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**The Major Challenges and Strategies of Subtitling an Algerian
Popular Song البارح as a case study by El Hachemi GUEROUABI**

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DEDICATION

This work is dedicated to:

My sweet and loving parents whose affection, love, encouragement and prayers of day and night make me able to achieve such success.

My brother and sisters who made my life brighter with their presence and love.

My grandparents; spending my entire childhood with them has been the greatest blessing, thank you for the unwavering support.

My uncles, aunts and cousins.

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Abstract.....

INTRODUCTION

Popular literature includes elements of culture and language that are specific to a particular country or community. Translation, on the other hand, requires a deep understanding of the source language and the target language. When we deal with translating popular literature, we face many challenges, such as preserving the cultural and linguistic nuances of the source text to make it accessible to readers in the target language. Subtitling, which is a form of translation presents its constraints, such as the need to convey meaning and emotions in concise words and a limited amount of space. By exploring the intersection of popular literature and translation, we can gain a deeper understanding of how language and culture are related, and how translation of popular literature can help to break the gaps between different communities and cultures.

From this context, we present our research entitled **The Major Challenges and Strategies of Subtitling an Algerian popular song “E Barehالبارح” by El Hachemi GUEROUABI** as a case study. Its main aim is to explore both the challenges of translating and subtitling popular literature in general, our corpus in particular, and the strategies that might be used to overcome these constraints. So, what are the main challenges and possible solutions in the translation of a popular song into English?

In the light of this problematic, we drive the following sub-questions:

- What are the main challenges of transferring and subtitling a popular song?
- What are the possible strategies that could be adopted to translate and subtitle an Algerian popular song in English?
- What is the appropriate approach that may help the translator to convey cultural expressions and stories presented in the Arabic lyrics?

To answer these questions, we hypothesize the following:

- The challenges that may cause obstacles during the process of transferring and subtitling a popular song are: maintaining the rhyme in the target language, capturing the specific aspects of a culture, as well as dealing with a limited subtitle space.

-The possible strategies that could be employed to translate and subtitle an Algerian popular song into English are the strategies of translating poetry suggested by Andre LEFEVERE (1957). As well as the strategies of subtitling proposed by GOTTLIEB (1992).

-To translate Arabic lyrics into English while preserving their cultural expressions, the translator opts for the use of a cultural approach. In this context, the theory of Foreignization might be appropriate to deal with such literary text.

We opted to tackle this subject for many reasons that we classify as follows:

Firstly, some songs are universally known; meaning that the melody is known but the words are not understood. That is what motivated us to translate one of the famous folk songs of the Algerian Chaabi into English. This latter is universal and can be understood by a global audience. In other words, it is to spread the Algerian culture and heritage all over the world to preserve the country's cultural identity by creating subtitles that resonate with the target audience.

Secondly, this theme holds a special place in our hearts, as it serves as a heartfelt homage to the legendary Algerian musician, El Hachemi GUEROUABI. His soul-stirring songs have been a source of inspiration and joy in our lives, creating a profound appreciation for the richness of Algerian musical traditions. By choosing to subtitle one of his songs in English, this project becomes a personal tribute to GUEROUABI'S artistry and a celebration of the cultural legacy he has left behind

Thirdly, another reason behind this selection is rooted in my desire to create a YouTube channel dedicated to promoting Algerian culture. I intend to provide English subtitles, thereby extending its reach globally and garnering the international recognition that it rightfully merits.

So, throughout this research, the main goal is to understand how to put English subtitles on an Algerian Arabic song. It is not just about translating the words, but also about making sure that the cultural meaning of the song is clear. By studying how to put subtitles on the song, the research aims to learn more about the difficulties and choices involved in making sure the message, feelings, and cultural details of the song are

understood. The hope is that this research will help people all over the world appreciate different types of music and understand each other better.

This work relies on the theory of domestication and foreignization suggested by Friedrich Schleiermacher (1813) and developed more by VENUTI (1995), which is the cultural theory in translation. In addition to the strategies suggested by Andre LEFEVERE (1957) that are the strategies to overcome the challenges we may face during the process of translation, as well as the strategies of subtitling proposed by GOTTLIEB (1992) as cited in BASARI and Siman JUNTAK (2016) to overcome the technical constraints.

To accomplish this work, we rely on the following main references:

- Thinking Arabic translation: a course in translation method: Arabic to English (2002) by J. Dickins, Ian Higgins, Sándor.G and H. Hervey.
- Audiovisual translation: subtitling (2006) by Diaz Cintas and Aline Remael.

The first challenge revolved around translating the Colloquial Arabic used in the song into Standard English. Algerian Arabic, being a rich and region-specific dialect, posed complexities in finding equivalent expressions that resonated authentically in English. Additionally, the song had some special words that were important to its meaning. The translator had to be careful to keep these parts while still making the song easy to understand in the new language.

The second challenge was to keep the rhythm of the song in the English version. This was especially difficult during the translation process. It was like solving a puzzle and required creative solutions to make sure the translated version matched the original song.

Even though we faced many challenges, they served as opportunities for creative exploration, as they deepened our appreciation for the interplay between language, culture, and music.

To carry out our research, we divided our work into two chapters. The first chapter is a theoretical chapter entitled “Popular Literature and Audiovisual Translation”. It consists of two sections. The first section is about exploring the rich history and heritage of Algeria. We also delve into the world of popular literature,

which serves as a reflective and influential medium that embodies the cultural values, beliefs, and norms of Algerian society. Additionally, we examine the concept of English popular literature. Whereas the second section of the first chapter focuses on the role of audiovisual translation in bridging cultural gaps discussing the strategies and challenges of translating and subtitling a popular song.

The second chapter entitled “Translation and Analysis of the Song البراح by El Hachemi GUEROUABI, which starts by introducing the cultural approaches in translation of Friedrich SCHLEIEREMACHER (1813) as well as the language register. Next , we introduce the corpus, shedding light on its historical significance and cultural context. The chapter also delves into the biography of the poet to provide a comprehensive understanding of the artist behind the lyrics. After this, we include case studies and examples that illustrate the practical application of the techniques discussed.

Our research ends with a conclusion to answer the questions raised above, then we will deny or validate the hypotheses suggested. In the conclusion we will refer to the main results obtained during our process and analysis, and in the light of the latter, we will suggest some recommendations that may help further researchers in the field of translation or those who search in popular literature.

