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**Translation of the Algerian Cultural Specific Items  
from  
Arabic into English: Subtitling extracts of  
ذاكرة الجسد Soap-opera as a model**

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## **DEDICATIONS**

To:

My darling husband

My Beloved children Eyad and Elias

My parents and my parents in law

My mate Dassine and all my friends

My teachers.

**Nedjwa**

To:

My genial mother and brave father.

My wonderful sister Tafsut and my brother Nadir

My little prince nephew Aksel

My darling husband Noufel.

My parents in law and all my family.

My friends, my colleagues and to my mate Nedjwa.

My teachers.

**Dassine**

Finally, to anyone wishing to distract themselves through the reading of this document that will please him. We dedicate this modest contribution that we hope have woven for a useful purpose.

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## Abbreviations

In this study, we will use the following abbreviations to refer to some linguistic terms.

<b>Abbreviation</b>	<b>Signification</b>
<b>CSIs</b>	Cultural Specific Items
<b>AVT</b>	Audiovisual Translation
<b>ECR</b>	Extra-linguistic Culture-bound reference
<b>MSA</b>	Modern Standard Arabic
<b>SL</b>	Source Language
<b>TL</b>	Target Language
<b>ST</b>	Source Text
<b>TT</b>	Target Text

# **Introduction**

Translation has been and remains one of the most important means of intellectual and cognitive transmission among the various people of the world throughout the ages. In addition, translation is a tool for expressing the power of society to take in the knowledge that is essential to the dissemination of its culture. Also, it tries to overcome isolation, to build a cultural bridge between languages. But translation still faces many constraints in rendering the cultural aspects.

Translation of Cultural Specific Items is still a largely debatable issue in Translation Studies. In fact, most of the theorists agree that the transfer of the cultural specific items is one of the greatest obstacles facing the translator in the translation process. The translator deals with a culture that is completely or relatively different from the ones that arise on them, especially these cultural elements which are usually reluctant to be penetrated or broken and interpreted.

Language and culture are not the only barriers that skilled translators require to overcome to find success and make materials accessible to large audience. There are also dialects. A dialect differs from a language in its own official form of the spoken or written. It is a form of an official language that is limited to a certain social group, region, or even country. For example, the Algerian dialect is inspired from standard Arabic because of the different invasions that the country knew such as Turkey, Spain and France which led to the phonological changes. Dialect is, without a doubt, one of the single most challenging aspects of any translation process, and if it's not handled properly, it can lead to even losing their meaning and objective. For this reason, it's vitally important that translator should be competent in the target language or have a large knowledge of it. Therefore, the translator has a very difficult task to face these obstacles. But with rapid technological development, this task becomes less difficult and more enjoyable.

The technology that has spread and produced new communication tools in the last twenty years has greatly facilitated the translation process. The Audiovisual is one of these technologies of transferring materials and creations translated to the general consumer audience. Audiovisual field has recently received much attention in the field of Translation studies and becomes a topic of interest among theorists. In fact, the rapid growth of technology leads theorists to look for certain forms of audiovisual texts transfer meaning. The most widespread forms are subtitling and dubbing.

Our main concern is subtitling which is the main method used in AVT that involves transferring the spoken discourse to the written mode for the sake of making most of audiovisual programs, mainly films, series and documentaries understandable.

Furthermore, the current study is set out to investigate the issue of translating the Algerian Culture Specific Items extracted from a soap opera named “Dakirat Al Jassad” from Arabic into English. We ought to answer the following problematic:

**How to translate and render the meaning of the Algerian cultural specific items in Dakirat Al-Jassad soap opera into English?**

From this problematic we derived the following questions:

- How to maintain the same cultural aspects in Dakirat Al Jassad soap opera when translating from Algerian dialect into English language?
- Which translation strategy can be the best and most effective translation strategy in translating culture-specific items?

In order to answer these questions, we suggest the following hypotheses:

- The strategies of both Venuti and Pedersen may be the strategies which help us to render the meaning and keep the same cultural aspects in the target language.
- Subtitling can make this task ever harder.

The aim of our study is to find out the possible ways to render the meaning and protect the value of these cultural aspects, as well as strategies that ensure this translation in the English subtitles. Also, we try to evaluate the degree of translator’s faithfulness in rendering the meaning of the cultural aspects accurately from spoken discourse to the written mode. In fact, in our study we extracted six extracts from the first three episodes consisting of thirteen examples. We transcribe the texts and provide translation. We take each example separately and analyse it according to the Newmark's categories. The categorisations were chosen based on their relevance to the purpose of this study as well as on how comprehensive and inclusive they are. Then we follow our analysis with Venuti’s strategies, i.e. the example is domesticated or foreignized. We finish with Pedersen's strategies. These strategies are the best one used in an audiovisual work. In fact, the biggest advantage of Pedersen’s model, is that it is the most recent and improved version of the previous taxonomies. It is also based on

empirical research. Translations strategies help us to come up with the best translation solutions, hence, reach the optimal translation.

To our knowledge, there have been few attempts to search this issue within the field of audiovisual translation which give us the opportunity to present this kind of research to help other researchers in their studies. We can mention for example "difficulties of subtitling an Algerian Dialect into English language case study: Soltan Achour 10" realised by: OUBAKOUK Kahina and TIGROUDJA Chafia from our department.

The main reasons we have chosen the present research entitled: "*Translation of the Algerian Cultural Specific Items from Arabic into English: Subtitling extracts of ذاكرة الجسد Soap-opera as a model*" are different. We are interested in the author and the way she writes that attracted millions of readers through her works, especially Memory in the Flesh "ذاكرة الجسد".

The story tells about the period of the Algerian revolution and patriotism. In addition, it shows a part of customs and traditions of the region of Constantine (East of Algeria) and many Algerian dialect expressions are present that is the main subject of our study. Actually, this audiovisual field is still in its infancy in our country, and this is another reason for us to present this research in order to develop and disseminate this idea that may help spread our culture, traditions and customs around the world.

We try to subtitle the Algerian cultural-specific items into English. These culture-specific items are extracted from **Dakirat Al-Jassad** soap-opera; an Algerian drama series. The story of these series is actually an adaptation of the famous novel "Memory in the Flesh" written by the Algerian novelist Ahlem MOSTAGHANEMI in 2002. The novel has a great deal of interest from the public and has sold 3 million copies. The series were broadcast during the month of Ramadan in 2010 and had a great interest from the viewers. According to Djediga RAHMANI [in Djazairress online, August 16<sup>th</sup>, 2010] "...le feuilleton qui s'impose incontestablement en ce mois de Ramadan Dakirat Al-Jassad, réalisé par Najdet Anzour, producteur syrien."

This research includes two chapters. The first chapter devoted to theoretical part and it is divided into three parts. The first part deals with the different definitions of both culture and culture specific items and their categorisation will be discussed. The second part, deals with possible ways or strategies of translating culture specific according to Lawrence VENUTI(1995) and Jan PEDERSEN(2011). The last part will provide a general overview of cultural turn of translation studies and covers the basics of the audiovisual translation.

Subtitling, the stages of subtitling, Algerian Dialect, Soap opera will be explored with respect to audiovisual translation too.

In the second chapter and the last one of this dissertation consists of two parts. The first one is a presentation of the corpus: Translation of the Algerian cultural specific items from Arabic into English in Dakirat Al-Jassad soap opera. A summary of the series, the bibliography of the author and the major characters will be presented. In this chapter, the last part deals with the Method analysis, where the transcription, the translation and the analysis of thirteen examples picked from six extracts were taken from three different episodes because they contain more of cultural aspects. The translation and subtitling sequences of the six extracts are present.

In the end, we finish our research by a conclusion that provides an overall summary of the main points that have been discussed at both chapters and we highlight the relevant findings to answer the above mentioned questions, rejects or affirm the hypotheses. It also makes modest suggestion for further research to improve the issue of achieving a faithful translation of CSIs in an audiovisual work. This work is accompanied by a CD ROM containing subtitled videos extracted from the episodes previously mentioned.

It is worth noting that our study is based on certain prominent books, concerns with culture, culture specific items and audiovisual translation. For culture and culture specific items (CSIs), we have relied on Lawrence VENUTI's strategies "The translator's invisibility: A history of translation"(1999), and Peter NEWMARK's "A Textbook of Translation"(1988), AIXELA's "Culture Specific Items in Translation"(1997), Mona BAKER's "In other words. New York"(1992). Moreover, for AVT we have referred to Jan PEDERSEN's "Subtitling Norms for Television: An exploration focussing on extra-linguistic cultural references" (2011), and Jorge DIAZ CINTAS and Aline REMAEL "Audiovisual Translation Subtitling"(2007) and ORERRO's "Voice-over in Audiovisual Translation. In Audiovisual Translation: Language Transfer on Screen"(2009). In addition, we have relied on trilingual dictionaries to suggest the equivalents of some linguistic items in Arabic language such as Moajam Al-Maani.

The translation of the cultural specific items is not easy for the translator, especially when the translator is not fluent in the source language. Even so, we are native speakers; we encountered some difficulties while translating the examples above.

# **Chapter One**

## **Culture Specific Items and Audiovisuel Translation**

# Chapter One: Culture Specific Items and Audiovisual Translation

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This chapter focuses on the concept of culture with respect to translation studies. Firstly, different definitions of both culture and culture specific items will be provided and culture specific items' categorization will be discussed. The chapter will deal with possible ways of translating culture specific items, i.e. translation strategies. Secondly, we will provide a general overview of the cultural turn of translation studies and cover the basics of the audiovisual translation. Following these theoretical considerations, Subtitling, Language variation in Algerian and Soap Opera will be explored with respect to audiovisual translation. The chapter will finally attempt to draw conclusion within the framework of theoretical background provided.

## 1-The Concept of culture

Culture specific items are words and phrases conditioned by culture diversity. They are mostly connected to specific cultures. So, before looking for the culture specific items, the concept of culture has to be defined firstly.

It is known that culture is integral part of any society. Many scholars have dealt with the concept of culture among them Peter Newmark, one of the main figures in the founding of translation studies. He defines culture as « *the way of life and its manifestations that are peculiar to a community that uses a particular language its means of expression* » (1988:94). We notice that culture is found in our daily activities and to transfer this culture, communities use their language as a medium to facilitate their communication, customs exchange, traditions, values and all their activities which is particular and different from one society to another. In fact, the language of a society reflects its culture.

Another scholar, Edward Tylor, the founder of cultural anthropology, states “*Culture ... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society*” (1871: 1). In the given statement, we notice that Taylor gives a simple definition to culture which is a combination of beliefs, attitudes, morals, values, customs and all cultural aspects have been acquired by man in a given society. As the culture aspects are connected to the concept of culture, they have to be defined.

# Chapter One: Culture Specific Items and Audiovisual Translation

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## 1.1-Culture Specific Items

One manifestation of culture in language is the use of words and phrases that refer to cultural entities. Several scholars have proposed various definitions of culture specific items. Newmark defines them as « *Cultural words that are easy to detect, since they are associated with a particular language and cannot be literally translated* » (1988:95). Newmark notes that these cultural units are present in a specific language and its translation is complicated. The term culture-bound element has been used by Lippihalme (1997), he explains that the term extends beyond its original meaning which leads to «*culture bump* ». In other word, the appearance of communication problems are from cultural differences and difficulties of comprehension. Nord proposes the term « *culturem* » to describe a cultural phenomenon that is present in a particular form and function of culture X, but not present ( in the same way) in culture Y. M.Baker proposes the following definitions of CSIs :

*The source- word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concreat, It may relate to a religious belief ; a social custom, or even a type of food. Such concepts are often refered to as « culture specific elements »(1992 :21)*

From the statement above, culture specific items are the notions that appear in language and express any cultural entity. The later can be unfamiliar to the other members of the other cultures. In other word, there is a lack of equivalence between the two languages and cultures.

Another scholar, Delia Chiaro (2009) defines culture-specific references or CSIs as:

*“Entities that are typical of one particular culture, that culture alone, and they can be either exclusively or predomanantly visuel (an image or a local figure, a local dance, pet funerals, baby showers), exclusively verbal or else both visual and verbal in nature.(2009 :156).*

In other words, there are different opinions of cultural references: visual references and references that are both visual and verbal. This manifestation should be taken into consideration especially when dealing with audiovisual material. Whereas, the cultural references can be explicit in the dialogue, and both subtitles and the screen in the same time which make a pictorial relation between them.

# Chapter One: Culture Specific Items and Audiovisual Translation

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Indeed, understanding the meaning of cultural references that are restricted to specific cultures may cause many problems among the audience in other cultures. Lippihalme(1994) states that texts happen in a given situation in a given culture, and each one has a specific function and an audience of its own. He adds that « *the use of allusions presupposes a particular kind of receiver is related to the earlier use of the similar reference in its social context* »(1994 :2-3). This means that each society has its own cultural aspects which according to Aixela « *many discussions of CSIs have avoided offering any definition of the concept, implying that it is intuitively recognizable* »(1997 :57). In other words, CSIs can be detectable only with evidences to a certain source text. Aixela adds that:

*...in translation a CSIs does not exist of itself, but as the result of conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a Translation problem due to the non-existence or to the different value (whether determined by ideology, usage, frequency...etc) of the given item in the target language culture (1997:57).*

In other words, only in a particular context, culture references can be identified as CSIs. In contrast, Newmark sees CSIs as « *often they are seen by the translator as separate units, like items in a glossary, and they are incorporated in the target or “away” language*» (2010:173). According to him, Regardless to the context in which the CSIs appear, they exist and meaningful as the units of a dictionary. He adds “*Nevertheless, language is prevasively mainly a conservative factor-The cultural words (say the devil) remain, though the concept (say « the personification of the evil ») no longer has much reality*” (Newmark, 2010:173).

This means that certain concepts lose their meanings and become useless over a period of time. Whereas, the words that used to demonstrate such concepts are persisting in language. The concept of CSIs seems complex as Aixela and Newmark’s points of view. Aixela explains that the difficulty to define CSIs come into sight because « *in language everything is culturally produced, beginning with language itself* » (1997:59). Language is the product of culture, therefore, strict boundaries can not be drawn between words that are CSIs and those are not. So the term CSIs itself covers a wide range of notions that require a more detailed categorization for further analysis.

## 1.2-Categorization of Culture Specific Items

Culture Specific Items have been studied by many translation and audiovisual researchers from different points of view, as CSIs are important part of culture so they play a

# Chapter One: Culture Specific Items and Audiovisual Translation

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big role in television series and films. In fact, the concept of culture as well as culture specific Items (CSIs) encloses a range of aspects of human daily life.

In order to analyze the translation of CSIs, it is important to divide them into categories, so categorization of CSIs will be introduced. In fact, several attempts have been made to categorize CSIs, such as Peter Newmark (1988), who reports « *since they (CSIs) are connected to a specific language and culture and have no literal equivalent in the target language* »(1988 :94-95). Therefore, the identification of culture specific items is detectable easily but to find the closest equivalent in the target culture seems very complicated. In this study, the categorization of Newmark is used to classify the CSIs.

Newmark divides CSIs as follows:

1- Ecology

- Flora, fauna: like **Zaâtar** is a plant which grew in the Algerian desert.
- Winds, plains: **Metija** is the biggest one in Algeria, hills

2- Material culture (artefacts)

- Food (**chorba**), clothes: (**El-Gandoura**)
- Houses and towns (**Constantine**)
- Transport

3- Social culture

- Work and leisure

4- Organisations, customs, activities, procedures

- Political, administrative, religious and artistic.

5- Gestures and habits (**lamentation**: يا وخبنتي على وليدي)

Newmark (1988: 95) divides culture specific items (CSIs) into five categories. He separates these categories e.g. for social culture and for gestures and habits which can be argued to be somewhat overlapping. As this categorisation is relatively explicit and it doesn't have too many subcategories, it would be best suited for our study that focuses on culture specific items as larger wholes and does not need to have smaller, explicit categories.

## 2- Translation strategies for Culture Specific Items

The translation process is associated with two different languages and cultures. According to Lawrence Venuti (1995: 18), “[t]ranslation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader”. Therefore, translation is the best way to understand the linguistic

# Chapter One: Culture Specific Items and Audiovisual Translation

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and cultural differences of the source text that will be more meaningful to the target audience. In addition, translation strategies function as guidelines for the translator during the translation process. Venuti's domestication and foreignization play an important part in CSIs translation.

The current section discusses the presence of two basic strategies in the field of translation. We will focus on distinctive theorist's point of view about domestication strategy that appears in changing the specifications of the source culture in order to make the same effect on the target reader. Then make them understandable for the target language audience when Foreignization is the strategy that maintains the values of the original culture to make them known by the target audience.

## 2.1-Macrostrategies: Domestication and Foreignization

### 2.1.1- Definition of Domestication

Domestication is a translation strategy termed by American translation theorist L.Venuti. This strategy is used for the target culture in which phrases and unfamiliar expressions are modified into very close ones by given nearly the exact meaning, the goal of this task is to render the meaning of the translated version to the target readers. According to Venuti domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers. (Shuttleworth and Cowie 1997:59)

Eugene NIDA represented Domestication strategy by putting forward the concept of most natural equivalent. He cares to the target reader basing on the point of view of society and culture.He believes that the restitution should be natural. (The target text should be readable and has the same effect on target reader), that the behavioural style in the source language should be acquired into the target reader's cultural field. And such a translational notion doesn't center on the notion that the target readers should believe on the behavioural notion in the source language.(Eugene A.Nida and Charles R. Taber cited in Wang.F 2014:2423)

Venuti criticized Nida's statement: "*that which unites mankind is much greater than that which divides, and hence there is, even in cases of very disparate languages and cultures, a basis for communication*" (Nida 1964:2). Venuti presents Nida's appeal as "*Democratic*", he refers that this statement is contradicted by the more exclusionary values that inform his theory of translation, specifically Christian Evangelism and cultural elitism (Venuti, 1995:22).

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Venuti gives his opinion about Foreignization strategy by criticizing Nida, where he saves the linguistic and cultural features of the source language, which is against domesticating. In his criticism, Venuti went to the extent of making Nida's description of the translator task, and his approaches to translate principally his dynamic equivalence. With the task and approaches of the missionary: Nida's concept of dynamic equivalence in the Bible translation goes to impose on the English-language readers a specific dialect as well as a clearly Christian understanding of the Bible. When Nida's translation identifies with the target language reader, to communicate the foreign text, the simultaneously will keep out the target language culture (Venuti, 1995:23).

We can notice from Venuti's criticism to Nida's statement that he rejected Nida's domestication strategy that highlights the target reader, and favoured the target culture. He criticized by presenting Nida's notion of Dynamic Equivalence which imposes a dialect and Christian accepting of the Bible.

## 2.1.2- Definition of Foreignization

Foreignization is a Source-Culture-Oriented translation which focuses on translate the source language and culture into the target text, in order to maintain a kind of a text which conserves its cultural values by adding an exotic touch and a local color (Wang.F 2014:2424). From this, Venuti via this strategy stresses on the maintaining of the exotic flavor and the specification of the source text during the translation into the target culture. Foreignization defined by Schuttle Worth and Cowie as a term used by Venuti to show the sort of translation in which the produced target text is deliberately depart from target conventions by maintaining the specification and the foreignness of the original text(Wang.f 2014:2424). It looks that Foreignization aims at producing a degree of foreignness of the source text, so the creation of the target text is intentional departure from the target conventions.

We notice that Venuti is the delegate of Foreignization, he attracts his attention on developing a type of translation practice and theory to avoid the effects of the target culture, by adding a certain value to the differences between the original and the version regarding the two concepts: language and culture.

# Chapter One: Culture Specific Items and Audiovisual Translation

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Lawrence Venuti defines Domestication and Foreignization as the ethical attitudes in translation; the ethical aspects of Foreignization possibly considered as touching on the relationship of translation with the source culture, the target culture and the individual reader (Venuti 2008:19). In other words, Foreignization and Domestication according to Venuti are a type of ethical attitude. Foreignization appears with concerning three essential concepts: The target culture, the source culture and the individual reader.

Linked to the source culture, Venuti considers translation as a dissatisfied process: the translator has to “*eliminate*” disarrange” and replace the source language text (ibid: 5), that shows the emphasis on the source language and how to preserve its specifications by making the translation process dissatisfied.

The key features of domestication and foreignization dichotomies is the fact that it takes into consideration the effect of cultural factors on translation as well as the effect of translations of target readers and culture. In addition to venuti, the transfer of CSIs in subtitling can also be excuted and analysed at a microstrategies level. The next part discusses the microstrategies proposed by Pedersen (2011).

## 2.2-Microstrategies proposed by Pedersen

Pedersen defined cultural references as “*a feature causing translation crisis points*” (2005: 2). In the process of the production of subtitles:

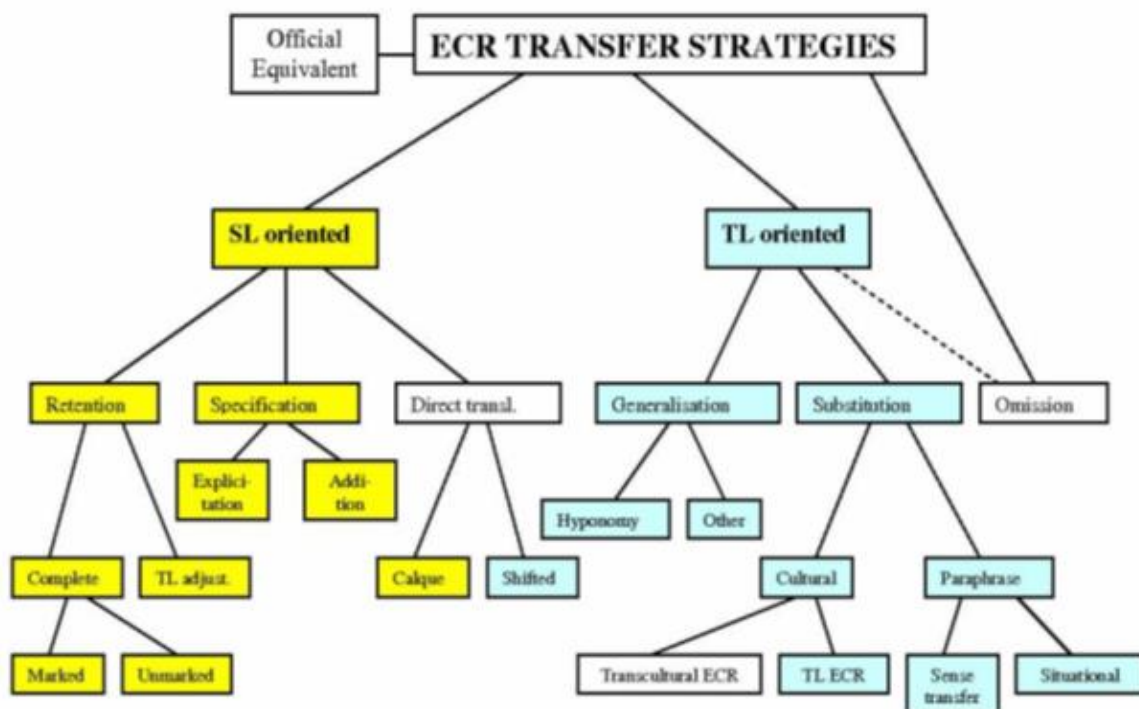
*“Extra-linguistic Culture-bound reference (ECR) is defined as a reference that is attempted by means of any culture-bound linguistic expression, which refers to an extra-linguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience.” (2005: 2).*

In his book, “*Subtitling Norms for Television. An exploration focusing on extra-linguistic references*”, Pedersen (2011:76) presents an empirical study concerning transfer strategies for CSIs where he called them Extralinguistic Culture-bound Reference (ECR) from English to many other subtitles works. He proposes seven strategies for rendering ECRs in subtitles: *official equivalent; retention, specification, direct translation, generalization, substitution and omission*. We will deal more exhaustively with Pedersen’s model later as we will apply it to our case study.

Following Pedersen’s taxonomy (2011) we will introduce the Strategies proposed by Pedersen. He divides translation strategies for cultural references in two important categories : Source Language (SL) Oriented and Target Language (TL) Oriented. The

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difference between these categories and their relationship, can be seen in the following figure by Pedersen(2005) .



**Figure 1:** Presentation of translation strategies by Pedersen (2005)

Pedersen presents a third type of translation in addition to the SL oriented and TL oriented translation strategies. Either The third type is the Official equivalent, which have no place under SL oriented or TL oriented translation strategies. The strategy of using an Official Equivalent differs from the other strategies, in that the process is bureaucratic rather than linguistic. To decide there to be an Official Equivalent, some sort of official decision by people in authority over a ECRs is needed. There may be other reasons, however, such as the time-and-space constraints of subtitling (Pedersen, 2005). Therefore, when translating a source text (ST) reference into its official equivalent in the target language (TL). For example, the UN is translated  $\text{م.أ.}$ , which is the official translation in Arabic. The source language oriented translation strategies are:

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## 2.2.1-Retention

Retention is the most SL-oriented strategy, as it allows an element from the SL to enter the TT. Sometimes the conserved ECRs are marked off from the rest of the TT by quotes and occasionally by italics. The difference seems to be whether the ECR is a proper noun (unmarked or in quotes) or not, in which case the ECRs may be marked by italics. There appears to be much inconsistency though. The ECRs can also be detected a little to meet TL conventions, by modifying the spelling or dropping an article. This is by far the most common strategy for rendering ECRs. It is however not the most felicitous way of solving an ECR crisis point that involves a monocultural, as it offers no guidance whatever to the TT audience. In one sense, Retention would be the strategy that displays the most fidelity towards the ST, as the translator translate not only the context, but also indeed every letter of the ST. Therefore, Retention permits a ST reference to exist in the TT with only small changes e.g in spelling, article, or font style. This strategy is without any doubt the most faithful to the ST as it introduces a ST reference into the TT without any supplementary explanations.

## 2.2.2-Specification

It is close to the “Retention” strategy. Specification means leaving the ECR in its untranslated form, but supplies supplementary information with the ST reference. The TT reference contains more information than the ST reference, making the TT ECR more specific than the ST ECR. This is done in one of two ways: either through Explicitation or Addition.

### 2.2.2.1-Explicitation

Spelling out or expanding a ST reference that is familiar to the SL audience. Example: The acronyms and the Abbreviation (often combined with other strategies). The adding of someone’s first name or the completion of an official name to move the current ambiguity for an ECR for the Target Culture (TC) audience, which may not be as unusual with the ECR as the original Source Culture (SC) audience is. By using these strategies, we clarify the TL audience.

### 2.2.2.2-Addition

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Supplying supplementary information to the TL audience is enclosed in the connotations of the reference in the SL. For example, titles and complete names can be added information.

### **2.2.3-Direct Translation**

This strategy could hardly be used on proper names, because it is familiar for rendering the names of companies, official institutions, technical gadgetry etc. In contrast to the strategies of Specification and Generalization, the semantic load of the ST ECR is unchanged: nothing is added, or arised. There is no effort made to transfer connotations or guide the TT audience in any way. In the present model, the strategy is divided into two subcategories, based on the outcome of the strategy: Calque and Shifted. A Calque would be the result of stringent literal translation and it may appear exotic to the TT audience.

#### **2.2.3.1-Calque**

It is a direct translation of a ST reference. This strategy would be the result of strict literal translation, and it may appear unfamiliar to the audience.

#### **2.2.3.2-Shifts**

Small changes are possible only because of the differences between SL and TL.

### **2.2.4-Generalization**

This strategy (which typically, involves translation) means replacing an ECR referring to something specific by something more general. Typically, this involves hyponymy, but in a wide sense, as the form of the TT ECR may retain uniqueness of referent. So, Generalization Concerns changing a ST reference with a larger concept. In addition, there are similarities between the strategies of Generalization and Addition. In that, the information added in Addition often is a hyperonym. Thus, Addition could be said to be the result of Generalization

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+ Retention. The difference between the strategies is linguistic and based on the perspective of the ST ECR.

## **2.2.5-Substitution**

It means changing a ST reference with paraphrasing the semantic idea or a different reference behind the reference without using the actual reference.

### **2.2.5.1-Cultural Substitution**

The strategy of Cultural Substitution means that changing the ST reference with another reference that can be found in the TL. Therefore, the reference used as a substitution is more familiar to the TL reader and vehicle the meaning closer than the original reference would have vehicle.

### **2.2.5.2-Paraphrase**

This strategy involves rephrasing the ECR, either through “reduction to sense” (Leppihalme 1994: 125), or by completely removing all trace of the ECR and instead using a paraphrase that fits the context.

### **2.2.5.3-Paraphrase with sense transfer**

The ST reference is suppressed but its connotations are kept through paraphrasing.

### **2.2.5.4-Situational paraphrase**

Suppressing the initial idea of the ST reference and changing it with a completely different idea that is connected to the situation. For example the references in puns could paraphrase situationally.

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## 2.2.6-Omission

It is suppressing a ST reference completely.

Some of Pedersen strategies are borrowed from other scholars, such as Jean-Paul Vinay and Jean Darbelnet (1995), and Leppihalme (1994). The categorisation of translation strategies proposed by Pedersen is comprehensive and clear. It can be easily applied to the analysis of our dissertation. Explicit explanations for the strategies are provided by Pedersen, which should suppress any ambiguities and difficulties during the analysis.

## 3-Audiovisual Translation

The domain of translation studies has been widely enlarged beyond the limits of language to involve the cultures of the source and the target languages. However, Translation theorists are interested in cultural aspects of translation from the nineteenth century, probably earlier. Audiovisual translation (AVT) is a relatively new area of translation, compared, for example, to literary or drama translation.

AVT has attracted attention of translation theorists and practitioners in the past decade. Practically, AVT has given translation activity a new lease of life. According to Orero (2009:130) « *Nowadays audiovisual translation (AVT) is a thriving field within translation studies* ». In other word, AVT knows a great progress in translation field.

At the end of the 20th century, audiovisual translation experienced fast growth and spread which has an accordingly effect on the amount and variety of different audiovisual translation modes. Recent developments such as the globalisation of audiovisual distribution, the merging of the film industry and television broadcasting companies, and the expansion of the Internet and its mobile applications via devices such as computers and mobile phones have had a powerful impact on the field of audiovisual translation.

As our study focuses on translating CSIs in *Dakirat Eljassad* written by Ahlem Mostaghanemi , first as a novel and after has been converted as a television serie which is also

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called 'Soap Opera' of 30 episodes, but we chose some extracts containing culture specific items of the Algerian dialect, in order to be subtitled at the end of this analysis. Hence, All of Soap Opera, Algerian Dialect and Subtitling have to be introduced.

## 3.1- Definition of Subtitling:

As the amount of audiovisual material seems to be increasing, so is the number of different types of audiovisual translation. According to Díaz Cintas (2008: 15) Audiovisual Translation has developed into a wide and flexible area of translation due to its changing roles and multiplying modes. The concept of audiovisual translation includes different subcategories or types such as subtitling, dubbing, voice-over, narration, and surtitling. Nowadays, especially in Europe, the most commonly used are dubbing and subtitling (ibid. 15). Although there are a variety of different types of audiovisual translation, this study focuses on one of the most common types, namely subtitling.

Subtitling is one of the most important areas of the audiovisual field, which continues to pose challenges and difficulties in dealing with them since translation plays an important role in subtitling alongside fields, such as dubbing, commentary, audio description, etc. It is necessary here to clarify exactly what is meant by subtitling. Luyken et al. (1991: 31) states that: "Subtitling is the translation of the spoken source language text of an audiovisual product, generally movie dialogues, into a written text, which is superimposed onto the image of the original product, usually at the bottom of the screen." (1991: 31).

By way of definition, subtitling may be described as a translation practice that consists of rendering in writing, usually at the bottom of the screen, the translation of the origin dialogue (ST) into the target language exchanges uttered by different speakers, as well as all other verbal information that appears written on screen (letters, banners, inserts) or is transmitted.

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## 3.2-The Process of Subtitling

Subtitling is a type of audiovisual translation that has its own rules and specifications. Thus, it is a translation that has restrictions and certain criteria which directly affect the final result. In practice, this means that they are typically pushed off to the bottom of the screen, are displayed horizontally –though in some countries like Japan they can also be vertical –and do not contain more than two lines.

Of course, subtitles can be moved to other parts of the screen if the need arises, as for instance when the main action takes place at the bottom of the screen, when the background is so light that subtitles risk being illegible, or when the bottom part of the original programme is taken up by written inserts or logos. The maximum number of characters per line, including blank spaces and typographical signs, has traditionally hovered between 35 and 39 for languages based on the Roman alphabet. Timing is crucial; a subtitle has a minimum duration of a second and a maximum duration of 6 or 7 seconds on screen. There are also the reading speed parameters. Reading speed is the relation between the duration of a subtitle and the number of characters that it can contain so that it can be read. The subtitles should appear as the characters starts speaking and should disappear when they stop, so that they are synchronised with the audio. Also, the shot changes must be taken into account. The space which we have in our translation is limited to 2 lines of subtitles. Languages like Chinese and Japanese allow between 12 and 16, and when working with Cyrillic languages and Arabic the limit tends to be set at some 35 characters per line (Carmen Millán, Francesca Bartrina, 2016).

As Díaz Cintas and Remael (2007: 8) state that all subtitled programmes consist of three components: the dialogue, the image and the subtitles. Subtitling can be defined as a translation practice that presents a written text usually on the lower part of the screen and aims to express in another language what is said in the dialogue, in the image, and on the soundtrack (Díaz Cintas and Remael, 2007: 8). Therefore, All what we can see in the dialogue we can see it in a written text on the screen. According to Schröter (2005: 28), this creates limitations for the content of the subtitles, especially when the audience may already have some amount of knowledge on the source language and source culture. Therefore, they are likely to notice if things are said in a different way or different order than in the dialogue. The

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dialogue limits, for example, the order of presented information, rendering of questions, and translation of cultural specific items. As our study focuses on the translation of culture specific items in the Algerian dialect, so a presentation of the Algerian dialect is a must.

## 3.3-Subtitling Tool

In our translation, we use Workshop Software as a tool. Subtitle Workshop is a free application for creating, editing, and converting text-based subtitle files.

## 3.4- Stages of Subtitling

Objective: Place subtitles on a video file in DivX format

Principle: The Subtitle Workshop software will create a .srt file containing the text of the subtitles, the moment of their appearance on the screen and the duration of visibility. This file will be placed in the same folder as the video file without subtitles, and at the opening of the latter with VLC the subtitles will be visible. It is necessary that these two files have **the same name**.

1. Start Subtitle Workshop and Change Language: Settings> Languages> French.
2. Open the movie from the Movie> Open menu and create a new subtitle for this movie: File> New subtitle. The Text box at the bottom of the window becomes active.
3. Move the cursor to the position of the first subtitle to be inserted and mark pause the movie.
4. Enter the subtitle text in the Text box.
5. Mark the beginning of the appearance of the subtitle (**alt + C**)
6. Move the cursor and mark the disappearance (**alt + V**) or specify the duration before disappearing in the ad' hoc area.
7. Inserting the following subtitles is done by pressing the Insert key.  
Each line thus contains a new parameterizable subtitle.
8. Customization: right-click on a subtitle to display a context menu to format the subtitle
9. Verification: start the complete movie playback and check the synchronization. Adjust as needed subtitle with the buttons in the Show, Hide and Duration boxes.
10. Export: use the File> Save As menu and double-click the SubRip icon to export the subtitle file in .srt format.  
Name the subtitle file, validate and exit Subtitle Workshop.
11. Backup: Check that the movie file name and the subtitle file name are the same

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(foo.avi & foo.srt for example) and placed in the same folder.

Rename and / or move files as needed.

**12.** Usage: Launch VLC, open the video file File> Open File. The reading starts and the Subtitle file is automatically operated without further manipulation.

### 4- The Algerian Dialects

Modern Standard Arabic (MSA) is the official language shared by the entire Arab world that is a simplified form of the old Arabic (Classical Arabic), this (MSA) is found only in the religious texts. Beside of MSA, there is another form of Arabic widely used, but it is generally dedicated to the daily communications, named Arabic dialect or « Darija » in Maghrebi countries (Karima Abidi, Kamel Smaïli,2017).

According to **dictionary.com**( 22/10/2018) the word ‘dialect’ means :

- 1- Linguistics: a variety of language that is distinguished from other varieties of the same language by features of phonology, grammar, vocabulary, and by its use by a group of speakers who are set off from others geographically or socially.
- 2- A provincial, rural, or socially distinct variety of language that differs from the standard language, especially when considered as substandard.
- 3- A special variety of a language.

تعريف و معنى اللهجة في معجم المعاني الجامع-معجم عربي/عربي(2019/02/18) [www.maajim.com](http://www.maajim.com)

1-اللهجة : (مصطلحات)

\*طريقة من طرق الأداء في اللغة، فالعربية أصل يتشعب منها لهجات كالأشامية و المصرية. (فقهية)

2-اللهجة: (مصطلحات)

\*لغة الإنسان التي جبل عليها فاعتادها، و منه : فلان فصيح اللهجة و صادق اللهجة. (فقهية)

3-اللهجة. (إسم)

\*صوت الإنسان الذي جبل عليه بالنطق خاصة.

و جاء في لسان العرب :

- اللهجة هي طرف اللسان ، و جرس الكلام و يقال : فلان أفصح اللهجة و اللهجة لغته التي جبل و نشأ عليها فاعتادها .

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Arabic countries use the Arabic as the official language; it is used for official speech, news-papers, public administration and school. Similtanously, Arab people use thier dialects which are inspired from standard Arabic and differ from one Arabic country to another. In this paper, we will focus on the Algerian dialect.

In their daily life, people do not use standard Arabic. Therefore, people who are not educated can not understand the standard Arabic which is considered as a foreign language for them. It's true that the Algerian Arabic is inspired from Arabic, but the original word has been changed phonologically with significant Berber substrate, and the new words and loawords are borrowed from Frensh, Turkish and Spanish. (<https://pdfs.semanticscholar.org>) visited on (09-15-2018).

It is knowen that the Algerian dialect is one of the most difficult dialects in the Arabic world in terms of concept, because of the lack of means and framing in the field of audiovisual which led to the restriction of this language within the country. Then, to translate this Algerian dialect, the translator must be fluent in both Arabic and Algerian dialect, because there are many other dialects which differs from a region to another within the country such as Tamazight which variate to Kabyle, Chaoui, Mzab and Tergui (IJASA, vol.7, No3, 2013).

Therefore, in this study the transcription and translation of the culture Items to Arabic is a must. Also, the translation of culture specific items which are extracted form the Algerian dialect in Dakirat Eljassad Soap Opera and subtitled in the end. So, Soap Opera will be introduced.

## 5- Definition of Soap Opera

According to Combridge dictionary.com (10/29/2018, 9:00am), soap opera is a series of television or radio programms about the lives and problems of a particular group of characters. The series continues over a longue period and proadcast (several times) every week.

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Called ‘Soap Opera’, a dramatic serial presented in the United States, because most of its major sponsors for many years were manufacturers of soap and detergents. The soap is characterized by a permanent cast of actors, a continuing story, emphasis on dialogue instead of action, a slower-than-life pace and consistently sentimental or melodramatic treatment.

Historically, the soap opera appeared in the early 1930s with 15 minutes daytime radio and was inherited by television in early 1950 and expanded to 30 minutes. By the mid 1950 soap operas dominated late morning and early afternoon weekday television programming as they had dominated a similar time frame in radio programming during the previous decade. The themes and content of Soap Opera had tended to diversify and in many of them such sensitive subjects as drug abuse, wife abuse and sexually transmitted diseases, opening the door to wide debate.

According to Aline Remael (2010: 12), the emerging and global spreading of the ‘talking movies’, in the 1920s, evoked the need for providing translations with films. As Pilar Orero (2009: 130) states audiovisual translation remained in the field of film or media studies until the 1980s, when it became part of the translation studies, even the cultural one ([www.britanica.com](http://www.britanica.com))(25/09/2018). Then the audiovisual translation helps and facilitates the spreadness of these cultures over the world.

This chapter is divided to five sections. In the first section, we started to define the concept of Culture and give several definitions to Culture Specific items according to several scholars. Then we presented the categorization of CSIs according to PETER Newmark (1988). In the second section, we presented the Macrostrategies and the Microstrategies according to LAWRENCE Venuti (1995) and JAN Pedersen (2011). In the third section, we introduced Subtitling definition and how we will proceed our translation (subtitling) using the Workshop software tool. Finally, as we’ll subtitle extracts from Dakirat Aljassad Soap Opera, we shed the light on the definition of Soap Opera.

# **Chapter Two**

## **The Analysis**

### **Translation Part of**

**ذاكرة الجسد Soap**

**Opera extracts**

In this chapter we will deal with the translation and the analysis of thirteen examples(13), picked from six extract which were taken from three different episodes. In the end we will try to subtitle the examples using workshop software as a final touch to our study.

## **Analysis Methodology**

### **1-The presentation of the Soap opera ذاكرة الجسد**

“ذاكرة الجسد” or The Memory of the Flesh by **Ahlam Mostaghanemi** is one of the most wonderful Algerian writings. Ms. Ahlam was awarded the Naguib Mahfouz Award for 1997. She was nominated by the UNESCO Director-General Irina Bokova “**UNESCO Artist for Peace**” in 2016(fr.unesco.org)(visited on 05/15/2019). She has also received a great deal of interest from the public and has sold 3 million copies.

After this great success of the novel, Abu Dhabi TV decided to buy the rights to convert the novel into a series of 30 episodes, JAMAL Souleiman a Syrian actor and the Algerian actrice AMEL Bouchoucha play the roles of heroes of these series. The Series were directed by the famous Arabic cinematography director **NADJDAT Ismail Anzour**.

#### **1.1-The summary of the soap opera:**

Khaled Ben Tobal returns to Algeria to attend the funeral of his brother Hassan, who died as a result of a stray bullet at the 1988 events in Algeria. Khaled decides to write his story about his love for Constantine, his birthplace and his beloved "HAYAT". Hayat is the daughter of Tahir Abdel Mawla, the leader, and Mujahid who Khaled was under his leadership during the Algerian revolution in the 1950s. The story began in Paris, Khaled's opening day at a drawing exhibition where Khaled met two beautiful girls. Khaled was surprised about them after knowing their identity and told them that he knew that Sharif and al-Taher, the fathers of the two girls.

Hayat was one of the two girls. she was surprised too and asked for another appointment to talk more about her father Tahir, whom she had never known. On the second day of the opening, Khaled waited a long time the arrival of Hayat but she didn't. Khaled continues his story and returns back in time into the period of the Algerian revolution exactly in 1956. He tells about his heroic actions with his Mujahideen friends and Taher his leader. On the third day of the opening, Hayat comes and met Khaled. She asks him about her father, and the secret of his paintings and how he started his drawing hobby. Khalid remembers the

time when he was not at all reluctant to take up arms after the death of his mother and brother despite his young age. In one of the operations he led with Si Taher, he injured in the level of his hand. He was seriously injured at the hand level and had to be taken to a clinic on the Tunisian border. Before Khalid's transfer, Si Taher delivered with him a letter in which he wrote his daughter's name which he could not see at her birth and asked Khalid to register her at the town hall. The injury was eloquent and the doctors were obliged to amputate the hand. Khaled moved into civilian life and chose Paris to live where he took the drawing as a way of expressing his nostalgia of his city "Constantine". Hayat came to the exhibition and repeated the meeting with Khaled and each time she was asking Khalid to tell her about her father. Khaled tells the story of his past, the story of the hero Taher and narrates how he went to hayat's home to register her in the town hall. Khalid remembers the period of revolution and what he did with Hayat's father. Khaled visits Al-Taher's home to meet grandmother El Zahra and Hayat's Mother where he met Hayat for the first time where she was still a baby. The meetings between Khaled and Hayat have been repeated again and again. They talk about the past and the present about Taher's family and many other things such as the traditions of the region of Constantine. Khalid was very impressed by Hayat. But this quickly turned into a great love. Khaled did not really know what Hayat feels toward him if she exchanges the same feelings or not. Days and months pass, Hayat and Khaled meet each other and Khaled's love grows more and more, until the day comes when Hayat finishes her studies and decides to come back to Algeria. Khaled still wishes Hayat his bride and dreams that to finish his life with her. Each time he remembers their meeting in Paris before her leaving. One day, his friend Si Sharif calls him. The latter invites Khaled for the wedding. The big choc for Khaled is to discover that he has been invited to Hayat's wedding. More importantly for that his beloved will marry his friend and colleague at the revolution. Mustafa, who chose the path of politics, corruption and the exploitation of influence, contrary to Khalid's ethics and principles. Khaled decides to attend the wedding despite his sadness and heartburn to see his love goes far away for him. After Khaled's shock, he decides to return to Paris definitively and remains sad until the phone rings. Khaled receives the bad news about the death of his brother Hassan and directly travels to attend the funeral. The story of the series ends when Khaled gives his project **"The Memory in the Flesh"** or **"Dakirat Al Jassad"** to Ahlem Mostaghanemi.

