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Title

*Difficulties of Subtitling the Implied Meaning in an Algerian
Dialect Short-movie into English*

Case study: "DZ'Ombie"

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DEDICATION

**This work is dedicated to:*

_All who were there for me:

_To the loving memory of my dear family and parents...

_A special feeling of gratitude to the most carrying, loving, and encouraging mother “Nora”, whose words of encouragement and push for tenacity ring in my ears. For me, you’ve succeeded in taking the role of both the mother and the father. “You are my only true source of everything that is good in this life... I love you”

_To my brother “Massinissa” who supported me in every way throughout the process.

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♣ In the loving memory of my grandmother: “Wherever a beautiful soul has been, there is a trail of beautiful memories”.

Yasmine

DEDICATION

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_To the women who raised me my darling grandmother, may you rest in paradise. I can't thank you enough for all that you did for me. I miss you so much.

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List of Abbreviations:

Abbreviations	Signification
TV	Television
AV	Audiovisual
AVT	Audiovisual Translation
AT	Audio Translation
VT	Visual Translation
SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
Etc.	Et cetera
SLT	Source Language Text
TS	Translation Studies
i.e.	Example
ArSL	Arabe Sign Language
KRSL	Karakh-Russian Sign Language
ITT	Interpretive Theory of Translation
SDH	Subtitling for the Deaf and Hard of Hearing
ASV	American Standard Version
PC	personal computer
AD	Audio description
CS	Code switching

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Introduction

Translation is an intellectual activity that escorts us in our daily life since the dawn of civilization, sometimes without any intention of translating. In fact, translation is as old as human existence and it has always been related to history of mankind before even the first reflections on the translation discipline were emerged, going back to the third millennium BC.

Today, with the evolution of human society, the role of translation is deemed necessary considering the fact that the modern world embraces more diversity, multiculturalism and intercultural exchanges. In addition to that, the increasing need for translation in numerous sectors such as education, publishing houses, tourism and business renders this discipline indispensable.

Indeed, translation enables effective communication between people from all over the world; it is a means of transmitting knowledge, and a protector of cultural heritage. Moreover, translation enables the development of the global economy and the rapid spread of information and ideas, which allow people to discover significant works written in foreign languages, and to this end, expand their knowledge.

On the other hand, we have the audiovisual translation “also known as multimedia translation” which is a branch of translation studies that includes both the sound and the image, that can help to transmit messages, ideas, and dialogues in a better way.

Diaz-Cintas (2008) defines the audiovisual translation as the translation of products in which the verbal dimension is supplemented by elements in other media.

This branch has long been neglected, especially by the Algerian society. Until very recently, people started to grasp the idea and shed light on its importance from many perspectives, and its main importance that we should focus on is importing other’s cultures and exporting ours.

The present research: *Difficulties of subtitling the implied meaning in an Algerian dialect Short- movie into English: “DZ’Ombie” as a case study*. The latter is a short movie on the platform YouTube made by some young ambitious Algerian actors and talents, that went viral among our youth. It was released on January 29th, 2021 under the direction of “Mestiich” of X-Motion studio, and co-directed by “Mourad Oudia” and “Arkam Slama”.

In this research, we translated the whole short movie from the Algerian Arabic “Darija” into English, and then subtitled it using the software “Aegisub”.

This research aims at subtitling the implied meaning and some hidden messages that treat political issues behind an Algerian humor gathered in the **DZ’ombie** short movie. The present work shall be treated in the light of the interpretive theory that was developed by (Danica Seleskovitch and Marianne Lederer (1970) “researchers at the Ecole Supérieure d'Interprètes et de Traducteurs” (ESIT) at the University of Paris III), we are going to try to focus on the message and the meaning not only the words, also keeping the same humorous effect, that has been proven to be really sensitive and critical.

When we say the implied meaning, we mean a hidden message that is conveyed indirectly, it may indicate a more definite or logical relation of the unexpressed ideas, message... so, who can guess a better way to pass that idea or message more than seeing and hearing from the person directly?. Here comes the role of the audio visual translation and the interpretative theory in translating the same effects, meaning, feeling... and so on.

In order to deepen and complete our research, we suggest the following problematic:

- **What are the main difficulties encountered when translating the implied meaning in an Algerian short movie?**

From this problematic the following questions are derived:

- What are the adequate approach and strategies to subtitle the implied meaning ?
- Can humor transmit other feelings/emotion than: Jokes, Smiles; Fun...?
- Can the interpretive theory solve translation problems, and keep the same effects and meanings?

For the sake of answering these questions, we suggest the following hypotheses:

- The difficulties can be encountered in the conveyance of the cultural and religious dimension because of the difference between the audience of the “source language” and the audience of the “target language”. Therefore, some expressions can only make sense in their own culture, religion, and language and they could lose their meaning and sound like complete nonsense if translated to any other language.

The most adequate approach to translate the implied meaning may be the interpretive approach because in the implied meaning/emotions the real message cannot be revealed by the person, thus translating the sense (meaning) might be better in order to reveal it, with the use of other strategies such as Gottlieb's strategies: Imitation and Transfer.

- Humor can transmit other feelings and hidden messages, such as sadness...
- Interpretive theory can keep the same meaning but it may not keep the same effects (such as the humorous effects).

The topic of the present study has been selected due to a number of factors. Among them: the desire to discover and hopefully excel in the field of "audiovisual translation" as well as the urge to acquire new knowledge and experience outside of the realm of "traditional translation" (of texts and articles...). As stated before, the concept of translation was born in the olden days as a means of intercultural communication. Today, "audiovisual translation" seems to have reached its peak as a result of globalization, the significant technological development, and most importantly the rapid growth and consumption of multimedia. Films, TV series and documentaries are today more appealing and accessible to the audience because of new platforms such as "Netflix", "YouTube" and many others. However, the majority of these audiovisual materials are produced in different languages; therefore, translators' role is proved to be of great importance as they are mediators between different cultures. Finally, our fascination with film production (cinematographic production) has sparked our interest in this new discipline.

Not to forget the neglect of this domain in our society... that's why we want to introduce it more and let others get used to it, and spread our cultural traditions, habits, and our dialect to other people who speak different languages and dialects.

The purpose of this work to encourage ourselves, the youth, and the upcoming generations to deal with such projects because the directors of this short movie that we are presenting are young men in their twenties. That is to say, we have to seize the opportunity in discovering new things in life and practice our talents.

Moreover, we want to show that we can feel and send other deep feelings and messages through humor.

In the present research we are going to work on the translation of the scenario of *DZ'ombie* into English first, then we move to the process of subtitling working with the software

Aegisub. Several steps will be implemented as well.

The present research aims to solve some difficulties encountered in subtitling the implied meaning in a short movie, and it includes three chapters. The two first ones are dedicated to the theoretical part while the third one discusses the practical part.

In the first chapter we start first by talking briefly about the history of translation. Second, we dealt with the audiovisual translation and its types, then Subtitling and its methods and strategies, also the specifications for subtitling and the common mistakes that could be faced when subtitling. And we would like to discuss the advantages of subtitling to know if translation and subtitling help to acquire a language. Last but not least, we have talked about the concept of short movies, their goal and their types...

In the second chapter, first of all we talk about the meaning in general, then its types including the implied meaning (the concept, strategies...). Second we would like to introduce the concept of both Emotions and Feelings, and then indicate the difference between them. Third, we discussed the Facial expressions in revealing the implied Emotions, then the concept of Humor as the most common phenomena that is usually used to cover over feelings that people do not want to reveal. Then, we present the different feelings/emotions that can be implied (hidden behind other emotions such as Humor...) and their concepts, facial and vocal expressions, as well as their physical sensations. Lastly, we have dealt with the Algerian dialect and code switching, its types, then the code switching in Algeria.

The third and the last chapter, is devoted to the practical part. We provide in a part of it an outlook to the interpretive theory, and the process of subtitling (the Aegisub software), and then we present the corpus of this study: *DZ'ombie*. (Presentation, Characters, Technical Sheet, Biography of some characters, summary of the short-movie).

Then at the end, through audio visual translation we try to subtitle the corpus using the theory mentioned above, then study and analyze some difficulties faced when translating and subtitling as well.

As a conclusion, we will reveal the answers of the problematic and the questions of the research in addition to discussion of the hypothesis and the main results of our research.

During our work, we are going to rely on some main references which are worth to be mentioned such as:

- Petrilli, S. and Ji, M. (2022) Exploring the Translatability of Emotions.
 - Ekman, P. (1979). “About brows: emotional and conversational signals,” in *Human Ethology*, eds J. Aschoof, M. von Cranach, K. Foppa, W. Lepenies, and D. Ploog (Cambridge: Cambridge University Press), 169–202.
 - Ekman, P. (1992a). An argument for basic emotions. *Cogn.Emot.* 6, 169–200.
- Dalgleish and T. Power) , John Wiley and Sons , Ltd. , Sussex , U.K.

Reaching the end of this research was not so easy, so we have encountered several difficulties such as:

The formal constraints such as the limited space and time when subtitling, as well as the textual constraints such as synchronizing with all the audiovisual channels and the change in pace of speaking. Without neglecting the speaking speed of the characters in this movie, that made the most challenging difficulty.

Chapter One

Audiovisual Translation and subtitling of short movies

In this chapter, we are going to deal with various connotations related to translation in general, our research theme and the corpus in particular. The present chapter facilitates the understanding of the development of translation in the 20th century, as well as the understanding of the audio visual translation and its types, besides the process of subtitling (its methods and strategies...). At the end we've talked about the concept of short movies, their goal, and their types.

1. Translation development in the 20th century :

According to Ofer Tirosh (2022), CEO at Tomedes Language and Globalization Solutions (Translation Company), the word "**translation**" derived from the Latin term "translation", and it means «to bring across». Logically, translation and interpreting was practiced intentionally and didn't enter the scene until language began to show up in the written form, around 3200BC, in the form of hieroglyphics, and in spoken form when the Greek and Romans began to use their slaves to interpret from them.

Major technological advances such as the availability of paper, and the invention of the printing press, led to the first ever book being printed "the Latin Bible" by *Johannes Gutenberg* in the 1450s. It is perhaps the internet and mechanical translation that is really revolutionized the field.

We can say that translating holy scripts such as the Bible / Quran... contributed to the development of translation, and translation as a practice was treated as a phenomenon. The approaches to translation were philosophically based on personal experiences of the translators themselves.

The slow speed of manual translation and the vast amount of content requiring translation in the past, has led to technology stepping in. Thus, machine translation and computer aided human translation were born.

Now in the 20th century... Nearly every culture in the world has interactions with every other culture, this means that there is an incalculable number of translation requirements, every second of every minute of every day.

Officially, there are about 6800 languages around the world. By some estimates the translation industry should reach far more than 130 billion dollars by the few next years. There is no

doubt that the translation industry is a huge industry, and growing.

This ever-expanding industry helps to bring everyone closer together with each and every translated word. This is why NOW, is the time to make ourselves heard in any language.

Munday Jeremy states that: “translation became the sites of huge power struggle”. (Munday, 2012 :37).

By that, we can say that translation is a strong vehicle of knowledge, civilization, and power.

I.2 The Audiovisual Translation (AVT):

Translation is no longer limited to books, articles and what we write. But it went beyond these matters to develop and include translation of visual materials. That’s where a new type of translation appeared, “the audio-visual translation”.

In an era in which the screen has surpassed everything on paper, AVT can play a major role in translating multiple foreign books and magazines and publishing at unimaginable levels. The need for this field has become a necessity, especially in an era in which modern technology has developed (the globalization’s era). In the light of this Interference between languages, watching something like a movie... is no longer limited to television or cinema screens, as was the case in the past, but we can watch anything, and everything through the screens of our computers and mobile phones. This type of translation arose by the combination of the AT (audio translation) and the VT (visual translation), and translation in coinciding with technological development. AVT combines image, language and writing. This gives it great accuracy in conveying the desired meaning to the receiver.

I.2.1 Definition of the Audiovisual Translation :

Audiovisual translation is one of the commonest forms of translation encountered in modern life.

Delia, C. (2012) states that the AVT refers to the transfer from one language to another of the verbal components contained in audiovisual works and products. Because audiovisual materials are meant to be seen and heard simultaneously, their translation is different from translating print...

Therefore, AVT describes the process of translating and transferring products like TV shows

and films from one language to another.

According to Zabalbeascoa (2008), the AV product consists of four channels which are: the audio-verbal channel which contains dialogues, the audio-nonverbal channel which contains music and sound effects, the visual-verbal channel which contains visible writing, and the visual-nonverbal channel which contains different visual signs. Zabalbeascoa illustrates them as follows:

Verbal	Audio Words heard	Visual Words Read
	Music + Special effects	The picture Photography
Non-Verbal		

Figure 1: The four components of the audiovisual text

I.2.2 Types of the Audiovisual Translation :

An audiovisual mode is the technical means used for the linguistic transfer of the audiovisual work. Bartolomé (2005) presents different types of audiovisual translation. There is no agreement on the number of these modes and they significantly differ from one scholar to another. But the common and known types are as follows:

a- Dubbing:

Dubbing is defined as “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue” (Chiaro, 2009: 144)

b- Subtitling:

Subtitling is the most widely studied AVT mode. Gottlieb (1998) defines subtitling as “The

rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in synchronization with the original verbal message". Gottlieb (1998: 15)

c- Interpreting:

It is an oral translation of an audiovisual product by one person. It can be simultaneous, consecutive or pre-recorded. It is usually used in live interviews and news broadcasts and the original sound can still be heard in the background in a low volume. (Bartolomé, 2005)

d- Surtitling:

Surtitles are usually used in operas for the translation of live performances made in a foreign

e- Subtitling for the deaf and hard of hearing (SDH):

SDH is an intralingual subtitling for people who have a difficulty of hearing the audio of an audiovisual product. SDH doesn't translate only the spoken dialog but also the necessary background sounds. (Neves, 2008)

f- Audio description (AD):

Audio description was developed in the United States in 1970 by Gregory Frazier. However, it was not used until 1980, when a group of people was assembled by Wayne White, House Manager at Arena Stage in Washington, who advised them about accessibility issues. Snyder (2008) says that it consists of a verbal narration describing the visual aspects of an audiovisual product such as facial expressions, body language, costumes etc.

g- Double versions:

Double versions are related to "multilingual productions" which are productions that involve two or more languages. The translation does not involve the whole product. (Bartolomé, 2005)

h- Remakes:

Remakes can also be considered as multilingual production. A remake is a recontextualisation of a film in accordance with the target culture. This type focuses more on the cultural aspects of the product. (Bartolomé, 2005)

*Due to the limit of the research which is based on one of the previous types that is

"subtitling", we try to tackle the issue deeply

I.3 Subtitling:

Subtitling is one of the most common types of the audiovisual translation. It is a part of the multimedia localization process...the process where spoken texts and dialogues are translated into the written form showed on the screen. The first movie to be subtitled was in the year 1903 entitled "Uncle Tom's Cabin". In those days subtitles were known as intertitles.

I.3.1 Subtitling Methods:

According to Gottlieb (1998) subtitling can be classified into different types based on their linguistic and technical aspects.

- 1. Linguistic types:** Intralingual subtitling and Interlingual subtitling
- 2. Technical types:** Open subtitles (not optional) and Closed subtitles (optional)
- 3. Subtitling for the deaf and hard of hearing (SDH).**
- 4. Real-time subtitling (also known as live subtitling).**

I.3.2 Captions:

Most video content these days is captioned or has subtitles. Close captions were originated to assist the deaf and the hearing impaired, but that's not the main objective anymore

The term "**captions**" describes on screen text for use by deaf and hard of hearing audiences. Captions include indications of the speakers and relevant sound effects.(captions can be written in the same language the actors are speaking with).

Captioning is intralingual in the sense that both the soundtrack and the projected subtitles are in the same foreign language.

The term "**subtitles**" describes on screen text for translation purposes.

I.3.3 Subtitling Strategies :

Making a good and relevant subtitle is a difficult matter and the translator must understand well the subtitling strategies. Gottlieb (1992: 166) suggests 10 translation strategies for subtitling films, and they are as follows:

a. Expansion:

Expansion is used when the dialogs in the SL need an explanation to gain the audience comprehension because they cannot retrieve the cultural nuance of the SL.

b. Paraphrase:

Paraphrase is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL. In other words, the translation in the TL is syntactically different from the one of the SL but the meaning is still maintained to be comprehended by the audience.

c. Transfer:

Transfer refers to the strategy of translating the SL completely and correctly into the TL.

d. Imitation:

Imitation is used to translate the proper noun like names, places, countries, and product brands.

e. Transcription:

Transcription is used when there is an existence of unusual terms, the third language and nonsense language in the SL.

f. Dislocation:

Dislocation is adopted when the SL 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 content

g. Condensation:

Condensation is applied to solve the problem of limitation of subtitle lines. This can also create efficiency by eliminating the redundancies.

h. Decimation:

Decimation is omitting important element that are confusing the audience and some taboo words.

i. Deletion:

Deletion refers to deal with the total elimination of the parts of a text, such as repetition, filler words and question tags.

j. Resignation:

Resignation is applied when the translator does not find the solution in translating the SL subtitle and the meaning is inevitably lost.

I.3.4 Specifications for subtitles:

Numerous limitations appear in subtitling (limitation of time and space) are connected with the study of audiovisual translation, they lead to differences between literary or simultaneous translation and subtitles.

Therefore, according to Professor Jason (2020) Subtitling has many rules and specifications on its own. Some of these specifications may differ from a country to another, but in general there are no global standards for this. Among them:

_ Subtitles should be centered and placed as low as possible on the screen.

_ Subtitles should stand out from the back ground and be in a clear front.

_ Subtitles are limited to two lines of text with a maximum of 35 characters each. That's usually about 5-6 to 7 words per line).

_ The duration of subtitles is limited:

*1 or 2 words= 1-2 seconds. *1or2 words= 2-3 seconds. *2lines= 6-7 seconds.

_ Subtitles usually have short lead and lag times (before and after someone speaks).

_ Camera shot changes can also effect the duration of subtitles.

_ Subtitles use punctuation and typefaces in specific ways:

*Dashes (-) = introduce dialogue if there are two lines spoken by different characters.

*Ellipses (...) = the speech will continue (especially after a camera shot change).

*Italics = the person speaking is off-screen. (For example: on the phone).

I.3.5 Most Common Mistakes in Subtitling

When subtitling, sometimes we see or read some common mistakes that are extremely important to take into account to avoid any sort of misinterpretation, According to Professor

Jason (2020) this mistakes may appear in:

_ Literal translation

When translating a content we need to take into consideration the language uses and the cultural background of the target audience of each target language. This is why it is better to work with native speakers translators, because translation is not limited to words, but also to the sense and the intention of the message.

_ Illegible Texts

An adequate and good translation aims to make what is being displayed not only possible to understand but also satisfactory for the viewer.

Viewers will not be able to read a text that is too small, too fast, or written in a color that is hard to see, so it is necessary to pay attention to all of this to make sure they have a good experience through your subtitles, and improving it by adapting the translation to mobile devices.

_ Wrong Timing

The biggest mistake that can be made when subtitling is when a character says something and subtitles say a different thing. Timing errors in subtitling are quite common, and in order to avoid creating translation and subtitles with no sense, it is necessary to thoroughly analyze the content to ensure that subtitles are times correctly and placed to obtain its effective and desirable results.

_ Punctuation

Viewers need to be able to interpret when something is said as a question or an exclamation, this is why punctuation is very important to convey what characters are trying to express. Therefore correct and proper punctuation is a good practice that significantly enhances the quality.

_ Using machine translation

When translating, it is necessary to identify the idiomatic expressions...and no translation machine or software is able to identify them or understand emotions, this is why human

translation is the best way when subtitling.

I.4 The Advantages of subtitling:

Audiovisual translation has a major role in enhancing the viewer's skills and developing his language, especially if the viewer is bilingual, as it is recommended to view the translated material in this way so that his linguistic collection increases (vocabulary, terms, and verbal associations)

According to the research that has been made by Patrícia Albergaria Almeida and Patrícia Dinis Costa (2014) we deduce the following results:

I.4.1 Subtitling or dubbing in learning languages:

The predilection for dubbing or subtitling has recurrently given rise to enthusiastic debate about the aesthetic value and the linguistic quality of the translated material.