CHAPTER ONE

POPULAR LITERATURE

AND AUDIOVISUAL

TRANSLATION

We start this chapter by exploring the culture of Algeria, a country marked by many civilizations, foreign invasions, and struggles for independence. Then we delve into the world of popular literature, including novels, short stories, riddles poetry and other genres, which serve as a reflective and influential medium that embodies the cultural values, beliefs, and norms of Algerian society. The chapter also introduces the concept of English popular literature and how it has influenced Algerian literature over time. Finally, we deal with the role of audiovisual translation in bridging the walls between cultures shed light on Algerian and English culture, and how it has been used to translate audiovisual materials for foreign audiences.

I. ALGERIA’S CULTURE AND IDENTITY

Algeria is known for its complexity and richness, marked by many and different civilizations, foreign invasions, and struggles for independence.

I.1. AN OVERVIEW OF ALGERIA’S HISTORY

In the article "Algeria: A Country Study,"(1993), Helen Chapin Metz provided a historical setting of Algeria; a country situated in North Africa, she argued. Its predominant population comprises Muslims. Key historical factors include the spread of Islam, Arabization, colonization, and the fight for independence. The introduction of Islam and Arabic during the seventh century shaped Algeria's social, economic, and cultural landscape and influenced political discourse and organization. Moreover, Algeria evolved during its 300-year Ottoman Empire rule between Tunisia and Morocco, laying the foundation for the modern state. Additionally, the French colonization from 1830 led to land loss, marginalization, and 132 years of colonial subjugation that created new social classes and a desire for independence. The 1954-1962 War of Independence marked a turning point, unifying Algerians around anti-colonialism. Post-independence, Algeria faced the challenge of rebuilding after a traumatic transformation. It aimed to create unique political structures to address post-colonial challenges.

I.2. ALGERIA’S CULTURE

According to the international websites World Atlas and Algerian Embassy the heritage of Algeria plays an important role in shaping its culture, like in many other

Chapter One :Popular Literature and Audiovisual Translation

nations. Algeria is well known for its warm hospitality, different traditions, and various musical genres such as RAI, CHAABI, and KABYLE music. Overall, what makes the Algerian culture unique is the fusion of diverse religions, music, multiple languages spoken throughout the country, and a wealth of literacy achievements. Here we discuss the different components of its culture and heritage:

I.2.1. RELIGION

In Algeria, religion plays a significant role. Being Algerian is synonym of being Muslim. But, there are exceptions to this generalization. Despite some religious differences, respect exists among the Algerian society.

I.2.2. ART

Algerian art has many beautiful artworks that you can find in famous art galleries and busy markets all over the country. These artistic treasures encompass intricately, fascinating paintings, woven handicrafts and lively sculptures that reveal extraordinary talent and skills of the Algerian artists like Mohammed Khadda, Racim and Yelles.

I.2.3. PAINTINGS

The practice of painting in Algeria is not new. It has deep historical roots, as evidenced by the thousands of rock engravings discovered in the Tassili region in the south of Algeria, dating back to the Neolithic era. Various artistic movements emerged in Algeria, the main one is known as expressionism. It has reached its pinnacle through the work of Issiakhem and Bachir.

I.2.4. CINEMA

Algeria has a film industry that is active and productive. The first postcolonial production was the celebrated film produced in 1965 (The Battle of Algiers معركة الجزائر), a story about how Algeria fought to become independent from France. This film won many international awards. The following year, Mohammed Lakhdar-Hamina directed (The Winds of the Aures رياح الأوراس), Riyah Al Awras. The Chronicle of The Years of Fire in 1975 (Chronicle of the Year of Embers وقائع سنين الجمر). Vivre au paradis (1997; Living in Paradise العيش في الجنة) directed by Boualem Guerdjou, showing

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difficulties of the Algerian Diaspora in France was a big hit. Algerian cinema has a lot of potential for success with over 175 films made, international recognition, and talented filmmakers.

I.2.5. GAMES AND SPORTS

Algerians appreciate sports and have a sporting culture; they play games like chess, El Kherdha, cards and checkers. They also enjoy racing and rifle shooting. Algeria won the first gold medal for an African country in the 1928 Olympics in Amsterdam. Football is also very popular, and many skilled footballers have their names engraved in the hall of honour. The Algerian football team participated in the FIFA World Cup in 1982.

<http://www.algerianembassy.co.in/news/culturelanguageandliteratureart/> [Accessed on July 05th 2023]

<https://www.worldatlas.com/articles/algerian-culture-customs-and-traditions.html> [Accessed on July 05th 2023]

I.2.6. FACTS AND STATISTICS

Statistics help to understand the country's situation and make smart choices. They are important for progress and planning. Here are key 2022 statistics for Algeria:

Capital: Algiers

Area: 2,381,741 square kilometers

Population: 44, 9 million persons

The urbanization rate: 72.9%.

The average life expectancy: around 77.5 years.

Official language: Arabic

Official currency: Algerian Dinar

International Calling Code: +213

President: Abdelmajid TEBBOUNE (since 2019 – present day)

Governance system: Federal Monarchy

Formal name: The people's Democratic Republic of Algeria

Date of independence: 1962 from France

<https://www.commisceo-global.com/resources/country-guides/algeria-guide> [July 05th 2023]

I.3. MUSIC IN ALGERIA

Algerian music is a rich tapestry that reflects the country's cultural identity and artistic heritage. According to the researches of Farid Metrouh (2020), the main types of Algerian music are defined as follows:

I.3.1. THE KABYLE MODERN SONG

It is a musical genre that the Kabyles knew from the 2000s, when many singers like Takfarinas, Allaoua and Ali Amrane came. In addition to the modern technologies that have impacted the world of musical instruments. This song has become popular in Kabyle art and culture especially in young people's circle. Currently, it is growing rapidly in Algeria and is even heard outside the Amazigh areas. Its language is characterized with 131 insertions of linguistic elements belonging to other different languages, in the form of borrowing or code-switching.

I.3.2.RAI

It is a genre of music that comes from the coast of western Algeria. It is a mixture of Spanish, French, African and Arabic music, which dates back to the 1930s. It began from the songs of female singers called "Shikhat", who were criticized for their way of performing (Bentahila & Davies, 2008, p.2). Over time, Rai has become more daring dealing with taboos and social topics. By the 1980s, it was influenced by many western music and instruments, as well as it became widely used in popular culture. However, the events of the 1990s that Algeria known at that period have forced many singers to leave the country, like Cheb Hasseni .

I.3.3. RAP MUSIC

It is first originated in urban centers of Algiers, later in other urban cities of the country. It took root in listening and musical performance practices in Algeria in the early 1990s. It coincided with the beginning of the political and social unrest that Algeria experienced through that decade. It became a benchmark in terms of social commitment, not only through the themes treated but also through its refusal to comply with state injunctions in linguistic terms. Like Rai, but with committed and radicalized words, rappers use the language of their neighborhood that is say, using a mixture of language. (Kouidri, 2009, p.123- 128).

I.3.4. CHAABI MUSIC (FOLKLORE)

Hafiz Nadia defined another type of Algerian music which is called Chaabi. According to 'Les annales N°27-T 01/2015' as a type of Algerian music that emerged in the early 20th century, Chaabi is a popular music rooted in the heart of Algiers: the Casbah. Its influence spread to the western regions of Algeria, with Mostaganem as a prominent artistic hub, and gradually expanded towards the eastern parts of the country. This captivating music played a crucial role in elevating oral poetry - known as "Melhoun" to a written form, preserving the essence of the Kabyle language, reflecting the cherished Algerian values. When we look at Chaabi's influences, we can see that it is connected to Moroccan oral poetry. This poetry later became written Maghreb poetry, which was made even better by Chaabi's expression and use of the native language. The singer's rhythm and creativity add a special and imaginative touch, making a beautiful mix of art and culture. The instruments used in Chaabi are from Arab-Andalusian classical music and Western classical including :derbouka (percussion) and tambourine (Tar), as well as the mandolin, violin, oud, banjo, and sometimes the piano.

<https://www.asjp.cerist.dz/en/downArticle/18/27/2/13612>

Before moving to the next title "popular literature", it is important to discuss the use of some words such as:

Amazigh/Imazighen: to refer to people who are living in north Africa

Kabyle: referring to people who live in North Algeria , it comprises people from Tizi Ouzou, Bejaia, Bouira .

Kabylia: to refer to the mountainous region situated in north Algeria, people who are living there are called Kabyle people.

I.4. POPULAR LITERATURE

- **LITERATURE DEFINITION**

Defined by Oxford Learner's Dictionaries as:

“Pieces of writing that are valued as works of art, especially novels, plays and poems (in contrast to technical books and newspapers, magazines, etc.)”.

<https://www.oxfordlearnersdictionaries.com/definition/english/literature>

- **POPULAR LITERATURE**

When it comes to subtitling a popular song that belongs to poetry (El Malhoun), this latter is a genre of popular literature and allow us to talk about Algerian Popular Literature since the song belongs the heritage of Algeria, even including English popular literature since my task is subtitling an Algerian Arabic popular song from Arabic into English, this permits us to make differences between the two cultures.

- **DEFINITION OF POPULAR LITERATURE (FOLKLORE)**

Popular literature is defined by Encyclopedia Britannica (April 2023) as:

“Any written work that is read, or is intended to be read, by a mass audience. In its broadest sense, popular literature may include best-selling nonfiction books, widely circulated periodicals, and certain kinds of digital texts”.

Another definition is given for popular literature: referring to the article محاضر اتقييم قياس الأدب بالشعبيا العام, prepared by Amina SAMET BOUHAYEK (academic year 2021-2021)

الأدب الشعبي هو مصطلح يقابل مصطلح الفلكلور عند الغرب، إذ أن هذا الأخير يستعمل للتعبير عن الملكات الخلاقة التي تصدر عن شخصية فردية، وبخاصة في المجالات التي يتوسل فيها بالكلمة المجهورة أو الشفاهية، وهو يتألف من الحكايات والأغاني والأمثال وبعض الظواهر التمثيلية وغيرها، مما يدخل في مجال الآداب الشعبية.

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“Popular literature is called "folklore" in the western communities. It is employed to describe the creative expressions that emerge from the individuals, particularly in fields where oral or verbal communication predominates. It includes stories, songs, proverbs, and even performative elements that fall within the field of popular literatures”. (Our translation).

https://www.univ-chlef.dz/fla/wp-content/uploads/2021/03/adab_chaabi.pdf

Commenting on the definition:

In Western communities, what is commonly known as popular literature goes by the name folklore. Despite different names, their shared goal is to preserve and pass down the cultural heritage of a community. These narratives, whether stories, songs, or proverbs, serve as a collective repository, safeguarding the unique identity and traditions of the people they represent.

- **IMPORTANCE OF POPULAR LITERATURE**

Popular literature or oral literature is important and valuable in many ways. It includes both old and new stories that people create and share based on their experiences. People from various backgrounds; make and share stories, jokes, sayings, and songs in different manners, like through plays, talking with friends and family, and even at schools. This kind of literature helps to preserve a culture by keeping alive stories, traditions, and beliefs that have been passed down for a long time. It is often shared through oral storytelling, which brings different generations together. Moreover, folk literature is easy to understand because it uses simple language and relatable topics. It teaches valuable lessons and offers advice through engaging stories. Sometimes, it can also express opposition to negative situations or rules through hidden meanings. Popular literature evolves over time to remain relevant and is a means for ordinary people to express their creativity. It can also draw tourists and educate people from other regions about a country's culture. To sum up, popular literature is really important in preserving any community's traditions, fostering connections between people, and imparting important lessons in an enjoyable manner.

- **TRANSLATING SONGS**

Scholars have researched song translation, shedding light on its importance in bridging linguistic gaps. Kaross (2013) emphasizes the challenge of transferring a songwriter's essence to foreign audiences. Aleshinskaya and Gritsenko (2016) aim to convey a song's message in another language by aligning words with music. Whereas Fatimah (2011) focuses on translation techniques, favoring literal translation for accuracy and readability. Andersson and Ulvaeus (2009) suggest "interpretation" over "translation" in musical lyrics, emphasizing paraphrasing as a key strategy. Overall, song translation involves carefully rearranging lyrics in another language to achieve a specific purpose. This research investigates translation strategies for Sia's "Unstoppable" into French to offer insights for effective lyrics translation.

I.4.1.ALGERIAN POPULAR LITERATURE

- **EMERGENCE**

After a comprehensive reading of several articles on websites, we refer to a thesis written by Kahina Kacimi (2009), including how Algerian popular literature appeared during the French colonization.

The French colonization in Algeria had a deep impact on politics and land consequences. The main goal of colonization was to break down the pillars of Algerian society. They tried hard to limit the people's freedom and rights including human rights.

The French also aimed at wiping out the cultural identity of the nation. They did this by going after the official language of the country which is Arabic. Even though life was simple for some Algerians, they knew how important this colonization stuff was. They talked about their daily problems and the tough times they went through because of wars and being treated badly in what they wrote.

Folk artists, connected to traditional stories and songs, became important voices for the people. Their art played an extreme part in turning the tough times in the nation into moments of success. Poetry, especially, became a popular way for them to share their

everyday lives and challenges. They also used other forms of folk expression like stories and proverbs.

France's plan for Algeria involved trying to break the unity of the Algerian nation by suppressing the Arabic language. The colonial leaders used their power to shut down schools and imprison anyone who spoke out about Algeria's struggles. This, in turn, paved the way for the growth of popular literature that reflected the lives, customs, and traditions of the Algerian people.

Consequently, the colonizers needed to understand their opponents, which required understanding the nature of Algerian society and their daily lives. This, in turn, necessitated an interest in folk literature to serve their cheap colonial purposes. Those involved in these studies were military officers under the French colonial authority.

<http://mohamedrabeea.net/library/pdf/c0287f9a-8e9e-45f9-9bc3-5c33839c0414.pdf>

I.4.2.CHARACTERISTICS OF ALGERIAN POPULAR LITERATURE

The following elements were summarized by the teacher METLEF Assia (n.d) extracted from the article “محاضرات في مقياس الأدب الشعبي العام” (2020-2021) by Amina SAMET BOUHAYEK

Algerian popular literature has unique qualities. First of all, it relies on orality, meaning that the stories are passed down through talking rather than writing. This helps keeping the traditions alive over time. Another important aspect is spontaneity, which means that the stories are genuine and real, free from fake or artificial elements. Lastly, there is simplicity; the language used in Algerian popular literature is easy for everyone to understand, making these stories accessible to a wide audience. This makes Algerian popular literature an important and cherished part of our cultural heritage.

<https://moodle.univ-chlef.dz/ar/course/info.php?id=1543>

I.4.3.ELEMENTS OF ALGERIAN POPULAR LITERATURE

Algerian popular literature is characterized by specific elements that contribute to its distinctiveness. Firstly, there is the anonymity of the author, indicating the absence of a known individual behind these narratives. Additionally, another important element is the popular style and structure, encompassing elements such as time, place, dialogue,

and language. The presence of these aspects is vital for establishing the artistic tone that sets popular literature apart from other literary forms. Therefore, this criterion remains one of the major elements of popular literature in its content and substance, as it changes from one community to another.

I.4.4. SECTIONS OF POPULAR LITERATURE

It contains two sections:

- **TRANSMITTED LITERATURE**

It includes myths, folk tales, fairy tales, epics, proverbs, and riddles. It remains a transmitter of popular culture between communities.

- **METERED LITERATURE**

It includes popular arts such as folk poetry, songs, chants, and sung stories on occasions.

I.4.5. TECHNIQUES OF ALGERIAN POPULAR LITERATURE

It is natural for every form of literature to have techniques and principles upon which it stands. Similarly, popular literature has techniques that support its artistic significance, which can be summarized as follows:

- **REPETITION**

The storyteller adheres to this characteristic, either through oral repetition or repetition of material according to its aesthetic appeal.

- **.EXPRESSIVE FORMULAS**

Such as "Once upon a time" (في قديم الزمان), which form the point of communication between the narrator and the audience.

I.4.6. FORMS OF EXPRESSION IN POPULAR LITERATURE

Popular literature has been and continues to be an authentic mirror reflecting the history of society, as well as the knowledge of people's civilization. This literature attempts to depict a vivid picture of the people's culture, aspirations, horizons, and hopes, portraying them with sincerity. Thus, society, both young and old, looks forward to this literature in its various expressive forms and artistic colors, such as proverbs, riddles, and stories.

- **LEGEND (الأسطورة)**

It is a process of contemplation to answer questions that arise from spiritual interest in a particular subject. It is an imaginative story that may be shared by humanity, such as the story of Psyche and Cupid, which addresses the self and love. Abd Lmalik Martadh(1935-2023) describes it as(n.d) :a mixture of everything, as it is a purely fictional story inspired by historical events. It combines narrative storytelling, the history of god, heroes, and ancestors, as well as the biography of animals. Therefore, myths represent cosmic events and historical narratives.

<https://arab-ency.com.sy/artifacts/details>

﴿ وَمِنْهُمْ مَّن يَسْتَمِعُ إِلَيْكَ وَجَعَلْنَا عَلَى قُلُوبِهِمْ أَكِنَّةً أَنْ يَفْقَهُوهُ وَفِي آذَانِهِمْ وَقْرًا وَإِنْ يَرَوْا كَلِمًا أَنْتَ لَا يُؤْمِنُ بِهَا حَتَّىٰ إِذَا جَاءُوكَ يُجَادِلُونَكَ يَقُولُ الَّذِينَ كَفَرُوا إِنْ هَذَا إِلَّا أَسَاطِيرُ الْأَوَّلِينَ﴾ سورة الأنعام الآية 25

The Quran also mentions myths in Surah Al-An'am: “And among them are those who listen to you, but we have placed over their hearts coverings, lest they understand it, and in their ears deafness. And if they should see every sign, they will not believe in it. Even when they come to you arguing with you, those who disbelieve say, "This is not but legends of the former peoples.” (25) **sūrat l-an‘ām (The Cattle) by Sahih International.**

- **FOLK PROVERBS (الأمثال الشعبية)**

Definitions of folk proverbs differ from a researcher to another; their opinions on this form of oral literature are widely different. This can be summarized as follows:

A-Folk proverbs are short sentences that express a specific experience, whether joyful or painful, and are passed down orally through generations.

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B-Folk proverbs rely on rhyme; aiming to teach important lessons and wisdom. They are brief but have deep meanings. They are not commonly used by everyone because each proverb tells a story or has a meaning that requires understanding.

EXAMPLES OF ALGERIAN FOLK PROVERBS:

- **واش جابك للواد يا الزيتونة**: “Stick one's nose where it does not belong”.<https://www.italki.com/en/post/question-54845>

It means that if you interfere in anything that you are not concerned with, you may hear something you do not want to hear. The proverb's aim is to not meddle in other's businesses since it can lead to negative consequences.

- **المحبة تجي بالكيف ماشي بالسيف**: meaning that love comes through kindness ,not through force .
- **طريق السد لي تدي ماترد**: its equivalent in English is “cut the cord ”:

This expression is often used to tell someone to close a chapter of life that once united them.

<https://mtafsir.net/forum>

➤ CHARACTERISTICS OF FOLK PROVERBS

- Indeterminacy of time and place.
- Anonymity of the author.
- Each proverb has a source and a context.
- Used in occasions, events, and facts.
- Expresses aspects of life and is distinguished by its musical rhythm.

Reformulate these characteristics in form of paragraph and omit the separate title

- **. RIDDLES (الألغاز)**

Riddles express problems and showcase skills and intelligence in problem-solving.

Examples of algerian riddles:

1: يقول في راسو تاج بصح ماراهوش سلطان يعرف الوقت بصح ماهوش رافاي؟

الجواب: هو الديك

<http://algeriapuzzles.blogspot.com/2013/10/Puzzles.html>

Meaning that: It is crowned but no king, it knows time but not an alarm. Guess what is it ?

The answer is: a rooster (cock). The riddle is talking about something that wears something like a crown on its head and makes noise like a clock but not like an alarm.

The answer of the riddle is a rooster.

2: ياسلطان الزمان يامقطوع من شجرة كلما سرت في الأرض تخلي جرتك خضراء؟

الجواب هو: المحراث

<http://algeriapuzzles.blogspot.com/2013/10/Puzzles.html>

Meaning: Oh king of Times, cut from a tree! Whenever you roam the earth, you leave a green path.

The riddle describes the object as the "king of Times" and something "cut from a tree."

The answer is: a plow. When the plow moves across the earth, it turns the soil ready for planting, symbolized by the path turning green. Just as a ruler influences time, the plow influences the land's productivity.

- **FOLK TALE (الحكاية الشعبية)**

A realistic tale that reflects life issues it tells about people's lives and their relationships with each other. "Ghanja" (حكاية غنجه) is an example of Algerian folk tale, telling about "Ghanja", a lonely girl in a wealthy family. She grew up in luxury and separation from men. When drought and fires came, they destroyed the land. People tried rituals to summon rain to no avail. An elder suggested that Ghanja go out without a veil in front of everyone to achieve this. They executed the plan, and heavy rains came,

saving the land. This folktale illustrates Ghanja's strength and her role in bringing rain to save the country.

<https://al-ain.com/article/algerian-tales-legends-ghanja>

- **A MYTH (الخرافة)**

It is a fictional tale that represents reality and is passed down through time and place, transmitted from one generation to another.

- **FOLK SONGS (الأغنية الشعبية)**

It is an emotional and poetic song that resonates among the general public on various occasions, narrating their sorrows, tragedies, and sometimes their joys.

- **SYMBOLIC TALE (الحكاية الرمزية)**

It aims to emphasize a fundamental concept characterized by the frequent use of animals as symbols of human characteristics.

<https://moodle.univ-chlef.dz/ar/course/info.php?id=1543>

1.5. ALGERIAN FOLK POETRY

Our thesis is about subtitling an Algerian Arabic popular song into English, meaning there is a need to discuss the folk poetry of both cultures .We must note that popular song is a popular poetry where musical instruments are employed, as well as our corpus is El Bareh البارح of El Hachemi GUEROUABI which is a chaabi song (Malhoun) which is a type of Algerian folk poetry as defined by HAFIZ Nadia. Indeed, Chaabi music and Malhoun in the context of Algerian folk poetry are essentially the same

- **DEFINITION**

It is defined by Encyclopedia Iranica as:

“The term ‘folk poetry’ can be properly used for texts which have some characteristics marking them as poetry and belong to the tradition of the common people, as against the dominant ‘polite’ literary culture of the area”.

<https://www.iranicaonline.org/articles/folk-poetry> [accessed on July 6th,2023]

عرف حلول دواجي عبدالقادر الشعر الشعبي كمايلي:

الشعر الشعبي فرع من الأدب الشعبي له مميزات عده من بينها الصدق فيكون هيصدر من النفس دون مراوغه, وهو يضمن الحرارة في العاطفة لأنه مصدر القلب وهو معبر عن حياه الشعب بما فيها من بساطه وتعقيد لأنه ناتج من أعماقه الامن سطحياتها , ويشمل جميع شرائح المجتمع ويركز أيضا على اللغة الشعبية التي يوظفها الشاعر الشعبي, والتبج بأن تكون لغة القوم التي يفهمونها ويتواصلون بها (ص 43)

The professor Djeloul Dawaji Abdelkader(n.d) defined folk poetry as follows(p.43) :

“Popular poetry is a branch of popular literature that includes honesty since it comes from the soul, and heat in emotion because it is the source of the heart. Folk poetry expresses the life of people, highlighting its simplicity and complexity, because it results from its depths, not from its superficialities, in addition to all segments of society. Folk poetry focuses on the popular language employed by the popular poet, which must be the language of the people(colloquial language) they understand and communicate with”. (My translation).

<https://folkculturebh.org/ar/?issue=43&page=article&id=814>

I.5.1.TYPES OF ALGERIAN FOLK POETRY

I.5.1.1.EL MALHOUNE (الشعر الملحون)

Malhoun is a type of sung poetry that employs similar musical modes and instruments as al-âla. Referred to as "Malhoun" or "Chaabi" by Algerians, this poetry holds significant popularity and is deeply ingrained in Algerian popular culture. It serves as a literary expression that carries great importance for Algerians , as it has managed to preserve certain historical events from the country’s collective memory, particularly those from the colonial era for which there is a lack of documented records.

<https://www.asjp.cerist.dz/en/article/31522>

<https://dubsahara.wordpress.com/oriental/music/classical/malhoun/>

The figures like Belkacem Lakhel Ben Abdellah Ben Khrouf El Maghraoui and Mestfa Ben Brahim are notable in the realm of Malhoun poetry, contributing to the rich tapestry of this traditional Algerian poetic art.

I.5.1.2.KABYLE POETRY (الشعر القبائلي)

Kabyle traditional poetry is rooted in the oral traditions of the Amazigh and African cultures. It encompasses various genres, including the epic poem known as Thakssit, which tells stories through gestures, the lyrical poem called Asefrou, which provides elucidation, and the lighter pieces, sometimes sung, known as Izli, resembling a flowing stream of water. However, the term "Asefrou" is increasingly used to encompass poetry as a whole in Kabyle tradition. In Kabyle oral literature, poetry and songs are inseparable, as they complement and extend each other. There is no clear distinction between the two forms within the Kabyle oral tradition. Additionally, the Kabyle oral tradition includes a rich collection of proverbs known as inzan. Furthermore, women play a significant role in this tradition, contributing songs that are performed during important events, particularly weddings, accompanied by tambourines known as bendir, as part of the urar and l'henni ceremonies.

Si Mohand U Mhand (1848-1905) is part of the history of the kabyle poetry. His collection of poems involved around exile, courage, faith, decay, friendship, solitude, and hope.

Sheikh Mohand U l'Houcine (1837 – 1901) is one of the great names that dominates the kabyle poetry. He left many poems preserved. Even after he passed away; kabyle people continue to cite his verses, thoughts and actions as references, sometimes as Arguments.

<https://www.aboutalgeria.com/2017/02/poetry-in-bottom-of-kabylia.html>

I.5.1.3. El HAWFI (الحوفي)

El Hawfi is a form of popular poetry found in Algeria. It involves the singing of short, anonymous poems consisting of two to eight verses by girls or young women while enjoying themselves on swings or during country outings. These songs are sung to a simple, consistent melody composed of two basic melodic phrases. The origins of Elhawfi remain uncertain, as its etymology does not provide any clear explanation. The genre is often referred to as "taḥwīf", which denotes the act of singing the ḥawfī.

Fatima Tabet (Chaykha Fatma) is one of El Hawfi figures.

<https://referenceworks.brillonline.com/entries/encyclopaedia-of-islam-2/hawfi->

SIM_2811?lang=fr

I.6. ENGLISH POPULAR LITERATURE

<https://www.youtube.com/watch?v=mwESjcFrza4&list=PLDYV1XO7FpJXFCqZCBT-mroI1bFbKwlko&index=2>

- **DEFINITION**

Popular literature is the writings intended for the masses and shaped by their demands; it is designed primarily to entertain, as it does not seek a high degree of formal beauty or refinement. Popular literature can be called the opposite of “literary literature”.

In other terms, when we talk about popular literature, we mean books and stories that are made for a lot of people. These writings are meant to be enjoyable and do not worry too much about being fancy or super refined. Popular literature is all about keeping things fun and engaging for a wide audience.

I.6.1. IMPORTANT GENRES OF ENGLISH POPULAR LITERATURE

I.6.1.1.SCIENCE FICTION (الخيال العلمي)

It deals principally with the impact of actual or imagined science upon society or individuals. This genre tells about science and technology of the future .It is often called the “literature of ideas”.Meaning that when talking about science fiction, it means stories that explore how real or made-up science can change the way we live or how it affects people. These stories often take us into the future and show us cool and sometimes strange technology. English people like to call it the "literature of ideas" because it makes the individuals think about what might happen with new and exciting advancements in science.

- **THE CLASSIC ELEMENTS OF A SCIENCE FICTION NOVEL**

-**Time travel:** whether the characters explore the past or the future

-**Teleportation**: when people or things disappear from one place and magically appear in another place right away.

-**Mind control, telepathy and telekinesis.**

-**Aliens, extraterrestrial life and mutants.**

-**Space travel and exploration**

Works and examples of science fiction

-**Mary Shelley's Frankenstein (1818)**: is considered to be one of the earliest science fiction novels that tell the story of a man-made monster taking on God like superpower, leading to disaster which is a tragedy of science gone too far.

-**Wells wrote "The Time Machine"(1895)**: which depicted time travel, "The War of the Worlds" (1898), which was a prototype of alien invasion fiction and "The First Man on the Moon" (1891).

<https://www.youtube.com/watch?v=mwESjcFrza4&list=PLDYV1XO7FpJXFCqZCBT-mroI1bFbKwlko&index=2>

I.6.1.2.FAIRY TALE (حكاية خيالية)

Is a short story set a typically magical realm, with human characters as other worldly beings, like witches and wizards. It is an instance of a folklore genre that takes the form of a short story. Additionally, the heroes of these stories often face unbelievable scenarios against evil villains. Meaning that in these stories, people can be like witches or wizards. It is a kind of traditional storytelling called folklore, and it is shorter than regular stories. The main characters, who are like heroes, usually deal with really amazing and sometimes unbelievable situations where they have to overcome bad guys.

- **CHARACTERISTICS OF FAIRY TALES**

- Characters include mythical and worldly creatures.
- They are rooted in magic, with mythical scenarios
- They clearly define good and evil characters.

-Most often, it has a happy ending and contains a lesson or a moral.

Examples of English fairy tales :

Tom Thumb (توم الإبهام): by Richard Johnson, published in 1621. The tale is about a very poor farmer and his wife don't have kids. They share their food with a shabby beggar who is actually Wizard Merlin, a powerful person. To thank them, Merlin gives them a tiny son, as small as the farmer's thumb. They call the little boy Tom Thumb and try their best to keep him safe from harm.

<https://www.nottingham.ac.uk/manuscriptsandspecialcollections/documents/exhibitions/rags-to-witches/tom-thumb.pdf>

The Rose Tree (شجرة الورد): collected by Joseph Jacobs in 2022. The tale is about a stepmother who is very jealous of her stepdaughter. She tricks the girl and kills her. But nature takes revenge... The moral of the story is: what goes around comes around.

<https://tvtropes.org/pmwiki/pmwiki.php/Literature/TheRoseTree>

I.6.1.3. DETECTIVE FICTION

A detective fiction is a genre in which a detective, either an amateur or a professional solves a crime or a series of crimes. It presents a mysterious event or crime usually but not necessarily a murder. At first conceals the solution from the readers, finally reveals it through a successful investigation. This fiction relies on logic.

In other words ,detective stories are about someone, like a detective, solving a mystery or a crime. It could be a murder or some other puzzling event. The interesting part is that the solution to the mystery is hidden from the readers at first, but by the end, the detective figures it out through smart investigating. It is like putting together puzzle pieces to solve the mystery logically.

The first detective story was “The Murders in the Rue Morgue by Edgar Allan Poe. This later also created the first fictional detective Auguste Dupin. Detective stories became more popular in the late 1880s.

The greatest of all fictional detectives, Sherlock Holmes along with Dr. Watson made his first appearance in Doyle’s novel, “A Study in Scarlet” (1887).

- **CHARACTERISTICS OF DETECTIVE FICTION**

- The crime must be significant.
- The detective must be a memorable character.
- There must be an outstanding opponent.
- All suspects must be introduced to the readers.
- All Clues discovered must be shown to readers.
- The solution must be obvious, logical, and possible.

I.6.2.CHARACTERISTICS OF ENGLISH POPULAR LITERATURE

English popular literature is known for its easy-to-follow stories and characters. It uses everyday language and exciting plots to capture readers' interest. This type of literature is enjoyable for a wide audience, making it a favorite choice for many readers. Its characteristics are:

- They are driven by plot.
- Characters are stock figures who serve the plot.
- The language used is close to common language.
- Dialogues in popular literature are often in everyday spoken language.
- Fewer obscure symbols and allegories are used.
- Symbols used will be clear and can be easily comprehended by the readers.
- It is devoid of an explicitly ideational element.
- The readers of popular literature include all age groups.

<https://www.youtube.com/watch?v=mwESjcFrza4&list=PLDYV1XO7FpJXFCqZCBT-mroI1bFbKwlko&index=2>

I.7. ENGLISH FOLK POETRY

Mrs Ancy Jose (2022) confirms that ballads are closely connected to English folk poetry. They are an important part of stories that were passed down through generations by speaking and singing in England. These special songs have also become a significant part of English popular literature. Therefore, here are the details she provided about such type of English folk poetry:

<https://www.youtube.com/watch?v=mwESjcFrza4&list=PLDYV1XO7FpJXFCqZCBT-mroI1bFbKwlko&index=2>

I.7.1.DEFINITION OF BALLADS

A ballad is a form of verse to be Sung or recited and it is characterized by its presentation of a dramatic or exciting episode in a simple narrative form.

This definition means that a ballad is like a song or a story that people can sing or say out loud. It is a type of writing that tells an exciting or dramatic story in a direct way.

Ballad as a musical and poetic form originated in Europe in the late middle ages.

I.7. 1.1.TYPES OF BALLADS

- **Traditional ballad**

“It is the oldest form of ballad where they recount tragic, comic or even heroic stories with emphasis on the central dramatic event. Ballads existed as an oral tradition before they were recorded in a written language”.

Meaning that this kind of ballads tell sad, funny, or heroic stories, focusing on the most important dramatic part. People used to share these stories by talking before they were written down.

- **BARBARA ALLEN**

It is the most well known English traditional ballad which is defined by Encyclopedia as: “A traditional ballad that originated in Scotland. The first written reference to it occurred in 1666 in The Diary of Samuel Pepys, where Pepys praises it after watching a stage performance sung by an actress. It appeared in a collection of popular songs compiled in 1740 by Allan Ramsay, the Tea-Table Miscellany, and then it was included in Thomas Percy’s Reliques of Ancient Poetry in 1765. But like most ballads, it probably existed in oral tradition long before Pepys’s reference or these eighteenth-century publications”.<https://www.encyclopedia.com/>

So this is an ancient song from Scotland that people really liked way back in 1666. It is been passed down through the years and written down in books. However, folks were singing it even before that.

- **LITERARY BALLAD**

This type of ballads appeared in the 18th century as a new variation. Lyrical ballads have nothing to do with oral traditions. It is less strict in conventions regarding meter and rhyme, unlike traditional ballads; they took everyday life as its subject matter. Referring to Encyclopedia “The Highwayman” is a literary ballad written by Alfred Noyes published in 1907 in England. The poem tells the story of a highwayman, or robber, who has fallen in love with Bess, an innkeeper’s beautiful daughter. The lovers are betrayed by a jealous stable hand.

I.7.1.2. CHARACTERISTICS OF BALLADS

- Every ballad is a story in verse form.
- It has universal appeal.
- It uses colloquial language.
- The use of simple language
- It often has a series of four line stanzas and typically follows the rhyming scheme ABCB.

To sum up, after exploring Algerian popular literature and English popular literature, as well as Algerian folk poetry and English folk poetry, it is clear that both cultures have unique and valuable literary traditions. While there are differences in language, style, and content, both forms of literature serve as a reflection of their respective cultures and offer insights into the values, beliefs, and norms of their societies.

I.5. POETRY

Defined by Oxford Advanced Learner’s Dictionary (2010) as:

“A piece of writing in which the words are chosen for their sound and the images they suggest, not just for their obvious meanings. The words are

arranged in separate lines, usually with a repeated rhythm, and often the lines rhyme at the end”.

Cudden (1976) defines poem as:

"A work of art, a composition, a work of verse, which may be in rhyme or may be blank verse or a combination of the two. Or it may depend on having a fixed number of syllables".<https://www.docdroid.net/file/download/9ivb/translation-of-literary-texts-2-pdf.pdf>

A poem, according to Cudden, is a crafted work of art and composition. It can take the form of verse, either with or without rhyme, or even a combination of both. Additionally, poetry may also involve adhering to a fixed number of syllables. This definition highlights the diverse and flexible nature of poetry, allowing for various styles and structures while emphasizing the intentional creative process behind each poetic expression.

. I.5.1.ELEMENTS OF POETRY

- **LINES AND STANZAS**

Poetry is structured into lines, which are comprised of groups of words. Lines are arranged in stanzas, which are units of meaning. The lines within a stanza collaborate to convey a central idea.

- **REFRAINS AND REPITITIONS**

Refrain refers to a line or a set of lines that recur at consistent intervals within a poem. It serves as a reminder to the readers of a central idea and is frequently repeated at the conclusion of each stanza. Variations, on the other hand, involve modifying one or more words with each repetition of the refrain.

- **RHYTHM**

Rhythm in poetry is the result of the arrangement of stressed and unstressed syllables in words, creating a distinct beat. Meter, on the other hand, refers to a structured pattern of rhythm in a poem. Feet are the building blocks of rhythm in poetry, consisting of stressed and unstressed syllables. Meter is measured by counting these feet.

<https://www.hasdk12.org/cms/lib/PA01001366/Centricity/Domain/687/Elements%20of%20Poetry.pdf>

I.5.2. CHALLENGES OF TRANSLATING POETRY

In the course of this research, we have focused on the translation of a popular song (poem), which has presented a number of challenges, particularly in relation to the translation of poetry. This latter is challenging while translating it from Arabic to English while maintaining its original meaning and artistic qualities. In addition to discussing the difficulties of translating popular poetry, it is important to explore the relationship between poetry and translation from one culture to another. This relationship underscores the interconnectedness of language, culture, and artistic expression, highlighting how poetry serves as a vessel for cultural values, traditions, and emotions. In our translation of the popular song, we made a decision to translate it from a mixture of standard and colloquial Arabic into standard English. This decision was made to ensure that the translated lyrics are accessible to a global audience and can effectively convey the cultural and artistic elements of the original work. Overall, our work highlights the importance of considering the target audience and cultural context when translating poetic works, as well as the creative strategies involved in adapting the original work for a new audience while maintaining its artistic integrity.

Khalida TISGAM (2014) affirms that poetry in translation serves as a means of bridging the gap between different cultures. This process allows for a broad perspective to be gained by delving into the artistic expressions of foreign societies. The challenges associated with translating poetry are undeniably formidable, to the point where Shelley (cited in Bassnet &Lefevere, 2001:58) once proclaimed that:

"It were as wise to cast a violet into a crucible that you might discover the

formal principle of its color and odor, as to seek to transfuse from one

language into another the creations of a poet. The plant must spring again

from its seed, or it will bear no flower."

According to Raffel (2010:12) the challenges associated with translating poetry are present on various levels, making it a complex task. The difficulties encountered in translating poetry can be explored through the following aspects:

I.5.2.1.THE PHONOLOGICAL LEVEL

It is widely recognized that different languages have distinct sound patterns. As a result, there is no direct similarity between the source language (SL) and the target language (TL) in terms of sound. This distinction is evident in a significant phonological aspect known as rhyme. Rhyme is a crucial component in many forms of poetic composition and finding a comparable element in another language can be extremely challenging. Throughout history, poetry has maintained a close connection with music. Jakobson (1966: 39) shows the uniqueness of poetry by arguing that in poetry there is a sort of equivalence in the design of the poem; every single syllable is equalized with any other syllable in order to create the emotive function. As a result, it is uncommon to find terms in the source language (SL) and the target language (TL) that share identical phonological characteristics. Therefore, the translator is compelled to seek alternatives that possess different sounds than those found in the original text.

I.5.2.2.THE LINGUISTIC LEVEL

The linguistic level can be depicted through two sublevels; the words and meanings which are shown through images, similes, metaphors...etc, that may lead to a very sensitive relationship among the words and the redistribution of their places in the poetic line. Mallarme cited in Burnshaw, 1995:56 asserts that "poetry is made with words", so it is impossible to transfer the charge of words from one language into another since the words in any piece of poetry are unique. Also, Blanchot (cited in Gelpi, 1990: 517), claimed that words are "monsters with two faces, one being reality, physical presence, and the other meaning, ideal absence." Thus, the task of the translator is very complicated. S/he had to understand the exact meaning the author has intended among the numerous meanings of the word. On the other hand, s/he will be confused when trying to get the correct equivalent. That is why Emily Dickinson (Charters, 1987: 837) that "the words must be under close examination of a translator in order to

discover the original writer's denotative meaning (i.e., the dictionary meaning) or the connotative meaning, "which is the associated meanings that have built up around the word, or what the word connotes".

I.5.2.3.THE VOCABULARY LEVEL

No two languages share identical words, and any word can convey an entirely unexpected meaning when used in a specific context. The meaning of a word can vary depending on various factors such as context, its relationship with other words, time, and location, the intention of its creator, topic, and more. For instance, the concept of polysemy illustrates how a single word can have multiple meanings. Take the word "مكتبة" (maktaba) as an example, which can refer to a library' (المكتبة العامة), a ' book collection' (المكتبة الخاصة بشخص ما), or a 'bookshop' or 'bookstore' (المكتبة التي تبيع الكتب).

I.5.2.4.THE LITERARY OR AESTHETIC LEVEL

According to Newmark (1982: 65) aesthetic values, or even poetic truth, in a poem are, dependent on the structure (or poetic structure), metaphor, and sound. These values have no independent meaning, but they are important in the text. If the translator destroys the word order, and the sounds, s/he risks distorting the beauty of the original poem. So, the matter in translating a verse is how to retain the aesthetic values in the TL text, which are dependent on the structure and sound. Schleirmacher (cited in Vollmer, 1986: 78) stresses that the literary meaning always involves a second meaning. If the translator does not apprehend the second meaning along with the first one, s/he will miss the intended meaning even though s/he may be able to get the literal meaning.

I.5.2.5.THE SYNTACTIC LEVEL

No two languages share the same syntax. It is well known that syntax plays a major role in determining the possibility or impossibility of translating poetry (Raffel, 2010:6).English and Arabic indeed belong to different language families and cultural systems. This difference is immediately reflected in the way people think and employ their language. Arabic language has its own system of arranging concepts into different parts of speech. It may use the verb form instead of a noun form. For example, in Robert Bly's poem "November Day at McClure's," one can notice that the noun phrase in the SL is replaced by a verb phrase in the TL (Nelson, 1984: 294).

1.5.2.6.THE CULTURAL LEVEL

Culture and language are intertwined and inseparable, it is impossible to transfer meaning without also transferring cultural conceptions. Consequently, any sort of translation incorporates at least two cultures, allowing people to learn about the cultures of other countries (Larson, 1984:95).

Sapir (2000: 285) claims that no two languages are similar in representing the same social reality. The worlds in which different societies live are dissimilar worlds indeed. In

addition, “no language can exist unless it is steeped in the context of culture” (Bassnet, &

Lefevere (1990: 14).This means that language and culture are closely connected, it is impossible to understand or use a language without knowing about the culture it comes from.

I.5.3. STRATEGIES OF TRANSLATING POETRY

In translation studies, there are different theories and methods for poetry translation from different point of views. As an instance, Jones (1989) discusses four different levels or types of translation of poetry: Literal translation, Approximation, Adaptation and Imitation.

Andre LEFEVERE (1957) is another scholar who has some words on poetry translation and his seven comprehensive strategies for translating poetry translation are chosen as the framework for the present study since they are well elaborated by Lefevere.

According to Sen and Shaole (2010), LEFEVERE’s classification of methods is useful for the cases in which either the source or the target language is English. They also add that the strategies are comprehensive enough and the elaboration on each strategy is well-defined. LEFEVERE views poetry as a unified context in which the form, content and aesthetic issues are closely intermingled but all of the issues have their own special value. