition, types and its specificities, then it's different strategies, stages, role, and ending with its difficulties.

In the second chapter, we talked about films in general and historical films in specific. We started with the definition of movies, and then challenges related to translating films in general and historical films in specific. After that, we defined historical films to give more details about its history and finally, the value of subtitling it.

As for the third chapter, it is the applied part of our thesis, in which we study and analyze examples from our corpus "Lincoln".

During our research, we encountered several difficulties, including the lack of references related to historical films especially in English ones. It was also difficult for us to extract the examples we studied, where this required time both the original and Arabic versions, as the scenes should be repeated several times in order to understand which strategy is used.

To conduct successfully our research, we relied on some important, books and scientific papers that helped us greatly such as: *Audiovisual Translation: concept, types, characters, speech and translation strategies applied* by Natalia Matviska, and "*la traduction audiovisuelle : un genre en expansion*" by Yves Gambier, but also *attitude to subtitling and dubbing* by R. Kilborn and *audiovisual translation* by Pilar Orero.

Chapter One:

Audiovisual translation and subtitling

Introduction

Due to globalization, the flow of knowledge and cultures cannot be avoided, and translating across languages and cultures is crucial. A new kind of translation has developed as a result of technological advancement which is called “audiovisual translation”, which links between image, voice and translation.

In this chapter, we are going to deal with different definitions of audiovisual translation, its different types, and we will focus on subtitling, its specificities, strategies, stages, role, and its difficulties.

I-1-Definition of audiovisual translation

Currently, we live in a new type of cross-cultural and worldwide communication that gave rise to a new mode of translation developed with the advent of new technology in a society that is heavily impacted by the media. One of the most popular and significant types of art in the media today is “cinematography”, or what is called “audiovisual translation”. We can find enormous synonyms for this term such as “TV translation, screen translation, film translation... and many others”.

Audiovisual translation focuses on translating media works including movies, TV shows, comedies, and documentaries for all groups, regardless of age, social and cultural classifications. According to LAMBAR, this translation is distinct from others because it has attracted interest from people of all social classes and ages, as he said:

" إن اللغات و النصوص، بل و حتى الآداب تخرج شيئاً فشيئاً من مملكة الكتب لتلج مملكة السمع البصري "

Our translation

“Languages, texts, and even literature are gradually emerging from the kingdom of books to enter the kingdom of audiovisual”.¹

- GOTTLIEB defines audiovisual translation as:

" إنها ترجمة لنصوص سريعة ذات أنظمة سيمائية متعددة تعرض على الشاشة ، و يرى أنها ، من حيث كينونتها نصوص سريعة أو عابرة لا تدوم طويلاً أمام العين، ومن حيث نظام الاتصال فإنها تعتمد على أنظمة سيمائية متعددة ، و من حيث طريقة العرض فإنها تعرض في شاشة ، ومن حيث التلقي فإن جمهوراً واسعاً يشاهدها أمامه. "

¹ ضياف فاطمة الزهراء، محطات في تاريخ الترجمة السمعية البصرية، جامعة بومرداس، ، 2018/06/12، ص 74
² أحلام حال، الترجمة السمعية البصرية الواقع والأفاق، المركز الديمقراطي العربي، برلين ألمانيا، ص 13

Our translation:

"It is a translation of texts with multiple semiotics systems that are displayed on the screen, and he sees that, in terms of their entirety they are fast or transient texts that do not last long, and in terms of communication system, it rely on multiple semiotics systems, in terms of view, it is shown in a screen, and in terms of receipt, a large audience watches it in front of him ."

- Yves GAMBIER says about audiovisual translation

« La traduction audiovisuelle (TAV) relève de la traduction des médias qui inclut aussi les adaptations ou éditions faites pour les journaux, les magazines, les dépêches des agences de presse ; etc. Elle peut être perçue également dans la perspectives de la traduction des multimédias qui touche les produits et services en ligne (CD-ROM). Enfin, elle n'est pas sans analogie avec la traduction des BD, du théâtre, de l'opéra, des livres illustrés et de tout autre document qui mêle différents systèmes sémiotiques¹ »

Our translation.

"Audiovisual translation is a media translation that includes also adaptations or editions made for newspapers, magazines, dispatches of press agencies etc. It can be also seen from the perspective of translation of multimedia that affects online products and services [internet] and offline [CD-ROM]. Finally, it is not without analogy with the translation of comics, theatre, opera, illustrated books and any other document that mixes different semiotic systems."

- Diaz CINTAS added

"Audiovisual translation denotes the translation of any production in which the linguistic aspect is linked to an element of other media and communication".²

Audiovisual translation is a relatively new category in the field of translation, which includes subtitling and dubbing found in TV programs. Other authors defined this category of translation as audiovisual language transfer, which is a term used to recognize the process through an audiovisual program that uses content from a source language precisely and clearly so that the target can understand it in a satisfactory manner. (Ghaemi and Benyamin 2010).

¹ Yves Gambier (2004), **la traduction audiovisuelle : un genre en expansion**, p 2.

² محجور نورة، تعليمية الترجمة السمعية البصرية، مدرسة الدكتوراه للعلوم الاجتماعية والإنسانية، جامعة وهران 2، ص 2

I-2-Types of audiovisual translation

Scholars have identified ten different types of audiovisual translation. They can, however, be divided into two categories; revoicing and subtitling.

I-2-1- Revoicing

Is a phrase that refers to audiovisual techniques of communication, with the goal of completing or partially completing the cover of the text, and replace the old product's text with the target's updated text language. As a result revocing can be classified into the following categories: voice-over or half – dubbing, narrative, audio-description, free commentary, and dubbing.¹

I-2-1-1- Voice over

The term is associated with when referring to a person's voice, it is usually expressed in English "invisible, or unseen commentators on movies, TV shows, or listening videos". Voice –over is seen as the final product we hear when watching programs with voices in other languages. The original program can be heard through the original sound track. This new sound is usually recorded after it starts, and sometimes it finishes before the original words, so as the viewers can hear part of its original.

The translation for voice-over is characterized by certain bonds which are:

- Time: translations have to be done within a very tight schedule.
- Normally, the translator does not have the access to content.
- Working with raw, unedited content that will be altered later.²

I-2-1-2- Narration

In narration, the content is prepared, interpreted and condensed in advanced. Then, it is read by dubbing actors or actresses, who actually examined but don't perform.

In few nations, narration is carried out by as it was one dabber, but in others, several actors perform. The original dialogues are either quiet or soften. The distinction with voice-over is that the content or text is more condensed and doesn't need to be reliable to the original style. Even though it's cheaper, it is only found in Eastern Europe, since it doesn't appear due to the long tradition in dubbing and also for other reasons, because of its lack of verisimilitude as compared to dubbing.³

¹Natalia Matviska (2014), audiovisual translation: Conception, types, characters' speech and translation strategies applied, Kalbustudijos, p 39.

²Pilar Orero(2009), **Audiovisual translation**, p 137

³ R. Kilborn, Speak my language': current attitudes to television subtitling and dubbing, P 645

I-2-1-3- Free commentary

Free commentary is the adaptation of a program to a totally modern audience, where the adaptation is in work of social variables or modern objectives. free commentary is more evident than the corresponding original and it ordinary gives more details, but some can be moreover omitted. it tends to be utilized in children s programs, documentaries, humorous videos, film parodies, and corporate videos, particularly when the objective is not literacy of the product.¹

I-2-1-4- Audio description

Audio-description appeared in the early eighties, for those who suffer from visual impairment or sense of sight, so here the translator's job is to recreate the events, body language, and describing the background such as buildings, streets, reading the content of the signs, also everything that is in relation to the screen such as the position of the actors such as standing, walking, or even their locations, and describing their body shapes, personalities, looks, feelings such as anger, love, hate....

Thus, it's important to not alter or translate the narrative lines or acts, but rather to convey only the most relevant aspects of them. High-quality audio-description employs a wide range of vocabulary and syntactical structures aimed both to the audience and the peculiarities of the described materials and searches in order to transmit at least a part of the film or record. Audio-description should be precise, meaningful and not abstract.²

I-2-1-5- Dubbing

Dubbing is defined as the replacement of the original voice of the actor's dialogue with dialogue in the target language that conveys the message of the original text, while taking in consideration the synchronization of the target language sound with the lip movement of the character's lips. Dubbing is considered as an art and so with dubbing, "the art is to hide the art", or as in other words:

“The ideal end-product would be the perfect illusion. The best possible response from the audience would be for them never to be aware that we had done anything at all/dubbing, after all, is the art of being totally inconspicuous.”(Bakwell ; 1987: 16).

To achieve the success in dubbing, this will need some factors including:

¹ R. Kilborn, Speak my language': current attitudes to television subtitling and dubbing, P 645

² Ibid, P 646

- The compatibility of the source and target language.
- The budget available to finance a very complex and time-consuming process.
- The competence of the translator, particularly in picking up the right tone and recording.
- The ability of the producer to persuade and convince the cast of their best possible performance ¹

I-2-2- Subtitling

It is considered the second type of audiovisual translation.

I-3- Definition of subtitling

According to LAROUSSE dictionary subtitling is:

"Traduction des dialogues d'un film en version originale, qui apparaît sur l'écran au bas de l'image."

“Translation of the dialogues of an original film, which appears on the screen at the bottom of the image.”(Our translation).