Spectators' preferences for either dubbing or subtitling do not seem to be motivated by economic and aesthetic reasons but by the tradition. It seems that viewers prefer whatever method they were originally exposed to and have grown accustomed to. An unintended advantage of subtitling as compared to dubbing is that learning effects may occur. In 1997, "Koolstra", "van der Voor"t and "van der Kamp" conducted a study with primary school pupils. This study showed that reading subtitles on television may enhance the development of children's decoding skills. Several studies (Araujo & Costa, 2013; European Commission, 2011) suggest that watching subtitled programs contributes to children's and adults' proficiency in foreign languages. This seems to be particularly true for English, as most subtitled programs in European countries are imported from the United States or United Kingdom.

I.4.2 Acquisition of a foreign language through watching subtitled programs:

The contribution of subtitled movies and television programs to the learning of foreign languages seems predictable for several reasons:

- a. Story information in subtitled programs is presented in different means: in the visual images, and spoken in the foreign language and in the subtitles in one's own language. These presentation means will generally complement or support each other. And may offer viewers with auditory, visual and written hints to derive the meaning of the words that are

- used. Viewers may also learn to discriminate between different ways of pronunciation (i.e. British and American) and the attached connotations (i.e. aristocratic and slang).
- b. Viewers are generally well motivated to understand what is shown and said on television and cinema.
 - c. Spectators generally have a positive attitude towards the English language, since it is considered to be an appreciated language for international contacts (and that's a good motivation to learn any language). Particularly young people find English a 'cool' language because it is the language of the most popular music and films (Koolstra, & Beentjes, 1999).

Short movie is one of audiovisual media which can be implemented in the learning process. Movie is everything that can display attractive imaginable visualizations toward the contained contents (Sumarno, 1996: 10). Based on the duration of time, movie is categorized into two types, namely long movie and short movie. Short movie has a duration of 40 minutes or less (there is no fixed time for the duration of the film). This short movie is the one used as the supporting media in the synthetic learning model implemented to the students.

Reaching the end of this, we've concluded that language learning through watching subtitled programs usually happens in informal contexts. However, some studies show that there is a growing interest among foreign language teachers to use excerpts of television programs for educational purposes. It would be of interest to identify and analyze the existing best practices in the use of subtitling as a tool to promote foreign language acquisition. (It is also crucial to promote awareness of the advantages of subtitling over dubbing), regarding language learning and the development of cognitive skills.

1.5 The concept of short movies :

According to Kabaday (2012), a short film is a film production type which makes effort to achieve the theme it addresses in a short time, therefore arranges its structure in an impressive way.

A short film is a broad category of films defined by their short running time in comparison with that of the feature film. It is any motion picture that is short enough in running time not to be considered a feature film.

The Academy of Motion Picture Arts and Sciences, which is **the professional organization**

responsible for protecting and perpetuating the art of motion pictures defines a short film as "An original motion picture that has a running time of 40 minutes or less, including all credits". It is considered to be a fertile area for filmmakers to experiment, innovate and express themselves without the commercial, financial and artistic limitations...

Short films, however, play an incredibly vital role in Hollywood beyond simply cost-savings, they also help identify rising or undiscovered filmmaking talents. That's why we'll often see film festivals dedicated to short films, or dedicated short film competitions within larger festivals: for up-and-comers on a budget, it's the best way to increase their visibility and provide Hollywood suits with a sample of their filmmaking prowess.

In fact, many films producers in Hollywood launched their careers with short movies. Among them: "*Life Lessons*" written by Richard Price and directed by Martin Scorsese. It is the first segment of a trilogy of films in *New York Stories* (Touchstone, 1989), and Billy Bob Thornton and George Hickenlooper's "*Some Folks Call It a Sling Blade*" which is the 75th Annual Academy Awards Short Films, a compilation of both the live action and animated short nominations and winners in 1994. And last but not least "*The Red Balloon*" that won an Academy Award for Best Original Screenplay in 1955, and "*Occurrence At Owl Creek*" that won for Best Live Action Short in 1963. (Linda J. Cowgill, 2005: 10)

There's a variety of reasons filmmakers opt to make short films rather than the other movie types, but it nearly always boils down to budgetary constraints. The old adage "time is money" is more relevant in filmmaking than just about anywhere; after all, each page of the script constitutes roughly one minute of screen time, and each minute of screen time necessitates longer casting contracts, longer crew hires, longer equipment rentals, and so forth.

***1.5.1* The goal of short movies:**

The overarching goal of the short movies is to create a concentrated piece of storytelling at a significantly lower cost than a full-length feature film. They can also be used, however, as "samples" for what a filmmaker's vision of a feature film may be. Think of them as extended trailers, prologues, or very high-quality teasers. Amateur or yet-to-be-discovered filmmakers use them in the same way to showcase their talent, eye, and interpretation of a concept or story.

For up-and-comers, short films are also an efficient way to build a bigger portfolio of past works much faster. At the end of the day, the purpose of any short film is simple: to showcase your talent and make the case that you should be entrusted with a larger production that carries a larger budget.

I.5.2 Types of Short movies:

Like its feature-length motion picture counterpart, short films come in all shapes, sizes, and colors, meaning they're just as versatile and accessible as the medium itself. From drama to comedy, animated to live action, short films contain as much wide-ranging potential for style and genre fluidity as the larger medium.

Short films can also range dramatically in their runtimes. To be considered "short" they have to be less than 40 minutes long (including credits), but otherwise they can be as short as 2 minutes, as long as 40 minutes, or anywhere in between. Whatever best suits your story and/or goal!

According to Andrew Stamm (2022) Partner, Head of Content and Creative Director at Estes Media, short films typically fall into three major categories:

a. Narrative Short movies:

Like any traditional plot-based piece of storytelling, a narrative short movie is cohesive, often fictional and scripted to present a dramatized version of a story. In other words, it is a "normal" movie with a shorter runtime. The best examples of these would be the live action and animated short film categories at the Oscars each year.

b. Documentary Short movies:

It is a nonfiction and subject-focused film that presents an authentic exploration of a topic, person, place, or theme, just as feature documentaries do. Great examples of these are also featured as part of the annual Oscars nominations.

c. Avant-Garde Short movies:

This is a very "film school" way of describing a more experimental, stylistic, or abstract motion picture that's less focused on story or themes and more focused on mood, tone, and aesthetics. Although "avant-garde" is a largely subjective term, this type of short film is typically reserved for teasers, sizzle reels, proofs of concept, and other needs within the

industry.

Today, short films are everywhere. Thanks to the technological advancements which revolutionized the film making industry and the availability of digital cameras and computer-based editing systems, this domain is no longer dominated by professionals; it's currently possible for talented and creative amateurs in the field to create a good quality film.

Although they come in many sizes, use cases, and genres, the goals of all these types of short movies are almost always the same: spend less than on a feature film, gain professional visibility, and practice telling smaller, more concentrated stories before graduating into feature films.

Note: The short movie “DZ’Ombie” is a humorous short movie that belongs to the “Narrative” type of short movies.

I.5.3 Comedy short movies:

According to definition.net, humorous/comedy short movies are defined as followed:

Comedy is a genre of film in which the main emphasis is on humor. These films are designed to make the audience laugh through amusement and most often work by exaggerating characteristics for humorous effect. One of the oldest genres in film, some of the very first silent movies were comedies, as slapstick comedy often relies on visual depictions, without requiring sound. When sound films became more prevalent during the 1920s, comedy films took another swing, as laughter could result from burlesque situations but also dialogue. Comedy, compared with other film genres, puts much more focus on individual stars, with many former stand-up comics transitioning to the film industry due to their popularity. While many comic films are lighthearted stories with no intent other than to amuse, others contain political or social commentary (such as *The King of Comedy* and *Wag the Dog*).

As a start in this chapter, we took a look on the development that translation went through in the 20th century, then we introduced the AVT and its types as well as the subtitling strategies, and many pieces of information related to it and that we used in our corpus. And in order to highlight the importance of translation and subtitling, we mentioned how they could help in the acquisition of languages. Last but not least, we've talked about the concept of short movies, their goal and their types.

Chapter Two

The Implied Emotions and Meanings Beyond Humor

In this chapter we are going to focus on some of many meanings that emotions could express explicitly and implicitly, starting with the explanation of meaning and its types, moving to the types of implicit (implied) meaning, then the concept of emotions and feelings and show the difference between them... after that we are going to deal with some emotions that can be implied, and their facial expressions that may reveal them. Finally, we are going to talk briefly about the Algerian dialect and code switching.

Each and every translation and translator have a goal. The goal of the translation studies (TS) is to communicate and deal with the meaning which is transferred from ST to TT. Whereas, the goal of the translator is to be able to identify the difficulties and find a way to transmit the same meaning of ST to the TT, to have people read the *translation* as if it were the original one.

To be able to transfer the meaning adequately, one must be aware that not all of the meaning which is being communicated is stated overtly. There is meaning which is expressed explicitly and there is meaning which is left implicit (Larson, 1998).

II.1 The Concept of Meaning:

Lyons (1981) defines meaning as an idea that can be transferred from the mind of the hearer by embodying them as they were in the form of one language or another. Thus, the meaning is the ideas that can be transferred from the mind of the listener to realize the meaning that is appropriate in one form or another language. While, Kridalaksana (1993) states that meaning is the intention of the speaker, the influence of language unit understanding human behavior, the relations of equivalence and inequivalence between language, and how to use the language symbols.

Therefore, meaning is an idea and intention of the speaker that can be transferred and give some influences to others which is related with human behavior and the relationship between languages.

II.2 Types of Meaning:

According to Larson (1998), there are two types of meaning, that is meaning which is expressed explicitly and there is meaning which is left implicit.

II.2.1 Explicit Meaning :

Explicit meaning is the information which is overtly stated by lexical items and grammatical forms. It is a part of surface structure form. This means all communication is based on shared information. It may include shared language structures, culture, previous conversation, a common experience, etc.

II.2.2 Implicit (implied) Meaning:

According to Larson (1998) not all of the meaning which is being communicated is stated overtly in the forms of the SLT. In the process of understanding the implicit meaning, the responders sometimes have to try hard to get the proper interpretation by the imagery or interpretation. Responders need to know certain things like the reference, situation and context. Knowledge of context will help responders to get the right interpretation.

II.3 Types of the implicit (implied) meaning:

Larson (1984) has classified the implicit meaning into three types:

a. Implicit referential meaning:

It is where a speaker or person uses a certain word or sentence to refer to certain thing or meaning that they intend in real world, i.e. the word apple refers to the fruit produced by a certain tree. Thus, people know the meaning of apple because they have seen an apple and learned to call it apple.

b. Implicit situational meaning:

It is where the message is produced in a given communication situation and results from several factors such as, the communication when it takes place, the age, sex, and social status of the speaker/writer and hearer / reader, the relationship between them which will affect the communication, the presuppositions that each brings to the communication, the cultural background of the speaker and the addressee, and many other situational matters

c. Implicit organizational meaning:

It is about the information content. The translator must take the organizational meaning into his account when translating a text; for this type of implicit meaning, is the one that organizes and puts the referential information or meaning together into coherent text. Therefore, Larson (1984) refers to by saying that it is the ORGANIZATIONAL MEANING that puts the referential information together into a coherent text.

II.4 Determine and decode the implied meaning:

According to Larson (1998), (types of meaning and types of implied meaning) we conclude the following:

- **To identify the implicit meaning of the source we need to demonstrate two things:**

- 1) Clearly state what point the author is making without ever using the exact words in the SL.
- 2) State the clues within the text that led you to the conclusion about the overall message of the SL.

- **To successfully interpret what a written source says, follow these steps:**

- 1) Read the source 2 or 3 times, because reading the ST once is often not enough as you can miss some important clues the first time around, therefore reading the source 2 or 3 times allows you to find all the clues you need for the next step.
- 2) State clearly what you believe the main message of the ST was, the one that was never explicitly stated.
- 3) go back over the ST and highlight the key phrases used by the author that you would use as clues to draw your conclusion about the implicit message
- 4) Write a short paragraph that explains what you believe the implicit message of the ST is and explain how the clues from the text led you to that conclusion.

II.5 Emotions and Feelings:

Paul Ekman (2019) states that Emotions are a process, a particular kind of automatic appraisal influenced by our evolutionary and personal past, in which we sense that something important to our welfare is occurring, and a set of psychological changes and emotional behaviors begins to deal with the situation.

The James-Lange theory of emotion (1967) suggested that emotions occur as a result of physiological reactions to events. In other words, this theory proposes that people have a physiological response to environmental stimuli and that their interpretation of that physical response then results in an emotional experience.

William James and Carl Lange (1967) defined emotions as the perception of bodily disturbances. In order to counter our natural way of thinking about the emotions which wrongly assumes that the mental perception of some fact excites the mental affection called

the emotion and, in turn, gives rise to the bodily manifestations of emotion.

Emotions are natural phenomenon. They can be considered as physical and instinctive since they arise from our bodies' responses to external stimuli. They can be measured by physical factors such as facial expressions, body language, blood flow, etc. For example, when you are in an unknown place, you may feel a range of emotions such as curiosity and fear.

If we examine the emotion fear, we find that it's a response to imminent danger. You can also notice several physical reactions such as shortness of breath, racing heartbeat, tightening of muscles, etc.

Feelings are mental associations and reactions to emotions. Feelings are often influenced by personal experience, beliefs, and memories. The feelings associated with an emotion may vary from situation to situation or person to person since they are experienced by individual experience and memory. According to Dr. Antonio Damasio (1990) feelings are mental experiences of body states, which arise as the brain interprets emotions, themselves physical states arising from the body's responses to external stimuli.

II.5.1 The Difference between emotions and feelings:

Emotions are considered as our bodies' responses to external stimuli, and feelings are mental associations and reactions to these emotions. The main difference between emotions and feelings is that **emotions are physical states whereas feelings are mental associations.** Here are some other differences that we concluded from the previous researches: "William James and Carl Lange (1967)"

	<i>Emotions</i>	<i>Feelings</i>
<i>Order</i>	aroused before feelings	caused by emotions
<i>Mental vs Physical</i>	physical states	Mental associations or reactions
<i>Physical Reaction</i>	can be observed through the physical reaction	can be hidden

Figure2: The difference between Feelings and Emotions

II.5.2 Translation of Emotions and Feelings:

According to Charles S. Peirce's semiotics in Petrilli, S. and Ji, M. (2022) the difference between emotion and feeling is that the translation of an emotion is a complex process of semiotic mediation. Emotions are legisigns and as such translatable, whereas the feelings

experienced in a state of emotion are untranslatable. In contrast to emotions, which are representations, feelings are phenomena of “immediate consciousness”. However, despite their untranslatability, feelings are signs. They belong to a class of signs that is generally untranslatable, that of iconic rhematic qualisigns.

The untranslatability is not a semiotic anomaly. Feelings cannot, but need not either, be translated, just like the sound of music, flavor of delicacies, or fragrances of perfume are signs that need no translators.

As Winfried Nöth (2011) conveys the sense of its complexity: Developing the logical argument that emotions like concepts are legisigns and as such are translatable, while feelings are untranslatable insofar as they are qualisigns (the first) and sinsigns (the second). As legisigns, emotions are recurrent signs of feelings of the same kind. Like concepts, emotional signs represent feelings, as can be seen in the words *fear*, *anger*, or *joy* that denote the characteristic of a “general type” of emotional modality. As such, emotions are translatable. Feeling is fundamental to emotion. It is the prototype of the phenomenological category of Firstness, the category of “what- ever is such as it is positively and regardless of aught else” (CP 5.44, 1903).

However, the translatability of emotions is a study of the translatability of verbally or nonverbally expressed mental signs.

According to Les Greenberg’s (2020) explanation of these different words, we came out with the following figure:

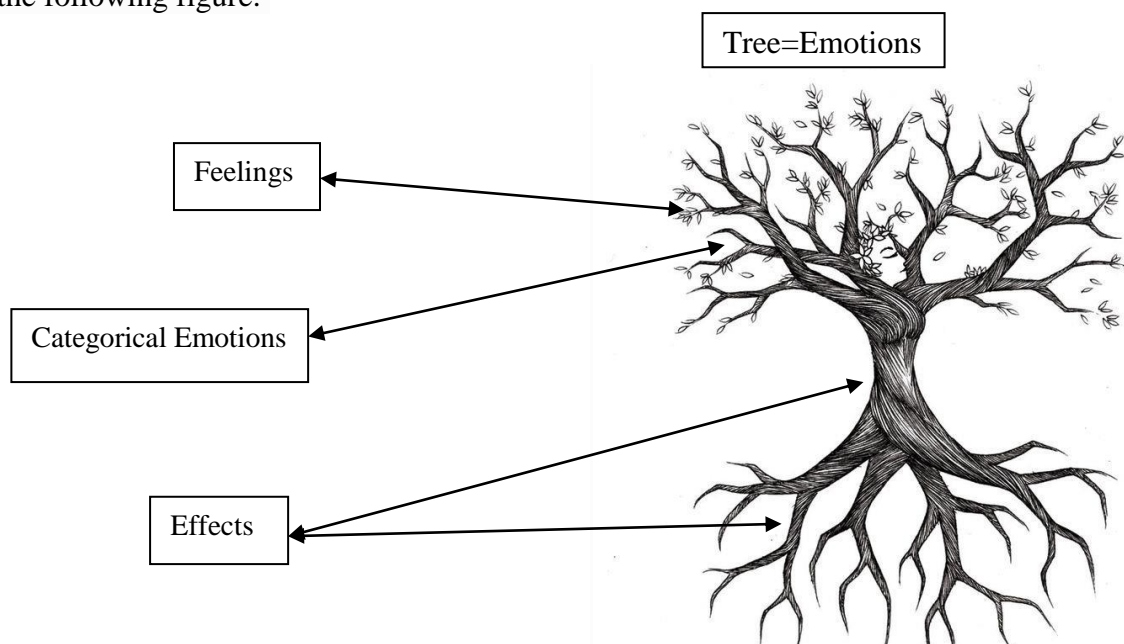


Figure3 :The Emotions Tree

Emotion is a tree

Effects are the roots and the main stem, and it's the sort of physical basis (excitement, arousal, and adrenaline)

Categorical emotions (anger, sadness, fear, shame...) are the main branches

Feelings are the leaves or the small branches, they are complex, and the most cognitively socially learned, and differentiated subtle emotions, like feeling suspicious, disappointed, enthusiastic, etc.

So we conclude that feelings are experienced through emotions, therefore the order of such events is as follows: "1) I am threatened, 2) experienced fear (emotion) and then 3) feel horror (feeling)".

The translation of emotion is an intersemiotic endeavor in the sense in which all mental signs may be communicated in the form of verbal or nonverbal signs. Emotions as signs have verbal and nonverbal interpretants. Gestures as well as words that express emotions are instances of intersemiotic translation. Of course, in the continuity of thoughts, emotions and other thought-signs are also translated into other thought-signs, whether emotions or not.

An emotion that is the interpretant of a sign results from a sign. The laughter of a child in response to a funny clown is an example. The laughter itself is a sign of the emotion of happiness. Peirce (1907) defines an emotion as the interpretant of a sign an emotional interpretant. An interpretant is not an interpreter in person but another sign, a sign that results from the interpretation of the sign first present in the interpreter's mind. In Peirce's words, the interpretant is "the proper significate outcome of a sign" (CP 5.473, 1907). Peirce distinguishes emotional from other mental or behavioral outcomes of a sign.

To be able to recognize the implied meaning, the translator needs to be familiar with its verbal and non-verbal signs. This signs may be in sort of facial expressions, vocal expressions and sensations...

II.6 Facial expressions in revealing the implied Emotions:

Contrary to the common sense that tells us sign language depends mainly on hands, other factors such as facial expressions (like eyebrow raise), body movements and lips affect dramatically a sign meaning. Many researchers made a study about sign language on many people around the world ("Arabe Sign Language"(ArSL) by Elons, A.S., Menna. A. and

Hawaidaa, S.) And (“Karakh-Russian Sign Language” (KRSL) by Vadim, K.), and their database is performed to conclude that facial expressions are essential to recognize the sign as well as the emotions, especially the implicit emotion.

Darwin (1904) hypothesized that they must have had some instrumental purpose in evolutionary history. For example, lifting the eyebrows might have helped our ancestors respond to unexpected environmental events by widening the visual field and therefore enabling them to see more. Even though their instrumental function may have been lost, the facial expression remains in humans as part of our biological endowment and therefore we still lift our eyebrows when something surprising happens in the environment whether seeing more is of any value or not. Following this tradition Ekman (1979, 1992a) claimed that there is a set of facial expressions that are innate, and they mean that the person making that face is experiencing an emotion; i.e., brow rising means “I feel surprised.” He also claimed that there are culturally acquired facial expressions used to modulate the innate emotional expressions, so-called display rules, and also others that are used for communication. Examples of the latter type are; (a) an eyebrow flash used to mean “hello,” (b) eyebrow movements during speech that emphasize certain words. According to this view, some facial expressions are “read outs” of inner emotional states and the fact that they have a meaning to the observer is incidental, while others are used specifically for communication and are thus in some sense intentionally meaningful. Still all facial expressions evolved for communicative purposes.

Facial expressions and body language in general have an important role revealing an emotion we are trying to hide, for example when we experience the emotion fear, to hide this emotion that invades us; we try to act differently by replacing it or hiding it with another emotion. I.e. joy by expressing humor.

In this case, our body in general and face in particular show and express this fear in some sort of gestures and expressions, and here the emotion fear is what we call the implied emotion.

II.7 The concept of Humor:

Humor is concerned with any act that creates an entertaining effect. Humor is linguistically defined as an activity, an event, or an object encompassing a creative use of language elements that leads to laughter, amusement, or a funny perception (Attardo, 1994 :4). The primary function of humor is thus to achieve a playful result by means of the playful use of elements of the language in speech.

There exist three influential theories that attempted to provide an explanation of the mechanisms of humor: incongruity, hostility/disparagement, and release (Attardo, 1994; Raskin, 1985). From a cognitive–perceptual perspective, incongruity theory views humor as a type of contrast resulting from a mismatch of two unrelated concepts. This theory focuses on the notion of “play” (Attardo, 1994), as well as the language patterns utilized to achieve it. Humor is viewed here as a result of the playful violation of language rules (Goldstein, 1990). Disparagement theory, on the contrary, adopts a social-behavioral explanation of humor. Under this theory, humor is attained through aggressiveness, contempt, and ridicule (Attardo, 1994; Raskin, 1985). As for Release theory, humor is defined from a psychoanalytical point being a matter of a linguistic liberation of language rules (Attardo, 1994; Raskin, 1985). Among the three theories, the concept of “incongruity” has become very popular to account for humor in different contexts as it is based on challenging the normal expectations between interlocutors.

Humor is the most common phenomena that is usually used to cover over feelings that people do not want to reveal.

According to many years that have been spent by researchers (such as: Victor Raskin (1985), Goldstein(1990), Attardo(1994).. and others) searching about the concept of this phenomena and how it actually works, we conclude that humor is the most complicated and one of the least understood. The most mysterious and difficult thing about humor is that it can express many things, for example, the laughter that may express something funny (usually), also may express many non-humorous kinds of stimulation, such as: embarrassment, chock, tickling... Hereby, we can consider humor as a kind of emotion.

Since humor is considered complicated we prefer to go back to the source of information that can simplify it the most, which is dictionaries:

According to Oxford dictionary (2022) humor is the state or mood of mind of someone at a particular time, the quality of being amusing or comic, and the ability to express humor or amuse other people.

According to Longman Online Dictionary definition of humor, “it is the ability or tendency to think that things are funny, the quality in something that makes it funny and makes people laugh”.

When we come to humor in translation, it’s known that it challenges translators. It is often

seen as paradigm case of “untranslatability”. “When it comes to translating humor, the operation proves to be as desperate as that of translating poetry” (Diot, 1989 :84)

Translating humor is complicated by the fact that it often relies on double meaning, ambiguity, metaphorical meanings, and sometimes not on meaning—in the traditional sense of the word meaning—but rather on absurdity, surrealism, or abstract or symbolic meaning.

Translating humor becomes a big challenge to the translators. The process of humor translation should start with the correct identification of the humorous text in SL. Once translators have decided to translate humor, the first necessary step of translating humor will be to analyze the passage. The translators should determine what makes the joke funny and what type of humor it is. After the humor type has been specified, the translators are now in a better position to decide whether or not to translate the passage, how to translate it, and in a good position to do the work properly. The intended meaning of the SL text, the cultural value and the linguistic form of the text are necessary to be analyzed. Even when the translators manage to identify the types of humor and find equivalent lexical meaning to translate it into TL, the humor may still be lost.

Vandaele (2002) added that, when it comes to translating humor, the translator has to deal with the intended effect of humor and its possible unsuccessful reproduction.

II.8 Other Emotions that can be implied and their signs:

The translator may face different emotions during the translation process, explicit and implicit (implied) ones, and behind each implicit emotion “meaning” we find a hidden message.

In accordance with Paul Ekman (1979,1992,2019) here we come to some emotions that can be implied and others that might hide some sort of messages: Fear, Sadness, Anger, Enjoyment (Happiness), Disgust, Shame. Etc.

a. Fear

Fear is a common and powerful emotion that can regulate behavior. Fear arises with the threat of harm, either physical, emotional, or psychological, real or imagined. While traditionally considered a “negative” emotion, fear actually serves an important role in keeping us safe as it mobilizes us to cope with potential danger.

Facial expressions of fear: eyebrows raised and pulled together, raised upper eyelids, tensed

lower eyelids, jaw dropped open and lips stretched horizontally backwards.

Vocal expression: the voice often has a higher pitch and more strained tone. Stuttering when speaking. One may also scream.

Physical sensations of fear: feeling cold and shortness of breath. It also may include sweating and trembling or tightening of muscles in the arms and legs.

The person can either be one of mobilized or immobilized (freezing or moving away)

b. Sadness

Sadness can be resulted from the loss of someone or something important. What causes us sadness varies greatly based on personal and cultural notions of loss. While sadness is often considered a “negative” emotion, it serves an important role in signaling a need to receive help or comfort.

Facial expressions of sadness: inner corners of the eyebrows pulled up and together, upper eyelids drooped and eyes looking down, lip corners pulled downwards.

Vocal expression of sadness: someone’s voice can either become lower in pitch and softer in volume, *or* higher in pitch and louder in volume (e.g., wailing).

Physical sensations of sadness: tightness of the chest, heaviness of the limbs, stinging in the throat, watery eyes. Also, there is often a loss of muscle tone, a lowered or hunched posture, and looking away or downwards

c. Anger

Anger arises when we are blocked from pursuing a goal or treated unfairly. At its most extreme, anger can be one of the most dangerous emotions because of its potential connection to violence and, therefore, is a common emotion to seek help in dealing with.

Facial expressions: eyebrows pulled down and together, eyes opened wide and staring hard, lips pressed tightly together.

Vocal expression: if anger is not controlled, it can even generate a roar or yell; when controlled it may have sharp edge to it.

Physical sensation of anger: feeling hot, (hence the term “seeing red”), sweating, muscle

tension, and clenching one's jaw or fists. Most people lean forward with their head/chin jutting forward and puffing their chest/body to appear larger.

d. Enjoyment (happiness)

Enjoyment is typically arising from connection or sensory pleasure. The word happiness and enjoyment can be interchanged, although increasingly people use the word happiness to refer to their overall sense of well-being or evaluation of their lives rather than a particular enjoyment emotion.

Facial expressions: eyes are narrowed and there is some wrinkling around the eye, cheeks are raised, lips are pulled back and teeth are exposed in a smile.

Vocal expression of enjoyment: a sigh of content, squeal of joy, excited exclamation or shout, or laughter.

Physical sensation of enjoyment: feeling light/uplifted, energetic, buzzing or tingling, warm, or grounded.

e. Disgust

Disgust arises as a feeling of aversion towards something offensive. We can feel disgusted by something we perceive with our physical senses (sight, smell, touch, sound, taste), by the actions or appearances of people, and even by ideas.

Facial expressions: lowered eyebrows, wrinkling on the side and bridge of the nose, upper lip is raised in an inverted "U", lower lip raised and slightly protruding.

Vocal expressions: making a "yuck" or "ew" sound, choking, and gagging.

Physical sensations of disgust: revulsion in the mouth, throat, and/or stomach, and nausea, or physical repulsion (i.e., vomiting).

f. Shame

Shame can be defined as a feeling of embarrassment or humiliation that arises in relation to the perception of having done something dishonorable, immoral, or improper.

Facial expressions: inner corners of the eyebrows pulled up and together, keeping the head hung low and eyes looking down or away, face especially cheeks turning red (uncontrollable blushing).

Vocal expressions: Talking in an overly soft voice, stuttering when you try to speak and strained tone, or sometimes the voice can even generate a yell or scream.

Physical sensation: feeling hot with high blood pressure in the ears, sweating and trembling (shaking). There is often a loss of muscle tone (shaking), and looking away or downwards.

Note: the signs might not be all shown at the same time, sometimes (especially when the person can perfectly control himself) only a few signs may appear (sometimes just one can be enough).

All of these emotions can be implied, and not revealing them sometimes, might be in order to hide a specific truth or something we might consider as a shame or inappropriate to show. Therefore, the best way to hide these emotions is “Humor”.

II.9 The Algerian dialect and code switching :

II.9.1 Algerian dialect and implied meaning:

The relation between implied meaning, emotions, and Algerian dialects is that implied meaning and emotions are often conveyed through the use of particular phrases or expressions in Algerian dialects. The use of figurative language and idiomatic expressions in the Algerian dialects allows speakers to convey deeper meanings and emotions without explicitly stating them.

For example, in Algerian dialects, there are many expressions that are used to express joy or happiness, such as "mabrouk" which means congratulations and is often used to express joy at a happy occasion. Similarly, there are many phrases that are used to express sadness or sympathy, such as "Allah yerham" which means "may God have mercy" and is often used to express condolences for someone who has passed away.

Thus, the use of implicit meanings or implied meanings based on cultural and social contexts plays a central role in the way emotions are expressed in Algerian dialects.

II.9.2 The Algerian dialect:

The Algerian dialect is a spoken variety of Arabic language, which is -unlike the classical Arabic- not written. It belongs to the Maghrebi Arabic language continuum and is partially mutually intelligible with Tunisian and Moroccan. Like other varieties of Maghrebi Arabic, Algerian dialect has a mostly Semitic vocabulary. It has mixed form with many variations. It contains Berber, Punic and Latin and has some loanwords from French, Andalusian Arabic,

Ottoman Turkish and Spanish. Algerian Arabic contains a few Berber loanwords which represent 8% to 9% of its vocabulary. And in this few years English has made a huge influence on the Algerian dialect and Algerians started loaning words from it.

The Algerian dialect is different from one region to another. It is not used in schools, television or newspapers, which usually use standard Arabic or French, but is more likely, heard in songs if not just heard in Algerian homes and on the street. Algerian Arabic is spoken daily by the vast majority of Algerians. The Algerian dialect -as the other Arabic dialects- simplifies the morphological and syntactic rules of the written Arabic.

II.9.3 Code switching:

In all multilingual and bilingual communities people tend to shift from one language to another within the same conversation or the same utterance. This phenomenon is called code switching. Different researchers have defined it in a number of ways over time, depending on the point of view of their study.

- Poplack defined code switching as " the mixing, by bilinguals (or multilinguals), of two or more languages in discourse, often with no change of interlocutor or topic"(2001:2062).

-Gumperz stated that code switching is "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or sub-systems" (1982:59).

- Bokamba defined code switching as "the mixing of words, phrases and sentences from two distinct grammatical (sub) systems across sentence boundaries within the same speech event" (1989: 278).

II.9.3.1 Code switching in Algeria:

Nowadays, the use of more than one code in one conversation has become a usual practice among bi/multilingual communities worldwide. People tend to use different linguistic varieties alternatively in their daily life conversations to transmit messages when interacting with others. Code-switching (henceforth CS) has then become a common linguistic phenomenon among interlocutors as it allows speakers to maintain the flow of their conversation comfortably. It became an integral part of the regular, informal face to face interactions, and in formal settings as well.

Algeria is considered as multilingual country where more than one language is used for

communication. The languages used are Standard Arabic, Algerian Arabic, Berber, and French. Lately even English. The bilingual community is characterized by some phenomena like code switching

In Algeria, code switching is used in daily life of communication. People move from one language to another in their speech. The most common switching in Algeria is Arabic – French since the latter is spoken by the majority of Algerians.

This excerpt written by the journalist Mohamed Amghar in “El Moudjahid” (8 February 1974) is a description of Algerians: They speak to you two minutes in French, 30 seconds in Arabic then one minute in French and so on, sometimes the two languages are mixed to such a point that there results a bizarre, unintelligible language, and one wonders if these people are not themselves bizarre. (As cited in Bouamrane, 1986, p.109).

Several factors have been responsible for the complexity reflected in today’s linguistic situation in Algeria, some being historical, others political and still others socio-cultural. It is undeniable that, as a consequence of the diverse events that the country has gone through, the Algerian society has acquired a distinctive identity. Simply because it is at once a bilingual, multilingual, and a diglossic community where there is the coexistence of three genetically unrelated languages, which are Arabic, French, and Berber. Therefore, Code-switching is a phenomenon which can easily be observed among the Algerian population.

In addition to the code switching between Arabic and French in Algeria there is also the code switching between Arabic and English which is used by some people in their daily discourse. The teaching of the English language at the middle school allowed Algerians to acquire the basics of this language and to learn some expressions that they use when communicating. Since 2022, the Algerian Ministry of National Education has started a reform of the Algerian education system and has given better value to this language by introducing it at the primary school, to give a more solid foundation and improve its mastery. This decision will surely allow the Arabic English switching code to be merged in the near future.

This chapter focused on “meaning” in general, then its types including the implied meaning (the concept, strategies...). Then we dealt with emotions and feelings and distinguished the difference between them and which one can be translatable and which one cannot, as we discussed the Facial expressions in revealing the implied Emotions, then the concept of

Humor. After that, we present the different feelings/emotions that can be implied and their concepts, facial and vocal expressions, as well as their physical sensations. At the end we have talked briefly about the Algerian dialect and code switching. This subject is really vast and complicated, it deals with psychology, this is why it's very interesting and worth searching for.

Chapter Three

Data Analysis

Subtitling the Short Movie

« DZ'Ombie »

Extracting Hidden Emotions and Messages

It became evident through what has been discussed in the previous chapters that subtitling is not an easy task, and subtitling hidden meanings and emotions are far more difficult. The linguistic and cultural dimensions and differences between English and Arabic as well as subtitling-specific aspects cause a lot of obstruction for subtitlers. In this final chapter, we are going to analyze the common difficulties and errors faced while subtitling. Then we will provide an outlook to the interpretative theory as we will give a brief definition of the *Aegisub* software. After that we will introduce the corpus which has been selected for translating, subtitling, as well as analyzing. At the end we will set the analysis of the difficulties encountered while translating and subtitling using the *Aegisub* software, as well as extracting some hidden emotions and messages that are in the corpus, concluding the chapter with a conclusion.

Part one

III.1 The Interpretive Theory of Translation:

Although the act of interpreting is traced back to ancient times, it had no theory of its own and did not begin to take form as we know it today until the late 1970s.

The ITT is a concept from the field of TS, it plays a key role among the different models and theories dealing with the process of translation and interpreting. It was established and developed by the hand of a bunch of scholars such as Danica Seleskovitch and Marianne Lederer.

They have developed the “theory of sense” based on the principle that translation is a work on the message and sense rather than words or language. Thus, instead of translating language we must translate the meaning people associate to their social words, because we can consider language as a vehicle for the message and nothing more, in fact it can even be an obstacle to understanding the message.

III.1.1 The three strategies of Translation:

When translating using the ITT, the 1st thing we go through is the “Interpretation of Discourse”, by catching the linguistic symbols of the SL. Then, “De-verbalization”, where the conveyed information or the sense exaction is the very thing that the interpreter is to commit to memory. Lastly, “Reformulation”: which is the result of the 2 previous stages where the new expressions of the TL should follow the linguistic rules of SL, and be easy to understand.

In the interpretive theory by Seleskovitch the course of interpreting is not a straight line from the source language to the target language but a triangular process as the following figure displays:

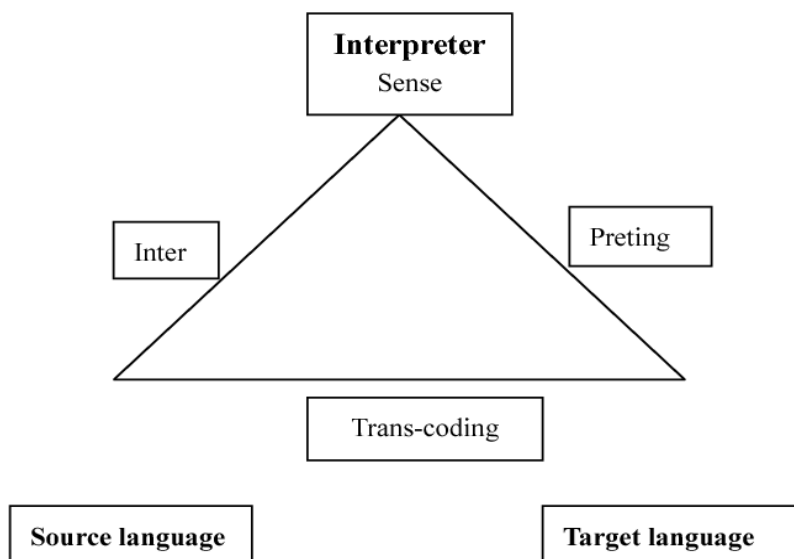


Figure 4: Application of the Interpretive Theory of Translation in Interpreting Practice

III.1.1 The process of subtitling:

The next step we should take after the translation of the corpus is subtitling.

Actually we have been thinking about this procedure since the beginning, so after asking some former students of the same specialty of our department, and after some research too, we had many choices among them the **automatic subtitle generator** such as “**Checksub**”, that can help to transcribe, synchronize together and translate subtitles automatically, to do the job more effectively and quickly. But they’re not really apps from which we can have the full practice-experience, furthermore the translation wouldn’t be so correct because the “Algerian dialect” is not considered as language... so we have decided to follow the steps of our formers and choose the software **Aegisub**.

Aegisub is developed by Niels Martini Hansen and Rodrigo Braz Monteiro and was released in December, 7th 2014. It is a 100% free open-source cross-platform subtitle editing program. It is extensively used in fansubbing, the practice of creating or translating unofficial, noncommercial subtitles for visual media by fans. It is the successor of the original SubStation Alpha and Sabbu. It has been designed for timing and styling of subtitles, as well as the creation of karaoke. **Aegisub**’s native subtitle format is Advanced SubStation Alpha text,

which supports subtitle positioning and styling. The program also supports other common formats such as SubRip. Features include support for timing to both audio and video, and can use many video processing bindings to process those, such as Ffmpeg and Avisynth. It can also be extended with the Lua and Moon Script scripting languages. In fansubbing terms, **Aegisub** is used for translating, timing, editing, typesetting, quality checking, karaoke timing and karaoke effecting. Although, many groups use different tools for some of those steps, such as “Adobe After Effects” for typesetting, or a simple text editor for translation.

After installing the **Aegisub** software, we placed the full video (because we translated the whole of it not just some sequences), then started the process. Many things had been necessary to take into consideration such as:

Number of characters: we should roughly equal 15 characters per second and not to exceed 70 characters per subtitle.

Timing: we need to define the timing displayed in our video, and make sure the timing and transcriptions are accurate and that readers would have the time to read the subtitles.

Subtitle lines: we should not make many lines at once and we can divide the sentence into two equal parts when there is just one person talking.

We should also set our subtitles large and opt for clear and readable fronts for them like “Arial” and “Roboto”.

Here, we had to pay attention and respect all these conditions, in order to make a good subtitling through which the reader can see both the image and the dialogue and understand it as well. At the end we saved the subtitled video and copied it on a CD ROM.

This work has given us a great new experience that we really enjoyed, and after experiencing this we really want to go deep into it and why not, make it our future profession.

III.1.2. Presentation and summary of the corpus (DZ’Ombie):

The Corpus of this study is the short movie “DZ’Ombie” that went viral between young people. It had 3 million views in only 3 Days. By now, it has over six million views on YouTube. It is a science fiction comedy that had been made by Young Algerians with their own means. Its director is “Mestiich”, co-directors and Scenarists are “ Mourad Oudia” and “Arkam Slama”, the realization was also made by the producer “ Mestiich” of X-Motion studio and sponsored by “Rouiba” an Algerian drinks brand. This short movie has about 30 minutes. It was broadcast on January 29th, 2021. “Arkam” stated that they were surprised

about the huge success of their movie because it was just a video of 30 minutes no more, and it knew an unprecedented success with the Algerian internet users.

This movie tells the adventure of two young men “Green” and “Rostam” that were alive, the events took place in a post-apocalyptic Universe where Humanity has been transformed into zombies. On their way, they meet “Zawbaa” (storm) half human and half zombie, who was looking for his beloved wife.

At the end we discover that this story is one of the stories of “One Thousand and One Nights”. Narrated by princess “Chehrazed” reveals that it was just the first story, or a part of it and another one will be produced. Without neglecting the smart way to show that it will be continued without writing it the old way.

In addition, this short movie mixing science fiction and humor with a Fairy Tale contains an ecological message on plastic pollution in Algeria from the start of the film, it hides as well some messages on other taboo subjects of Algerian Society, also some emotions... all of that can be expressed implicitly behind “Humor” and other emotions we already discussed.

The other thing this movie shows and cannot be out of sight, is the inability of man to ignore the feminine presence which is indispensable in life and in all the domains.

A written copy of this story was done on the 9th of September 2021, expected to be published on the Internet as soon as possible.

III.1.3 Characters of DZ’Ombie :

The Main Actors	
Mourad Oudia	“Green”, one of few survivors in an apocalyptic universe, the fearful funny friend, one of the 2 principal characters
Arkam Slama	“Rostom”, one of few survivors in an apocalyptic universe, the brave one that protects his friend, one of the 2 principal characters
Youcef Goudih	“Zawbaa”, half Zombie half Human, the one who is taking the 2 friend to safety
Secondary Actors	
Mohamed Barti	“Mnanuk”, the mindless, one of the few survivors in an apocalyptic universe
Numidia Lezoul	“Chehrazed”, the princess that tells the story in the tale of “One Thousand and One Nights”
Aymen Bournane	“The King”, the king in the tale of “One Thousand and One Nights”
Hocine Chirane	The Zombie

III.1.4 Technical Sheet “DZ’Ombic:

Idea / creation of the movie	Mourad Oudia & Arkam Slama
Director	Mestiich
Co-Directors	Mourad Oudia & Arkam Slama
Script	Mourad Oudia & Arkam Slama
Photography directed	Nacer Eddine Houfaf
Sound	Kacimi EL-hassani & Amir Khaoui
Makeup artist	Wahida Mechri & Samah Lfifene
Production artist & costumes	Wahida Mechri
Production	Rouiba
Native Country	Algeria
Original Language	Algerian Dialect (Arabic)
Genre	Science Fiction Comedy
Duration	30 minutes

III.1.5 Biography of Mourad Oudia and Arkam Slama :

Mourad Oudia was originally born and raised in Algeria on March 23rd, 1997. A successful Algerian YouTube star who is famous for his eponymous channel and its content. He has earned massive popularity there for his original sketch comedy, including his Stupide series. Some of his most popular YouTube videos have included “MOURAD OUDIA – STUPIDE 10” and “MOURAD OUDIA – STUPID 12.” He has also earned more than 2 million followers on this YouTube channel after he created it in December 2012, and more than 3 million followers to his self-titled Instagram account.

He is one of 2 Algerian social media stars known for their original YouTube content. In the meanwhile he was making making advertisements for “Djezzy”, web series, videos Etc...

Arkam Slama is a young Algerian comedian, his beginnings were at the age of 17 as a stand-up comedian, but that didn’t last because he realized that there is no future for stand-up comedians in Algeria (for now at least), so he started making videos on internet with “Chemsou Blink” and “Amin Tefha” because it’s the best and most common way to communicate his videos to the largest possible number of people and make them laugh. They made the first podcast ever that hits millions of views in Algeria “Way Way”.

After that the producers have seen his capacities, they started calling him sign work contracts

and projects on TV such as “Zoubir Show” and “Casbah City” where he played his first character “Khaled”.

After that he wanted to develop himself in other things such as focusing on writing, he was consulting on projects with “Djaffar Gacem” and “Samir MisterX” and other... in the meanwhile he was also making sketches and advertisements for “Djezzy”, web series, videos Etc...

Without neglecting the fact that these two young men managed to reconcile working on their career and their studies, and balanced between them, as they graduated from university, where “Arkam Slama” graduated his master’s degree in Mineral geology in 2020. Whereas “Mourad Oudia” graduated his master’s degree in engineering

Part two

III.2.1 The analysis of Translation difficulties:

- **Cultural difficulties : Names**

Names can present a real problem when translating, especially when they are badly translated. There are also the ones that have no translation into English language, or became international due to a global event, a story originated from a culture and went worldwide viral, or the ones that are related to culture (which cannot be translated), so we imitated these names from the SL (algerian dialect for example) to TL (English language).

In this table we are going to provide an example for each case mentioned above:

Names in algerian dialect	The translation
شهرزاد	_Chehrazed
زُوبَيْدَة	_Zoubaida

The other names we didn't really find a difficulty with them because the ones like "Green" and "Rostom" already have a meaning in English, whereas "Zawbaa" which means "Storm" is kept as it is in order not to strip its charm in the movie context.

- **Religion**

1st example

Original text	The translation
قرين : أصلا الحب حرام	_Green: In fact, love is a sin
Timing: 00:11:50	

The word **حرام** is a term that is used widely in the Arab-Muslim society in general and the Algerian one in particular. It means something that is forbidden to do by god, and based on religious texts.

Muslims use this expression when people do something shameful or that is opposite to the Islamic belief, so the others try to remind them to come back to the right path and abstaining from doing taboos. As it is quoted in the holy Quran:

“وَمُصَدِّقًا لِّمَا بَيَّنَّ يَدَيَّ مِنَ التَّوْرَةِ وَلِأَجْلِ لَكُمْ بَعْضَ الَّذِي حُرِّمَ عَلَيْكُمْ وَجِئْتُكُمْ بِآيَةٍ مِّن رَّبِّكُمْ فَاتَّقُوا اللَّهَ وَأَطِيعُوا”
(آل عمران 50)

“And I will confirm the Torah revealed before me and legalize some of what had been forbidden to you. I have come to you with a sign from your Lord, so be mindful of Allah and obey me” (Ali- Imran: 50)

"وَقَدْ فَصَّلَ لَكُمْ مَا حَرَّمَ عَلَيْكُمْ إِلَّا مَا اضْطُرِرْتُمْ إِلَيْهِ" (الأنعام 119)

“He has already explained to you what He has forbidden to you—except when compelled by necessity” (Al- An’am: 119)

This expression is usually used in the Algerian dialect, in fact it became used even in situations that are not forbidden in Islam, but rather used in situations that are shameful just in the eyes of society.

There are many other translations for this term, for example: love is a **taboo**, love is **forbidden...** but we chose the term “love is a **sin** “because we found it more appropriate as we used the “interpretive theory”.

2nd example

Original text	The translation
قرين: إن شاء الله تلقاها	_Green : I hope you'll find her
Timing: 00:22:08	

The word الله is translated “God” so when we come to the full translation of the sentence إن شاء الله we translate it “God willing/Allah wills”, and it means with the willing of God, or if the God wants. As quoted in the holy Quran:

”وَلَا تَقُولَنَّ لِشَيْءٍ إِنِّي فَاعِلٌ ذَٰلِكَ غَدًا إِلَّا أَنْ يَشَاءَ اللَّهُ“ (سورة الكهف 24)

And never say of anything, “I will definitely do this tomorrow”, without adding, “if Allah so wills” (Al-kahf: 24)

In Algerian society this expression is frequently used and with different meanings, among them: إن شاء الله may express: _ I will do it with the willing (help) of god. _ I will “maybe” do it later (doing it depends on the mood of that person). _ as it may mean I will NOT do it...

For this expression we have used the “interpretive theory” when translating.

3rd example

Original text	The translation
شهرزاد...وتساؤلات التي تخلي الجان و الإنس في حيرة	_Chehrazed: ...and questions that will leave humans and even the Jinn confused.
Timing: 00:26:25	

The words “الجن” or “الجان” are religious terms that are used usually to describe an evil, harmful, supernatural soul (spirit). In order to make the difference between this two terms that seem the same and usually used the same way by people as well, we took a look to the encyclopedic dictionary “Lisan al-arab” “لسان العرب” “The Language of the Arabs”, of the Arab lexicographer Ibn-Manzur, where he said: “Jan is the father of Jinn, the Jinn are his progeny, the Jinn are also called Jinnah” (it means deriving their name from the word in Arabic for heaven: Jannah) . He also gave another interesting yet curious definition of the Jinn: “Jinn are metamorphosis of the Jann”.

We preferred to use the “imitation strategy” and kept the word “Jinn” because there is no exact equivalent for it but rather other words that are close in meaning like “ghosts” or “Demons” in Christianity (Fallen Angels who have sworn to hate GOD are the demonic, and devils). In fact, they all have the same definition: “a spirit inhabiting the earth but unseen by humans, capable of assuming various forms and exercising extraordinary powers”.As quoted in the Bible:

“And Jesus asked him, What is they name? And he said, Legion; for many demons were entered into him” (Luke 8:30) (ASV)

As for the “Jinn” it is most know in the Islamic-Arabic culture, there is a complete Surah in the name of Al-Jinn, which is Surah Al-Jinn.

As it’s quoted in the Quran for the Jinn:

”وَالْجَانَّ خَلَقْنَاهُ مِنْ قَبْلُ مِنْ نَارِ السَّمُومِ“ (الحجر 27)

As for the jinn, We created them earlier from smokeless fire. (Al-Hijr 27)

”وَخَلَقَ الْجَانَّ مِنْ مَّارِجٍ مِّنْ نَّارٍ“ (الرحمن 15)

And created jinn from a 'smokeless' flame of fire. (Al-Rahman15)

Here we notice that even the translators kept the same word “jinn” when translating into English, in order to stay in the same context as the original one. And from here, we notice also that this term exists in English language and can be understood even if it's not well-known for English people this is why they kept the same word.

An example where English people used the word “Jinn” is in the TV series “Supernatural” season 2 episode 20 Timing: 1:24 where “Sam” said: “just one thing I'm pretty sure of it now, we're hunting a **Jinn**”

”ثُمَّ أَمْرٌ وَاحِدٌ أَنَا مُتَأَكِّدٌ مِنْهُ الْآنَ، نَحْنُ فِي صَدَدِ إِصْطِيَادِ جِنِّ“ (Our translation)

- **Terms specific to Algerian society**

1st example

Original Text	The Translation
رستم: أسمع مانائش خوتك <u>وسمك</u>	Rostom: hey! We are not your brothers you “stranger”!
Timing: 00:07:01	

Normally the term **وسمك** in standard Arabic ما إسمك means literally “what's your name” but Algerian people has other uses for this term for example: when they need to call someone but they don't know his name.... In this case, the intention of “Rostom” saying it, was to know whether the “strange thing” standing in front of him was a human being or not, so the closest meaning of this term is “who are you” rather than “what's your name”.

Here we used “the interpretative theory” and translated it by “stranger” because it actually means almost the same thing “they don't really know who or what he is”.

2nd example

Original Text	The Translation
<p>- رستم: زومبي يهدر... en plus تكوبي السيد كي يكون يحكي</p>	<p><i>Rostom:</i> a talking zombie..and you interrupt the man when he's talking!</p>
<p>Timing: 00:07:22</p>	

The term **السيد** (which has been used by the actors several times by the way) is usually used by Algerian people, and it indicates many things among them:

- It's used when they are talking about someone, or when they need to point on him and they don't know his name, **السيد** is one of the terms that are used for these situations.
- It's a sign of respect to the person you are talking about.

In this case, "Rostom" is speaking about "Zawbaa" the half human half zombie, so he called him **السيد** showing him some respect, and "Green" totally disagreed about referring to a "strange thing" or a "zombie" by a human significance.

- Another case where it's used, is when someone is trying to demine the value of a person, to belittle him, he calls him **السيد** with a sarcastic laugh, meaning you are actually less than that.

We can refer to this case with "Green's" response: **السيد** "يعيظله السيد!" = the "MAN"?! He's calling him a "MAN"!

We preferred to translate it by "Man" in order to try keeping the same meaning and to refer to "Zawbaa" by a human significance, using the interpretive theory.

3rd example

Original Text	The Translation
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<p>زوبعة: Malgré زوالي ما عنديش دراهم ما سمحتش فيا</p>	<p>_Zawbaa: Despite I'm poor, she hasn't left me</p>
<p>Timing: 00:10:53</p>	

The term **زوالي** typically an Algerian expression that has a strong effect in the Algerian society and from all the aspects of life.

If we take a look to the dictionary definition, it's defined as follows: an Algerian slang for "poor". But if we look at this word and use it from the point of view of the Algerian people, we find out that it's a really dangerous word that has a huge impact on them.

This word is used to describe "Poor" but not just the poor of money but rather poor: mentally, physically and sentimentally, it can with no doubt affect them emotionally. Robbery, drugs, rape... The word "ZAWALI" became as a "joker" that allows you to do all the possible bad things, and it justifies them. It can be used as a cause to solve all of your problems such as poverty, getting out of trouble, getting accepted by someone you love... literally anything! As it can be used in many other cases, for example:

- It is used to describe a person who is poor with no ambition and no willing to improve but proud of his poorness, also believes that being poor grants him some privilege.
- It's used sometimes to convince people that you are a manly man even if you are broke like: *zawali w fhal*.
- It's used sometimes to shame a women who would rather prefer a financially stable man and instead of calling them gold-diggers they say : you don't like the "zawali".

A funny example from an Algerian young man describing a "zawali" situation:

➤ _Judge: what's your defense?

_Ahmad (a billionaire who Raped 15 children): sir I'm a "zawali"

_Judge: NOT GUILTY!

This word is specific for Algerian society in particular and the Maghreb in general (after imitating or "borrowing" it from the Algerian society), and other people from other cultures would not understand it easily, unless we give them a thorough explanation of it. And keeping the same word in the context would baffle the target audience for this word has many yet wide

meanings that could confuse them.

On the other hand, If we translate it with another word, it would never render the meaning, because the word “zawal” is deeper than any equivalent word, and only people from the same society/culture can understand its different meanings in a context without explaining it.

So, we preferred to use “the interpretive theory” and translate it by its only meaning in the context and not in general, so that the audience can understand the message the actor wants to transfer.

4th example

Original Text	The Translation
<p>فرين: أسمع Techniquement رانا دايرين confiance في حركي.</p>	<p>Green: Look, technically we are trusting a “Harki”.</p>
<p>Timing: 00:13:35</p>	

حركي or حركة in plural, is a word of Algerian origin that applies to a group of volunteers, especially soldiers who supported “French Algeria” during the war. The motives for enlisting were mixed. They are regarded as traitors in independent Algeria. In other words حركي means a person who betrays his country and people and plotted against them.

This kind of terms are extracted from the Algerian identity, therefore keeping the exact same word is more than necessary to let other people know more about our culture and history, for one of the reasons of this work is spreading the Algerian culture to others. So we preferred to use one of Gottlieb’s procedures “Imitation”, and keep the same word.

5th example

The Original text	The Translation
<p>زوبعة: artiste أه</p>	<p>Zawbaa: I’m a handsome devil, ain’t I?</p>
<p>Timing: 00:16:16</p>	

“Artiste” is a French word _in English “artist”_ that means a person who creates art, whose creative work show sensitivity and imagination, often it becomes an occupation for him.

Although this word is not Arabic but the Algerian dialect is known by its mix in languages, so

Algerian people got creative as usual, and transformed its uses to get along with the way of speaking of the Algerian dialect.

This word can refer to many things in the Algerian dialect, among them:

- | | |
|---|---|
| <ul style="list-style-type: none"> • Classy • Well-groomed • Intelligent | <ul style="list-style-type: none"> • Deft • Good looking • An attractive/handsome person |
|---|---|

In this case “Zawbaa” is responding to “Green’s” question whether he has ever seen his face in a mirror, the latter answered by “artiste” meaning that he always does because he is extremely attractive and handsome.

We couldn’t keep the same word because its meaning in English and French is different, but we wanted to replace it with another alternative metaphor that is close in meaning in the TL(using the interpretive theory), and at the same time a bit complicated, yet funny when using it as the one used in the ST, that’s “a handsome devil”.

• **Idiomatic expressions:**

1st example

The Original Text	The Translation
<u>الراس يطير</u> قرين: زومبي دوكا	_Green: zombie, I’ll shoot you in the head.
Timing: 00:02:40	

The expression الراس يطير, is a metaphor used by Algerians in order to express their anger and how dangerous they could be when they are upset about something. It generally means I’ll do something bad to you or harm you. The level of harm differs according to the degree of anger and annoyance depending on the situation. As it could be sometimes just a response of fear, in this case it is considered as a threat no more.

Here, “Green” was afraid of zombies, so as a response to his fear he threatened them, in this case we translated this expression by “I’ll shoot you in the head” using “the interpretive theory” because the only way to kill a zombie (according to movies) is to damage their brain by shooting them in the head by any weapon (gun, sword, knife, a stick or any weapon that

can reach the inside of their head).

We also had in mind the expression “I will cut off your head”, but cutting off the head could still be harmless, because it doesn’t die till you damage the brain.

2nd example

The original Text	The Translation
رستم: إيه intik مدخلتش الرصاصة زلحتني برك	_Rostom: yes fine, the bullet just scratched me!
Timing: 00:09:31	

Algerian people like to play with words, sometimes they say something but they mean the opposite, so if we translate the sentence as it is said, it may mean another thing than the one they meant. In this case “Rostom” didn’t want to tell “Green” about his real situation as way of sarcasm, because “Green” already knows it.

So we rather translated the words spoken to keep some of its humorous effects because we already know that the bullet hit him in his arm.

3rd example

The Original Text	The Translation
رستم: معليش تبع دوكا الزومبي الكذاب حتى لباب الطوموبيل	_Rostom: it’s ok, we’ll see if he’s going to lie his way out of this...
Timing: 00:14:38	

The idiom “تبع الكذاب حتى لباب الدار” is used when you know someone is lying but you go along with their lies in order to see what their reasons are for doing such a thing, what they want to gain from these lies, or if they get away with it.

In order to maintain the same figurative expression, we opted the expression “to lie the way out of... (Something)”, it means to get what the person wants or to get out of a difficult situation or some predicament by telling a lie or several lies, the translation is “we will see if he is going to lie his way out of this”, here (using the interpretative theory) it means let’s bare it till we see what’s behind these lies and what he’s going to gain from it, and if he is getting

away with it.

4th example

The Original Text	The Translation
<p>زوبعة: كيفاه هاذي؟ سلكتكم خطرة دخلت لي للدار!</p>	<p><i>Zawbaa</i>: what? I rescued you once, you want to invade my privacy!</p>
<p>Timing: 00:21:57</p>	

The expression *دخلت لي للدار* is used by Algerians when someone (usually a stranger) talks about their family especially the wife (because she's considered as the Algerian's sanctity) and for them they are something sacred and private and nobody outside the family bond has the right to talk about them, and it's a shame if some stranger asks about them. So when "Green" asked "Zawbaa" about his wife, he got upset and considered it as a shame and as an invasion for his privacy. This is why we translated this expression by "you want to invade my privacy" using "the interpretive theory".

5th example

The original Text	The Translation
<p>زوبعة: قالك دير الخير وانساه.</p>	<p><i>Zawbaa</i>: It's said "do good and forget about it".</p>
<p>Timing: 00:22:33</p>	

The utterance *دير الخير وانساه* is a popular saying that means when a person does something good, it's better not to talk or brag about it even if the person to whom you did well doesn't appreciate it. This is what happened with "Zawbaa" when "Green" didn't appreciate his help at first, then asked for his forgiveness later.

We preferred to use the "transfer strategy" and translate it as it is for it has the full meaning, also it's easier to understand.

- **The Algerian dialect (Darija--الدارجة):**
- **The Algerian Dialect and French Language :**

Algerian Arabic dialect is used as a lingua franca (bridge/vehicular language), it is originated from the classical Arabic and it has been mixed with Berber and Latin, as it has numerous loanwords from French, Andalusian Arabic, Ottoman Turkish and Spanish, and lately English is starting to have a fair part of it as well, it is spoken throughout the country with slight differences according to the region. An accent of speaking “darija” differs from one region to another. For instance, a Djelfaoui (a person from Djelfa province) may have more difficulty in understanding a Bledi (a person from Blida province) and vice versa. However, this is usually cannot be a barrier to communication since the accent is more often used to recognize the regional origin of the speaker.

With the French colonization, Algeria knew the breakdown of both its nation and national identity. The French colonialism followed a policy of dismantling Algerian common nation, cultural identity and society since 1830, through spreading French education in Algeria, since then, the presence of the French language became inevitable in the linguistic practices of the Algerian speakers.

Here, we provide some examples of the imitated French words with both cases:

1 The ones that have undergone morphological, syntactic and phonetic changes to adapt to the Algerian dialect

The Original Text	The Translation
<p>- رستم: لازم nbougiw راح إيطيح علينا الليل وماعدناش L'essence ...أيا</p>	<p>Rostom: We've got to go, it's almost night and we have no gas left, come on...</p>
Timing: 00:01:08	
<p>رستم: أي راني داخل كاشما nfouiller بالاك على روحك</p>	<p>Rostom: I'm going inside I might find something that can come in handy, watch out for yourself</p>
Timing: 00:02:02	

2 The words with a direct imitation (borrowing)

The half of the characters' speech in this movie is in French language, so we have many

examples we can use not to mention the songs, among them

The Original Text	The Translation
رستم: كيفاه سمعت قوجة Coup de feu ماشي نتا تيريت ؟	Rostom: I heard a gunshot, was it you?
Timing: 00:03:22	
قرين: إبيه علابالي راني موالف بريحتك الخانزة مي راني نشم ريحة واحد أخرى plus concentrée راك شايف	_Green: I'm used to your nasty smell, but I smell something stronger
Timing: 00:04:11	
زوبعة: راك تدير la comedie ؟	_Zawbaa: are you trying to be funny?
Timing: 00:09:22	

Keeping the same words in English would be meaningless and likely impossible to understand their real meaning, so we preferred to use “transfer strategy” and look for their alternative equivalents in English language.

➤ The Algerian Dialect and English Language

The Algerian society is going through a crucial and delicate period in its history. The issue of language wakes a recurring debate in the country.

English as the 1st international language has many advantages over other languages, especially for the economy of the country. This is why the Algerian government is actually working to integrate it in all fields and domains, starting with teaching it in the primary schools.

There is a noticeable progress in the spread of this language in the Algerian society, and what indicates that is the use of its members for English terms. The example from our movie is the following:

The Original Text	The Translation
رستم: Focus فالطوموبيل	_Rostom: Focus on the car
Timing: 00:14:15	

We kept the word “Focus” as it is because it’s already an “English term” that has a meaning, so it doesn’t need translation.

III.2.2 The analysis of subtitling difficulties:

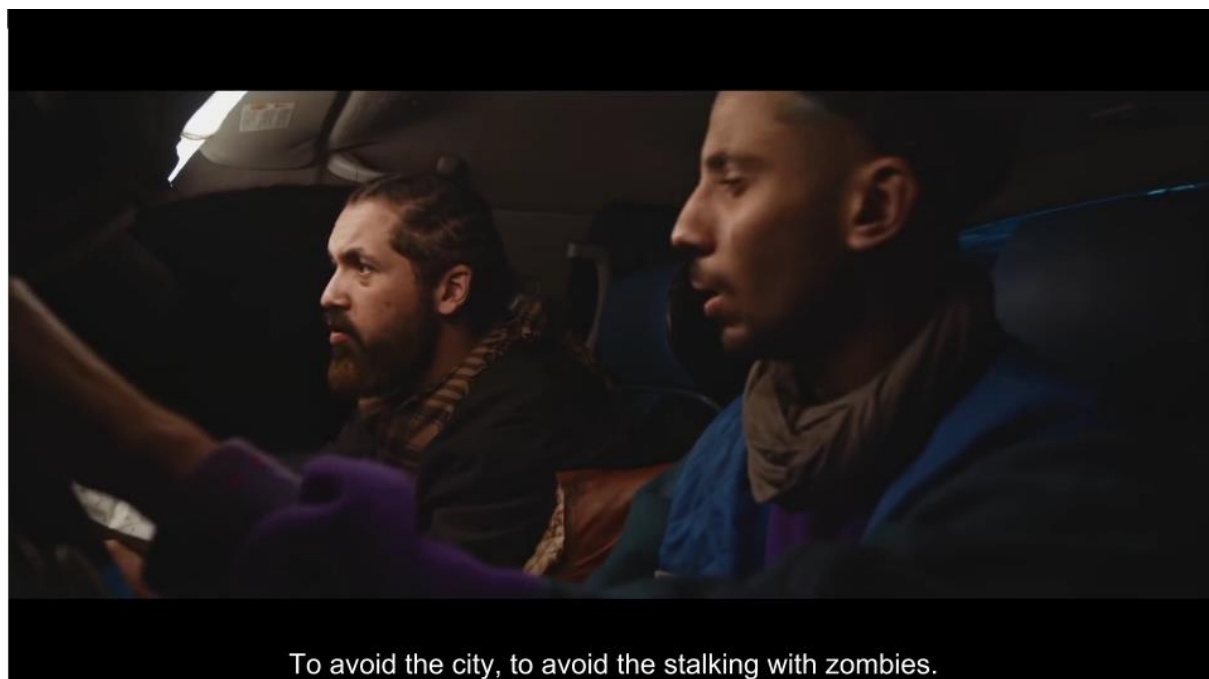
In this part, an analysis is presented to discuss the difficulties encountered while subtitling the short movie “DZ’Ombie”. Unlike the previous analysis, we didn’t encounter many difficulties...

1st example

Timing: 04:38__04:42	رستم: nevitw باش nevitw la ville لي زومبي أجري مورايا نجري موراك تيري عليا نتيري عليك
----------------------	--

At first we subtitled this example by the following sentence: “To avoid the city, to avoid the zombies, the running behind each other, the gunshot and so on...”

In this case, we tried to translate the meaning as well as the equivalent of some words, but we met some difficulties such as the length of the sentence that covered all the screen, as well as the speed of speech, so we omitted some words in order to avoid repetition and the alternative that we used rendered the same meaning as in the source language. The subtitle becomes as showed in the following pictures:



Picture 1

2nd example

Timing: 19:56_20:00	<p>فرين: راک حاسبني مخلوفي أنا نجري و les zombies يجرو مورايا علابالک بلي فالجریة اللولة يحکمني point de coté</p>
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In this example, we first translated this statement by: “Do you think I’m “Makhloufi” so that I run and zombies run after me? I’ll have side stitched within the first steps.”

Here it is not the length that poses a problem; it’s rather the limited duration especially with the caption above. Here, the audience will be confused whether to watch or read the subtitles, so we had to reduce the text to give the audience more time to do both and try to keep the same meaning too, as it appears in the following picture:



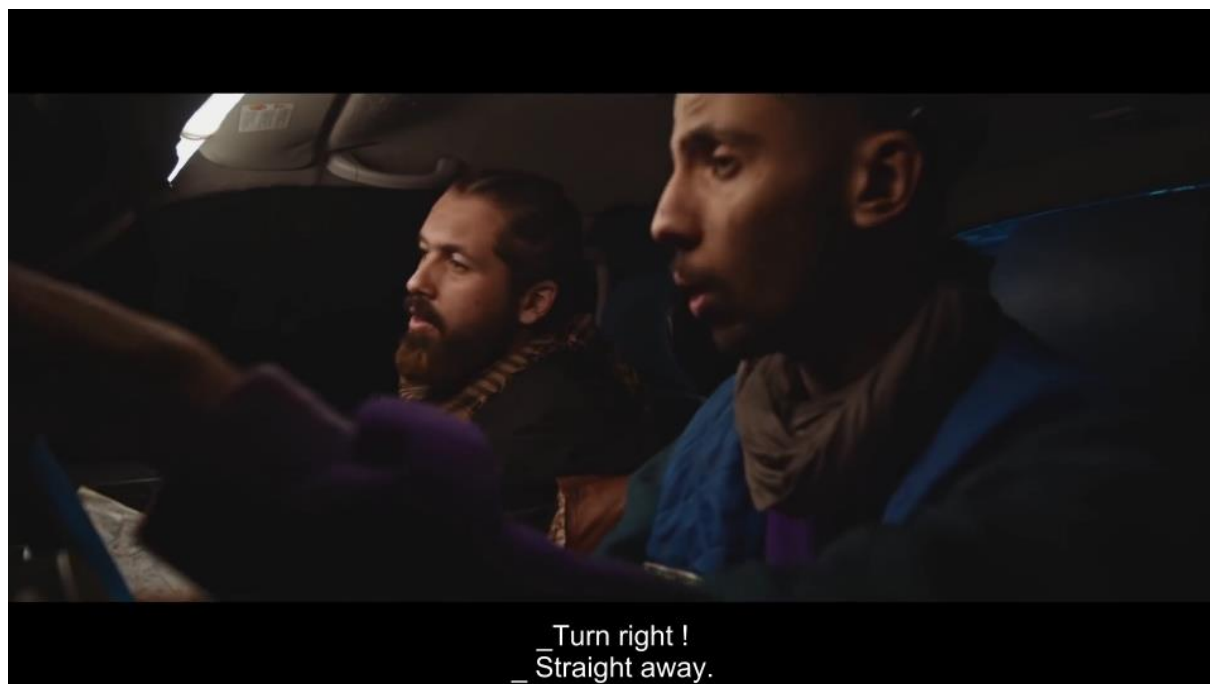
Picture2

3rd example

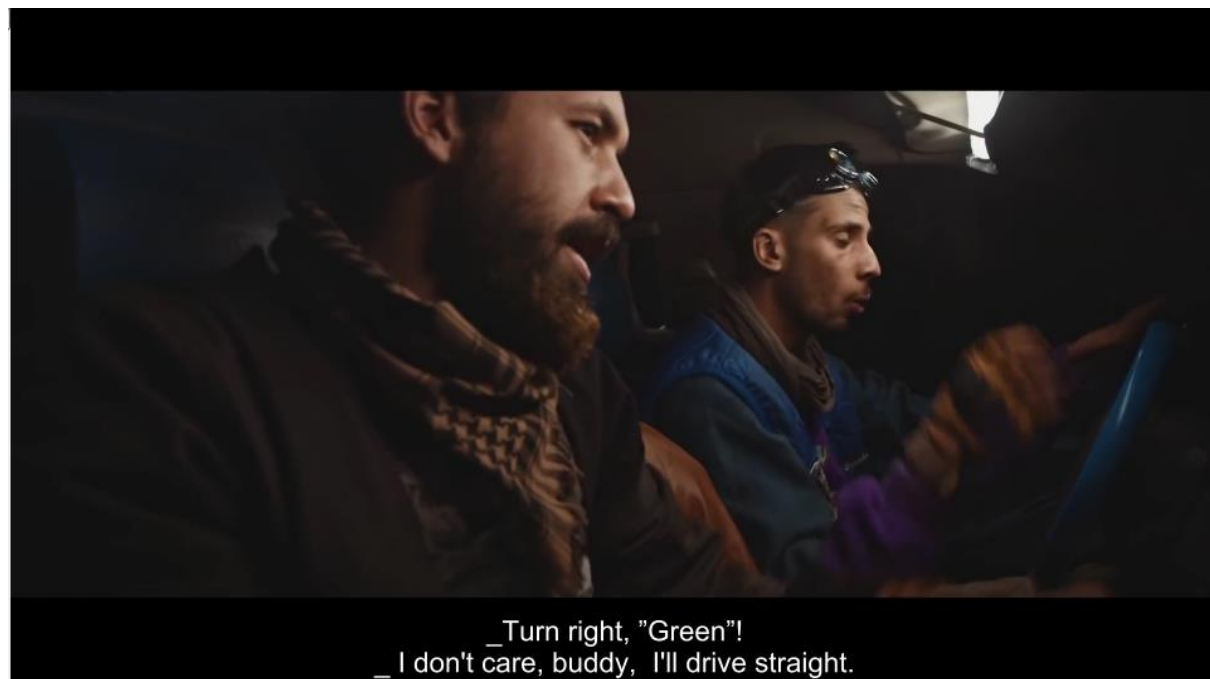
In this example, we are going to discuss the main difficulty we faced the most, which is “the speed of speech” especially when “Green” talks, this problem created many difficulties when subtitling and made the duration of subtitles limited and really short comparing with the oral statements that were clear to hear, so we had to reduce the subtitles and sometimes put two lines when the sentences are short, in order to create more time for the audience to read and understand the subtitles.

48	0:04:45.20	0:04:48.50	25	Default	Do you remember what happened the last time we relied on your map? I don't care man, I am going straight away.
49	0:04:48.50	0:04:49.30	27	Default	_Turn right !\N_ Straight away.
50	0:04:49.30	0:04:50.80	30	Default	_Turn right, "Green"! \N_ I don't care, buddy, I'll drive straight. \N
51	0:04:50.80	0:04:51.80	29	Default	_Turn right "Green" \N_ No, straight bro. \N

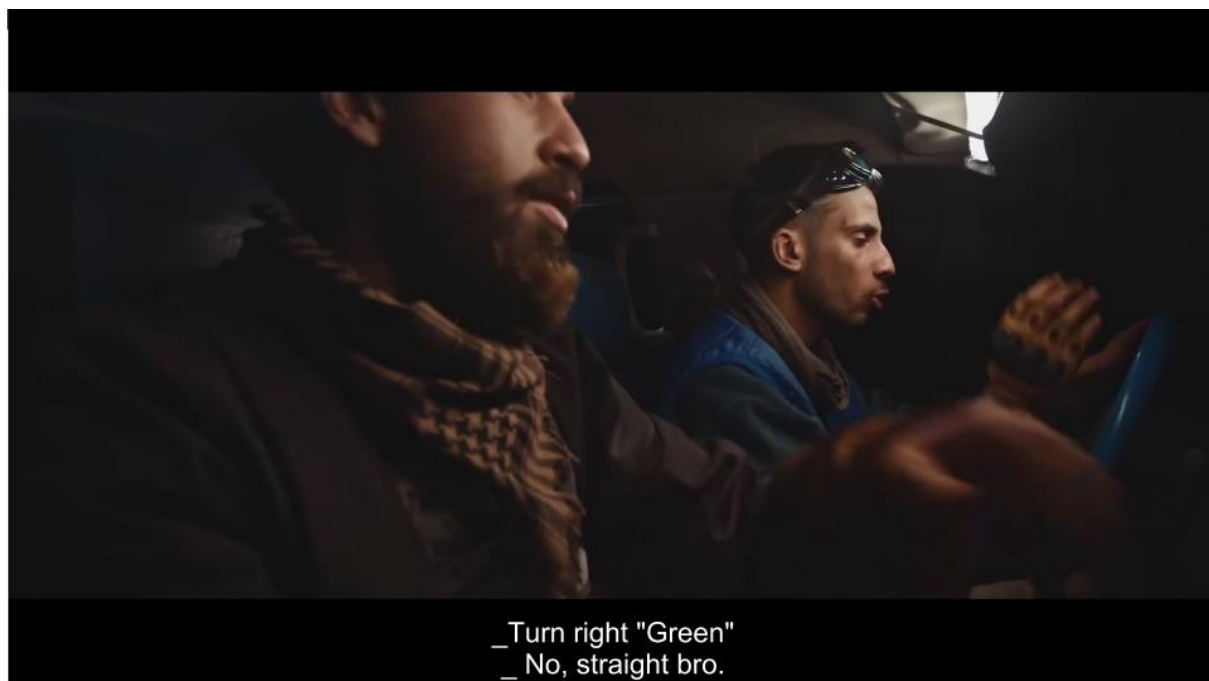
Picture 3



Picture 4



Picture 5



Picture 6



Picture 7

Part three

III.3: Extracting and Analyzing Hidden Emotions and Messages:

In this part we are going to extract and analyze the different Emotions and messages that were expressed implicitly in the short-movie “DZ’Ombie”, this part aims to practice what we have dealt with in the 2nd chapter...

1st example

Timing: 3:21. **The Emotions:** “Fear” and “Shame”.

“Green” was afraid of zombies, so when he heard a noise he fired a bullet by mistake, and he was trying to hide his “shame” and “fear” because of that (so that “Rostom” will no figure it out).

We noticed that because: an “involuntary urination” can be considered as a sign of “fear” (couldn’t manage to control himself). First he was ashamed and tried to hide the mistake he did, so he was talking in an overly soft voice, stuttering when speaking, his tone was strained and looking downwards.

Then when he confessed, the fear was gone so his voice got louder and started yelling with the same stained tone and the stuttering when speaking.

2nd example:

Timing: 6:45. **The Emotion:** “Shame”.

“Green” shot “Rostom” instead of “Zawbaa” in a moment of fear and panic, so when “Rostom” faced him with what he did, he reacted as the first time, he tried first to hide the truth so his voiced was overly soft, stuttered when he was speaking, the eyes were looking away... this is what showed a lack of certainty in his response. Then he tried to control himself and managed to hide some signs, yet other signs kept appearing such as: a strained tone and stuttering when he speaks.

3rd example:

Timing: 9:03. **The Emotion:** “Shame”.

“Involuntary urination” usually occurs in children (far from being an illness in adults), so when it happens with adults even if it’s a sign of “Fear” and someone knows about the

incident, it remains a “Shame”. This is why “Green” was trying to explain it as a “fuel leak”. We have noticed this hidden Emotion because: he was talking in an overly soft voice and looking downwards.

4th example:

Timing: 11:42. **The Emotion:** “Sadness”.

“Zawbaa” was talking about his relation with his beloved wife to “Rostom”... “Green” was listening, and since he is single, he felt Jealous, but he tried to cover over it with ‘Humor’. The signs that appeared on him were: his voice became lower in pitch and softer in volume, a lowered posture...

5th example:

Timing: 20:02. **The Emotion:** “Anger”

“Lakhdar” is the real name of “Green” and he’s ashamed of it, but he rather tried to hide his “Anger” for exposing it instead of “Shame”. You can notice the “Anger” from the following signs: eyebrows pulled down and together, eyes opened wide and staring hard, lips pressed tightly together, here “Anger” is controlled so he just showed some sharp edge to it.

Although these emotions were implied and covered by other ones, but the presence of humor or its signs were more than necessary in the speech and we can sense its presence in the whole movie.

Reaching the end of this chapter, we’ve deduced some results from the analysis of the difficulties faced when translating, subtitling and extracting the hidden emotions and messages, they are as follows:

_ Interpretative theory can manage to retain the meaning but it is not able to keep the same effects (humorous effects for example) as the original text. This is due to the impossibility of translating feelings and the moral effects beside the tone and the real meaning the speaker wanted to express behind the humor in the original text.

_ The Interpretative theory is not enough when translating, so we had to use other procedures besides the Interpretative theory such as: “Transfer” and “Imitation”., in order to transmit the message in a better way.

_ Moving to subtitling with the software “Aegisub”, it made us face some constraints such as:

the limited space and time, because of those constraints, we must reduce the subtitles as possible as we can, with maintaining the same meaning of the original to allow the audience to follow, because reading takes so much more time than listening.

_The number of characters defined in a single speech is the major constraint found when subtitling (as showed in picture3), and in order to solve this problem, we had to reduce the amount of information in a speech and modify it to just keep the important parts of it.

_When analyzing and extracting hidden emotions and messages, the major constraint was Humor as a great undercover; it can contain or hide massive emotions that people don't want them to be revealed. But with the aid of several signs as the body movements, voice tone... we managed to reveal many of them.

Conclusion

The main goal of this dissertation was to describe the Emotions that can be hidden in a message (implied emotions), as well as the audiovisual translation field and the different modes and types it includes, especially subtitling. This field of research is relatively new if compared to the traditional translation studies, but it is also quite complex since many elements and categories are interlinked one another and are not always easy to differentiate or analyze. Subtitling (also known as Screen translation) has its own features and norms to follow, consequently, studies have been made regarding this field of translation. However, as already mentioned, this category of translation is recent, and more studies and researches are needed.

Translation of a dialect is way more difficult than the translation from a language to another, and the most challenging difficulties lie in the combination and the mix of languages in a dialect, and mostly, the presence of comedy and Humor in it.

The current research has attempted to shed light on the difficulties encountered while subtitling the Algerian dialect short movie “DZ’Ombie” into English, using the interpretive theory, and analyze them. The difficulties faced when translating are mostly idiomatic expressions and terms that are related to society, such as (Harki “حركي”, “سلكتكم خطرة دخلتلي للدار”, and others.

From this research, we can deduce that Humor is a vast field that does not only express jokes and fun... but as a great undercover, Humor can also contain or hide massive emotions that people don’t want them to be revealed. These emotions are defined under the name “implied emotions”. And the main difficulty that can be represented when translating the implied emotions/meanings is when the person can control himself and doesn’t want to reveal them in order to hide a specific truth...

When applying the interpretive theory in translating this Science Fiction Comedy, we conclude that this theory can manage to retain the meaning but unfortunately it is not able to keep the same effects (humorous effects for example) as the original text, this is due to the impossibility of translating feelings and the moral effects beside the tone and the real meaning the speaker wanted to express behind the humor in the original text.

It’s right that almost all the work has been done by the interpretative theory but we cannot deny the presence of some other procedures of translation, as the ones of Gottlieb, which are “Transfer” and “Imitation”.

As for the specific terms of the Algerian society we preferred to keep them as they are in order to let other people know more about our traditions, culture and dialect (even the Arabic people that speak different dialects, since the Algerian one is a bit difficult for them).

Moving to subtitling, as a mode of audiovisual translation, it made us face some constraints. First, the formal constraints such as the limited space and time, because of those constraints, we must reduce the subtitles as possible as we can, with maintaining the same meaning of the original. Second, are the textual constraints such as synchronizing with all the audiovisual channels and the change in pace of speaking. This change in pace causes a great deal of difficulty because of the differences between the spoken and the written scripts. Finally, the problem that's generally not faced by other subtitlers of other languages is the super speed of the speech and because of that we have found some difficulties recognizing the spoken words, that is because one of the actors is a You-Tuber and he got used of this way of speaking in his blogs.

However, the making of subtitles has been interesting both from a linguistic and translation-related point of view. We have learned that subtitling is not only about translating a sentence following the constraints of time and space... it also lets the translator to use their creativity to convey the message of the speaker. Translators can choose many procedures to deal with the target language to face translation issues and create new solutions every time. And by this research, we hope that we managed to add another study that can help other researchers and students in the same field and helped as well to enrich the domain a little bit.

It's true that the interpretive theory is a crucial tool for translators who seek to create accurate and effective translations that capture the intended meaning of the source text. However as mentioned before the interpretive theory alone may not fully capture the real emotions and moral effects conveyed by the speakers in the original text, so we recommend for future researchers and translators to use other strategies and approaches such as "imitation" and "transfer" to bridge this gap and ensure that translations are not only accurate but also capture the emotional and moral nuances of the original text.

Appendix

Translation of the corpus

Poster of the film



Translation of the corpus “the whole movie”

Our Translation	Timing	The Arabic Oral Dialogue
This movie is sponsored by “Rouiba”.	00:00__00:06	هذا الفلم برعاية "روبية".
Rostom: Did you notice, despite the number of humans is greatly diminished, pollution didn't decrease, _because plastic remains...	00:18__00:22	- رستم: روماركيت؟ malgré نقص الإنسان la pollution منقصتش parceque le plastique يقعد
Green: How much money do you think, was the doughnut seller gaining?	00:23__00:24	- قرين: A ton avis شحال كان يدخل مول Les beignets ؟
Rostom: No idea, it depends on how many doughnut trays he was selling per day.	00:24__00:27	- رستم: Ça dépend... مااعلاباليش شحال من سنوية كان يبيع فالنهار
Green: Let's say 5 trays, how much money was he gaining?	00:27__00:30	- قرين: شوف، نقولو خمس سناواة شحال كان يدخل A ton avis
Rostom: It depends on what kind of doughnuts too.	00:30__00:31	-رستم: Ça dépend أما Beignet ثانيت
Green: Are there many kinds of it?	00:32__00:33	قرين: كاين Plusieurs beignets ؟
Rostom: There are chocolate and jam doughnuts.	00:34__00:35	رستم: كان كاين تاع الشيكولة و كاين تاع المعجون

Green: oh look, there are 5 trays, Jam and chocolate flavors Let's say... for example...	00:36__00:42	-فرين: أها شوف دوكا خمسة تاع سناوات كايين تاع معجون و كايين تاع شيكولة دوكا شوف نديرو ...comme si
Rostom: Ok, wait please...	00:46__00:47	رستم: أصبر تشوف أصبر تشوف...
Green: Let's say half chocolate and half Jam...	00:47__00:51	-فرين: زعما النص بالنص ...نص شيكولة نص معجون
Green: This is why I couldn't get my bachelor's degree.	01:02__01:03	- فرين: c'est pour ça خسرت الباك
Rostom: Hey, continue your math in the car we've to go, It's almost night and we don't have enough gas in the car, come on..	01:04__01:13	رستم: أسمع كمل تشوف حساباتك فالطوموبيل لازم ن bougiw، parce que راح إيطيح علينا الليل وما عندناش L'essence أيا...
Green: More, push more "Rostom"..Push it more.. More..Push a little more "Rostom"..	01:32__01:45	-فرين: زيد... زيد... زيد... زيد رستم زيد... زيد... زيد... آآ زيبيد...زيد...زيد شويا رستم زيد
Rostom: "Green", I am exhausted stop asking me to push more!	01:45__01:47	رستم: يااا فرين آني عيان من صباح و حنا نطبعو بركا ما تقولي زيد
Green: If I don't tell you to push, how would you know you don't have to?	01:48__01:49	فرين: ولو كان منقولكش زيد كيفاه تعرف بلي il faut pas تزيد؟
Rostom: Tell me to Stop! Instead of pushing more.	01:50__01:51	رستم: ماتقوليش زيد قولي حبس
Green: Don't stop then, push more!	01:51__01:52	فرين: et bain متحبسش زيد زيد
Rostom: Hey, pull over..thehose can reach the tank.	01:53__01:57	رستم: أسمع حبس تشوف حبس هنا tuyau يلحق
Green: Where is the hose?	01:59__02:00	فرين: أسمع وين راه tuyau؟
Rostom: It's in the trunk.. Hey, I'm going inside I might find something that can be useful..Watch out for yourself.	02:00__02:03	رستم: راهو ف La malle آي راني داخل كشما nfouiller بالاك على روك

Green: Are you going to leave me here? What if a zombie attacks me?	02:04__02:06	قرين: أسمع تخليني وحدي أنايا هنايا كاش ما يخرجلي زومبي ولا
Rostom: Aim the head.. But not yours	02:07__02:14	رستم: Visé: الراس ماشي راسك
Green: Zombie.. I'll shoot you in the head!	02:40__02:41	قرين: زومبي دوكا الراس يطير
Rostom: _ "Green" what happened, bro! _ No.. nothing	03:19__03:21	رستم: يااا قرين واشبيك يا خو واشبيك؟
Green: No.. nothing	03:21__03:22	قرين: آها ماكان والو
Rostom: I heard a gunshot, was it you?	03:22__03:24	رستم: كيفاه سمعت قوجة Coup de feu ماشي نتا تيريت ؟
Green: No..no..	03:24	قرين: لا لا
Rostom: Then let's hurry up to..	03:24	رستم: أيا أكتيفي باش ن nbougiw
Green: It's me, it's me.. I've just killed a zombie.	03:25__03 :28	قرين: أنا أنا أنا C'est parce que قتلت زومبي
Rostom: Where is the body?	03:28__03:29	رستم: وين راه Le corps
Green: It's far away,the zombie was far away so I shot it far away, it died far away, use your brain!	03:30__03:34	قرين: راهو بعيد Parce que الزومبي كان بعيد تيريت عليه بعيد مات بعيد خدم راسك شويا
Rostom: If it is away, why would you provoke it?	03:34__03:35	رستم: كي راهو بعيد علاش تيريت علاش تتبلادهم ؟
Green: You always kill them with your arrows no one says a word, I shot a bullet, you rage... he's dead we can't change that!	03:35__03:42	قرين: نتا دايمما كيما هاك انتا ديما ...نتا قاع النهار تيري فالفلاشات حتا واحد ماهدر معاك تيريت رصاصه قعدتلك فالقلب ... c'est bon مات مات
Rostom: Did you shot by accident?	03:41	رستم: تيريتها غلاط ؟
Green: Yes.. Is that food?	03:42__03:44	قرين: ايه ... ماكلا هاذي ؟
Rostom: It is, ZDOW' people left it here. We are close dude	03:44__03:46	رستم: ايه حطوها صحاب زدو صاحبي رانا قريب

Green: Great!	03:47	قرين: Aya bien !
Rostom: Did you wet yourself?	03:49__03:50	رستم: بلت تحتك؟
Green: No it's a fuel leak.. get in the car I'm coming	03:50__03:53	قرين: أهاه sans plomb روح روح أركب درك نجي
Green: I smell something weird	04:05__04 :06	قرين: راني نشم ريحة bizarre شريكي
Rostom: We haven't showered for 15 days, "Green", how do you expect us to smell like? Jasmines!	04:07__04:10	رستم: عندنا 15 يوم مادوشناش قرين واش حببتنا نريحو صاحبي الياسمين مثلا ؟
Green: Yes, I'm used to your nasty smell, but this is stronger.	04:11__04:15	قرين: اييه علابالي راني موالف بريحتك الخانزة مي راني نشم ريحة واحد أخرى plus concentrée راك شايف
Rostom: What are you doing?	04:20_04:21	رستم : واش راك دير ؟
Green: Tasting myself to know if I'm sweet or bitter in case a zombie eats me.	04:22__04:25	قرين: راني نذوق في روحي باش نعرف لوكان ياكلني زومبي يلقاني حلولا مرّ
Rostom: You don't have to do so, be sure you are sweet as smoothy.. I have found the way, next turn right, bro.	04:25__04:31	رستم: مكان لاه تذوق في روحك parce que نتا حلوو يال fruité أسمع أني شفت la prochaine دور à droite صاحبي
Green: Why right?	04:32	قرين: علاه ندور A droite
Rostom: Because the map says so.	04:33__04:34	رستم: parceque دوک شفتها ف la carte
Green: There is no traffic sign that says turn right!	04:34__04:35	قرين: مكاش Une plaque تقول دور à droite
Rostom: I know, but I'm telling you turn right to avoid the city.	04:36__04:37	رستم: إيه أنا راني نقولك دور à droite باش la ville nevitiw
Green: Why?	04:38	قرين: علاه
Rostom: To avoid the city, to avoid the stalking with zombies	04:38__04:42	رستم: nevitiw باش nevitiw la ville لي زومبي باش nevitiw أجري موراي نجري موراك تيري عليا ننتيري عليك

Green: This is according to your map. Isn't it?	04:42__04:44	قرين: هاذي Selon la mappe تاك ؟
Rostom: Yes, of course	04:44__04:45	رستم: selon la mappe oui bien sur
Green: Do you remember what happened the last time we relied on your map? I don't care man, I am going straight forward.	04:45__04:48	قرين: نفكرك la dernière fois درنا على Je m'en fou تاك la mappe شريكي أنا نروح tout droit
Rostom: Turn right !	04:48	رستم: دور à droite
Green: Straight away	04:49	قرين: tout droit
Rostom: Turn right, "Green"!	04:49	رستم: قرين دور à droite
Green: I don't care, buddy, I'll drive straight.	04:50	قرين: شريكي Je m'en fou نروح Tout droit
Rostom: Turn right "Green"	04:50	رستم: قرين دور à droite
Green: No, straightbro	04:51	قرين: tout droit خويا
Rostom: Bro! I said you have to turn right..	04:52	رستم: يا خو la prochaine دور ..à droite
Green: Straight away..	04:54	قرين: tout droit
Zawbaa: He is right, go straight	04:54__04:55	زوبعة: عنده الصح tout droit
Green: You see..you always let people stick their nose in our matters to...	04:55__04:58	قرين: ايه voila نتا كيما هاكا حتى يدخلو بناتنا الناس عادا باش...
Rostom: "Green".. "Green".. Wake up.. "Green" ..	05:02__05:06	رستم: قرين...يااا قرين...يااا قرين...يااا قرين...يااا قرين أفطن...أفطن...أفطن قرين...أفطن
Green: A zombie..	05:07	قرين: زومبي زومبي
Rostom: I saw it..	05:08	رستم: ابيه شفتو شفتو
Green: A zombie	05:08	قرين: زومبي
Rostom: I saw it..shoot it..	05:09__05:10	رستم: ابيه شفتو تيري عليه...تيري عليه
Green: Where is the gun?	05:11	قرين: وين راه الكابوس؟
Rostom: The gun is with you not with me.	05:11__05:13	رستم: السلاح راهو عندك ماهوش عندي

Green: "Rostom".. "Rostom".. a zombie.. "Rostom" a zombie..	05:17__05:21	قرين: رستم... رستم... رستم زومبي... زومبي رستم... رستم زومبي
Rostom: "Green" drive the car... drive..	05:21__05:23	رستم: قرين سووق... سووووق
Green: He is dead, "Rostom" is dead..	06:12__06:15	قرين: مات رستم... مات
Zawbaa: Why are you pushing me?	06:24__06:25	زوبعة: مالك تطبع... مالك؟
Rostom: "Green" wake up	06:27	رستم: قرين... قرين نوظ
Green: "Rostom".. You are alive!	06:28__05:30	قرين: رستم راك حي؟... راك حي؟
Rostom: I'm ok, it's just my arm..	06:30__06:32	رستم: ça va يدي برك
Green: Shoot it, it's a zombie shoot it.	06:32__06:33	قرين: تيري عليه زومبي تيري عليه
Zawbaa: Wait... I'm a human just like you! Let me explain what's happening..	06:33__06:37	زوبعة: أصبر... أصبر... أصبر أنا بنادم كيما كيفكم دوك نفهمكم شاكاين
Green: Shoot it, it's a Zombie, I saw it with my own eyes, it wanted to eat you!	06:37__06:40	قرين: يا ودي تيري عليه زومبي شفتو بعيني كان باغي ياكلك تيري عليه
Zawbaa: I didn't want to eat him, look, I cured his injuries.	06:40__06:42	زوبعة: وين شفتني ناكل فيه شوف أنني داويته
Rostom: That's true, he took out the bullet that you fired at me.	06:43__06:45	رستم: C'est vrai نحالي الرصاصه اللي تيريتها عليا مقبيل
Green: No, I didn't shoot you.	06:45__06:46	قرين: آها ما تيريتش عليك الرصاصه
Rostom: Yes you did, you panicked, instead of shooting him you shot me, it happens.	06:46__06:51	رستم: Si موقبيل تفرشت c'est le moment de panic تفرشت في placet ما تيري عليه تيريت عليا Ça arrive
Green: No way, there's no way I would shoot you. I know what I'm doing... shoot him then we'll talk, shoot him!	06:51__06:58	قرين: impossible زاني concentré impossible نتيري عليك رصاصه نعرف شا راني ندير déjà أصلا تيري تيري رصاصه تيري عليه après نتفاهمو عليها... تيري عليه
Zawbaa: Wait! Don't you notice? I'm talking just like you brothers.	06:58__07:01	زوبعة: أصبرو ماراكوم تروماركو والو؟ أنى نهدر كيفكم خوتي

Rostom: Hey! We are not your brothers, you “stranger”!	07:01__07:02	رستم: أسمع ماناش خوتك واسمك آآآ
Zawbaa: “Zawbaa”..	07:03	زوبعة: “زوبعة”
Rostom: What do you mean?	07:04	رستم: كيفاه زوبعة؟
Zawbaa: You didn’t know who I am... I’m “zawbaa”.	07:05__07:06	زوبعة: قولتلي واسمك واسمني زوبعة
Rostom: No I didn’t mean your name, we say that when we don’tWhy you are following us?	07:07__07:11	رستم: لالا ماقولتلكش واسمك هاذيك واسمك حنا نقولوها كي منعرفوش...المهم علاش تبعتنا؟
Zawbaa: I’m going somewhere that’s not too far from “ZDOW”. So, I thought you might give me a ride..	07:12__07:16	زوبعة: شوف راني رايح لواحد l’endroit ماشي بعيد بزاف على “زدو” في طريقكم donc قلت نجي معاكم
Rostom: “Green” why did you shoot him, bro!	07:18__07:19	رستم: يا قرين علاش تيري يا خو ؟
Green: I don’t understand why you didn’t shoot him the first time you observe him!	07:20__07:22	قرين: مفهمتش علاش ماتيريتش عليه من اللولة مفهمتش
Rostom: A talking zombie! And don’t interrupt the man when he’s talking!	07:22__07:24	رستم: زومبي يهدر en plus تكوبي السيد كي يكون يحكي
Green: The “MAN”! He’s calling it a “MAN”..	07:24__07:26	قرين: “السيد” يعيطله السيد!؟
Rostom: “Green”, he pulled us out from a damaged car, he cured my injuries, and I want to know why this man was following us.	07:28__07:33	رستم: يا قرين quand même جبنا من طوموبيل en plus de ça, accidentée, داواني وحييت نعرف السيد علاش تبعتنا
Green: Do you still call him “MAN”? Half of humanity died because of these zombies and you’re still calling him a “MAN”?	07:33__07:38	قرين: مازالك تقوله السيد! مازال تقوله السيد! نص l’humanité ماتت على جال هاذ les zombies وننا تقوله السيد
Rostom: Have you ever seen a zombie that talks?	07:38__07:39	رستم: صحا شفت ننا déjà زومبي يهدر؟
Green: Then what? What would he say? Where are we by the way? Where is the car? My pants..Where are my pants? What did he do to me?	07:39__07:48	قرين: إيه أومبعد يهدر شا باغي إيقول déjà وين رانا أصلا؟ واللوطو وين راها؟ سروالي سروالي وين راه ؟ وين راه سروالي وين راه ؟ شا دارلي ؟

Zawbaa: Hey! I know a place where you can find a car..	07:48__07:52	زوبعة: إيهوو نعرف هنا endroit فيه voiture
Green: Here's the "MAN"!	07:52	قرين: هااو السيد ... هااه السيد
Rostom: Be aware my arm hurts "Green" Where is this car?	07:53__07:57	رستم : لا يدي يدي يدي قرين يدي...وين جايا هاد la voiture؟
Zawbaa: It's not too far, it's a matter of walking for two days. I will show you the way, on one condition; you've to take me with you.	07:57__08:02	زوبعة: ماشي بعيدة بزاف واحد المشية تا 2jours ولا منا نوريلكم وين جايا à condition نجي معاكم ...
Green: He wants to come with us.	08:03	قرين: راهو باغي يجي معانا
Rostom: Where?	08 :05	رستم: وين تجي معانا؟
Zawbaa: To a small town in your way, not too far from "ZDOW".	08:06__08:08	زوبعة: واحد le village ماشي بعيد على "زدو" في طريقكم
Green: Are you thinking?	08:11	قرين: راك تخم ؟
Rostom: What do you want to do there?	08:13__08:14	رستم: أصبر...واش راك راح تدير ثما؟
Zawbaa: It's personal.	08:14__08:15	زوبعة: أمور personnelles
Rostom: I won't risk my life for zombie's personal matters! You're right "Green".	08:15__08 :18	رستم: نريسكي حياتي على جال أمور personnelles! تا عذرك الحق قرين...عندك الحق
Zawbaa: Wait..to see my wife.	08:18__08 :21	زوبعة: أصبر باش نشوف مرتي
Green: Are you thinking? No way..NOT A CHANCE!..	08:23__08:27	قرين: راك تخم؟ Impossible Impossible Impossible Impossible
Zawbaa: The car.. the car is yours, just give me a ride then take it	08:28__08:30	زوبعة: la voiture la voiture أي ليكم حطوني ودوها
Rostom: We take the car "Green", do you want to go to "ZDOW" on foot?	08:30__08:35	رستم: ندو la voiture قري راك حاب تروح لزدو أبيي؟
Green: Look me in the eyes..no way.. Do you want to negotiate with the enemy... Are you thinking about it? No way...He's a zombie!	08:35__08:44	قرين: شوف فيا Impossible Impossible باغي تدير تقاوض مع العدو ولا معالاباليش أنا كيفاه يسموه راك تخم؟ Impossible Impossible آآزومبي زومبي

Rostom: "Green", listen..	08:44	رستم : يا قرين ...
Green: He's a zombie! There's no way we all go and walk on the same road together..no way..	08:45__08:51	قرين: آآزومبي Impossible نروحو أنا وننا وهو نتمشو ثلاثة في رحبة Impossible Impossible Impossible
Green: Ask him why he took off my pants.	08:58__08:59	قرين: سقسيه علاه قلعلي سروالي سقسيه
Rostom: He didn't, you did it when you wet yourself.	08:59__09:01	رستم : ماقلعكش سروالك ننا نحيتو ياك كي بلت تحتك
Green: That's true..the fuel leak.	09:03__09:05	قرين:C'est vrai... sans blomb
Rostom: So..you're a half-cooked zombie, right?	09:18__09:20	رستم: سما ننا زومبي نص طياب ياك؟
Zawbaa: Are you trying to be funny?	09:22	زوبعة: راك تدير la comedie ؟
Green: Is your arm ok?	09:30	قرين: يدك Ça va ؟
Rostom: Yes fine, the bullet just scratched me!	09:31__09:33	رستم: إيه intik مدخلتش الرصاصه زلحتني برك
Rostom: Don't you know why you are a talking zombie?	09:42__09:44	رستم: و معلابالكش علاش راك هكدا زومبي يهدر؟
Zawbaa: I do.. I was working in a laboratoryand injected myself with an antidote before they bit me.	09:45__09:49	زوبعة: Sii parce que ..كنت خدام فواحد laboratoire ودرت l'antidote قبل ما يعضوني
Green: Is there really an antidote for zombies?	09:50__09:51	قرين: C'est vrai: كاين l'antidote ناع ؟les zombies
Zawbaa: I'm joking, I'm an electrician, I started working after the middle school.	09:51__09:54	زوبعة: non c'est pas vrai: حبست فل "CEM" دورتها Electricien
Green: He is making fun of us!	09:55	قرين: راه يترشق بينا السيد
Rostom: Aouch!	10:00	رستم: آآح
Green: This one's for being silly to follow you, bye!	10:02__10:05	قرين: هادي C'est parce que أنا لمريض لي تبعتك... أيا السلام عليكم
Rostom: "Zawbaa", I am tired and it's going to be dark soon.	10:08__10:10	رستم: زوبعة عيت وقريب تطيح الظلمة

<p>Zawbaa: I hope we can find a place to stay the night.</p>	10:12__10:14	<p>زوبعة: j'espère نلقاو پلاصة منا نباتو فيها</p>
<p>Rostom: "Zawbaa"..you said you were going to get your wife back.. where is she?</p>	10:29__10:33	<p>رستم: زوبعة كي قولتانا تروح ت recuperé مرتك علاش هي وين راهي ؟</p>
<p>Zawbaa: Actually..I was going to get her in our wedding, but zombies attacked us, so I couldn't reach there on time.</p>	10:33__10:37	<p>زوبعة: ياك كونت رايج ن récupéréha فل après ، cortège علينا les zombies ، donc ملحقتش</p>
<p>Rostom: So she doesn't know you are a zombie, does she?</p>	10:38__10:39	<p>رستم: تسما معالبالهاش بلي راك زومبي هكدايا ؟</p>
<p>Zawbaa: Not yet.</p>	10:40__10:41	<p>زوبعة: non, pas encore</p>
<p>Rostom: Aren't you afraid of her reaction when she sees you like this? Won't she change her mind marrying you?</p>	10:42__10:47	<p>la réaction رستم مراکش خايف من تعها كي تشوفك وليت زومبي تقولك آه لالا منتزوجوش نحبسوعفايس كيما هكدايا؟</p>
<p>Zawbaa: No..our love is above all of that.. Despite I'm poor, she didn't leave me She's a wonderful woman.. Despite the distance she didn't give up on me Our love is.. like a plant, When you water it, it grows Water in our relation is caring.. we took care of each other It needs the sun as well, "photosynthesis".. For us it's respect, we respected each other It needs fertilizer as well..even if it's nasty but it must be. Which is problems..we had some problems but they didn't affect our relation. After all of that, it comes the appearance which wasn't important.</p>	10:48__11:42	<p>زوبعة: Non, notre amour est plus fort que ça, malgré زوالي ما عنديش دراهم ما سمحتش فيا C'est une femme magnifique, malgré la distance , و قاع , وكنا soudé ما سمحتش فيا ، amour notre ، كباي كيمي النبتة، كي تسقيها بالماء تزيد تكبر la relation تعنا هو الإهتمام فالماء كنا مهتمين ببعضنا بعض يليق لها الشمس aussi ، ، راك عارف التركيب الضوئي... اللي هو le respect ، كباي le respect respect بيناتنا، يليق لها السماد تاني malgré مايج ، et c'est chiant ، يليق، اللي هو المشاكل، كانو كابينين مينداك شوي مشاكل، mais ما أثروش، après l'apparence ولات زيادة</p>
<p>Green: Well, can you please sleep now and continue your love discussion tomorrow? In fact..love is a sin. Did you tie him up?</p>	11:42__11:54	<p>قرين: صاحا معليش ترفدو دركا ونكملو la discussion تاكم تا ع الحب غدوة أصلا الحب حرام ... ربطته؟</p>
<p>Rostom: Have you ever eaten a human being?</p>	12:24__12:25	<p>رستم: و jamais كليت بنادم ؟</p>

Zawbaa: No, never.	12:26	زوبعة: noon, jamais
Rostom: So you have never desired a specific part?	12:27__12:30	رستم: زعما هكذا تشهيت Jamais mollet,triceps,Biceps هكذا؟ عفسة
Zawbaa: I won't lie..sometimes yes, but I'm vegan now.	12:31__12:34	زوبعة: منكذبش عليك مينداك زعما Végétarien آيا دورتها
Green: You mean by vegan a Cesar salad, don't you?	12:39__12:41	قرين: Végétarien tu veux dire salade césar؟
Rostom: Why did you stop?	12:48__12:49	رستم: علاش حبست؟
Zawbaa: Here is the town.	12:50	زوبعة: هايليك La ville
Rostom: So the car is here?	12:51__12:52	رستم: تسما الطوموبيل راهي هنا خلاص؟
Zawbaa: Yes.. there.	12:52__12:53	زوبعة: Sii ... لهيه
Rostom: Great.	12:54	رستم: Bien
Green: Yes perfect.	12:54	قرين: Voila ! bien
Rostom: We're almost there.	12 :55	رستم: رانا قريب نلحقو
Green: You go first,I still don't trust him.	12:56__12:57	قرين: روح نتا اللول parce que مازال confiance منديرلوش
Rostom: Slow down.. Good job "Zawbaa", Great.	12:57__13:00	رستم : اصبر بلعقل bien زوبعة bien
Rostom: "Zawbaa", what was in this factory?	13:11__13:13	رستم : أسمع واش كان كاين فهاذ l'usine زوبعة؟
Zawbaa: It was a camp for survivors.	13:13__13:15	زوبعة: هذاكان camps تاع les survivants
Rostom: Where are they now?	13:16	رستم: وين راهم قاع؟
Zawbaa: The majority went to "ZDOW".	13:17__13:18	زوبعة: la plupart راحو لزدو
Rostom: So there are no zombies in here?	13:20__13:21	رستم: تسما ماكاش les zombies ؟
Zawbaa: No there aren't any.	13:22	زوبعة: لالا ماكاش

Green: Are you sure there are no zombies?	13:23__13:24	قرين: أسمع راك sur ماكاش les zombies ؟
Zawbaa: Don't you trust me?	13:25	زوبعة: متديرش ?confiance
Rostom: "Zawbaa", don't forget why we are here, bro.	13:28__13:29	رستم: زوبعة ما تتساش علاش جينا خو
Zawbaa: The car	13:30	زوبعة: إيه la voiture
Green: Are you sure it's here?.. Look, technically we are trusting a "Harki". [Harki=a person who betrays his country and his people and plots against them]	13:33__13:38	قرين: راك sur بلي راهي هنايا ؟ أسمع Techniquement رانا دايرين confiance في حركي
Rostom: Why?	13:38	رستم : علاش؟
Green: Because he's a zombie helping humans, so he's a "Harki".	13:39__13:41	قرين: parce que zombie راه يعاون ف les humains حركي... حركي
Rostom: Tell me, why are we here? For our interest!	13:42__13:43	رستم: معليش شوف حنا علاش جينا؟ عندنا مصلحة
Green: Yes.	13:44	قرين: إيه
Rostom: The car.	13:44	رستم: الطوموبيل
Green: Yes.	13:45	قرين: إيه
Rostom: Why are we here?	13:45	رستم: علاش جينا؟
Green: For the car.	13:46	قرين: الطوموبيل
Rostom: Thank you! Follow me.	13:46__13:47	رستم : صحيت تبعني
Green: Hey! Did he bite you! I think you might be conspiring with him..	13:50__13:53	قرين: ,أسمع واقبلا عضك نتا تاني راك تدير Complot معاه ولا عفايس
Rostom: How do you exactly know the factory plans?	13:59__14:01	رستم : أسمع كيفاش تعرف les plans تاع L'usine ؟
Zawbaa: It's a secret.	14:02	زوبعة: c'est un secret
Green: It's rather a trap.	14:02	قرين: c'est un piège واه
Rostom: _What did I say earlier?.. We are here for an interest I.M.T.S.. _ It's not spelt like that..	14:06__14:11	رستم : واش قولتلك موقبيل جينا هنا Intérêt I.M.T.S.. مصلحة

Green: It's not spelt like that.. No!	14 :11	قرين: ماشي كيما هكدا تتكتب مصالحة... Non
Rostom: The car.. Focus on the car..	14:14__14:15	رستم: Focus الطوموبيل فالطوموبيل
Green: Ok.	14 :16	قرين: ok
Zawbaa: Come on!	14 :17	زوبعة: أيا
Rostom: Why don't we try all these cars?	14:30__14:32	رستم: وهاد الطوموبيلات قاع علاش منسيوهومش؟
Zawbaa: Come on follow me.	14:33	زوبعة: أيا تبعني
Green: I'm telling you it's a trap!	14:36__14:37	قرين: أسمع راني نقولك بلي هادا Piège
Rostom: It's ok, we'll see if he's going to lie his way out of this..	14:38__14:40	رستم: معليش تبع دوكا الزومبي الكداب حتى لباب الطوموبيل ...
Green: You follow his way.	14:40	قرين: تبع نتا
Rostom: Come on, come..	14:41	رستم: أرواح...أرواح
Zawbaa: Here is the car.	14:46	زوبعة: هايليك la voiture
Rostom: Why this one in particular? We passed by many others.	14:48__14:51	رستم علاش هاذي بالذات من الصباح نكروازيو كرارس؟
Green: Do you already have the keys?	14:51__14:53	قرين: est-ce que عندك déjà مفاتيح تاع هاذ l'auto ؟
Rostom: Does it have enough fuel?	14:54__14:56	رستم : est-ce que فيها المازوت ثانيت؟ est-ce que معمرة
Green: Does it have a battery?	14:56	قرين: est-ce que فيها Batterie؟
Rostom: Especially the battery.	14:57	رستم : surtout ...surtout batterie batterie
Zawbaa: Catch it.. Give me a hand..	15:03__15:09	زوبعة: أحكم عاونونا شويا
Green: Give me the key Please god, make it work.. It's not working!.. It's not working!.. Yes! It's working, bro.. What are we going to do now?	15:14__15:36	قرين: عطيني المفتاح ياربي.. ياربي.. ياربي.. ياربي.. ياربي.. ياربي.. ياربي.. ياربي.. ياربي.. ياربي ماناضتش.. ماناضتش.. ماناضتش..! yes, ناضت شريكي كي درنا؟ واش درنا فيها؟

Rostom: Follow me buddy.	15:36__15:37	رستم: تبعني صاحبي
Rostom: The kitchen!	15:56	رستم: أوو الكوزينة
Green: Is there any food?	15:57	قرين: كاين مأكلة؟
Rostom: Search for it! It's been a while since they left.	15:58__16:06	رستم: حوس.. حوس.. حوس.. حوس.. أسمع معندهومش بزاف ملي راحو
Green: That's true, the juice is not out of date yet.	16:07__16:08	قرين: c'est vrai هاذ jus مازال ماتبيرما
Green: Have you ever seen yourself in the mirror?	16:14__16:15	قرين: شفت روحك فلما رايه ولا jamais؟
Zawbaa: I'm a handsome devil, ain't I?..Yes, I have.	16:16__16:17	زويعة: artiste أه non شفتو
Rostom: Can we continue talking outside, there's no food in here.	16:19__16:21	رستم: l'équipe معليش نكملو الهدرة لهيه Parceque ماكاين والو مأكلة هنا
Zawbaa: As far as I know they kept poultry here.	16:22__16:24	زويعة: هنا normalement كانو مريين الجاج
Rostom: What did they keep?	16:24	رستم: واش مريين؟
Zawbaa: Poltry	16:25	زويعة: الجاج
Rostom: Don't zombies eat chicken?	16:26__16:27	رستم: زعما les zombies مياكلوش هاذ الجاج؟
Green: So zombies eat humans but not chicken! Is that how your mind works? "kentucky" will never make success with you guys Go ahead, move.	16:28__16:35	قرين: أنت les zombies ياكلو بني آدم و مياكلوش الجاج هكا تخمو نتوما هكا "kentucky" ميمشيش معاكم Vas-y Vas-y Vas-y
Zawbaa: We shall continue the visit.	16:36	زويعة: نكملو la visite
Rostom: I've found lentils we can boil them..	16:39__16:42	رستم: أسمع لقيت لعدس نقدرو نغلوه ...si non
Green: Is there any pasta? No.. Macaroni is not good.	16:44__16:47	قرين: كاين ماقارون هنا؟ ...بصح ماقارون ماشي مليح

Zawbaa: Here is the living room.	16:48	زوبعة: voila le salon
Rostom: I'm lying down here, guys.	16:49	رستم : l'équipe أنا نرقد هنا
Green: Sit wherever you want, I'm really tired, dirty and want to take a shower.	16:51__16:54	قرين: أرقد وين مابغيت شريكي راني vrai عيان وموسخ و باغي ندوش ...
Zawbaa: "Green", I think they had a shower down stairs.	16:55__16:57	زوبعة: يا قرين normalement عندهم الدوش كان لتحت
Green: With hot water?	16:57	قرين: فيه لما حامي؟
Zawbaa: Possible..	16:58	زوبعة: possible
Green: I'm going first.	17:00	قرين: أنا ندوش اللول
Rostom: I don't even have cloths Hey "Zawbaa", where's the chicken?	17: 03__17:07	رستم : نسيت معنديش لحوايج أسمع الجاج زوبعة الجاج وين راه؟
Zawbaa: Are you a good runner?	17:08	زوبعة: تجري مليح؟
Rostom: You'll be surprised!..	17:09	رستم : على جال كرشي ماشي غير تجري
Zawbaa: Prepare yourself then.	17:10	زوبعة: وجد روحك منبعد
Rostom: Aowww.. I hope they didn't eat her.	17:24__17:27	رستم : آووو... j'espère... مكلوهاش
Zawbaa: I found a guitar.	17:29__17:30	زوبعة: راني تلاقيت Guitare
Rostom: Good! And I've found you a suit "Zawbaa".	17:31__17:36	رستم: Bien زوبعة! وأنا لقيتلك Costume
Green: "Rostom", there's hot water! I haven't cleaned my pants for 15 days.	17:37__17:50	قرين: آآ رستم ... كايين لما، لما حامي
Rostom: He said there are no zombies in this factory! "Green".. "Zawbaa"..	18:39__18:45	رستم: ويقول ماكاش les zombies فهاد l'usine يا قرين ... زوبعة
Green: Catch the black one..	18:45	قرين: روح روح أحكم الكحلة
Rostom: "Green".. "Zawbaa".. "Green"..	18:47__18:48	رستم: يا قرين... زوبعة... قرين
Green: What's wrong?	18:49	قرين: واشبيك؟
Rostom: Come here.	18:49	رستم: أرواح أطلع أطلع
Green: We are chasing the chicken.	18:50	قرين: رانا نصيدو فالجاج

Rostom: Come..leave everything and come here, hurry up..	18:51__18:53	رستم : أرواح أرواح أطلق كولش وأرواح
Green: Didn't you want to eat chicken?	18:54	قرين: ماشي كنت باغي تاكل الجاج؟
Rostom: Come on hurry up Don't forget your pants.	18:54__18:58	رستم: أرواح غاول سروالك...سروالك
Green: What happened?	19:01	قرين: واش كايين...واش كايين
Rostom: Harry up.. Come here What is this "Zawbaa"?	19:04__19:12	x5 رستم: Activez Activez Activez أرواح أرواح أرواح زوبعة واشنو هذا؟
Green: Is this a movie?	19:13	قرين: وشنو هذا فيلم؟
Rostom: Didn't you say there are no zombies in here?	19:14__19:15	رستم: هاذي هي l'usine اللي قتلتي مافيهاش les zombies؟
Zawbaa: There were no zombies, they came after us.	19:16	زوبعة: ماكاش les zombies هاذو جاو موراننا
Rostom: What are those then?	19:17	رستم: هاذو واشنو؟
Green: They're in the factory?!	19:18	قرين: هاذوراهم ف l'usine؟
Rostom: Wakey wakey, "Green"!	19:19	رستم: صباح الخير قرين
Green: Bye, bros.	19:19	قرين: السلام عليكم خويا
Rostom: Where're you going? There's no way out! The door is locked with zombies and we have no weapons to kill them nor the strength to eliminate them.	19:20__19:29	رستم: ربح وين راك رايح؟ ماكاش كيفاش نخرجو ربح الباب راهي معمرة ب Les zombies معندنا ni سلاح باش نقتلوهم، إيذا نيليمينيوهم باليد منقدروش نعيانو
Green: It's your fault, you left the door open.	19:29	قرين: la faute تاكك نتا خلّيت الباب تاع l'usine محلول
Rostom: Don't accuse me!	19:30	رستم: مادخلنيش...
Green: You left it open.	19:31	قرين: نتا خلّيتو محلول
Rostom: I said don't stick it on me, we both..	19:32	رستم: ماكان لاه تحصل فيا هاذ لعفايس تاع الباب

Zawbaa: There's no time for this, the zombies are in.	19:34__19:36	زوبعة: وقت le débat تاع الباب هذا؟ les zombies ادخلو
Zawbaa: I have a plan.	19:40	زوبعة: عندي un plan
Rostom: To escape?	19:41	رستم : باش نهريو؟
Zawbaa: This is the problem, we can't escape otherwise they'll follow as to "ZDOW", We have to kill them.	19:41__19:45	زوبعة: C'est ça le problème: منجموش نهريو Il faut يلحقونا لزدو si non نقتلهم
Green: Now what?	19:45	قرين: ودوكا كيفاه؟
Zawbaa: It's easy, what are you doing here?	19:45__19:47	زوبعة: le plan ساهل هنا نتوما شاراكم تديرو؟
Rostom: Waiting to hear your plan out.	19:47	رستم : رانا نسמעو فيك تقول le plan
Zawbaa: No, you'll distract the zombies.	19:48__19:50	زوبعة: لا نتوما غادي تلهو les zombies
Green: What?	19: 51	قرين: كيفاش؟
Rostom: What? How is that?	19:52	رستم: كيفاه تلهو les zombies هذيا؟
Zawbaa: Easy! You run and they'll follow you..	19:53__19:56	زوبعة: ساهل غادي تجرو وهما يجرو موراكم
Green: Do you think I'm "Makhloufi", I'll have side stitch within the first steps. [Makhloufi = an Algerian Olympic champion in "2012", specializes in middle-distance races]	19:56__20:00	قرين: راك حاسبني مخلوفي أنا نجري و les zombies يجرو مورايا علابالك بلي فالجرية اللولة يحكمني point de coté
Rostom: "Lakhdar", side stitch or you die?	20:01	رستم : لخضر point de coté ولا تموت؟
Green: What? Don't call me "Lakhdar", don't..	20:02__20:03	قرين: كيفاه؟ متعيطليش لخضر...متعيطليش لخضر
Zawbaa: His name is "Lakhdar"?	20:04	زوبعة: وسموا لخضر هذا؟
Green: Keep telling your plan, I'm not "Lakhdar"..carry-on with your plan it's more important.	20:05__20:08	قرين: كمل le plan ميسمونيش لخضر كمل le plan كمل le plan c'est le le plan le plan كمل plus important
Rostom: Long story, carry-on.	20:08	رستم : لحكاية طويلة المهم كمل le plan

<p>Zawbaa: You run, the zombies follow, watch out the stairs You brave one.. no contact with them I'll go to the basement.. And leak the Gas, then I'll go to the generator and turn it into "short circuit".</p>	20:09__20:23	<p>زوبعة: نتوما تجرو ولي زومبي يجرو موراكم، تحرزو روحكم فالدروج... إبي نتا يا الشجاع évité le contact معاهم، غادي نهود ل les sous sols نحل الغاز un ندير le compteur ل نروح après , court-circuit</p>
<p>Rostom: Hold on, when you turn it to "short circuit", won't you get electrocuted?</p>	20:24__20:26	<p>رستم : كي ت provoque un court-circuit متضريكش l'électricité نتايا؟</p>
<p>Zawbaa: No, I'm a professional electrician. I'll let the wires out, you take the zombies to the basement..and lock them up..</p>	20:26__20:34	<p>زوبعة: non، electricien قديم، نخرج الخيطان تهودو ل les sous-sols, تبلعو عليهم...</p>
<p>Green: My eye, wait.. Wait my eye..Don't pierce my eye...</p>	20:36__20:40	<p>قرين: عيني عيني عيني عيني عيني أصبر أصبر عيني عيني متخبش عيني</p>
<p>Zawbaa: Then I take the wires to the car..</p>	20:41__20:43	<p>زوبعة: أنا هنا داير لخيوطه دايم عند la voiture</p>
<p>Green: Let me ask you something Mr. "Zawbaa".. When you turned half-zombie, did you lose the other side of your brain too? 'because this is INSANE!</p>	20:44__20:50	<p>قرين: سمحلي نسقسيك سي زوبعة نتا كي وليت نص زومبي ونص بني آدم النص الآخر تاع مخك مات ولا مماتش؟ le plan هاذ parceque تاع مهاييل!!!</p>
<p>Rostom: "Green".. You have a full brain, did you come out with a plan?</p>	20:50__20:52	<p>رستم: قرين نتا عقلك complet est-ce que عندك plan؟</p>
<p>Green: No</p>	20:52	<p>قرين: معنديش</p>
<p>Rostom: Let the man speak then.</p>	20:53	<p>رستم: خلي السيد يحكي</p>
<p>Green: Do you still call him a "MAN"?</p>	20:54	<p>قرين: مازالك تعيطله السيد؟</p>
<p>Zawbaa: Have you finished?</p>	20:55	<p>زوبعة: كملت؟</p>
<p>Green: _Go ahead "man"</p>	20:56	<p>قرين: vas-y كمل السيد</p>
<p>Zawbaa: You come to the car..</p>	20:57__20:58	<p>زوبعة: تجو عندي ل la voiture</p>
<p>Green: Run, run..</p>	20:59	<p>قرين: أهرب. أهرب</p>

Rostom: Hurry up, they are coming out.	21:03__21:04	رستم: أسمع Il faut n activiw دوك يخرجو
Green: Hurry up..	21:05	قرين: أزرِب. أزرِب
Rostom: Where are our things "Zawbaa"?	21:07	رستم: زوبعة الدوزان؟
Zawbaa: They're in the trunk.	21:08	زوبعة: راهم هنا ف la voiture
Green: Get in..	21:09	قرين: أركب أركب أركب
Zawbaa: I connect the wires..Then BOOM!	21:10__21:12	زوبعة: نشانتي لخيوطة boom et
Rostom: Aaa hold on.. "BOOM" how?	21:12__21:14	رستم: أصبر كيفاش boom هذيا؟
Zawbaa: Gas + Electricity.. BOOM..	21:15__21 :21	زوبعة: Gas+l'electricité=BOOM
Rostom: Aoww, you brought a chicken "Zawbaa"!	21:22__21:24	رستم: أوو جيت جاجة زوبعة !
Zawbaa: ♪ I didn't understand what is going on ♪ ♪ In my beautiful life...♪ ♪ What is happening...♪ ♪ Goodbye my lover...♪ ♪ Goodbye my friend ♪ ♪ I turned into a zombie ♪ ♪ I've missed you baby ♪	21:24__21:49	زوبعة: ♪ j'ai pas compris qu'est ce qu'il arrive dans ma belle vie, qu'est ce qu'il arrive, au revoir my lover, au revoir my friend, وليت zombie, tu m'a manqué bébé♪
Green: What's her name?	21:53	قرين: كي يسموها؟
Zawbaa: The song?	21:55	زوبعة: الغنية؟
Green: No, your wife.	21:56	قرين: non مرتك
Zawbaa: What? I rescued you once, you want to invade my privacy!	21:57__21:59	زوبعة: كيفاه هاذي؟ سلكنكم خطرة دخلتلي ل الدار
Green: It's OK "Zawbaa", we are friends now..What's her name?	21:59__21:01	قرين: normal ما بيناتناش زوبعة كي يسموها؟
Zawbaa: "Zoubaida".	22:01	زوبعة: زوبيدة
Green: You miss her, don't you?	22:03	قرين: توحشتها آه؟
Zawbaa: A lot.	22:05	زوبعة: بزاف

<p>Green: I hope you'll find her. "Zawbaa" look.. I'm so sorry about earlier, I wronged you.. You really helped us, so..I'm deeply sorry, even though we almost died or turned because of you, but I'm sorry I shot you. Aren't you going to say anything? I begged your pardon and almost cried, won't you say anything?</p>	22:08__22:33	<p>فرين: إن شاء الله تلقاها... أسمع زوبعة بغيت نقولك سمحلي parceque ظلمتك فالبديية و راك عاونتنا بزاف سمحلي فالحكاية, donc mais malgré كنا باصينا على جالك سمحلي تيريت عليك ثاني منقول والو؟ من الصباح وأنا سمحلي و غادي ندمع دوكا منقول والو؟</p>
<p>Zawbaa: What do you want me to say? I already forgot everything. It's said "Do good and forget about it".</p>	22:34__22:40	<p>زوبعة: شا غادي نقول؟ شا غادي نقول؟ نسيت كلش أنا, قالك دير الخير ونساه</p>
<p>Rostom: How much further? "Zawbaa".</p>	22:43	<p>رستم: أسمع زوبعة قريب نلحقو؟</p>
<p>Zawbaa: You are awake! Not much left.</p>	22:44__22:46	<p>زوبعة: فطنت ننا؟ مبقاش بزاف</p>
<p>Rostom: Did you bring the suit?</p>	22:48__22:49	<p>رستم : le costume اللي جيتھولك موقبيل جبتو؟</p>
<p>Zawbaa: It's in the trunk.</p>	22:50	<p>زوبعة: راهو ف la malle</p>
<p>Rostom: Ok, once we stop get ready and make yourself look handsome.</p>	22:52__22:56	<p>رستم : أيا خلاص أومبعد نحبسو ستيكي روحك و أضرب فيها تبيشة</p>
<p>Zawbaa: Ok.</p>	22:56	<p>زوبعة: إيه</p>
<p>Rostom: Why did you bring this guitar if you ain't singing?</p>	22:59	<p>رستم: و الغيتارة جبتها في باطل؟</p>
<p>Zawbaa: I sang when you were asleep.</p>	23:01	<p>زوبعة: من الصباح وأنا نغني ننا كونت راقدا</p>
<p>Rostom: Come on sing again.</p>	23:02__23:04	<p>رستم: أيا صحا روح غني</p>
<p>Zawbaa: Ok.</p>	23:05	<p>زوبعة: Ok</p>
<p>Green: Is this one also for her?</p>	23:13	<p>فرين: هاذ الغنية ثانيت عليها؟</p>
<p>Zawbaa: For whom then!</p>	23:16	<p>زوبعة: ليمن في ميزك</p>

<p>Zawbaa: ♪ You are my disease you are my cure ♪ ♪ You are the one my heart broke for ♪ Even if I live my life twice.. ♪ I would never get tired of you ♪ I would never get tired of you ♪ You are the disease you are the cure ♪ ♪ You are the one my heart broke for ♪ Even if I live my life twice.. ♪ I would never get tired of you ♪ I would never get tired of you..</p>	23:22__23:55	<p>زوبعة: لكأنت ضري وأنت الدوا يالي عليك قلبي انكوى يا لوكان نعيش ma vie 2fois, jamais je n'aurais mare de toi, jamais je n'aurais mare de toi وأنت ضري وأنت الدواآآ يالي عليك قلبي انكوى يا لوكان نعيش ma vie 2fois, jamais je n'aurais mare de toi, jamais je n'aurais mare de toi... ♪</p>
<p>Rostom: Are you sure it's here?</p>	24:02	<p>رستم: راك sur لحقنا؟</p>
<p>Zawbaa: Yes.</p>	24:04	<p>زوبعة: واه</p>
<p>Rostom: Are you sure this is the house?</p>	24:07	<p>رستم: و راك sur هاذي هي الدار؟</p>
<p>Zawbaa: I am..this is it.</p>	24:08	<p>زوبعة: راني sur هاذي هي</p>
<p>Zawbaa: Thank you so much my brothers You stood by my side till the end.. I'll never forget about that.</p>	24:25__24:31	<p>زوبعة: merci beaucoup خوتي والله وقفنو معايا حتى ل التالي مننشاش خيركم فأع</p>
<p>Rostom: “Zawbaa”, we're always here for a brave man who needs help..Alive or dead.</p>	24:33__24:35	<p>رستم: زوبعة حنا نوقفو معا الرجال حي ولا ميتشريكى</p>
<p>Green: Sorry..sorry..</p>	24:36__24:37	<p>قرين: سمحلي سمحلي شريكى</p>
<p>Zawbaa: It's ok.</p>	24:39	<p>معلش زوبعة</p>
<p>Green: You think she is dead, huh?</p>	24:58	<p>قرين: tu penses ماتت أه</p>
<p>Rostom: Deadly, this is for sure.</p>	24:59	<p>رستم: officiel... officiel</p>
<p>Green: Eventually, I really got used to him.</p>	25:02__25:03	<p>قرين: en fin de compte vrai والفته</p>
<p>Rostom: Do you know “Green”..Getting used to, is like clouds, sometimes.. Do good and forget about it.</p>	25:04__25:09	<p>رستم: علابالك قرين؟ الولف كيما السحاب des fois, دبر الخير ونسأه</p>
<p>Green: “Zawbaa”..</p>	25:17	<p>قرين: ... زوبعة</p>
<p>The king: What! Is he dead?</p>	25:18__25:19	<p>السلطان: كيفاش! مات هذا؟</p>

<p>Chehrazed: Don't worry your highness, the story is still long..</p>	25:20__25:22	<p>شهرزاد: متقلقش سيد السلطان لحكاية مازالها طويلة</p>
<p>Green: Are you drinking?</p>	25:26	<p>فرين: راك تشرب!؟</p>
<p>Mnanauk: I rescued you huh! He was about to kill you, I know.. I banged him with an "Uchi-mata" he died forever, you know.. I killed him forever..</p>	25:51__26:00	<p>مناوك: سلكتكم آه ! كان راح يقتلكم علابالي خبطته بعوطتشيماطة مات غاية راك فاهم قتلته غاية راك فاهم ...</p>
<p>King: I don't want to know anything. Chehrazed, he is dead?!</p>	26:08__26:11	<p>السلطان: منحوشش نفهم شهرزاد مات!؟</p>
<p>Chehrazed: You're really nervous, your highness. I'm telling you the story hasn't come to an end, yet.. The road to "ZDOW" is extremely long.. "Rostom" and "Lakhdar" will never get there till they pass by big adventures and labyrinths And questions that will make Humans and even the Jinn confused.. I'll tell them to your highness, I'll tell them for the sake of your eyes, With pleasure and love, But.. I'll never be able to finish it in one night..</p>	26:11__26:46	<p>شهرزاد: بصح سيد السلطان مقلق شويآ أنت أني نقول لك لحكاية مازال ماخلاصتتش و طريق زدو قد الأرض ما يجو يلحقوها لخضر و رستم فيها مغامرات كبيرة و متاهات كبيرة و تساؤلات اللي تخلي الجان و الإنس في حيرة و نحكيها لمولاي السلطان, نحكيها لعيون مولاي بكل سرور و بكل حب بصح عمري لنقدر نكملها لك في ليلة...</p>
<p>It was one tale of the tales of "One Thousand and One Nights".</p>	26:48__26:51	<p>كانت حكاية من حكايات ألف ليلة وليلة</p>

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ENGLISH-ARABIC GLOSSARY OF TERMS

Terms	Translation
-------	-------------

A

Algerian dialects	لهجة جزائرية
Audio description	وصف سمعي
Audio translation	ترجمة صوتية
Audiovisual Translation (AVT)	ترجمة سمعية بصرية

B

body language	لغة الجسد
---------------	-----------

C

Captions	تسميات توضيحية
Closedsubtitles	ترجمات نصية توضيحية لضعيفي السمع
Code switching	تناوب لغوي
Comedy	كوميديا
Condensation	تكرار

D

Deletion	الحذف
----------	-------

Dialect	لهجة
Double versions	إصدارات مزدوجة
Dubbing	دبلجة

E

Emotions	مشاعر
Expansion	تفصيل
Explicit Meaning	معنى صريح

F

Facial expressions	تعابير الوجه
Feelings	أحاسيس
Free commentary	تعليق حر

H

Humor	فكاهة
Humorous effects	تأثيرات فكاهية

I

Imitation	تقليد
Implied Emotions	مشاعر ضمنية

Implied meaning	معنى ضمني
Interpretative theory	نظرية تأويلية
Interpreting	ترجمة شفوية
Interlingual subtitling	سترجة بين لغتين أو أكثر
Intralingual subtitling	سترجة في نفس اللغة

M

Meaning	معنى
Multimedia translation	ترجمة وسائط متعددة

N

Narration	سرد
-----------	-----

O

Open subtitles	ترجمات نصية مقترحة
----------------	--------------------

P

Paraphrase	إعادة صياغة
------------	-------------

R

Real-time subtitling (live subtitling)	سترجة حية
--	-----------

S

Script translation (scenario translation)	ترجمة سيناريو
---	---------------

Short movies	أفلام قصيرة
Simultaneous Translation	ترجمة فورية
Source language	لغة مصدر
Source text	نص أصلي
Subtitling	سترجة
Subtitling for the deaf and hard of hearing (SDH)	ترجمة الإشارة للصم والبكم

T

Target language	لغة هدف
Target text	نص هدف
Transcription	ترجمة من خلال نسخ كلمة بما يقابلها في نص الهدف
Transfer	نقل

V

Visual translation(VT)	ترجمة مرئية
Vocal expressions	تعبير صوتية
Voice over	تعليق صوتي

ARABIC- ENGLISH GLOSSARY OF TERMS

Terms	Translation
أ	
Humorouseffects	تأثيرات فكاهية
Feelings	أحاسيس
Paraphrase	إعادة صياغة
Short movies	أفلام قصيرة

ت

Closed subtitles	ترجمات نصية توضيحية لضعيفي السمع
Open subtitles	ترجمات نصية مقترحة
Subtitling for the deaf and hard of hearing (SDH)	ترجمة الإشارة للصم والبكم
Audiovisual Translation (AVT)	ترجمة سمعية بصرية
Script translation (scenario translation)	ترجمة سيناريو
Interpreting	ترجمة شفوية
Audio translation	ترجمة صوتية
Simultaneous Translation	ترجمة فورية
Visual translation(VT)	ترجمة مرئية

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Voice over	تعليق صوتي
Expansion	تفصيل
Imitation	تقليد
Condensation	تكرار

ح

Deletion	حذف
----------	-----

د

Dubbing	دبلجة
---------	-------

س

Subtitling	سترجة
Interlingual subtitling	سترجة بين لغتين أو أكثر

Real-time subtitling (live subtitling)	سترجة حية
Intralingual subtitling	سترجة في نفس لغة
Narration	سرد

ف

Humor	فكاهة
-------	-------

ك

Comedy	كوميديا
--------	---------

ل

body language	لغة اجسد
Source language	لغة مصدر
Target language	لغة هدف
Dialect	لهجة

م

Emotions	مشاعر
Implied Emotions	مشاعر ضمنية
Meaning	معنى
Explicit Meaning	معنى صريح
Implied meaning	معنى ضمني

ن

Double versions	إصدارات مزدوجة
Source text	نص أصلي
Target text	نص هدف
Interpretative theory	نظرية تأويلية
Transfer	نقل

Abstract:

The aim of the present research is to pinpoint the main challenges, difficulties and constraints that hinder the processes of translating and subtitling the implied meanings and emotions in the Algerian dialect short movie "DZ'Ombie" into English. This research aims to reveal and extract the implied meaning and emotions beyond several other emotions, mainly "Humor" through studying its signs (body movements, facial expressions and voice tone). To achieve these objectives, "the interpretive theory" along with "Imitation and transfer" (Gottlieb's strategies of subtitling) and the "Aegisub" software have been adopted and used in the study.

The conclusion which can be drawn from the findings of this study indicates that the quality of the translation output using the interpretive theory is not up to the desired level due to the inability to interpret the real emotions and moral effects conveyed by the speakers in the original texts. In addition to that, translating and subtitling the cultural patterns such as idioms, proverbs and jokes as well as religious terms were challenging as they are deeply rooted in the Algerian culture. This imposed the need for using other techniques as mentioned above.

It is worth mentioning that the research results confirmed that translating and subtitling the Algerian Dialect into English have three main difficulties: linguistic, cultural and practical difficulties. Finally, despite the fact that humour can disguise many emotions, the interpretation of pronunciation features and non-verbal signs provided a better understanding of these hidden emotions.

✦ **Key words:** Translation. Audiovisual translation. Subtitling. The implied meaning. The implied emotions. Humor.

المخلص:

يهدف هذا البحث إلى تحديد أهم التحديات والصعوبات والقيود التي تعيق عملية الترجمة وترجمة المعاني والمشاعر الضمنية في اللهجة الجزائرية في الفيلم الجزائري القصير "DZ'Ombie" إلى اللغة الإنجليزية.

كما يهدف هذا البحث إلى كشف واستخلاص المعاني والمشاعر الضمنية التي تتعدى العديد من المشاعر الأخرى في مقدمتها "الفكاهة" من خلال دراسة علاماتها (حركات الجسم، وتعابير الوجه ونبرة الصوت). ولتحقيق أهداف هذا البحث تم اعتماد "النظرية التأويلية" إضافة إلى إستراتيجيات غوتليب "Gottlieb" للترجمة الصوتية «التقليد والنقل» واستخدام برنامج "Aegisub" في الدراسة.

يمكن ان نستنتج من خلال هذه الدراسة أن جودة الترجمة المتوصل إليها باستخدام النظرية التأويلية لا ترقى إلى المستوى المطلوب لعدم قدرتها على تفسير المشاعر الحقيقية والآثار المعنوية التي ينقلها المتحدثون في النص الأصلي بالإضافة إلى ذلك فإن ترجمة الأنماط الثقافية مثل العبارات الاصطلاحية، والأمثال والنكت وكذلك المصطلحات الدينية وإبرازها تمثل تحديات لأنها متجذرة بعمق في الثقافة الجزائرية وهذا قد فرض الحاجة إلى استخدام تقنيات أخرى على النحو المذكور أعلاه. ومن الجدير بالذكر أن نتائج البحث أكدت أن ترجمة اللهجة الجزائرية إلى اللغة الإنجليزية تواجه ثلاث صعوبات رئيسية: لغوية وثقافية وعملية.

وفي الأخير، على الرغم من أن الفكاهة يمكن أن تخفي الكثير من المشاعر، إلا أن تفسير سمات النطق والإشارات الغير اللفظية قد وفر فهما أفضل لهذه المشاعر الخفية.

✦ **الكلمات المفتاحية:** الترجمة. الترجمة السمعية البصرية. المترجمة. المعنى الضمني. المشاعر الضمنية. الفكاهة.