## 1.2-The Biography of the author:

**Ahlem Mostaghanemi**, inducted "queen of the Arab novel" by Khalida Toumi, Algerian Minister of Culture, recognized as the most read and influential Arab novelist (more than 2,300,000 copies sold - Forbes magazine(2006). Winner of the Naguib Mahfouz Prize (1998) for her first emblematic novel of 1993, **Dakirat Al Jassad** (Memories of the Flesh), voted Most Outstanding Arab Woman of the Year 2015 (London), and we pass titles and distinctions, Ahlem Mostaghanemi must have before reaching this consecration, force the hand to fate.

Ahlem was born in Tunis. It was only at the age of 9 that she discovered her country, Algeria. Independence has been declared, and his father, a pro-independence activist, can then force the barriers of political exile. Became senior executive in the government of Ben Bella, the father of Ahlem will suffer the effects of the coup led a few years later by Boumedienne (ancient Algerian president). The repercussions of an assassination attempt and a deleterious climate of struggle for power significantly weaken his health. The young Ahlem rolls up the sleeves.

The family must take refuge in Tunisia but the young Ahlem grows up in a politicized environment, in contact with the Algerian combatants. It is also a cultured environment where she is in touch with literature with her father, a professor of literature.

Back in Algeria in 1962, she went to secondary school before working for radio. She hosts a program, "Hamsat", which gives her a certain literary reputation. His first collection of poems appeared in 1973 under the title "Ala Marfa 'Al Ayam" (At the haven of days).

Based in Paris, she marries a Lebanese journalist, and while founding a family supports a thesis under the direction of "Jacques Berque". The work of this writer is popular in the Arabic-speaking world, particularly in Lebanon, Jordan, Syria, Tunisia and the United Arab Emirates. Her book "Dakirat Al-Jassad" Memories of the Flesh is ranked among the hundred best Arab novels, Naguib Mahfouz Award and the "Noor Prize" for the best female work in Arabic language.

Memories of the flesh flourished in trilogy with Fawda al hawass (The Chaos of the senses, 1997) and 'Aber Sarir (Passenger of a bed, 2003), two new bestsellers. After the tenderly ironic guide intended for women and forbidden to men, Nessyan.com (Oubli.com or The Art

of Forgetting, 2010), appeared a novel, The Black suits you so well (2012), and lately, a new collection of poems, 'Alayka al Lahfat (2014). (tra). [www.babelio.com](http://www.babelio.com) (04/28/2019).

### **1.3- The major Characters**

Here is the list of the major actors of the series:

- Djamel SOULEIMANE: plays the role of Khaled after the Algerian Revolution, he is a painter, the narrator of the story. Khaled is one of the principal character.
- Amel BOUCHOUCHA: Hayet, Tahar's daughter, she is a writer. The adventure of the serie turns around her. Hayat is the principal character.
- Majd FETA: plays the role of Khaled when he was younger in the Algerian Revolution period.
- Djawed CHAKRADJI: Si Tahar, hayat's father and a great leader in the Algerian Revolution. He dead before independence.
- Miyada DAROUICHE: The wife of Si Tahar and Hayat's mother.
- Alaa AFACHE: Farida, Hayat's cousin, daughter of Si Cherif and who will be the wife of Nacer.
- Abdenour CHELOUCHE: Si Cherif, he is an attache at the embassy of Algeria in Paris, Si Tahar's brother and Hayat's uncle
- Nahad ELHALBI: Aziza, Si Cherif's wife
- Bahia RACHEDI: Elzahra, an old woman, Si Tahar's mother and Hayat's grandmother
- Tina KROOS: Catherine, a French woman Khaled's girlfriend
- Jihad ELANDARI: Mustapha, one of the companion of Khaled in the Algerian Revolution and will be Hayat's husband
- Majd RIAD: Nacer, Hayat's brother
- Khaled ELKAICHE: Hassen, Khaled's brother, killed while a political protestation
- Zina HALLAK: Atika, Hassen's wife

The series were directed by **Naajdet Ismail Anzour**

He is a Syrian director born in Aleppo in 1954. He graduated from the Faculty of Engineering. He started his career when he made a promotional film for one of the perfume brands in 1972. He then directed to produce a video clip before he directed his first television movie (**Picnic on the Sand**, نزهة على الرمال) (1987), followed by the television series (Fugitive

to Light, هاربة إلى النور, (1989). His first film was "Oriental Tales" (1991), followed by his work, especially in the field of television dramas (The Brothers of The Dust).



Ahlem Mostaghanemi, Najdet Anzour and Amal Bouchoucha

## 2- Method analysis

In this coming part, we deal with the analysis of thirteen examples which were picked randomly from Dakirat Al Jassad soap opera. First, we have cut six extracts from over than two episodes. Second, we have transcribed the extracts. Third, we have translated the transcription. Forth, we do the analysis of the examples according to the theoretical part as in the first chapter. Finally and after analyzing the examples, we have tried to subtitle the translations using Workshop Software.

### The first extract



## The translation

...was that the bridge, the most things I really loved spontaneously, to stand up and draw it, and draw it over again.

The painting age is 25 years old that I called without much thought « Haneen ».

**Khaled :** Here, I am one of the greatest Algerian artists as the greatest critic in the West admits,

... Here I am today, an artistic phenomenon as they say, why not, it was a destiny of a person with a disability to be a genius, even with his art...

...Here I am today, where is that doctor who advised me once for painting?! He is the only absentee from this hall ...where is Dr. Kapotsky to see what i did with one hand?! I didn't ask him about my other hand.

**Hayet:** Khaled stop ...please!

**Khaled :** Here is my first painting « Haneen » with the date on it as I recorded your name and your date of birth in the records of the municipality for the first time in 1997.you both have the same age ; you are few days older than the painting officially ,but actually you are younger a few months than her, then who is my little child ?

**Hayet :** both of us , but I want to be the favourite and the spoiled one .

**Khaled :** I still remember that day when I stood for the first time, knocking your house door....

**Azahra :** Come in, my son, welcome .

you remind me my presious son.

**Khaled :** It's for you Ma-Ezahra.

**Azahra :** Don't bother yourself,  
your presence is enough my dear.

**Khaled :** Is this Mr's Tahar daughter ?

**Azahra :** oh ! my sorrow for her and her father .

**Khaled :** Little is left, grandma.

**Azahra :** when you knocked the door...I thought I'd see Mr Tahar...

My heart is burning for him.

**Tahar:** A kiss from me.

**Khaled :** Thank you very much, no worries

**Ezahra :** worry ?!! my whole life for you.

**Khaled :** the coffee's odor reminds me home.

**Ezahra :** oh home dear! Every night I dream that my son Tahar

will come back soon then back to our home.

I am very worried about him.

Please tell me, how is Tahar doing?

## The transcription

...أكان ذلك الجسر أحب شيء لي حقا ليقف بتلقائية لأرسمه، و أرسمه مرات و مرات. 25 سنة عمر اللوحة التي أسميتها دون كثير من التفكير " حنين "

**خالد:** ها أنا ذا اليوم واحد من أكبر الفنانين الجزائريين كما يعترف بذلك أكبر النقاد في الغرب.

ها أنا ذا اليوم ظاهرة فنية كما يقولون . ولم لا و قدر صاحب العاهة أن يكون جبارا و لو يفنه. ها أنا اليوم فأين ذلك الطبيب الذي نصحني بالرسم ذات مرة .. إنه الغائب الوحيد عن هذه القاعة... أين الدكتور كابوتسكي ليرى ماذا فعلته بيد واحدة . أنا...أنا الذي لم أسأله ماذا فعل بيدي الأخرى.

**حياة:** خالد كفى... أرجوك !!

**خالد:** و هاهي لوحتي الأولى "حنين" و عليها تاريخ رسمها ، و الاسم الذي وضعته لأول مرة على اللوحة كما وضعت اسمك و تاريخ ميلادك عام 1957 في سجلات البلدية لأول مرة...إنها من عمرك...تكبرينها رسميا ببضعة أيام و تصغرك في الواقع ببضعة أشهر، فمن منكما طفلتي ؟

**حياة:** نحن الاثنتان معا ، و لكنني... أريد أن أكون المفضلة و المدللة .

**خالد:** مازلت أتذكر ذلك اليوم الذي وقفت فيه لأول مرة ادق باب بيتكم ...

**الزهرة:** جوز يا وليدي جوز جوز ،

أنت من ريحة  
الغالي العزيز!

**خالد:** هاك ما الزهرة .

**الزهرة:** علاش تشقي في روحك ، وجهك يكفيننا يا حبيبي .

**خالد:** هذه ابنة السّي الطاهر ؟

**الزهرة:** إيه على البلاد يا وليدي .. كل يوم كي نحط رأسي على المخدة نقول غدوة يرجعلي وليدي الطاهر سالم غانم و يرجعني لبيتي ..يا حسرة عليا.

قولي يا وليدي وراسك واش راه الطاهر ؟

**Khaled** : Mr Tahar is fine don't worry about him,  
Mashallah on his strength,  
I was under his command when  
we carried out large operations and  
we conquered the colonizer ...  
don't worry about him.

**خالد**: سي الطاهر بخير ما تقلقش عليه ..ما  
شاء الله عليه له بدن يزيج دبابة، أنا كنت تحت  
إمرته و قمنا بعمليات كبيرة ، قهرنا فيها  
الغزاة المحتلين ... ما تقلقش عليه

## The Analysis

1st example	Reexpressed in standard Arabic	Our translation
ما الزهرة: جوز يا وليدي جوز	تفضل بالدخول يا ولدي مرحبا بك	<b>Ezahra</b> : <u>Come in</u> ...son, <u>welcome</u> .
<b>Timing : 00:02:43,024</b>		

According to معجم عربي/عربي المعاني معجم (www.almaany.com/ar/dict/arar)(09-10-2018):

جوز : جاز الموضوع ، سلكه و سار فيه

و في معجم المعاني عربي/انجليزي كلمة جاز تعني :

- Permit to do something or allow to go in.
- Give permission for something.

In this example, the old woman demands Khaled to enter and to come in, she welcomes him. She uses the word جوز twice. This word is used when someone gives the permission to another one to pass or enter in the Algerian dialect. As we are Algerian native speakers; when repeating that word (جوز) second time it takes the meaning of welcoming of somebody to home. Then, This example falls in customs Newmark's category. To render the meaning of the source text, we have decided to use the word 'come in' for the first word 'جوز' and 'welcome' for the second one. This is termed Foreignization, which enabled us to transfer the cultural aspects and vehicle the meaning closer than the original one. The sub-category calque of the Direct strategy is the best one to keep the meaning of ST by using its equivalent in TT.



Figure 1: the first example subtitled.

2 <sup>nd</sup> example	Re-expressed in standard Arabic	Our translation
خالد : هاك مّا الزهرة	خالد :خذي هذه مّا الزهرة	Khaled : -Take this grandma Ezahra -It's for you grandma Ezahra
<b>Timing : 00: 02:49,809</b>		

In the second example, we note that there is letters 'مّا' written before the name Ezahra . In the Algerian culture we found many letters or nouns written before names differ from region to region, that is used to show respect to someone older such as old woman or ladies in a specific position in a society.

According to Merriam-webster the letters MA is defined as follows:  
([www.merriam.webster.com](http://www.merriam.webster.com)) (10-20-2018)

The mother, and we found synonyms to 'MA':

Mama (also mamma), mammy, mater (chiefly British), mom, mommy, mother and old lady.

According to Cambridge dictionary ; 'MA' is defined as :

- Informal old-fashioned a mother, for example: As old ma used to say ; you can't spend what you ain't got.
- Mainly US old-fashioned a little form for an old woman, for example : Ma Johnson always used to bake the best cookies.
- Mother : She was thrilled when her baby said 'Ma'

In our translation we decide to keep the word « ما » as it is « Ma » to protect its value in the source language. Since the word ‘Ma’ is a word used to respect the old woman, we classify it into Customs Newmark’s category. We domesticate the word ‘Ma’, because when we searched about the meaning of it in the target language we found that it means an old woman or mother, so it has the same meaning as ‘ما’ in the source language. We have applied the generalization strategy proposed by Pedersen.



Figure 2: The 2<sup>nd</sup> example subtitled

3rd Example	Reexpressed in standard Arabic	Our translation
خالد: هذه ابنة السّي الطّاهر ؟	خالد: هذه ابنة السّي الطّاهر ؟	Khaled : is this <u>Mr.</u> Tahar’s daughter ?
<b>Timing : 00:02:59,527</b>		

In this example , we find the word ‘السّي’ written before the name Tahar. Tahar is the chef Mudjahid of khaled in the revolution period. They did together many revolutionary operations under the command of Tahar Abd Elmawla, then all Mudjahids and people who know him show for him respect and admiration, for that they use the word ‘السّي’ or ‘Si’. This letters has no meaning in Arabic language; they don’t exist in the dictionary. Therefore, the translator should be native speaker or has a good background about the ST (the Algerian dialect) to be able to translate and render the meaning as it is.

The letters السّي are an abbreviation of the Arabic word سيد.

According [www.almaany.com/ar/dict/ar-en](http://www.almaany.com/ar/dict/ar-en)(09-10-2018) المعاني معجم عربي /انجليزي

Master ; Mr

: سيد

Mister ; Mr

: سيد لقب رجل

According to combridge dictionary the word Mr is defined as follows:

- A title used before the family name or full name of a man who has no other title.
- A title for a man used the family name or full, or sometimes before a position.

The fact that Tahar is well known as a combatant (Mudjahid) in the Algerian revolution he is called **السّي الطاهر**. The source culture uses the word **سّي** and the foreign culture uses the word Mr. Therefore, we understand that these words are used before name of someone who has a position in society. So, we classify this example into Newmark's political sub-category. The Domestication strategy is the most suitable strategy to be used in this case since we have used the word **سّي** or **SI** in the ST its equivalent **Mr** in the TT. We have chosen the generalization strategy, since we have changed the meaning of the word in ST to a word more general in TT.



Figure 3: the 3<sup>rd</sup> example subtitled

4th Example	Reexpressed in standard Arabic	Our translation
الزهرة: قولي يا وليدي <u>وراسك</u> واشن راه الطاهر؟	الزهرة: رجاء يا بني، ما أخبار الطاهر؟	Ezahra : <u>please</u> tell me, how is Tahar doing ?
<b>Timing : 00:04:41,057</b>		

It was a conversation between khaled and Ezahra, in this example. They talk about the situation of thier country( Algeria ), Ezahra asks khaled about her son Tahar, the conversation was very nostalgic and emotional. She wishes that Tahar will come and bring her home. But Khaled reassures her by telling her about thier great operations against the colonizer and that her son is a great man and strong Mudjahid (combatant).

Ezahra uses the word "وراسك", this word has no meaning in the Arabic language( standart Arabic ) either in dictionary, the Algerian native speakers use this word to express polite request situation. Then, we have decided to use the equivalent word in the target language which is « **Please** ».

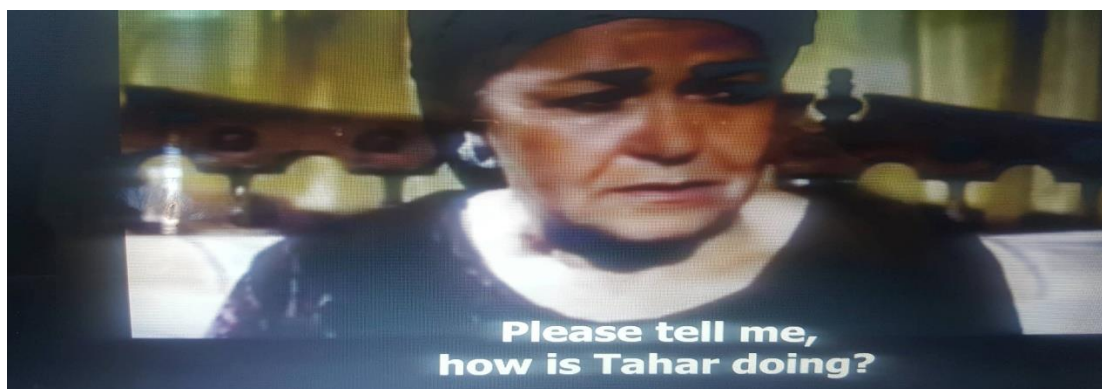
According to the Oxford dictionary the word « Please » is defined as follow:

- Cause to feel happy and satisfied.
- Take only one's own wishes into consideration in deciding how to act or to proceed.

According to Cambridge dictionary the word « Please » is defined as follow:

- Used to make a request more polite.
- Used to add force to a request or demand.

In this example falls into social culture category of Newmark, because the word "وراسك" is used to request or demand something from someone politely in the Algerian culture. We have chosen the domestication strategy and the generalization strategy, since we have replaced the cultural item by something more general.



**Figure 4:** the 4<sup>th</sup> example subtitled

### The second extract:



### The translation

**Hayet** : What ?  
**Khaled** : Look carefully.  
**Hayet** : Its Haneen painting  
**Khaled** : don't you notice anything else ?  
**Hayet** : No.  
**Khaled** : read the date.  
**Hayet** : It's my date of birth.  
**Khaled** : You older this painting only two weeks  
**Hayet** : it's so strange !  
**Khaled** : Now, you know why I said that it is your twin.  
**Hayet** : How strange what happens !  
**Khaled** : When I saw you in front of her, I felt a chill in my body,  
I felt that there is a link between you both.  
**Hayet** : I didn't know I was like **Constantine Bridge** .

### The transcription

**حياة**: ماذا ؟  
**خالد**: أنظري جيدا  
**حياة**: إنها لوحة حنين  
**خالد**: ألم تلاحظي شيئا آخر؟  
**حياة**: لا  
**خالد**: إقرئي التاريخ  
**حياة**: إنه تاريخ ميلادي  
**خالد**: أنت تكبرين هذه اللوحة بأسبوعين فقط.  
**حياة**: ما أغرب ما يحدث  
**خالد**: عرفتي الآن لماذا قلت عن هذه اللوحة أنها توأمك  
**حياة**: ما أغرب ما يحدث  
**خالد**: عندما رأيتك تقفين أمامها سرت قشعريرة في جسدي، شعرت بأنه قرابة ما تربطك بهذه اللوحة  
**حياة**: لم أكن أعلم بأنني أشبه قنطرة لحبال.

**Khaled:** between you both an imaginary bridge connects me to Constantine, when you enter into this hall, constantine entered with you, entered with your look, entered with your walk, entered with a bracelet you were wearing it.

**Hayet:** Ah! you mean 'El-Mekiass'?!

I wear it in the occasions, but it's so heavy, it hurts my wrist. If you like it I will wear it for you. Are you happy now?

**Khaled :** Yes of course ! It makes me happy when you wear it for yourself too.

**Hayet :** I will wear it for us both

**Khaled :** I love your voice.

**Hayet :** As Sidi Mohamed Lagrab said ?

**Khaled:** You know Sidi Mohamed Lagrab?

Your Grandma visited him, and

you make me look like him!!!

Tomorrow will be the last day of the exhibition.

خالد : بينك و بينها جسر وهمي يصلني بقسنطينة ، يوم دخلتني إلى هذه القاعة دخلت معك قسنطينة ، دخلت بطلتك، دخلت بمشيتك، دخلت بمشيتك، دخلت بسوار كنت تلبسينه

حياة : آه تقصد المقياس، يحدث أن ألبسه في

بعض المناسبات لكنه ثقيل يوجع معصمي، إن كنت قد أحببته سألبسه من أجلك. أيسعدك هذا؟

خالد : طبعاً يسعدني... ويسعدني أيضاً أن تلبسينه من أجلك.

حياة : سألبسه من أجلي و من أجلك معاً.

خالد : أحب صوتك.

حياة : و حق سيدي محمد لغراب .

خالد : تعرفين سيدي محمد لغراب ؟

ما الزهرة كانت تزور سيدي محمد لغراب و أنت تستحلفيني به؟

غدا اليوم الأخير للمعرض

### The Analysis

5th Example	Reexpressed in standard Arabic	Our translation
حياة: لم أكن أعلم بأني أشبه قنطرة لحبال.	حياة: لم أكن أعلم بأني أشبه جسر قسنطينة.	Hayet : I didn't know I was like the <u>Constantine Bridge</u> .
Timing: 00:00:53,576		

In this example, khaled is showing Hayat the painting which he painted twenty five years ago, the same year of her birth. The painting is about the biggest and famous bridge in his native town Constantine. The latter called "قنطرة لحبال". khaled sees that there is a link between Hayat and that painting which makes him nostalgic to constantine.

-According to معجم المعاني عربي/عربي (www.almaany.com/ar/dict/ar-ar)(09-17-2018)

-قنطرة هي جسر متقوس مبني فوق النهر يعبر عليه.

- لحيال : جمع حبل و هو ما فتل من ليف و نحوه ليربط أو يقاد به.

- According to معجم المعاني عربي/إنجليزي (www.almaany.com/ar/dict/ar-en)(09-17-2018)

Bridge = جسر

-According to oxford dictionary Bridge means:

\* A structure carrying a road, path, rail way, etc

\* The elevated, enclosed plat form on a ship from which the captain and officers direct operations.

- According to "البيان" magazine (08-05-2010):

قنطرة لحيال : تراث سكان مدينة قسنطينة الجزائرية، مقولة مفادها أن زيارة مدينتهم لا تكتمل إلا بعبور " قنطرة لحيال" و هي منذ نحو قرن من الزمن أهم معالم المدينة و أكثرها إبهارا.

In our translation, we decide to translate the noun "قنطرة لحيال" to the standard Arabic "جسر قسنطينة", because the two nouns express or reflect the same site "Constantine Bridge" in the target text. Then, this example falls in materials culture category proposed by Newmark, since the examples talks about a town Constantine. Foreignization is the most suitable strategy to translate to render the meaning of the word "جسر" or "قنطرة" to the word " Bridge". In our translation, we chose the procedure direct translation, using the sub-category calque proposed by Pedersen, since we translate a proper name literally.

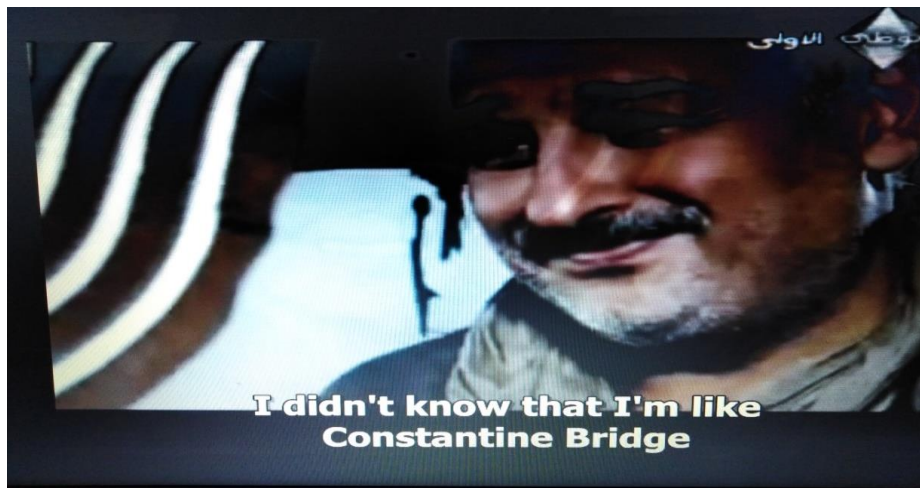


Figure 5: the 5<sup>th</sup> example subtitled

6th Example	Reexpressed in standard Arabic	Our translation
حياة : آه تقصد المقياس؟	حياة : آه تقصد السوار؟	Hayet : Ah ! you mean 'El Mekiass' ?
Timing: 00:01:16;162		

In this example, Khaled is remembering his native town and all symbols related to it by Hayat and her "مقياس" when she wore it the first day of the exhibition.

The word "مقياس" exists in the dictionary but it doesn't render the meaning of "المقياس" in the source text. In the Algerian culture, especially in Constantine, women wear a bracelet made of gold in different occasions such as weddings to show a kind of richness. For that we can classify this example into material culture category one of Newmark's categorization, because "مقياس" is a thing made of gold we wear it.

As the word "المقياس" represents a cultural aspect, we decide to keep the word in the ST as it is "El Mekiass" in the TT. The foreignization is the appropriate strategy in this case, where we keep the cultural element to protect the cultural value of the ST. For the procedure, we chose retention strategy since we translate a proper name.

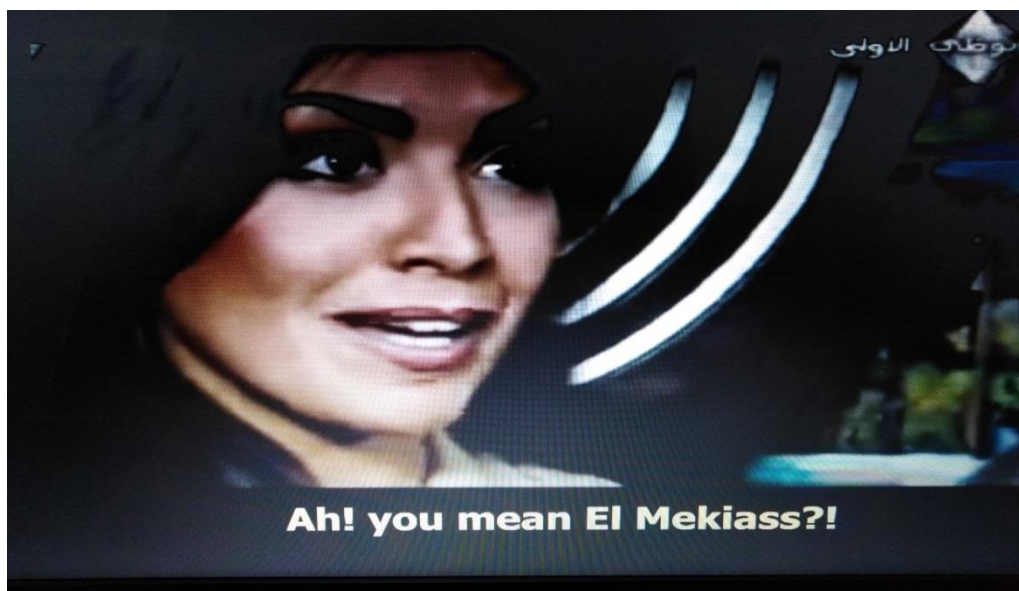


Figure 6: the 6<sup>th</sup> example subtitled

7th Example	Reexpressed in standard Arabic	Our translation
حياة : وحق سيدي محمد لغراب !	حياة : وعلى قول سيدي محمد لغراب ! .	Hayet : As Sidi Mohamed Lagrab said ?
<b>Timing: 00:01:40,334</b>		

The conversation between Khaled and Hayat is finished in this extract when hayat remembered Khaled with " سيدي محمد لغراب " or "Sidi Mohamed Lagrab". The latter makes Khaled laughing and remembering the grandmother Ezahra when she visited "Sidi Mohamed Lagrab" shrine.

According to ( [www.langvara.com](http://www.langvara.com) ) المصطلحات الإسلامية و ترجمتها على اللغة الإنجليزية (12/03/2018) الولي الصالح means :

-Pious worshippers of Allah who enjoy an elevated degree of faith exceed that of the common people.

In this example we found the noun "Sidi Mohamed Lagrab" which is a name of a saint. In the past, People were visiting the saint's shrine to get his benediction.

As this example is a noun of a saint that reflects customs and traditions in Constantine. So we classify this example in customs Newmark's category. We decide to keep the noun as it is to protect the value of this cultural aspect. The Foreignization strategy is the appropriate one for this example because we keep the cultural aspect of the ST to be found in the TT. We chose the retention procedure proposed by Pedersen (2011) to translate the cultural aspect and render the meaning despite it appears exotic to the TT audience.



Figure 7: the 7<sup>th</sup> example subtitled

### The Third extract



#### The translation

**Hayet** : do you like El-Gandoora ?

**Khaled** : It is unique

**Hayet** : What about 'El-Mekiass'?

**Khaled** : El-Mekiass! I became attached to him, by an emotional relationship.

When I saw you wearing it for the first time

I discovered that it was in my memory and my soul, linked to the symbol of motherhood.

**Hayet** : So, you can see the real Constantine in front of you, khaled.

You succeed to transferring me into a city.

Do I look like Haneen's portrait more than before?

#### The transcription

**حياة** : أعجبتك القندورة؟

**خالد** : لا يوجد ثوب يضاهيه في العالم.

**حياة** : و المقياس.

**خالد** : و المقياس... أصبحت تربطني به علاقة عاطفية. عندما رأيتك تلبسينه لأول مرة اكتشفت أنه في ذاكرتي و وجداني، مرتبطا برمز الأمومة.

**حياة** : إذن تستطيع أن ترى قسنطينة الحقيقية أمامك يا خالد،

لقد نجحت في تحويلي إلى مدينة، هل أصبحت أشبه لوحة حنين أكثر من ذي قبل؟

**Analysis:**

8th Example	Reexpressed in standard Arabic	Our translation
حياة : أعجبك القندورة؟	حياة : أعجبك القندورة؟	Hayat: Do you like El-Gandoora ?
<b>Timing:00:00:03,759</b>		

It is conversation between Hayat and Khaled. She enters wearing a black dress embroidered with gold thread, the dress called "القندورة" , and gold accessories in her wrist.

In turn khaled recalls his about his childhood town Constantine.

According to Merriam Webster dictionary ([www.merriam-webster.com](http://www.merriam-webster.com)) (10-10-2018) "القندورة" means :

- A long loose gown or without sleeves that is worn chiefly in northern Africa

From our background, "القندورة" is a traditional dress, women wore it in special occasions such as weddings. The dress is made of plush and embordered with gold thread. This example falls in material culture category proposed by Newmark because "القندورة" or « El Gandoora » is a noun of clothes. The word "القندورة" or "ELGandoora" doesn't exist in the standard Arabic dictionary. As we are native speaker of the Algerian dialect, we know that "القندورة" is a traditional dress wore in the events. Accordingly, we decide to keep the word as it is to protect the cultural value of the cultural aspect of ST. Foreignization is the most suitable strategy to translate "القندورة" because we have conserved the cultural element of the ST. Then, retention procedure is the most suitable and faithful translation procedure.



**Figure 8:** the 8<sup>th</sup> example subtitled

### The forth extract



#### The translation

**Khaled :** I usually don't draw faces that I love , I get enough features, appearance wrinkles of her hair, part of her dress, a piece of jewellery she wears, and everything that hangs in my memory of its details after her leaving.

**Hayat :** Why did you name the portrait 'Appology' ?

**Khaled :** Because I have made an apology for her owner

**Hayat :** I hope that this apology has convinced her, the painting is really beautiful, unless your guilt is big, is it big?

**Khaled:** old story ...forget!

**Hayat:** forget! I forget what? I beg you to tell me, I want to know

**Khaled:** I don't like talking about my complex as an eastern man, and this painting reveals part of it ...forget about it, please!

**Hayat:** I'm not moving until I reveal your complex...

Easterner man! Reveal yourself.

I thought that the artists are open-minded.

**Khaled :** do you insist ?

**Hayat :** yes, so much.

**Khaled :** and your opinion won't change ?

**Hayat:** No ! I promise.

#### The transcription

**خالد:** أنا عادة لا أرسم وجوها التي أحبها...

أكتفي فقط ببعض ملامحها، طلتها، تجاعيد شعرها، طرفا من ثوبها، قطعة حلي ترتديها، و كل ما يعلق في ذاكرتي من تفاصيلها بعد أن تفارقني.

**حياة:** و لماذا أسميت لوحتها إعتذار ؟

**خالد:** لأنني رسمتها إعتذارا لصاحبته .

**حياة:** أتمنى أن يكون قد أقنعها هذا الاعتذار ، فاللوحة فعلا جميلة، إلا إذا كان الذنب الذي اقترفته في حقها كبيرا، أهو كبير؟

**خالد:** قصة قديمة ...إنسي.

**حياة:** أنسى . أنسى ماذا؟ أحكي لي **بالله عليك**...أريد أن أعرف

**خالد:** أنا لا أحب أن أتحدث عن عقدي كرجل شرقي، و هذه اللوحة تكتشف بعضا منه...**إعفيني يعيشك**.

**حياة :** لن أتحرك من هنا حتى أكشف ما هي عقبتك كرجل شرقي ، هيا أكشف نفسك، و أنا التي كنت أعتقد أن الفنانين متحررون.

**خالد:** مصررة ؟

**حياة :** جدا.

**خالد:** و لن تتغير نظرتك لي؟

**حياة:** لا... أعدك

**Analysis :**

9th Example	Reexpressed in standard Arabic	Our translation
حياة: أنسى . أنسى ماذا؟ أحكي لي بالله عليك... أريد أن أعرف	حياة: أنسى . أنسى ماذا؟ أحكي لي أرجوك... أريد أن أعرف	Hayat: I beg you to tell me, I want to know
<b>Timing: 00:00:53,233</b>		

Another day in the exhibition, Hayat is discussing with Khaled about his way of painting, and what is the reason in which pushed him to name that portrait « APOLOGY ».Khaled still ambiguous about his secret. But Hayat begs him to know the story of the portrait. She uses the word بالله عليك and she promises him that her vision about him will never change.

According to المعجم المعاني عربي عربي the word « بالله عليك » means:  
(www.almaany.com/ar/dict/ar-ar)(09-10-2018)

أتوسل إليك / أرجوك

According to المعجم المعاني عربي انجليزي the word أتوسل means :  
(www.almaany.com/ar/dict/ar-en)(09-15-2018)

I beg = أرجوك/أتوسل إليك

Khaled tells Hayat to forget the story of the portrait but she insists and begs him. She uses the word "بالله عليك"; this word doesn't exist in the target culture. As we are native speakers and we are fluent in the Algerian dialect we decide to put the verb «To beg» to render the meaning of the source culture. We apply Domestication strategy since we have replaced the word of the ST with the equivalent in meaning in the TT. We have chosen to use the Direct Translation procedure by using Shift sub-category. The example falls into Newmark's social culture category since the word is used in the Algerian dialect.

**Figure 9:** the 9<sup>th</sup> example subtitled



10th Example	Reexpressed in standard Arabic	Our translation
خالد :...إعفيني <u>يعيشك</u>	خالد :...إنسي الأمر من فضلك	Khaled : forget about it,please!
<b>Timing: 00:01:05,759</b>		

In this example, Hayat is begging Khaled to tell her the full story about the portrait's name but he does not want to talk about it. Then he tells her politely to forget "يعيشك".

According to المعجم المعاني عربي/عربي means :

(www.almaany.com/ar/dict/ar-ar)(09-15-2018)

أصل الكلمة يعيشك من عاش، يعيش، عش، عيشة  
 -عيشك الله عيشة راضية.  
 -أعاشك، أحياك، أطال من عمرك.

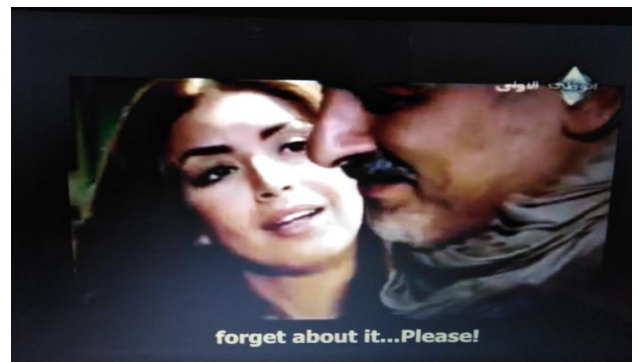
From our background as native speakers and we are fluent in the Algerian dialect, we conclude that the word "يعيشك" has many synonyms in different situations, therefore, we chose the close and the appropriate in this context of "يعيشك" which is the word « please ».

According to Cambridge Dictionary the word, « Please » means:

- used to make a request more polite.
- used to add force to a request or demand.
- used especially by children to a teacher or other adult in order to get their attention.

This example "يعيشك" is a word which people of North Africa use frequently in their dialect to express polite request. Therefore, the example falls into the social category proposed by Newmark. In this case, we chose the Foreignization strategy to keep the meaning of the source text and we have chosen the strategy of Shift subcategory of direct translation procedure to protect the meaning.

**Figure 10:** the 10<sup>th</sup> example subtitled



### The fifth extract



#### The translation

**Khaled:** How about Nacer?

**Hayat:** You know Nacer too.

**Khaled:** Of course I do, he was the little boy I carried one day after the Independence Day, while I prepared your return to Algeria.

**Hayat:** What do you want to know?

**Khaled:** Everything.

**Ezahra:** Welcome my dear.

**Khaled:** Thank you Ma-Ezahra.

...I was visiting your family frequently to transmit the news of Mr Tahar and savour the delicious cakes which were prepared by Ma-Ezahra. Except that day...despite it was the Independence Day.

**Khaled :** Ma-Ezahra, I thought that you will be happy that finally Algeria is free !!

**Ezahra:** I was waiting the Independence to see Tahar again... now Algeria is free but my son Tahar never come back.

**Hayat:** I was young when I lost my father, I will never forget my grandmother reaction with her deep sorrow, she didn't **ululate** as in fictional revolution stories, but she started to cry by saying what a **calamity**, Oh my son Tahar!

Ezahra: don't tell me that,

Oh my God be with me!

What a calamity!

#### The transcription

**خالد :** حديثي عن ناصر، ما أخباره؟

**حياة:** تعرف ناصر أيضا؟

**خالد:** وكيف لا أعرفه، وهو الطفل الصغير الذي حملته يوما بعد الاستقلال وأنا أرتب رحلة عودتكم الى الجزائر.

**حياة:** ماذا تريد أن تعرف عنه؟

**خالد:** كل شيء.

**ما الزهرة:** مرحبا بك يا وليدي تفضل.

**خالد:** شكرا ما الزهرة.

...كنت دائما آتي إلى منزلكم لأنقل الأخبار الطيبة عن سي الطاهر و أكل الحلويات الطيبة التي كانت تصنعها ما الزهرة.

إلا ذلك اليوم ... رغم أنه كان يوم فرح للجميع يوم الاستقلال...

**خالد :** ما الزهرة اعتقدت أنك ستكونين سعيدة لأن الجزائر عادت إلى أهلها!؟

**ما الزهرة:** كنت في الماضي انتظر الاستقلال ليعود لي الطاهر، عادت الجزائر و لكن الطاهر لن يعود إلي.

**حياة:** يوم مات أبي كنت صغيرة جدا ، لكني لن أنسى جدتي كيف وقفت في وسط الدار و هي تشهق بالبكاء لم تزغرد كما في قصص الثورة الخيالية ، بل بدأت تنتفض عارية الرأس و هي تردد بحزن بدائي يا و **خيدتي** عليك يا وليدي يا الطاهر.

**الزهرة :** لا لا ما تقوليش هذا لكلام لا لا ، يا إما على وليدي، يا ولي على كبدي...

على وليدي يا حنوني، يا إما يا ربي يا ربي ...

**Analysis:**

11th Example	Reexpressed in standard Arabic	Our translation
حياة: لم تزغرد كما في قصص الثورة الخيالية.	حياة: لم تزغرد كما في قصص الثورة الخيالية.	Hayat: she didn't <b>ululate</b> as in fictional revolution stories.
<b>Timing: 00:01:37,515</b>		

Khaled and Hayat are drinking coffee in an Italian restaurant. They are talking about the sad day when Ezahra received the bad news about her killed son. Khaled feels unlucky because he was the person who announced this tragedy. Hayat describes to khaled the reaction of her grandmother when she said that her grandmother " يا وخبديتي " ,but she cried by telling " لم تزغر " ,

According to معجم المعاني عربي/عربي the word " زعردت " means :

(www.almaany.com/ar/dict/ar-ar)(10-17-2018)

زعردت المرأة : رددت صوت الفرح في حلقها.

According to معجم المعاني عربي/ إنجليزي the word " زغرد " means :

(www.almaany.com/ar/dict/ar-en)(10-17-2018)

- Trilling cries of happiness or of joy.

According to مجلة جزائرييس (www.djazairiss.com/eldjournhouria)(10-24-2018)

الزغردة، الزغروطة، الزغروطة، أو الهلهولة وتسمى أيضاً الليباب أو، الغطرفة في الخليج العربي والزغاريت جمع التزغريته في المغرب العربي، هي صوت اللؤلؤة، وتصدر بالتحريك الجانبي للسان داخل الفم على أن يكون متتابعاً، مع إصدار الصوت بإخراج الهواء من الحلق بقوة وقد تتم الاستعانة اليد، ويكون الصوت الناتج هو زغردة. ومن أبرز المناسبات التي تزغرد النساء فيها هي الأعراس والأفراح ومناسبات الختان وزغاريد الحج أو العودة من السفر وفي ذكرى المولد النبوي. وفي أوقات الحرب والفتن تعبر النساء عن مشاعر القوم من خلال الزغاريد، كوصول جثمان شهيد أو خبر وفاة. (نشر في الجمهورية يوم 29 - 08 - 2018)

According to colling.com (10-24-2018):

- If someone ululate ; they make quickly repeated loud sound, often to express sorrow or happiness.

Then: Ululate = زغرد أو ولول

The word " زغرد " exist already in Standard Arabic dictionaries which means a loud sound of cries to express sorrow or happiness. In this case, the most suitable word in the target

language is its equivalent « ululate ». The fact that ululating is a gesture, therefore, this example falls in the fifth category gestures and habits proposed by Newmark. We domesticate the word " زغرد " by using the direct translation procedure, since we have used the equivalent of the word in the target language , so we keep the same meaning of ST in TT.



Figure 11: the 11<sup>th</sup> example subtitled

12th Example	Reexpressed in standard Arabic	Our translation
الزهرة: يا وخيتي عليك يا وليدي!	الزهرة : يا للفاجة على فقدان إبني الطاهر!	Ezahra : a calamity being lost my son!
Timing: 00:02:09,851		

According to **معجم المعاني عربي/ عربي** the word "المصيبة" means

([\(www.almaany.com/ar/dict/ar-ar\)](http://www.almaany.com/ar/dict/ar-ar))(11-20-2018)

مصيبة:الجمع: مصيبات و مصائب.

المصيبة: كل مكروه يحل بالإنسان.

-According to **معجم المعاني عربي/ انجليزي** the word "المصيبة" means:

([\(www.almaany.com/ar/dict/ar-en\)](http://www.almaany.com/ar/dict/ar-en))(11-20-2018)

Calamity, catastrophe, disaster, tragedy...

-According to Cambridge dictionary, the word « Calamity » means:

- A serious accident or bad event causing damage or suffering.
- An event that causes much suffering to many people.



### The translation

### The transcription

**Hayat's mother:** Ha...Let me know!

What about your exam's results ?

Why don't you answer?

**Nacer:** No results.

**Hayat's mother:** You mean the results are not shown yet?!

**Nacer:** I didn't pass the exams at all.

**Hayat's mother:** What?!

I didn't understand?

**Nacer:** I left the university.

**Hayat's mother:** Oh! My disappointment on you!

You left the university!

You heard that Ma...

Your grandson! Mr.Tahar's son.

**Hayat:** Why didn't you tell me before making such a serious decision?

**Hayat's mother:** Ululate, mother of martyr!

Be proud grandma of this failed grandson.

أم حياة: ها... طمئني ما هي أخبار نتائجك في الإمتحان... لماذا لا تجيب؟

ناصر: لا نتائج

أم حياة: تقصد أن النتائج لم تظهر بعد ؟

ناصر: انا لم أتقدم للامتحانات من الأصل .

أم حياة: ماذا؟! لم أفهم!

ناصر: لقد تركت الجامعة.

أم حياة: يا سوادى تركت الجامعة ؟

أسمعت يا ما...أسمعت حفيدك ابن السي الطاهر؟

حياة: و لماذا لم تكلمني قبل أن تأخذ قرار بهذه الخطوة ؟

أم حياة: زغردي يا أم الشهيد حفيدك ناصر قد ترك الجامعة، إرفعي رأسك بهذا الحفيد الفاشل.

A sharp dialogue between Nasser and his mother is filled with disappointment. The conversation is about the result of Nacer's exams. He lets her know that he did not pass the exams and he left the university. Her mother shocked on hearing his decision. Hayat's mother starts to shout at him and asks Zahra to ululate and to be proud of her failed grandson.

## Analyse

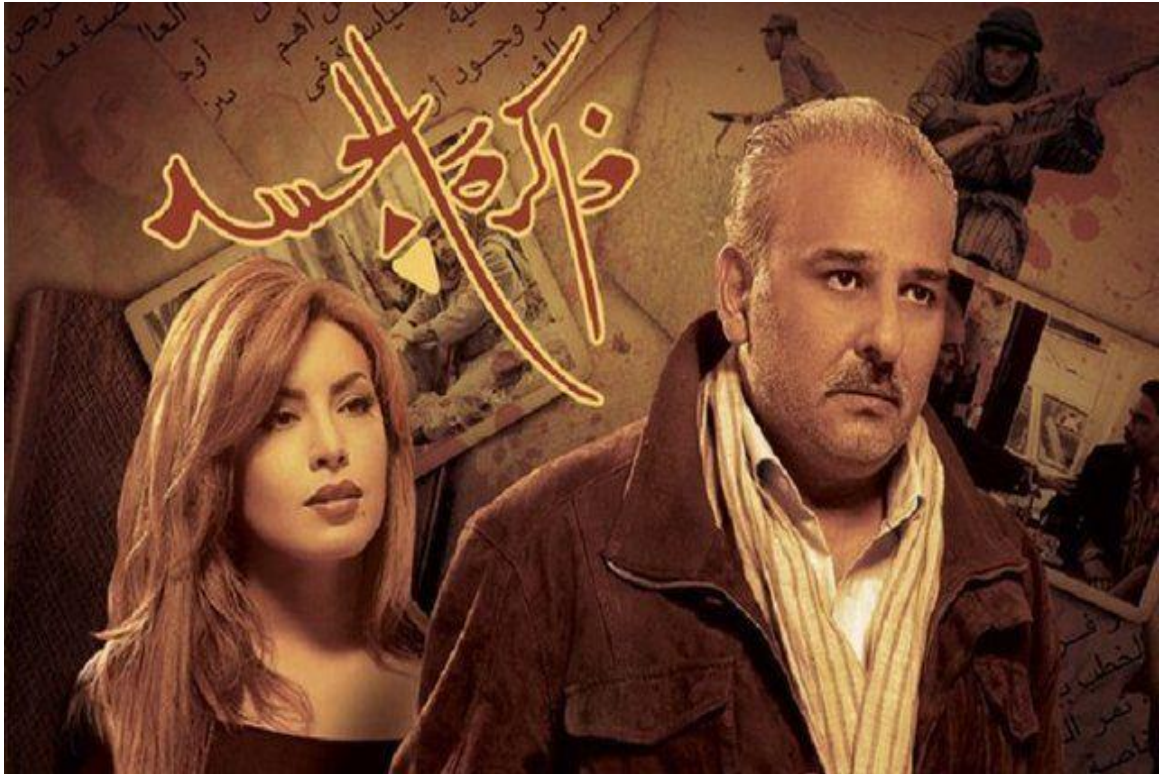
13 <sup>th</sup> Example	Re-expressed in standard Arabic	Our translation
أم حياة: يا سوادي تركت الجامعة؟	أم حياة: تركت الجامعة!، يا خيبة أمني فيك!	<b>Hayat's mother:</b> Oh! My disappointment on you!
<b>Timing: 00:00:25,983</b>		

In this example, the word "يا سوادي" doesn't exist in dictionaries of both source and target languages. The word used by Hayat's mother to express her disappointment on her son, by shouting at him after he told her that he left University. As we are Algerian people, we know that women use this word by making a gesture to express their dissatisfaction, so this example falls in Gestures of Newmark's category. We domesticate it by changing the word "يا سوادي" by « Disappointment » to get a closet meaning. So, we have used Generalization procedure of Pedersen.



Figure 13: the 13<sup>th</sup> example subtitled

## 2.2- Translation of the Corpus



**The Poster of the Dakirat Al Jasad Soap Opera**

1<sup>st</sup> Sequence: (00:00:10,311) > (00:04:46,691)

The oral Statement	Timing	Our translation
<p>...أكان ذلك الجسر أحب شيء لي حقا ليقف بتلقائية لأرسمه، و أرسمه مرات و مرات. 25 سنة عمر اللوحة التي أسميتها دون كثير من التفكير " حنين "</p>	00:00:10,311	<p>...was that the bridge, the most thing I really loved spontaneously, to stand up and draw it, and draw it over again. The painting age is 25 years old that I called without much thought « Haneen ».</p>
<p><b>خالد:</b> ها أنا ذا اليوم واحد من أكبر الفنانين الجزائريين كما يعترف بذلك أكبر النقاد في الغرب. ها أنا ذا اليوم ظاهرة فنية كما يقولون . ولم لا و قدر صاحب العاهة أن يكون جبارا و لو بفنه. ها أنا اليوم فأين ذلك الطبيب الذي نصحتني بالرسم ذات مرة ..إنه الغائب الوحيد عن هذه القاعة...أين الدكتور كابوتسكي ليرى ماذا فعلته بيد واحدة . أنا ...أنا الذي لم أسأله ماذا فعل بيدي الأخرى.</p>	00:00:41,836	<p><b>Khaled :</b>Today, I am one of the greatest Algerian artists as the greatest critic in the West admits, ... Here I am today, an artistic phenomenon as they say, why not, it was a destiny of a person with a disability to be a genius, even with his art... ...Here I am today, where is that doctor who advised me once for painting?! He is the only absentee from this hall ...where is Dr. Kapotsky to see what i did with one hand ?! I didn't ask him about my other hand.</p>
<p><b>حياة:</b> خالد كفى ... أرجوك !!</p>	00:01:17,523	<p><b>Hayet:</b> Khaled stop ...please!</p>

<p><b>خالد:</b> و هاهي لوحتي الأولى " حنين " و عليها تاريخ رسمها ، و الاسم الذي وضعته لأول مرة على اللوحة كما وضعت اسمك و تاريخ ميلادك عام 1957 في سجلات البلدية لأول مرة ...إنها من عمرك ...تكبرينها رسميا ببضعة أيام و تصغرك في الواقع ببضعة أشهر، فمن منكما طففتي ؟</p>	<p>00:01:20,876</p>	<p><b>Khaled :</b> Here is my first painting « Haneen » with the date on it as I recorded your name and your date of birth in the records of the municipality for the first time in 1997.you both have the same age ; you are few days older than the painting officially ,but actually you are younger a few months than her, then who is my little child ?</p>
<p><b>حياة:</b> نحن الاثنين معا ، و لكنني... أريد أن أكون المفضلة و المدللة .</p>	<p>00:01:47,661</p>	<p><b>Hayet :</b> both of us , but I want to be the favorit and the spoiled one .</p>
<p><b>خالد:</b> مازلت أتذكر ذلك اليوم الذي وقفت فيه لأول مرة ادق باب بيتكم ...</p>	<p>00:01:57,124</p>	<p><b>Khaled :</b> I still remember that day when I stood for the first time, knocking your house door....</p>
<p><b>الزهرة:</b> جوز يا وليدي جوز جوز ، أنت من ريحة الغالي العزيز!</p>	<p>00:02:43,024</p>	<p><b>Ezahra :</b> Come in, my son, welcome. you remind me my precious son</p>
<p><b>خالد:</b> هاك ما الزهرة .</p>	<p>00:02:49,809</p>	<p><b>Khaled :</b> It's for you <b>Ma-Ezahra.</b></p>
<p><b>الزهرة:</b> علاش تشقي في روحك ، وجهك يكفيننا يا حبيبي .</p>	<p>00:00:02:51,878</p>	<p><b>Ezahra:</b> It's not not necessary, your presence is enough my dear.</p>

خالد: هذه ابنة السّي الطاهر ؟	00:02:59,527	<b>Khaled</b> : Is this Mr's Tahar daughter ?
الزهرة: يا حسرة عليها و على السّي الطاهر!!	00:03:,454	<b>Azahra</b> : oh ! my sorrow for her and her father .
خالد: هانت يا ما .	00:03:06,350	<b>Khaled</b> :Little is left, grandma.
الزهرة: كيف دقدقت في الباب.كنت نظن راح نشوف سّي الطاهر قلبي راه يتحرق عليه.	00:03:09,911	<b>Azahra</b> : when you knocked the door...I thought I'd see Mr Tahar... My heart is burning for him.
السّي الطاهر: قبلها عني.	00:03:58,326	<b>Tahar</b> : A kiss from me.
خالد: يعطيك الصحة ، ما نحب نعييك .	00:04:07,752	<b>Khaled</b> : Thank you very much, no worries
الزهرة: تعيني؟ روعي نعطيك يا وليدي.	00:04:10,790	<b>Ezahra</b> : worry ?!! my whole life for you
خالد: ريحة القهوة نكرتني بالبلاد .	00:04:15,992	<b>Khaled</b> : the coffee's odor reminds me home.
الزهرة: إيه على البلاد يا وليدي .. كل يوم كي نحط رأسي على المخدة نقول غدوة يرجعلي وليدي الطاهر سالم غانم و يرجعني لبيتي ..يا حسرة عليا. قولي يا وليدي و راسك واش راه الطاهر ؟	00:04:19,795	<b>Ezahra</b> :oh home dear! Every night I dream that my son Tahar will come back soon then back to our home. I am very worried about him. please tell me , how is Tahar doing?

- 2<sup>nd</sup> Sequence: (00:00:02,684) > (00:01:42,895)

The oral Statement	Timing	Our translation
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حياة: ماذا ؟	00:00:02,684	<b>Hayet</b> : What ?
خالد: أنظري جيدا	00:00:04,770	<b>Khaled</b> : Look carefully.
حياة: إنها لوحة حنين	00:00:08,856	<b>Hayet</b> : It's Haneen painting.
خالد: ألم تلاحظي شيئا آخر؟	00:00:10,999	<b>Khaled</b> : don't you notice anything else?
حياة: لا	00:00:15,611	<b>Hayet</b> : No!
خالد: إقرئي التاريخ	00:00:17,612	<b>Khaled</b> : read the date.
حياة: إنه تاريخ ميلادي!	00:00:23,001	<b>Hayet</b> : It's my date of birth!
خالد: أنت تكبرين هذه اللوحة بأسبوعين فقط.	00:00:26,532	<b>Khaled</b> : You grow up this painting only two weeks.
حياة: ما أغرب ما يحدث !	00:00:31,434	<b>Hayet</b> : it's so strange !
خالد: عرفتني الآن لماذا قلت عن هذه اللوحة أنها توأمك	00:00:34,018	<b>Khaled</b> : Now, you know why I said that it is your twin.
حياة: ما اغرب ما يحدث!	00:00:40,268	<b>Hayet</b> : How strange what happens !
خالد: عندما رأيتك تقفين أمامها سرت قشعريرة في جسدي، شعرت بأنه قرابة ما تربطك بهذه اللوحة	00:00:42,851	<b>Khaled</b> : When I saw you in front of her, I felt a chill in my body, I felt that there is a link between you both.
حياة: لم أكن أعلم بأني أشبه <u>قنطرة</u> <u>لحيال</u> !	00:00:53,576	<b>Hayet</b> : I didn't know I was like <b>Constantine Bridge</b> .
خالد : بينك و بينها جسر وهمي يصلني بقسنطينة ، يوم دخلتي إلى هذه القاعة		<b>Khaled</b> : between you both an imaginary bridge

دخلت معك قسنطينة ، دخلت بطانك، دخلت بمشيتك، دخلت بسوار كنت تلبسينه.	00:00:57,597	connects me to Constantine, when you enter into this hall, Constantine entered with you, entered with your look, entered with your walk, entered with a baracelet you were wearing it.
<b>حياة</b> : آه تقصد <u>المقياس</u> ، يحدث أن ألبسه في بعض المناسبات لكنه ثقيل يوجع معصمي، إن كنت قد أحببته سألبيه من أجلك. أيسعدك هذا؟	00:01:16,162	<b>Hayet</b> : Ah! you mean ‘ <b>El Mekiass</b> ’?! I wear it in the occasions, but it’s so heavy, it hurts my wrist. If you like it I will wear it for you. Are you happy now?
<b>خالد</b> : طبعاً يسعدني...ويسعدني أيضاً أن تلبسينه من أجلك.	00:01:30,156	<b>Khaled</b> : Yes of course ! It makes me happy when you wear it for yourself too.
<b>حياة</b> : سألبسه من أجلي و من أجلك معا.	00:01:35,003	<b>Hayet</b> : I will wear it for us both
<b>خالد</b> : أحب صوتك.	00:01:37,689	<b>Khaled</b> : I love your voice.
<b>خالد</b> : تعرفين سيدي محمد لغراب ؟! مّا الزهرة كانت تزور سيدي محمد لغراب و أنت تستحلفيني به؟ غدا اليوم الأخير للمعرض	00:01:42,895	<b>Khaled</b> : You know Sidi Mohamed Lagrab ? Your Grandma visited him, and and you make me look like him!!! Tomorrow will be the last day of the exhibition.

- **3<sup>rd</sup> Sequence** : (00 :00 :03,759 > 00 :00 :33,144)

The oral Statement	Timing	Our translation
		<b>Hayet</b> : do you like El-

حياة : أعجبتك القندورة؟	00 :00 :03,759	Gandoora ?
خالد : لا يوجد ثوب يضاهيه في العالم.	00:00:05,993	<b>Khaled</b> : It is unique dress in the world.
حياة : و المقياس؟	00:00:08,361	<b>Hayet</b> : What about 'El Mekiass' ?
خالد : و المقياس... أصبحت تربطني به علاقة عاطفية. عندما رأيتك تلبسينه لأول مرة اكتشفت أنه في ذاكرتي و وجداني، مرتبطا برمز الأمومة.	00:00:10,321	<b>Khaled</b> : El-Mekiass! I became attached to him, by an emotional relationship. When I saw you wearing it for the first time I discovered that it was in my memory and my soul, linked to the symbol of motherhood.
حياة : إذن تستطيع أن ترى قسنطينة الحقيقية أمامك يا خالد، لقد نجحت في تحويلي إلى مدينة، هل أصبحت أشبه لوحة حنين أكثر من ذي قبل؟	00:00:23,385	<b>Hayet</b> : So, you can see the real constantine in front of you, khaled. You succeed to transferring me into a city. Do I look like Haneen's portrait more than before?

4<sup>th</sup> Sequence: (00 :00 :02,367 > 00 :01 :24,964)

The oral Statement	Timing	Our translation
خالد: أنا عادة لا أرسم وجوها التي		<b>Khaled</b> : I usually don't

أحبها... أكتفي فقط ببعض ملامحها، طلتها، تجاعيد شعرها، طرفا من ثوبها، قطعة حلي ترتديها، و كل ما يعلق في ذاكرتي من تفاصيلها بعد أن تفارقني.	00 :00 :02,367	draw faces that I love , I get enough features, appearance, wrinkles of her hair, part of her dress, a piece of jewellery she wears, and everything that hangs in my memory of its details after her leaving.
حياة: و لماذا أسميت لوحتها إعتذار ؟	00 :00 :22,230	<b>Hayat</b> : Why did you name the portrait 'Appology' ?
خالد: لأنني رسمتها إعتذارا لصاحبها .	00 :00 :26,677	<b>Khaled</b> : Because I have made an apology for her owner.
حياة: أتمنى أن يكون قد أقنعها هذا الاعتذار ، فاللوحة فعلا جميلة، إلا إذا كان الذنب الذي اقترفته في حقها كبيرا، أهو كبير؟	00 :00 :31,744	<b>Hayat</b> : I hope that this apology has convinced her, the painting is really beautiful, unless your guilt is big, is it big ?
خالد: قصة قديمة ...إنسي.	00 :00 :47,493	<b>Khaled</b> : old story ...forget about it okay!
حياة: أنسى . أنسى ماذا؟ أحكي لي بالله عليك...أريد أن أعرف	00 :00 :50,932	<b>Hayat</b> : forget! I forget what? I beg you to tell me the story, I want to know
خالد: أنا لا أحب أن أتحدث عن عقدي تكتشف كرجل شرقي، و هذه اللوحة بعضا منه...إعفيني يعيشك.	00 :00 :59,357	<b>Khaled</b> : i don't like talking about my complex as an eastern man, and this painting reveals part of it ...forget about it please!
حياة : لن أتحرك من هنا حتى أكشف ما هي عقدتك كرجل شرقي ، هيا أكشف نفسك، و أنا التي كنت أعتقد أن الفنانين متحررون.	00 :01 :07,244	<b>Hayat</b> : I'm not moving until I reveal your complex... easterner man! Reveal yourself. I thought that the artists are liberal
خالد :مصره ؟	00 :01 :17,926	<b>Khaled</b> : do you insist ?
حياة : جدا.	00 :01 :19,706	<b>Hayat</b> : yes, so much

خالد: و لن تتغير نظرتك لي؟	00 :01 :21,570	<b>Khaled</b> : and your opinion won't change ?
حياة: لا... أعدك.	00 :01 :24,964	<b>Hayat</b> : No ! I promise.

The 5<sup>th</sup> Sequence : (00:00:00,966 > 00:01:58,437)

The oral Statement	Timing	Our translation
خالد : حدثيني عن ناصر، ما أخباره؟	00:00:00,966	<b>Khaled</b> : How about Nacer? How is he doing?
حياة: تعرف ناصر أيضا؟	00:00:04,270	<b>Hayat</b> : You know Nacer too.
خالد: وكيف لا أعرفه، وهو الطفل الصغير الذي حملته يوما بعد الاستقلال وأنا أرتب رحلة عودتكم الى الجزائر.	00:00:06,350	<b>Khaled</b> : Of course I do, he was the little boy I carried one day after the Independence Day, while I prepared your return to Algeria
حياة: ماذا تريد أن تعرف عنه؟	00:00:14,047	<b>Hayat</b> : What do you want to know?
خالد: كل شيء.	00:00:15,849	<b>Khaled</b> : Everything.
ما الزهرة: مرحبا بك يا وليدي تفضل	00:00:17,546	<b>Ezahra</b> : Welcome my dear.
خالد: شكرا ما الزهرة.	00:00:21,405	<b>Khaled</b> : Thank you Ma-Ezahra.
...كنت دائما آتي إلى منزلكم لأنقل الأخبار الطيبة عن سي الطاهر و أكل الحلويات الطيبة التي كانت تصنعها ما الزهرة. إلا ذلك اليوم ... رغم أنه كان يوم فرح للجميع يوم	00:00:23,119	...I was visiting your family frequently to transmit the news of Mr Tahar and savour the delicious cakes which were prepared by Ma-

الاستقلال...!		Ezahra. Except that day...despite it was the Independence Day.
<b>خالد :</b> ما الزهرة اعتقدت أنك ستكونين سعيدة لأن الجزائر عادت إلى أهلها؟!!	00:00:50,835	<b>Khaled :</b> Ma-Ezahra, I thought that you will be happy that finally Algeria is free !!
<b>ما الزهرة:</b> كنت في الماضي انتظر الاستقلال ليعود لي الطاهر، عادت الجزائر و لكن الطاهر لن يعود إلي.	00:00:58,629	<b>Ma Zahra:</b> I was waiting the Independence to see Tahar again... now Algeria is free but my son Tahar never come back.
<b>حياة:</b> يوم مات أبي كنت صغيرة جدا ، لكنني لن أنسى جدتي كيف وقفت في وسط الدار و هي تشهق بالبكاء لم تزغرد كما في قصص الثورة الخيالية ، بل بدأت تنتفض عارية الرأس و هي تردد بحزن بدائي يا و <b>خديتي</b> عليك يا وليدي يا الطاهر.	00:01:23,468	<b>Hayat:</b> I was very young when I lost my father, I will never forget my grandmother reaction with her deep sorrow, she didn't <b>ululate</b> as in fictional revolution stories , but she started to cry by saying what a <b>calamity</b> , Oh my son Tahar!
<b>الزهرة :</b> لا لا ما تقوليش هذا لكلام لا لا ، يا يما على وليدي، يا ولي علي كبدي... على وليدي يا حنوني ، يا يما يا ربي يا ربي ..	00:01:58,437	<b>Ma Zahra:</b> don't tell me that. Oh!My God be with me! What a calamity! Oh my precious son!

The 6<sup>th</sup> Sequence: (>)

The oral Statement	Timing	Our translation
أم حياة: ها... طمئني ما هي أخبار نتائجك في الإمتحان... لماذا لا تجيب؟	00:00:01,101	<b>Hayat's mother:</b> Ha... Let me know! What about your exam's results ? Why don't you answer?
ناصر: لا نتائج	00:00:11,086	<b>Nacer:</b> No results.
أم حياة: تقصد أن النتائج لم تظهر بعد ؟	00:00:12,956	<b>Hayat's mother:</b> You mean the results are not shown yet?!
ناصر: انا لم أتقدم للامتحانات من الأصل .	00:00:15,672	<b>Nacer:</b> I didn't pass the exams at all.
أم حياة: ماذا؟! لم أفهم!	00:00:19,487	<b>Hayat's mother:</b> What?! I didn't understand?
ناصر: لقد تركت الجامعة.	00:00:24,384	<b>Nacer:</b> I left the university.
أم حياة: يا سوادي تركت الجامعة ؟ أسمعت يا ما... أسمعت حفيدك ابن السي الطاهر؟	00:00:25,983	<b>Hayat's mother:</b> Oh! My disappointment on you! You left the university! You heard that Ma...your grandson! Mr Tahar's son!
حياة: و لماذا لم تكلمني قبل أن تأخذ قرار بهذه الخطوة ؟	00:00:34,748	<b>Hayat:</b> Why didn't you tell me before making such a serious decision?
أم حياة: زغردي يا أم الشهيد حفيدك ناصر قد ترك الجامعة، إرفعي رأسك بهذا الحفيد الفاشل.	00:00:38,518	<b>Hayat's mother:</b> Ululate, mother of martyr! Be proud grandma of this failed grandson.

As a conclusion, this chapter introduced our attempt to translate different extracts randomly selected from Dakirat Al-Jassad Soap opera with an analytical study to our translation. The chapter exposed the difficulties that translators face during their translation process. The problems deal with the culture-specific items existing between two different cultures. We have adopted Newmark's model to classify the selected culture specific items to highlight their meaning and put them into categories. As regards the basic translation methods we have chosen are: Domestication and Foreignization. We tended to use foreignization method in case we wanted to keep the values of the source language, and expose audience to them. We tended to use Domestication method in case an appropriate equivalent is available in the source language, to make them readable for the target language. We have noticed in our study that in some cases one or more strategies are suggested for each domain. It does not mean that we have to choose only a certain method or strategy of translation. It obvious that the translator should choose a suitable strategy based on the situation of purpose and context. It is concluded that the translator faces many problems to render the meaning and the same effect of the source text. For that, we have subtitled the culture specific items in order to make the meaning readable to the audience in the target language and to try to keep the value of these cultural aspects.

# Conclusion

Now, we have reached the end of our research, which dealt with the translation of the Culture-Specific-Items in Dhakrat El-Jassad Soap Opera, where we reached the important results we count as follows,

We have translated thirteen examples of CSIs and tried to protect and render the exact meaning, where we used the strategies proposed by L.VENUTI, the strategies proposed by J.PEDERSEN and the categories of NEWMARK.

We have used NEWMARK's categorizations to classify the CSIs of this work, three (03) examples are divided into gestures, three(03) other examples are divided into Customs, three(03) examples are divided into social culture category, and we have divided three(03) examples into material culture category, the first(01) example is classified into political sub-category of Newmark.

Within the scope of the study, a total of 13 CSIs have been identified in the ST. In the analysis chapter, the translation of the extracted examples has been analyzed and discussed as per the six microstrategies classified under foreignization and domestication macrostrategies.

However, we concluded at the end of our analysis that five (05) of these CSIs are classified in the Foreignization by trying to conserve the cultural value of the source text. We classified Eight (08) of CSIs into Domestication strategy by using the direct translation procedure. We have used the equivalent of the words in the target language by keeping the same meaning of the source text in the target text.

In addition, we have classified the examples in the procedures proposed by Jan Pedersen. We have classified four(04) of them by using Calque sub-category of the direct translation strategy as it is the appropriate one if you need to keep the meaning of source text by using its equivalent in target text. Three (03) other examples are classified into Shift sub-category of direct translation procedure to protect the meaning since we have changed the word in source language by an equivalent in target language. We classified three (03) CSIs into Generalization procedure. We have replaced the cultural aspects referring to something specific by something more general. In one of the example, we have used the direct translation procedure by using the Equivalent of the word in the target language, so we keep the same meaning of source text in target text. Then, we have used Substitution in another example, by changing the ST reference with paraphrasing the semantic idea behind the reference without using the actual reference. Moreover, we have used Retention to three examples; this procedure permits to the source text to exist in the target text without only small changes.

As a result, the study has sought answers to the research questions posed in the Introduction and come up with the relevant answers based on the data analysis conducted. The answers to the research questions are restated and concisely discussed as follows:

- How to maintain the same cultural aspects in Dakirat Al-Jassad soap opera when translating from Algerian dialect into English language?

The translators' choices and motivations depend on their knowledge and experience in the languages and cultures they translate from and to. It should be noted that translation decisions and strategies used in translation cannot be expected to be fully systematic. Our translation focuses on our knowledge and ability in both languages which helped us to arouse these cultural determinants. Therefore, we can say that absolute control and full knowledge of both languages in the field of translation is a prerequisite for facilitating and rendering the full meaning. So, we conclude that the translator has a hard task and must do it to the fullest.

- Which translation strategy can be the best and most effective translation strategy in translating culture-specific items?

When we applied the previous strategies mentioned above in translating this series, we conclude that the both macrostrategies of L.Venuti (Domestication and foreignization) and microstrategies of J.Pedersen (Retention, specification, direct translation, generalization and substitution) are complementary. Therefore, the same to what we have already thought and to the hypothesis we have asked that both of them helped us to render the meaning and keep the same cultural aspects in the target language. In the end and to finish our study, we subtitled the six extract picked from the series of Dakirat Al-Jassad. Duringe the use of Workshop Software to deal with the process of subtitling, we have faced some constraints related to the defined number of characters and limited duration...Moreover, many raisons like time are problematic in subtitling because reading takes much more time than hearing, which delays the understanding of the cultural aspects of the source text. Thus, we confirm our hypothesis we have asked, subtitling can keep the same meaning but cannot keep the same cultural aspects.

In conclusion, we can say that we have succeeded at a certain level in rendering the meaning of many CSI organizations derived from bodybuilders into English. We hope enriching the audiovisual field through our research and push the future translators to be interested in translation especially in the Algerian dialect. In addition, the translation of the Algerian audiovisual works helps the spreading of Algerian culture throughout the world by

introducing all kind of food, clothes, customs and traditions which Algeria is abounded and varies from region to another.

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Abstract:

The present study sheds light on the translation of the Algerian cultural specific items from Arabic into English through subtitling extracts from Dakirat Al-Jassad soap opera. To analyse and discuss our translation of thirteen examples, we have opted for the Macrostrategies: “Domestication and Foreignization” proposed by Lawrence VENUTI, the Microstrategies proposed by Jan PEDERSEN and Newmark’s categories. First, we classified the examples according to Newmark’s categories: Social culture (03), gestures (03), material culture (03), customs(03) and political sub-category(01). As a result, the translation of the extracted examples has been analyzed and discussed as per the three Microstrategies: Retention(03), direct translation (calque and shift) (05) and generalization(05), classified under Domestication(05) and Foreignization (08) Macrostrategies. In the end, we have transcribed the needed examples and used the Subtitled Workshop software in order to subtitle them.

We deduce from this research that the strategies used are able to render the meaning, we have also chosen to keep some examples as they are in order to maintain and protect the cultural value and maintain the source text effect. Therefore, we think that translators should study the audiovisual translation and should give importance to this field, in order to boost this important domain.

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**Keywords:** Culture specific Items, Domestication, Foreignization, Audiovisual, Dakirat Al-Jassad, Soap opera, Algerian Dialect, Subtitle.

**ملخص:**

تلقي هذه الدراسة الضوء على ترجمة الدلالات الثقافية باللهجة الجزائرية إلى الإنجليزية من خلال سترجة مقتطفات من مسلسل ذاكرة الجسد. قمنا بترجمة وتحليل ثلاثة عشر مثال بدأ بتصنيفها وفقا لنيومارك : الثقافة الاجتماعية (03) والإيماءات (03) والثقافة المادية (03) والعادات (03) والدلالات الفرعية السياسية (01). ثم صنفنا استراتيجيات ترجمتنا حسب أسلوب "التوطين و التغريب" التي اقترحها لورانس فينوتي و تصنيفات جان بيدرسن المتمثلة في الإحتفاظ والترجمة المباشرة (الحرفية ) و التعميم. كما سترجنا المقتطفات باستخدام برنامج "Workshop" .

نستنتج من خلال هذا البحث أن الاستراتيجيات المستعملة قادرة على أداء المعنى. حافظنا على بعض الأمثلة كما وردت حتى لا تفقد من قيمتها الثقافية والحفاظ أيضا على النص المصدر. و منه يجب على المترجم دراسة الترجمة السمعية البصرية وإعطاء أهمية لهذا المجال من أجل تعزيره.

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**الكلمات المفتاحية :** الدلالات الثقافية، التوطين، التغريب، السمعي البصري، ذاكرة الجسد، مسلسل، اللهجة الجزائرية، السترجة.