- It is also defined according to oxford:

"words that translate what is said in film into a different language and appear on the screen at the bottom."

- According to Diaz Cintas:

Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speaker, 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 soundtrack (songs, voices off)²

I-4- Subtitling and its specificities

Scholars have divided subtitling into three main categories according to their linguistic point of view.

¹R. Kilborn, 'Speak my language': current attitudes to television subtitling and dubbing, P 645

² BRONNER Carole (2017) les caractéristiques des personnages de film dans le sous-titrage : Dans quelle mesure les traducteurs audiovisuels parviennent-ils à restituer ces caractéristiques, compte tenu des contraintes techniques du sous titrage ? Master: Univ. Genève.

DRIES divided subtitling into the following types:

I-4-1- Intralingual Subtitling

Intralingual or monolingual subtitling is a form of screen translation, which involves the transfer from oral language into written language. Interlingual subtitling is used for those specific cases such as:

- Subtitling for deaf and hard hearing “SDH”¹

It is a type of audiovisual translation study intended for those who are deaf or hard of hearing. It is composed of written representations of dialogues placed at the bottom of the screen, similar to regular subtitling. Moreover of dialogue subtitles, character identification is taken into consideration by SDH. Description of relevant sounds and music, as well as other paralinguistic information.

-For learning purposes²

Even though subtitling is considered as a distraction and a source of laziness but according to some studies, it is a good way to learn a new language. The majority of students use subtitling as a way for mastering reading and listening skills, and a way for learning pronunciation and new words. According to studies subtitling is seen:

“Far from being a distraction and a source of laziness, subtitles might have a potential value in helping the learning acquisition process by providing learners with the key to massive quantities of authentic and comprehensible language input” (Vander plank, 1988: 272 / 273) -

- For karaoke effect³

The word karaoke is originated from Japan which refers to kara meaning “empty]”and oke meaning “orchestra”. It can be defined as playing musical instruments on a computer or DVD player on TV while one or more are singing the lyrics shown on the screen.

Karaoke was made first for entertainment and relax but further, studies had shown that it is an excellent tool for teaching children, even grown-ups. Apart from learning words, pronunciation, reading, studies shows that it can affect positively on the social skills especially for those who have fear from public.

-For dialects of the source language⁴

Nowadays, subtitling dialects became very common and it became necessary to add it. Subtitling dialects is used a lot now for television programs, even in cinema. according to

¹ PortaLinguarum (2006). *Using subtitles to enhance foreign language learning*, junio, p 3.

² Ibid.

³ Ibid.

⁴ Ibid.

LINDE [1999] "subtitling can be found in cinema when, for instance, the actors on the screen, as conditioned by the roles they are playing, speak with accents which are difficult for certain audience to understand even though they share the same language ¹ ".

- **Announcement and notices** ²

I-4-2- Interlingual subtitles

According to Gottlieb interlingual subtitles or “diagonal subtitles” or what he called it also “oblique subtitling” is subtitling between two different languages. It is noted that interlingual subtitles not only uses more than two languages, but also two dimensions which are writing and speech. This type is used for hearers and for the deaf and the hard of hearing [SDH]. ³

I-4-3- Bilingual subtitles

According to Garcia [2017] bilingual subtitles refers to a kind of translation that shows both intralingual subtitles and interlingual subtitles at the same time on the screen. In other words according to Katchen et al.[2001] defined it as the text that appears on the screen in the native and target language of foreign language students along with the soundtrack of the target language. ⁴

Cintas and Remael [2010, p19-21] added another two classification for subtitling:

- **According to time**

- **Prepared subtitle [offline subtitling]**: it is a complete work which is done before running the program or broadcast
- **Live subtitling [online subtitling]**: it is usually done by interpreters with specialized typing abilities “stenographers”, or occasionally during the machine translation process by software of speech recognition.

- **According to technical parameters**

- **Opened subtitle**: it is the subtitle that is always in view and cannot be turned off or removed by the viewer.

¹H atmowardoyo (2014).*Journal of language teaching and research*. Vol5 no 5, p 1105. Academy publisher manufactured in Finland.

² PortaLinguarum (2006). *Using subtitles to enhance foreign language learning*, junio, p 3.

³B GARCIA (2017).*Computer applications in engineering education*. Wiley online library.

⁴Ibid.

- **Close subtitle:** contrary to open subtitles, the subtitles can be turned on and off by the viewer.¹

I-5- Subtitling strategies

During the process of translating, many approaches and strategies have appeared, so it became a difficult matter to make relevant and good subtitle. The translator must have a thorough understanding of the rules of subtitling.

I-5-1- Gotlieb' sapproach

IN 1992, Henrik GOTTLIEB, who is an expert translator in the field of audiovisual translation, developed a number of essential subtitling strategies, which are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation, but even though Henrik Gottlieb didn't give a complete and detailed explanation on each of these strategies, but other writers have made an effort to fully explain each of his strategies².

I-5-1-1- Expansion

It is used when the original needs to be explained due to cultural nuances to gain the audience comprehension³.

I-5-1-2- Paraphrase

This strategy requires that the translator use his own language skills to translate from the source language to the target language while maintaining the same function and meaning structure, In other words, the phrase in the source language cannot be reconstructed in the same syntactic way in the target language⁴.

For instance : translation is not just about translating actual words , but how to convey meaning and use suitable cultural references , to engage with the target audience .

It is translated by: الهدف من الترجمة هو إيصال المعنى و استخدام تلميحات ثقافية المناسبة من اجل التواصل مع الجمهور المستهدف

I-5-1-3- Transfer

It is translating the source text literally, completely and accurately⁵.

¹Bilal khalef.(2016)An introduction to subtitling challenges and strategies, International Journal of English, literature and translation studies.Vol.3.Issue.1. p 123- 124.

² Farid Ghaemi.J.Benjamin(2010).Strategies used in translation of International(English to Parsian), the Journal of English Studies.p3

³ Ibid

⁴ Ibid

⁵ Ibid

For instance: Translation is considered an independent art in its self as it relays on creativity and linguistic sense

Its translation: تعتبر الترجمة فنا مستقلا بذاته حيث يعتمد على الابداع و الحس اللغوي

I-5-1-4-Imitation

This strategy is used only for translating proper nouns like names, places, countries, greetings or product brands¹.

For instance : Nike , which is translated in Arabic by نايك

I-5-1-5-Transcription

It is used when there is an unusual term or word, so the translator here rewrite it as it is or example the use of a nonsense language or a third language².

For instance : the word Alzheimer is translated by الزهايمر

I-5-1-6-Condensation

It is the elimination of subtitling lines. In other words it is shortening the source text, in this the interpreter or translator cancels out the insignificant speech³.

I-5-1-7- Decimation

It is described as an extreme form of condensation, where the translator eliminates utterance that confuses the audience and taboo words⁴.

For instance : I don't give shit about others desire , it is translated by لا اكثر برغبات الاخرين

I-5-1-8-Deletion

It refers to a total elimination of parts of the source text, such as repetition, filler words, question tags, because the translator believes that they are not important⁵.

I-5-1-9- Dislocation

It is when the original employs some sort of special effect. For example a silly song in a cartoon film, where the translation of the effect is more important than the content⁶.

¹ Ibid

² Farid Ghaemi.J.Benyamin(2010).Strategies used in translation of International(English to Parsian), the Journal of English Studies.p3

³ Ibid

⁴ Ibid

⁵ Ibid

⁶ Ibid

I-5-1-10- Resignation

It is applied when the interpreter doesn't find any solution in translating the source language subtitles to the target language, so in other words it is "untranslatable".¹

For instance the word *dustsceawung* in old English, which means the thought that dust used to be other things, and realization that everything will ultimately end up as dust². This word can not be translated in any other language .

I-5-2- Comparative stylistics of Vinay and Darbelnet

Two french academics by the names of Jean-Paul Vinay and Jean Darbelnet looked into the linguistic aspects of translation way back in the 1950s . the majority of what Vinay and Darbelnet conducted was regarded as comparative literature because the area of translation studies didn't truly exist at the time .

The word contrastive linguistics appears far more relevant when used to the work of Vinay and Darbelnet because what they did was examine the contrasts between two languages in order to better comprehend both of them. Vinay and Darbelnet examined the process of translation ,in contrast to other researchers who only compared two languages to shed light on their relationship.

Their efforts culminated in *stylistique comparée du français et de l'anglais* :

Méthode de traduction ,which is regarded as their seminal work in the linguistic turn of translation studies and was later translated into an English version as *comparative stylistics of French and English : a methodology of translation* . It can tell how significant it was by the fact that it is still worth translating into English nearly fifty years later ,in their book , Vinay and Darbelnet proposed that every translation involved seven fundamental steps or procedures .here are the seven suggestions they made ;³

I-5-2-1- Indirect translation techniques

I-5-2-1-1- Adaptation

Adaptation refers to changing the cultural reference when a situation that exists in the source culture does not exist in the target.⁴

For example: the word *church* is translated in Arabic by *المسجد*

¹ Ibid

² [https:// ourworldenglish.com](https://ourworldenglish.com) . retrieved on 17-01-2023 at 00:48.

³ www.thelinguafile.com. Intro to translation studies : Vinay and Darbelnet' s Translation Procedures. Retrieved on 16-01-2023 at 22 : 38.

⁴JaphariSalum.Translation of the Book titled "Authentication of Hadith: Redefining the Criteria" from English into Swahili: An Analysis of Procedures Translation. P 1-2

I-5-2-1-2-Transposition

It is a technique that includes switching out one word class for another without altering the content.

It addresses grammatical modifications as (Vinay & Darbelnet, 2000, mentioned in Fawcett (2007)

Two different types of transposition exist: namely obligatory and optional transposition.

For instance : the president thinks that the country's economy in on the med , it is translated by

على حسب الرئيس اقتصاد البلاد في تحسن.

- **Obligatory transposition**

Is when the translator is required to do some grammatical changes when translating to the target language to make it readable and accepted by the target readers.

- **Optional transposition**

Is the translator's choice to make the grammatical changes when it is necessary¹.

I-5-2-1-3- Modulation

It is defined as a change of prescriptive and point of view, it is typically utilized in the TL to highlight the meaning, to influence coherence, or to identify natural form².

for instance :maybe you are right , it is translated by ربما انت لست مخطئ

I-5-2-1-4- Equivalence

They contend that equivalency is the best strategy to use when dealing with proverbs, idioms, clichés, nominal or adjectival phrases. In equivalence the translator surely use different structure with different meaning as long as it make sense to the source language text³.

An example of equivalence would be the reaction of an English speaking person , who has been hit by saying [ouch] , whereas the same situation happens to a person who speaks Arabic who respond with (أي).

I-5-2-2- Direct translation techniques

I-5-2-2-1-Borrowing

Briefly stated, borrowing is the process of using a word or an expression from the source language to the target language, but in a naturalized manner⁴.

¹JaphariSalum.Translation of the Book titled “Authentication of Hadith: Redefining the Criteria” from English into Swahili: An Analysis of Procedures Translation. P 1-2

²Ibid

³Ibid

⁴JaphariSalum.Translation of the Book titled “Authentication of Hadith: Redefining the Criteria” from English into Swahili: An Analysis of Procedures Translation. P 1-2

For example : pizza , it is translated in Arabic by بيتزا

- Radio, which is translated by راديو

I-5-2-2-2-Calque

Calque is a specific sort of borrowing when the translator literally translates every word of a statement from the source text. This strategy can be in structural system or lexical system of the target text. Sometimes Calques can be effective or ineffective¹.

A good example of that : nonviolence which is translated by لا للعنف .

I-5-2-2-3- Literal translation

It is defined as the direct conversion of the source text into a target text that is grammatically and idiomatically suitable. This strategy is the most common translation¹ procedure between two cultures two languages that share the same culture².

For instance : to throw dust in the eyes , translated by يلقى التراب في العيون.

I-6- Stages of subtitling

Subtitling goes through many stages, receiving the film's subtitling and delivering the subtitling copy are just two of the many steps in subtitling process. The translator is typically given the original script, written in the original language, to translate into the target language. After finishing his work, he transmits it to a specialist who will include it into the movie. Luiken handled with ten stages which are:

I-6-1- Recording

The process of recording deals with recording the data about the film to create subtitles for a movie.³

I-6-2- Revision

In terms of subtitling revision is essentially, it is the first stage, where the movie is accepted and evaluated and rely on its linguistic components.⁴

¹Ibid

²Ibid

³توفيق صياغي، فروجة صغير، سترجة الفيلم الوثائقي « L'Algérie vue du ciel » باللغة العربية. دراسة تطبيقية تحليلية لمقتطفات مختارة، ص 21-18

⁴توفيق صياغي، فروجة صغير، سترجة الفيلم الوثائقي « L'Algérie vue du ciel » باللغة العربية. دراسة تطبيقية تحليلية لمقتطفات مختارة، ص 21-18

I-6-3- Writing the script

The scenario or script that serves as the basis for the movie is frequently given to the producer. The transcriber must first compose the dialogues in the language if this copy is not available¹.

I-6-4- Copy

A copy with subtitles is created by the factory².

I-6-5-Slicing

In this stage, the synchronization expert's job is to translate the text from the film's native language into subtitles and synchronize it with the voice actor³.

I-6-6- Adaptation \ Transition

In this process the subtitling starts sentence by sentence, the goal is to emphasize what can be emphasized and omit what must be omitted⁴.

I-6-7-Input

It is to get the original copy, the subtitles must be synced with the relevant copy⁵.

I-6-8- Revision

It is about revising and correcting the linguistic for grammatical mistakes or other issues⁶.

I-6-9-Authentification

The translation is complete once the final information is added to the movie like a lab after the subtitle is done⁷.

I-6-10- Delivery

It is the last step in the process before giving the movie to the viewer or returning it to the customer.⁸

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⁷المرجع نفسه

⁸توفيق صياغي، فروجة صغير، سترجة الفيلم الوثائقي «L'Algérie vue du ciel» باللغة العربية. دراسة تطبيقية تحليلية لمقتطفات مختارة، ص

I-7- The role of subtitling:

- To improve comprehension

To comprehend a concept, people would rather watch videos. Most people utilize subtitles for improved comprehension even if they are not required to watch videos with them in order to understand what is being said. Thus, a key function of subtitles is to make a video simple for viewers to grasp. The significance of subtitles has grown among individuals. Research demonstrates unequivocally that consumers who watch movies or any other form of media often prefer to have the captions on so they can better understand what is being watched¹.

- To enhance learning

Visual learners make up the vast majority of learners worldwide. These online educational movies for learners are getting more and more beneficial for introducing the traditional concepts in contemporary manner. For visual learners, the internet is becoming the best resource, by facilitating comprehension of the same video content; subtitles broaden the breath of this learning²

- Keep viewers engaged

Compared to other videos, subtitled videos have a higher percentage of interaction. It may also be your own personal experience that you frequently watch films with subtitles, even though they are in your original tongue. Subtitles also serve the purpose of retaining the viewer's interest in your content over time. Understanding the significance of subtitles can help content producers concentrate more on their audience³.

- Improving SEO (Search Engine Optimization)

It is instantly be impacted if readers spend more time with your materials. Subtitles will therefore have a beneficial impact on your ranking. Videos have better chance of going viral when it appeals to more people. ⁴

¹What is the Role of Subtitling? [6 Essential Reasons. <https://www.tridindia.com/blog/role-of-subtitling/>
Retrieved on 01-06-2022 at 5:55 pm

²Ibid

³Ibid

⁴What is the Role of Subtitling? [6 Essential Reasons. <https://www.tridindia.com/blog/role-of-subtitling/>
Retrieved on 01-06-2022 at 5:55 pm

- Creating localized content

Brand message will be able to reach a wider audience with less effort and spending if you join on board to create local subtitles to expand the audience. Viewers will acquire accustomed subtitles in every language. The content is made available to everyone with subtitles in their native language.¹

I-8- Difficulties of subtitling:

The translation presents many difficulties and obstacles that the translator may face while carrying out this process and Marleau divided it into two parts, namely technical difficulties and professional difficulties².

I-8-1- Technical difficulties

The first of these difficulties lies in the exact location of the writing on the screen, since subtitles should not exceed to lines and should not hide the image, What prevent the translator from adding a comment or expressing his own opinion.

The time of subtitles appears on the screen is set at six second, in accordance with the role that an ordinary viewer can read two lines within six second, and the number of lines is determined by two, and the numbers of symbols formed for the two lines of letters and points comma stops spaces between words with 36 letters per line.

The scenes and subtitles must pass so that the images are accompanied by the text writing down the screen and the same text shouldn't remain on two consecutive images

The duration of outing and removing subtitles must be taken into account. A period of time must be left between the first and second titles to allow the viewer to absorb the first meaning and prepare himself to understand the second meaning, estimated at least one second changing the applicable methodology at the request of costumer³.

I-8-2- Professional difficulties

- 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

¹Ibid

²توفيق صياغي، فروجة صغير، سترجة الفيلم الوثائقي «L'Algérie vue du ciel» باللغة العربية. دراسة تطبيقية تحليلية لمقتطفات مختارة، ص 24-22

³توفيق صياغي، فروجة صغير، سترجة الفيلم الوثائقي «L'Algérie vue du ciel» باللغة العربية. دراسة تطبيقية تحليلية لمقتطفات مختارة، ص 24-22

- When the customer 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 words 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 translation¹.

I-8-3- Other difficulties

There are other difficulties that are neither professional nor technical, such as the difficulty of transferring the spoken words to written ones, because in most cases the speed of pronunciation exceeds the speed of reading. Subtitling doesn't transfer the next of the dialogue, but it works to transfer the message in the dialogue. The task of subtitling requires the translator to be bicultural².

I-8-3-1- Superscript

It is a translation that takes place within one language or between two languages, which display directly on the screen in cinema and theatre and it is often straight³.

I-8-3-2- Sight translation

It is one of the oral forms of interpretation that is carried out from written paper or a list of dialogue and this type is used during film festivals and the translation is directly from the script. Although this subtitle type seems simple, translator must have considerable expressive skills in addition to speed sentences and syntax clearly and distinctly⁴.

I-8-3-3- Interpretation

This translation takes place at the oral level, and requires the translator to have good control; over the two languages transferred from it and transmitted to it, he must translate what is said at the same time without any difference in time, and this type is considered one of the most difficult types of translation. Because it doesn't bear reflection, thinking, and error in it, and it is forbidden with serious obstacles⁵.

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⁵وفيق صباغي، فروجة صغير، سترجة الفيلم الوثائقي « L'Algérie vue du ciel » باللغة العربية. دراسة تطبيقية تحليلية لمقتطفات مختارة، ص 22-24

I-8-3-4- Voice over

This method is used in TV, interviews, or documentaries, and it is to keep the voice of the native Speaker and the translator s voice are added to it at the same time, but the translator s voice is a little bit higher than the original speaker¹.

I-8-3-5- Commentary

It is a text of documentary film on TV program, which is narrated in line with events by a commentator, which is considered a tool to present programs to different viewers, the commentator can explain and add information that the original text doesn't contain².

I-8-3-6- Audio description

This type is intended for people with special needs (the deaf and dumb), and is represented in describing all the processes events by another actor, including words, events and actions³

Conclusion

We have come to the end of this chapter, where we have defined the field of audiovisual translation in full and by different theoreticians, and presenting its various types, and we present one of the most significant and widely used types of audiovisual translation.

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Chapter two:
Translating historical films

Introduction

Without translation, how could we enjoy and understand other cultures through film? Cinema has relied on translation to reach viewers around the world ever since the silent era. Without dubbing and subtitles, and other translation techniques, movies would only be available in the languages and geo-linguistic regions in which they were produced. Currently, it is believed that movies encourage the development of skills and factual knowledge, from which viewers take correct information including history.

History has been brought to life on screen in a variety of remarkable ways from the invention of cinema, advancing motion pictures technology and creating new connections between viewers and history. Film, media, history, and many other academic disciplines have never had a better chance to explore how a country interacts with its past than they do through historical films.

In this second chapter, we will discuss about the different definitions of films in general and historical films in particular, we will also deal with challenges related to films translation, history and value of historical films.

II-1- definition of movies

According to Cambridge dictionary movies can be defined as:

“A movie is a collection of moving images that are typically broadcast on television or in cinema and frequently tell a story”.¹

The term “movie” is an abbreviation for “moving picture” by etymology, it appears that these names apply to any video, but typically they are only used to refer to productions that are released in theaters.

It is viewed also, as a continuous stream of visuals combined with moving graphics, photos, or text for entertainment, education, or other purposes. It is frequently used to refer to media that is longer than ten minutes.²

Through the progress of visual and soundtrack, movies are an artistic creation. Cinema, or the film making of all types, is one of the seven arts and is currently among the most well-liked,

¹Cambridge dictionary (1995). United Kingdom, Cambridge University Press.

²What is a movie.www.computerhope.com. retrieved on 01-06-2022 – 10 :30 am

with a clearly diverse number of audiences. The director is in charge of producing a movie and has the ultimate authority when it comes to choosing the specifics of the project.

The movie also includes a story in the form of a text, and this is represented by actors and actresses. At the end of this process, the film is being promoted and publicized before it's shown on theaters or cinemas.

Films or movies are divided into different genres, according to Stanly J. Solomon, in his book *American Film Genres* in 1976, in which he defines the concepts of genres, as the clear arrangement of story templates Narrative Pattern, with the aim of producing specific experiences that are linked from one film to another.¹

Here are the basic film genres:

➤ **Drama**

it is one of the types of narration and fiction, in contrast to comedy, drama focuses on the development of real-world characters who always experience authentic emotional issues such as : betrayal, prejudice against certain races, religions, gender, poverty, class differences, violence against women, corruption, romance, war sports and this diversity creates different sub-types of drama which are :²

➤ **Crime**

It usually concentrates on the lives and lifestyles of criminals, and it is also split into other sub-types: criminal humor, procedural police, robbery crime, bloodshed, and detective...etc³.

➤ **Legal**

This field focuses on preserving customary law both in the country and the world, and it is about mostly on solving or resolution of conflicts or disputes between lawyers and judges. It is subdivided into the following categories: trial, procedural police, detective fiction.....etc⁴.

➤ **Historical**

This genre is one that is focused on notable historical figures and events, also it is one of the genre that the spectators prefer all around the world⁵.

¹الفيلم السينمائي أنواعه ، وأهميته، وخصائصه siironline.org. retrieved on 06-08-2022- at 8:42 pm

² www.mawdoo3.com أنواع الأفلام. retrieved on 06-08-2022 –at 11: 11 pm

³ Ibid

⁴ Ibid

⁵ Ibid

➤ Horror

Plays on viewer's fears in an effort to create a negative emotional response . Usually the themes are about nightmares, phobias, terror¹.

➤ Romance

Romantic films include romantic love stories that are shot in visual media to be broadcast in theaters or on television that focuses on emotions, passions, feelings. It is also divided into different sub-types which are: romantic comedy, historical romance, romantic drama².

➤ Science fiction movies

Science fiction (or sci-fi) is a film genre that employs speculative, fictitious scientific depictions of phenomena such as extraterrestrial life forms, spacecraft, robots, cyborgs, interstellar travel, or other technology that are not completely recognized by mainstream science. Science fiction movies frequently examine philosophical topics like the human condition as well as political or societal challenges.³

➤ Action

Action movies are usually defined as films with a fast-moving plot, usually containing scenes of violence.⁴ It's one of the most popular genres since the beginning of films; it has a wide range of different examples such as: train robberies, war epics, and western.

➤ Comedy

Films in this style, are designed to make the audience laugh, made for entertainment, humor and amuse. They are usually come into two forms: comedian-led and situation-comedies that are told within a narrative.⁵

II-2- challenges related to translating films:

Translation problems are frequently caused by the various ways in which people use specific words to express concepts and ideas. They frequently use words that go beyond the basic meaning of each term. However, as the language service industry has grown in recent years, more people are realizing that translation is more than simply rewriting source content in a

¹ www.mawdoo3.com أنواع الأفلام. retrieved on 06-08-2022 –at 11: 11 pm

² Ibid

³ Ibid

⁴ Collins dictionary (1979), Harper Collins in Glasgow retrieved on 07-08-2022 at 2:56 pm

⁵ www.filmsite.org comedy films. retrieved on 10-08-2022-at 6:30 am

target language. Translation problems are frequently caused by the various ways in which people use specific words to express concepts and ideas. They frequently use words that go beyond the basic meaning of each term.

To transfer the exact meaning from one language to another, translators and language specialists must go beyond word-for-word translation¹.

II-2-1-Translating idioms

Idioms are culturally or linguistically specific expressions. While they are necessary elements of the language, they can be difficult to explain if you are unfamiliar with the cultural differences between the source and target languages.

Consider the phrases "it's raining cats and dogs" or "wrapping your brain around something." If the translator chose a literal translation of these expressions, a foreign audience would be unable to understand the text. That is why, before translating a text, a translator must recognize idioms and understand their exact meaning. It's difficult because dictionaries frequently limit definitions to single words or a few expressions. «It's raining cats and dogs, " for example, denotes heavy rain. Linguists must first determine the correct meaning of the idiom before searching for alternative versions that express the same concept in the target language.

Fortunately, most languages have idioms for describing heavy rain. In this case, you can use a similar construction to keep the original text's tone and voice in the translated version².

II-2-2-The most difficult aspect of translation is humor

Explaining humor is the most difficult task for translators because a person's sense of humor is influenced by their cultural background. Consider the famous 'British humor, ' and how even other English-speaking populations rarely enjoy it. Consider how difficult it is to overcome language barriers while remaining amusing.

Even when jokes are visual or musical, there is a direct correlation between humor and languages. Because language and history are fundamental to how we think about and interact with the environment and other people.

¹Top 5 Challenges in Translation and How to Overcome. <http://clearwordstranslations.com/language/en/top-5-challenges-in-translation/> April 3, 2019 |,retrieved on 5-10-2022 at 9:16 pm

²Ibid

The amusing part is sometimes lost in translation because there is no equivalent wordplay in the target language. In other cases, an audience's cultural background prevents them from understanding the humor.

Understanding and translating jokes requires extensive knowledge of the language pair as well as the intended audience. It's impossible to translate jokes unless you know how people think and what kind of humor they're used to.

Sarcasm and exaggeration, for example, which are frequently used to create humor in the United States, would not make a Chinese audience laugh. It's the same as someone making fun of them-selves, which is uncommon in Asian countries¹.

II-2-3- Translating phrasal verb

Phrasal verbs are difficult to translate, especially when translating from English into languages with different constructions. Phrasal verbs are made up of a verb and either a preposition, an adverb, or both. As a result, it is difficult for translators to identify it at first glance. Because the majority of translators are native speakers of the target language, English is their second language. The difficulty stems from the fact that adding the preposition or adverb changes the meaning of the phrasal verb completely. Consider the verbs "to run, " "to run away, " and "to run into." It may be easy for you to notice the difference, but for someone who does not speak English every day, getting the right meaning can be difficult².

II-2-4- Prefixes and suffixes are challenges in translation

In English, prefixes and suffixes add variety. They also convert nouns to adjectives or verbs to nouns, which can quickly become a translator's nightmare, especially if the target language isn't very accommodating when it comes to creating new words.

When the other language does not have as many layers to express the same concept, these groups of letters that English speakers frequently use to provide deeper meanings to words are difficult to translate.

Most languages use prefixes and suffixes to form new words, but each has its own set of rules for preserving meaning and empowering words. Slang, for example, employs a large number

¹Top 5 Challenges in Translation and How to Overcome. <http://clearwordstranslations.com/language/en/top-5-challenges-in-translation/> April 3, 2019 |,retrieved on 5-10-2022 at 9:16 pm

²Ibid

of compound words as well as suffixes to give new meanings to existing words, making it difficult for translators to convey the correct message in a different language¹.

II-2-5- Words that have no equivalent in the target language

Every language has words that are impossible to translate into other languages, such as "serendipity" or "procrastination." When one language has a specific word to describe a situation, finding an alternative expression in another language becomes a challenge in translation.

Asian languages, for example, have many words to describe feelings and sensations that are difficult to translate into other languages using a single word. The Japanese term for the relaxation that comes from bathing in the forest is "shinrin-yoku" (either figuratively or literally). The Chinese phrase "Yuan bei" means "complete accomplishment."²

II-3-Definition of historical film:

Historical film is a fiction movie that shows past historical event. This broad category overlaps biographical, custom, drama, heritage film, and epic film.³

Historical dramas have long been among the most well-liked movies. *The Birth of a Nation* by D. W. Griffith and *The General* by Buster Keaton are two examples of well-known early American works that are set during the American Civil War. As with the westerns and sword-and-sandal movies that dominated North American cinema in the 1950s, different subgenres have gained popularity at various historical periods. A subgenre of historical dramas is frequently distinguished as the costume drama. Early critics contrasted them with other historical plays thought to have more serious issues by defining them as movies centered on romance and relationships in opulent settings. Others have defended costume dramas and claimed that because they are a genre geared toward women, they are unfairly maligned.⁴

The historian Robert A. proposed a definition to historical film:

« Le film historique ne remplace ni ne complète l'histoire écrite, comme la tradition orale et la mémoire. la différence entre cette pratique et la pratique historique écrite est si grande qu'elle

¹Top 5 Challenges in Translation and How to Overcome. <http://clearwordtranslations.com/language/en/top-5-challenges-in-translation/> April 3, 2019 |retrieved on 5-10-2022 at 9:16 pm

²Ibid

³uhn, A. and Westwell, G. (2012). "History film." In *A Dictionary of Film Studies*. Oxford University Press. Retrieved 16 Dec. 2015

⁴Robé, Chris (2009). "Taking Hollywood Back: The Historical Costume Drama, the Biopic, and Popular Front U.S. Film Criticism". *Cinema Journal*. p 70–87.

justifierait peut être qu'on la rebaptise. Comment Pourrions-nous l'appeler ? Histoire politique ? Histoire dramatique ? Histoire expressive? Histoire cinématique»¹

Our translation

«Historical film neither replaces nor complements written history like the tradition of order and memory. The difference between this practice and written historical practice is so great that it might justify renaming it. How could we call him? Political history? Dramatic story? Expressive story? Cinematic story?»

A historical film tells a story with historical context or fact. However, a historical film never describes a historical fact exactly: on the one hand, because we never know the story in sufficient detail to make a film of it; the details are therefore invented ... on the other hand, a

Historical film itself has a story of certain people who have experienced historical facts, if the historical “frame” is often true, the personal story is invented. For example, the film Titanic is a historical film: it recounts true events, and its plot takes place during a historical event: the sinking of the liner Titanic in 1912. The film, on the other hand, revolves around Jack and Rose's love story aboard the boat. These people are made up, and Jack and Rose never existed (even though they could have...)²

We stay always with the historian Robbert AROSENSTONE:

Historical films irritate and disturb (most) professional historians. Why? We've all heard the obvious answers. Because, as historians will argue; films are historically inaccurate. They distort history, they fictionalize, trivialize, romanticize significant people, events, and situations and they fabricate history too³.

We define historical film or drama also as a fiction; works may contain references to real-life people or events from the relevant time period, as well as factually accurate depictions of the time period. Works such as Brave heart, Les Misérables, and Titanic are examples of mostly fictionalized narratives based on real people or events. ⁴

Historical films are particularly intriguing because they are frequently explicit as reinterpretations of the past as seen through the lens of the present in ways that academic

¹ Wiki.fr-fr.nina.az/film_historique.html

² https://fr.wikidia.org/wiki/Film_historique retrieved on 11-08-2022 –at 12 :45 am

³ [http://www.publicacions.ub.edu/bibliotecadigital/cinema/filmhistoria/Art. Rosenstone.doc.pdf](http://www.publicacions.ub.edu/bibliotecadigital/cinema/filmhistoria/Art._Rosenstone.doc.pdf) retrieved on 11-08-2022-at 2:35 pm

⁴ https://en.wikipedia.org/wiki/Historical_drama v – retrieved on 15-09-2022 at 6:30am

histories rarely acknowledge. We all study the past through the lens of our own time, and while anachronism remains a constant threat, "presentism" can also make history matter. Filmmakers, on the other hand, may be a little more brazen in their presentism.¹

II-4-History of historical films

People started experimenting with photos in the late 1880s, combining them to create the appearance of a motion picture. However, were uncommon due to technology and the difficulty in capturing that kind of video.

The history of motion movies on film is hazy, just like many other inventions. Several persons likely created what we now refer to as movies at the same time. In any case, there were numbers of significant figures in the early history of cinema whose complementary efforts shaped what we have today.

The Lumiere brothers in 1895 developed a practical movie camera, Thomas Edison projected film and built an early studio, Edward Muybridge in 1877 used a series of still cameras to take photos fractions of a second apart and Louis le prince who was the first film maker who produced a two second film.

The first historical film in cinema did not have synchronized sound. Yet this did not prevent them from being very popular, it was a fresh and affordable form of entertainment. in contrast to the theatre, which required live actors, a play. Historical film, has become one of the first lauded and divisive genres in cinema. It has become a major form in almost every country that makes movies and has maintained a high level of cultural prominence for almost a century.

Historical movie has frequently been used as a platform for studios renown and creative ambition, and numerous eminent directors have significantly influenced the genre such as Steven Spielberg and Oliver stone. Some professional historians are concerned about how the historical film has become the primary source of popular information about the past in many nations. However other historians value these movies because of the advanced historical awareness and comprehension.²

¹<https://www.cairn.info/revue-histoire-politique-2013-1-page-176.htm> 0. Retrieved on 12-08-2022 at 10:00 pm

² The lumiere brother. www.encyclopedia.com retrieved on 12-09-2022 at 7:32 am

II-5-Value of translating historical film:

The translation of historical film is extremely important in our time because it works to convey the sound of events and facts, as well as the branching between them, in a variety of voices and languages. It is not impossible for anyone to understand his own history and the history of the worlds around him after that, and it will not be difficult for anyone who wishes to study, comprehend, and professionalize history. That is a successful study. Translating historical films or even books contributes to containing history and preserving it from misunderstanding, distortion and loss. It assists students, researchers, and those interested in historical studies. The availability of historical film in all languages facilitates the use of the information contained within them, enriching student knowledge about historical topics and increasing interest and interest in studying history and everything related to it.

When translating a text based on a historical document, it is critical to follow the following steps:

- In addition to extensive experience and a passion for historical matters and events, the translator must have a language certificate.
- Understanding different cultures, customs, traditions, and ways of life between countries is critical for the historical translator.
- Translation accuracy and focus Many dates and numbers are included in historical translation. Any flaw that could cause major issues must be avoided.
- One of the requirements for legal translation is knowledge of ancient, new, and updated historical terms.
- In addition to understanding the nature of the text, the translator must research the history of the location and time period in question..¹

The merits of movies over other kinds of distribution are highlighted by Robert A. ROSENSTONE , Professor Emeritus of History at the California Institute of Technology. He says that "the practice that most clearly distinguish[es] the history film from history on the text" is "the ability to provoke powerful, immediate emotion" (Rosenstone 15). There is a lot of truth in this seemingly straightforward statement. Print books just cannot compete with modern camera technology, which allows directors to literally show their audiences scenes

¹<https://tanweir.net/ar> retrieved on 18-08-2022 at 5:30 pm

that cannot be effectively described in words, no matter how skillfully written the language may be. Reading about the execution of European Jews is not the same as seeing it on television. Reading about individuals; passing away in the Russian news due to the cold.

In spite of all of this, watching and evaluating historical films serves a higher and more virtuous purpose since it allows us to develop our "historical lenses" and, as a result, become better members of the multicultural community that makes up a democratic society. The knowledge I gained from watching and analyzing these films increased my respect for the past, but more significantly, it taught me to think critically about everything I encounter since it is only

Through analysis and thought that the truth may start to come to light. By recreating history, movies have a profound and significant effect on memory. Historical dramas frequently combine actual historical events with fictionalized embellishments added for artistic or cinematic effect. And between these two things, there are numerous other objectives that these movies aim to achieve. They are frequently created using political models that support certain parties at the expense of others.

If we genuinely said that filmmakers had become one of today's most potent and influential historians, we wouldn't be exaggerating. Many of us prefer watching movies than reading books and written novels, as generations before us did, in order to learn about history, or what we conceive of as history.

Our concern over how movies are used to tell history and how much we rely on them as sources becomes critical and urgent. Particularly since it is now preferred over written, read, or even auditory references for many people, especially the younger generations. By reenacting the incident on the screen in front of the spectator, who feels as though he is a part of it rather than imagining it if he read it or heard about it from someone, the visual and movement images operate crucially.

Films unintentionally construct a picture of a collective memory in the minds of individuals and organizations that eventually succumb to it and unconsciously incorporate it into their true history.

The viewer feels as though he is participating in the event by developing some of the emotions and feelings that he feels towards what he is watching, even though he already knew the true details of the movie. This is accomplished by adding the human dimension to the

story or event through the development of the scenario, the plot, and the high acting ability of the actors, including body language, dialogues, reactions, and soundtracks.¹

Conclusion

To conclude, Films have the potentials to be a very effective medium for spreading values, ideas, and knowledge.

Since film is a polysemiotic medium that transmits meaning through multiple channels, different cultures are conveyed not only orally but also aesthetically and aurally. Things that used to be culture-specific have a tendency to encroach on other civilizations and expand. However, the translator always finds himself facing obstacles standing in front of him, and it is always hard for him to transmit the same effect as the original. Especially historical films because they do not transmit the facts as it should be.

retrieved on *15-08-2022- at 9 : 57 pm (noonpost.com)* / نون بوست / تزيف الحقائق / نون بوست / بين المتعة السينمائية وتزيف الحقائق / نون بوست

Chapter Three:
Commented Translation

Introduction

We begin this chapter by dividing it into two main parts, where we dedicate the first part to presenting our corpus, but before that we will present a technical sheet of the film with a summary of the events of the film's story, as well as presenting the biography of the director. As for the second part, we will examine a descriptive study of some of the examples that we have chosen.

III- 1-Presenting the corpus

III- 1- 1-Technical sheet

- **Original title:** Lincoln.
- **Directed by:** Steven SPIELBERG.
- **Screenplay by:** Tony KUSHNER.
- **Based on:** Team of Rivals by Doris Kearns Goodwin.
- **Produced by :**Steven SPIELBERG
Kathleen KENNEDY.
- **Starring:** Daniel DAY-LEWIS.
Sally FIELD.
David STRATHAIM.
Joseph GORDEN-LEVITT.
James SPADER
Hal HOLBOOK.
Tommy LEE JONES.
- **Cinematography:** Janusz KAMINSKI.
- **Edited by:** Micheal KAHN
- **Produced company :**20th century studios
- **Release date :** October 8, 2012 [New-York Festivals.]
November 9, 2012 [United States]
- **Running time:** 150 minutes.
- **Country:** united states
- **Language:** English
- **Genre:** historical drama ¹

¹ [https://en.m.wikipedia.org/wiki/Lincoln_\(film\)](https://en.m.wikipedia.org/wiki/Lincoln_(film)). Retrieved on 19-08-2022 at 8:30 pm

III- 1- 2-Lincoln

The corpus of this study is a famous American movie [Lincoln], it is considered as a historical drama directed by Steven Spielberg and produced by [20th century studios, DreamWorks Picture, Participant Media], premiered on October 8, 2012 at New York Festivals.

The movie is well known, based on the best-selling book[team of rivals], and been nominated for twelve Academy Awards including Best Picture and Best Director, it won for Best Production Design and Best Actor for Day-Lewis. Additionally, the movie was financially successful, bringing in over 275 million dollar at box office.

Lincoln movie is about the president Abraham Lincoln's efforts in January 1865 to have the 13th Amendment to the US Constitution passed in the US House of Representatives, which would eventually outlaw slavery in the nation. Despite anticipating the end of the Civil War within a month, Lincoln was worried, that his 1863 Emancipation Proclamation maybe declined by the courts once the conflict was over and the 13th Amendment would be defeated by the returning slave States president Lincoln asks for assistance from his cabinet including Francis Preston Blair who is the founder of the Republican Party so that Congress will vote to abolish slavery.

Lincoln, discussed the issue of Democrats saying NO with Secretary of State William H. Seward. General Ulysses S. Grant of the Union Army accepted surrender from Confederate General Robert E. Lee, as Thaddeus Stevens persuaded the congress to vote in favor of outlawing slavery. Later on April 14, 1865, Lincoln had his final cabinet meeting before getting ready to take his wife Mary Todd Lincoln to a theater, when Lincoln's son learns that his father was shot and killed at Ford's Theater. As the movie ends, it shows at the end flashbacks and memories of Lincoln's second inaugural address. ¹

III- 1-3-The producing companies

Lincoln movie was produced by multiple companies and was distributed in theaters by Touchstone Pictures in North Americas on November 9, 2012, and it was co-produced by the American firms Dream Works Pictures, 20th Century Fox, and Participant Media, as well as the Indian company Reliance Entertainment in other countries, 20th Century Fox handled movie's distribution internationally.²

¹ [https://en.m.wikipedia.org/wiki / Lincoln_\(film\)](https://en.m.wikipedia.org/wiki/Lincoln_(film)) retrieved on 18-08-2022 at 10:35

² [https://en.m.wikipedia.org/wiki / Lincoln_\(film\)](https://en.m.wikipedia.org/wiki/Lincoln_(film)) retrieved on 19-08-2022 at 9:45 pm

III- 1- 3-1- Dream Works Pictures

Amblin Partners Dream Works Pictures is an American movie distribution label for films. It is also known as DreamWorks SKG and was formerly known as DreamWorks Studios. On October 12, 1994, Steven Spielberg, Jeffrey Katzenberg, and David Geffen [collectively, SKG], who controlled 72 PERCENT of the company, established it as a live-action film studio. In the past, the company released both its own and other people's movies. It has produced over ten movies with an average box office take of over 100 million dollar.¹

III- 1- 3-2-20th Century Studios

It was one of the " Big Six " major American film companies for more than 80 years, starting with its inception in 1935 and ending in 2019 [when it joined Walt Disney Studios].it was one of the original Big Five among the eight Majors of Hollywood s Golden Age and was founded in 1935 as result of the union of the Fox Film Corporation and Twentieth Century Pictures. On January 17, 2020, to avoid confusion with Fox Corporation, the company changed its name and became 20th Century Studio.²

III- 1- 3-3- Participant media

It is a Los Angeles – based film production firm, established by Jeffrey Skollin 2004 with a focus on entertainment meant to inspire social change.

Originally known as Participant Productions, the company later changed its name to an established independent financier. The company's name politically describes its foundation on issues that are presented to raise awareness of troubling social issues.

Over 100 movies have been created, funded, or co-created by the company. Its movies have received 73 Academy Award nominations, and 18 of them won, including Best Picture for Green Book and Spotlight.

Participant Media is the largest company that only produces and finances social impact entertainment, which obtained B Corp certification in 2017.³

III- 1- 4- Steven Spielberg

He is a film director, producer, and screenwriter, Steven Spielberg born on December 18, 1946 an American citizen, is one of all time, most commercially successful director and a figure in the New Hollywood era.. Spielberg has received numerous honors, including two Best Director Oscars, three Academy Awards, a Kennedy Center Award, a Cecil B. De Mille

¹ https://en.m.wikipedia.org/wiki/Dreamworks_Pictures retrieved on 19-08-2022 at 5:39 pm

² https://fr.m.wikipedia.org/wiki/20th_Century_Studios retrieved on 20-08-2022 at 3:58 pm

³ https://fr.m.wikipedia.org/wiki/Participant_Media retrieved on 20-08-2022 at 6:00 pm

Award, and an AFL life achievement Award, he was named as one of the 100 most important and influential persons in 2013 by Time Magazine. One his big works are »Jurassic Park, Scindler’s List [1993], Saving Private Ryan.

Spielberg has worked as a producer for numerous movies and television shows. He co-founded DreamWorks and Amblin Entertainment. Several of Steven Spielberg’s productions rank among the highest-grossing movies ever.

The Library of Congress designated nine of his films as being "culturally, historically, or aesthetically important" and added them to the National Film Registry. ¹

III- 2-Methodology of analysis

In this chapter, we are going to analyze eleven examples selected from our corpus; each example will be given in a chart of three columns. In the first column, you find timing, which is the exact moment of the selected scene. The second column shows the sequence in the source language (English), whereas the third column mentions the subtitling of the same sequence in the target language (Arabic). After that, we gave a small presentation of the scene and we assess each example according to Vinay and Darbelnet and Henrik GOTLIEB. Furthermore, we suggested our own translation in each example, wherever we did agree with the given translation.

III- 3- Selected translations

III- 3-1-Example one:

Timing	source language	Target language
Dialogue: From 00:52:32:69 to 00:52:35:40	Lincoln :three years ago, the war was going bad, and we had to put a face	قبل ثلاث سنوات كانت الحرب تسوء و كان علينا أن نضع وجهها

In this scene, Misses Lincoln was in Willy s room having a breakdown over her son’s death, until Lincoln entered and started to comfort her. She was saying that in that night they should have cancelled the reception and Lincoln answered:“three years ago, the war was going so bad, and we had to put on a face”.

¹ [https://fr.m.wikipedia.org/wiki/Steven Spielberg](https://fr.m.wikipedia.org/wiki/Steven_Spielberg) retrieved on 19-2-08-2022 at 7:22 pm

Here the phrase means by Oxford Languages: “Act as if something unpleasant or upsetting is not as bad as it really is.”

The translator used **literal translation** strategy and translated the sentence word by word by saying “كان علينا أن نضع وجهها”.

This expression “كان علينا أن نضع وجهها” doesn’t express the meaning of putting a face, here the translator translate it literally and it doesn’t make any sense, he didn’t put any effort to transmit the same meaning and not even close to the meaning of pretending that everything is going fine, to add all languages have their own idioms that can’t be translated literally to the target language.

Our translation:

- قبل ثلاث سنوات كانت الحرب تسوء كان علينا أن نموه الأمور
- قبل ثلاث سنوات كانت الحرب تسوء كان علينا أن نتظاهر أن الأحوال كانت على ما يرام

III- 3-2-Example two :

Timing	Source language	Target language
Dialogue: From 00:55:01:21 to 00:55:04:05	Marry told: I am dilating you and more importantly the people behind you	أنا احتجرك والأهم من ذلك هم الشعب الذين يدعمونك

Here the translator used his own language skills to translate from the source language to the target language. He kept the same exact function and meaning. In other words, the translator has done well in conveying the meaning as it should be.

The strategy used in is paraphrase, which made the passage clear and understandable for the target audience.

If the translator translated it in a literal way, it would seem like this: الشعب الذي هو ورائك:

Our translation:

أنا احتجرك والأهم من ذلك هم الشعب الذين يدعمك

III- 3-3Example three

Timing	Source language	Target language
Dialogue: From 00:53:26:28 to 00:53:27:95	Mss. Lincoln Praise heavens praise heavens , just when I have abandoned hope of amusement , it is the chairman of the house ways and means committee.	سيدة لينكولن : الحمد لله ، تماما عندما تخلت عن الامل بالتسلية ، انه رئيس مجلس و صاحب اللجنة اللئيمة

In this scene, Lincoln was having the Grand Reception in the white house, Madame Lincoln was receiving people, suddenly she saw Thaddeus Steven and shout out [praise heaven, praise heaven], because he came finely to the party.

Here the translator tried to find a match to the expression [praise heaven] by الحمد لله. Which is originated from Islam? The strategy used here is equivalence.

Due to cultural differences the word praise and heaven are used in Christianity, That have the meaning of cheering and worshiping, the translator can translate it by الشكر لله , but he preferred to translate the word above to الحمد لله while the target language is Arabic which is the language of Quran. He simplified translating it by الحمد لله which is the close meaning to this expression.

III- 3-4-Example four:

Timing	Source language	Target language
Dialogue: From 2:09:12:28 to 2:09:14 :41	Mr. Lincoln Shall we stop this bleeding?	لينكولن هل نوقف نزيف الدماء هذا؟

In this scene Lincoln was in a meeting, arguing about the states that didn't join to the union, And discussing about reconstruction the states, he wanted to show that the great union is the union of people not the democracy.

In this sentence, the meaning is not about bleeding; it is about stopping the war and trying to find peace between the blacks and the whites.

The translator here used literal translation and he didn't tried to find an expression similar to the meaning that Lincoln tried to tell, so here the viewers would not understand the meaning because it's not clear As it is translated, It is used to describe blood lose or abnormal blood flow, which is not what meant what to be said in the original text.

Our translation

➤ هلا نوقف سفك الدماء؟

III- 3-5-Example five:

Timing	Source language	Target language
Dialogue: From 1:48:21.41 to 1:48:22.91	Mr. Achley: the floor is yours	سيد أشلي :الكلمة لك

The scene spin to the morning of the vote, everyone was in the chancery waiting for its starts, here they passed the word out to Mr. James Mitchell Ashley, who pushed for passage of the Thirteenth Amendment, ending slavery In the united states.

The translator used **modulation** strategy

The translator reformulated the expression to make it more natural in the target language because if he translated it literally it would result in awkward or unnatural translation

Every language has its idioms that express a meaning, in this phrase the floor is yours is about having the right to speak and say what you want at a public meeting, and to open up the floor for questions to allow the audience to ask questions. And it is translated simply by الكلمة لك.

Our translation:

➤ سيدي أشلي : الكلام موجه إليك

III- 3-6-Example six:

Source	Target	Time
Dialogue: From 2:09:12:28 to 2:09:14:41	Some of us was in the Second Kansas Colored.	بعضنا كانوا في كنساس الثانية للملونين (ملونين أصحاب البشرة السوداء)

In this example one of the soldiers “HAROLD GREEN” was talking to Lincoln telling him that some of them were in the second Kansas colored fighting resistant and they did not leave anyone alive.

In this sentence (ملونين أصحاب البشرة السوداء) بعضنا كانوا في كنساس الثانية للملونين, the translator explained the meaning of the word “colored” to his audience to make the word comprehensive for the receiver of the target language.

The strategy used here is the **expansion**. It is usually used when the original word is not clear to the target audience due to cultural nuances.

The translator here chooses to explain the word putting it between brackets.

Our translation

بعضنا كانوا في كنساس الثاني لأصحاب القارة السمراء.

III- 3-7-Example seven:

Timing	Source language	Target language
Dialogue : From 0:06:46:65 to 0:06:50:99	I am very keenly aware of my aloneness.	أشعر أنني وحيد

Just before the war, Lincoln had a dream about himself shifting in a boat, he tells the dream to his wife that the boat was moving in a terrific speed and he felt so lonely in the dark, but the translator decrease the intensity of speech translating it by just **أشعر أنني وحيد** and he omitted some word that show the intensity such as “very, keenly”.

The strategies applied here are:

-Transposition

In the source language, the word alone is used as a noun but in the target language, the translator used the adjective.

-Omission :

The translator here omitted some important details that explain the exact case and the exact feeling of loneliness of Mr Lincoln that is not given in the target language as it is mentioned in the original, he decreased the intensity of the speech.

Our translation:

➤ أشعر بمرارة الوحدة

III- 3-8-Exemple eight :

Timing	Source language	Target language
Dialogue: From 00:26:25:83 to 00:26:28:62	She asked me where she can get a good drink of water. I told her: Tennessee	سألتني، أين يمكنها أن تحصل على مشروب جيد من الماء؟ وقلت لها : في ولاية تينيسي

Lincoln was on a meeting discussing about the protection of Wilmington city, then he mentioned a story happened back when he was in Illinois city as lawyer, to lift them up from political environment, he narrates about a woman that he defended in the court That she asked “where can I get a good drink of water” then he respond in a comic way in Tennessee.

1- addition

The translator add the word ولاية in his translation work to facilitate to the viewers and to explain that Tennessee is a state in south America but not a name of a coffee or a place or a hotel as it can be understood by non-native speakers or citizens.

2- literal translation

The strategy applied in the sentence above is word for word translation but the meaning intended to be conveyed to the public is not exactly as it was written and said, but it is understood from the context of the speech. The context here is not about drinking water but it is about alcohol we understood this when Lincoln answered by Tennessee which is known for its high quality of whiskey and to the great smokies.

Our Translation:

سألتني، أين يمكنها أن تحصل على مشروب جيد من العصير؟ و قلت لها : في ولاية تينيسي

III- 3-9-Example nine:

Timing	Source language	Target language
Dialogue: From 00:56:56:16to 0:57:03:21	Mister Stevens shit on the people and what they want and what they are ready for. I don't give a goddamn about the people	اللعة على الشعب وعلى ما يريدونه وعلى ما هم مستعدين لأجله، لا اهتم بالشعب ولا بما يريدنه

Lincoln was having a discussion with mister Stevens about equality, freedom of Negros and reconstruction.

In a furious moment mister Stevens got irritated about the disagreement of people s will by uniting the black people with the whites.

Mister Stevens expresses his madness in an offensive way by using some taboo words when he said damn and shit on the people, which are considered swear words in English for historical and religion reasons.

And the translator here translates the word shit by اللعة that is less aggressive to the viewer to reduce the intensity of inappropriate words.

The strategy used here is **decimation** where the translator omitted most of the vulgar terms

Our translation:

فليذهب هذا الشعب إلى الجحيم و كل معتقداته، لا أكثرث بشيء ولا بما يريدوه

III- 3-10-Example ten:

Timing	Source language	Target language
Dialogue: From 00:32:29:69 to 0:32:30:90	We got it through the Senate without difficulty Because we had the numbers.	مررناه خلال مجلس الشيوخ دون صعوبات لأننا كنا نملك الأصوات

Mister representative Ashley went to Lincoln to tell him some news , and here Lincoln told him to bring the amendment of abolishment to be discussed, and he ordered him to tell mister Stevens to participate in this amendment but Ashley refused, so Lincoln threatened him to put this amendment to be voted.

One of the radicals got furious when he heard about this and he said it due to us he got through the senate without difficulties because we have the numbers.

The translator here used **adaptation** strategy, he succeeded in his translation, well he transmitted the exact meaning as it should be better than literal translation that gives لدينا الأعداد that the viewer may not understand it.

Our translation:

عرضناه خلال مجلس الشيوخ دون صعوبات لأننا كنا نملك النفوذ

III- 3-11-example eleven:

Timing	Source language	Target language
Dialogue: From 00:11:45:74 to 00:11:46:99	Willy's gone its three years now, he's gone.	ويلي ذهب منذ 3 سنوات ، لقد ذهب

In this scene, president Lincoln left his room going to the living room and found out Tad sleeping next to the stove holding in his hand some pictures of his dead brother, then Lincoln held his son between his arms taking him to his room, then suddenly Tad said I want to see Willey and Lincoln responded he is gone three years now.

The translation applied here is **literal translation**. The translator didn't reach the same meaning as it was expressed in the source language which is the death of Willey. He used instead the word ذهب. This word in Arabic doesn't express that someone is gone forever without returning but in English the word gone show the meaning of death.

Our translation

- لا يمكننا، لقد توفي منذ ثلاث سنوات
- لقد تركنا و فارق الحياة منذ ثلاث سنوات.

Conclusion

In our third (practical) chapter of our thesis we studied two main points. At the beginning of the chapter, we introduced our corpus representing the historical film Lincoln, then we mentioned its technical sheet that contains all the information related to it, then we introduced the producing companies (Participant media Dream Works Pictures 20th Century Studios) and the producer of the film (Steven Spielberg), and finally we analyzed some of examples that we studied in our research.

General Conclusion

Research in the field of audiovisual translation is a sign of the development of modern technologies , as audiovisual production occupies a significant place in an individual's life ,his daily cultural , professional , economic, social and political life: therefore, translation requires accuracy and familiarities with the linguistic rules, cultural and religious characteristics of the audience , as well as the provision of highly –quality technical means to ensure the success of the subtitling and communication process.

Through the foregoing, we have tried to highlight the most important points related to translation. Audiovisual in general, and subtitling and its strategies specifically in the field of subtitling films, specifically historical films, this is by answering the problematic strategies adopted in translating the Lincoln movie from English into Arabic.

The goal that we set in our research; It is an applied and analytical study of selected excerpts from the subtitling of the historical film Lincoln, i.e. dealing with subtitles that aim to transmit various audio programs.

Visualization into different languages in the form of stratifications shown at the bottom of the screen; the translation process is performed in the best way, and it is considered a very complex process, as it requires the translator to possess competencies and qualifications in the fields of translation. As these competencies are not limited to linguistic and cognitive mastery only, but also extend to include Technical and cinematic competencies due to the quality of these programs in which sound blends with image.

In the other hand, when dealing with subtitling , we have encountered some constraints related to time because reading takes much more time than hearing, and sometimes the translator shorten the lines so the viewer can read and listen at the same time , this may cause some ambiguity to the target audience and lose comprehension .

Among the most important results that we reached that prove the validity of our hypotheses in this research are as follows:

- The most strategies used in the translation of Lincoln are literal translation and equivalence, in our opinion, the difference in culture between the original language (English) and Arabic required the translator to follow the strategy of equivalence in order to clarify the meaning of the content.

General Conclusion

- Through our research, we noticed that the translation had some ambiguity in some scenes, because the translator used literal translation and sometimes it doesn't refer to the exact meaning of the source language.
- The translator reduced the harshness of the obscene speech in order to take into account the culture of the Arabs, and replaced it with decent and non-intense words
- It is recommended that the subtitling be done by a translator belonging to the target language; Being the most knowledgeable from anyone who has a culture, language, and characteristics.

Finally, we hope that we have succeeded, even in a small amount, in enriching the field of audiovisual translation through our treatment of the problem, and we hope that this topic will be a starting point for further research of same context.

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Appendices

1. Glossaries

English –Arabic Glossary

A	
Action	أكشن
Adaptation	تكيف
Audio description.	وصف سمعي
Audiovisual	سمعي بصري
B	
Bilingual	ثنائي اللغة
Borrowing	اقتراض
C	
Challenges	تحديات
Cinema	سينما
Comedy	كوميدي
Commentary	تعليق
Condensation	تكثيف
Copy	نسخ
Crime	إجرام
Cultural adaptation	تكيف ثقافي
Culture	ثقافة
D	
Decimation	ترجمة بالانتقاء
Dialect	لهجة
Drama	دراما
Dubbing	دبلجة
Dynamic equivalence	تكافؤ ديناميكي
E	
Equivalence	تكافؤ
Event	حدث
Expansion	توسع

Appendices

F	
Fact	واقع
Fiction	خيال
Field	مجال
Film	فيلم
Formal equivalence	تكافؤ شكلي
Free commentary	تعليق حر
G	
Generalization	تعميم
H	
Historical	تاريخي
Historical film	فيلم تاريخي
History	تاريخ
Horror	رعب
Humor	فكاهة
Translation	ترجمة
I	
Imitation	إيضاح
Input	إدخال
Interlingual subtitling	سترجة بين اللغات
Interpretation	ترجمة فورية
Interpreter	مترجم
Intralingual subtitling	سترجة داخل اللغة الواحدة
K	
Karaoke	كاراوكي
L	
Legal	قانوني
Literal adaptation	تكيف حرفي
Literal translation	ترجمة حرفية
Live subtitling	سترجة حية
M	

Appendices

Media	وسيلة إعلام
Movie	فيلم
N	
Narration	سرد
O	
Omission	محو
Original film	فيلم أصلي
P	
Paraphrase	إعادة الصياغة
Polysemiotic	متعدد المعاني
Program	برنامج
R	
Recording	تسجيل
Revision	مراجعة
Romance	رومانسية
S	
Screen	شاشة
Semiotic	سيمائية
Slicing	تقطيع
Source language	لغة الأصل
Stage	مرحلة
Strategy	استراتيجية
Subtitling	سترجة
Subtitling for deaf and hearing	سترجة للصم و ضعيفي السمع
Superscript	حرف علوي
T	
Target language	لغة الهدف
Technical	تقني
Theory	نظرية
Transfer	نقل
Transition	انتقال

Appendices

Translated film	فيلم مترجم
V	
Video	فيديو
Viewer	مشاهد
Voice over.	استعلاء الصوت

Arabic - English Glossary

أ	
Crime	إجرام
Event	حدث
Strategy	إستراتيجية
Voice over	استعلاء صوتي
Revoicing	إعادة الصوت
Paraphrase	إعادة الصياغة
Film	فيلم
Borrowing	إقتراض
Action	أكشن
ب	
Program	برنامج
ت	
Challenge	تحدي
Decimation	ترجمة بالانتقاء
Literal translation	ترجمة حرفية
Recording	تسجيل
Commentary	تعليق
Slicing	تقطيع
Technical	تقني
Equivalence	تكافؤ
Dynamic equivalence	تكافؤ ديناميكي
Condensation	تكثيف
Adaptation	تكيف
Cultural adaptation	تكيف الثقافي
Expansion	توسع
ث	
Culture	ثقافة
Bilingual	ثنائي اللغة
ح	
Superscript	حرف علوي

Appendices

خ	
Fiction	خيال
د	
Dubbing	دبلجة
Drama	دراما
ر	
Romantic	رومانسية
س	
Live subtitling	سترجة حية
Subtitling for deaf and hearing	سترجة للصم وضعيفي السمع
Narration	سردي
Audiovisual	سمعي بصري
Cinema	سينما
ش	
Screen	شاشة
ف	
Humor	فكاهة
Video	فيديو
Original film	فيلم أصلي
Translated film	فيلم مترجم
ك	
Comedy	كوميدي
ل	
Source language	لغة الأصل
Target language	لغة الهدف
Dialect	لهجة
م	
Polysemiotic	متعدد المعاني
Omission	محو
Revision	مراجعة
Stage	مرحلة

Appendices

Viewer	مشاهد
ن	
Copy	نسخ
Theory	نظرية
و	
Fact	واقع
Media	وسيلة الإعلام
Audio description	وصف سمعي

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Summary

In this thesis, we have studied a mode of translation, which is the subtitling in audiovisual productions. We choose to analyze historical film subtitle strategies using the subtitles of the American film "Lincoln." Additionally, we tried to emphasize the key aspects of audiovisual translation, which has expanded over the world and has gained significant importance in both individual and societal life. Since subtitling is the most common sort of audiovisual translation, we have focused on it.

We divided our research into three chapters, as we introduced in the first chapter the field of audiovisual translation by defining and mentioning all its types, subtitling and its specificities, strategies, role and difficulties. As for the second chapter, we introduced films specifically historical films, their challenges and history. As for the third chapter, it is devoted to presenting the corpus in general and deriving examples from it to explaining and analyze them.

Keywords: historical films, subtitling, dubbing, audiovisual translation.

ملخص

لقد درسنا في هذه الأطروحة طريقة الترجمة ، و هي الترجمة السمعية البصرية في الإنتاج السمعي البصري . اخترنا تحليل استراتيجيات الترجمة السينمائية التاريخية باستخدام الترجمة المصاحبة للفيلم الأمريكي Lincoln بالإضافة الى ذلك ، حاولنا التأكيد على الجوانب الرئيسية للترجمة السمعية البصرية. التي توسعت في جميع أنحاء العالم واكتسبت أهمية كبيرة في كل من الحياة الفردية والمجتمعية. نظرًا لأن المترجمة هي أكثر أنواع الترجمة السمعية البصرية شيوعًا، فقد ركزنا عليها.

قسمنا بحثنا إلى ثلاثة فصول، كما تحدثنا في الفصل الأول عن مجال الترجمة السمعية البصرية وألقينا الضوء عليها بتعريفها وبيان أنواعها وترجمتها وخصائصها واستراتيجياتها ودورها وصعوباتها. أما الفصل الثاني فقد عرضنا فيه الأفلام وبالتحديد الأفلام التاريخية وتحدياتها وتاريخها. أما الفصل الثالث فهو مخصص لعرض المدونة بشكل عام واشتقاق أمثلة منه لشرحها وتحليلها.

الكلمات المفتاحية: الفيلم التاريخي، المترجمة، الدبلجة، الترجمة السمعية البصرية.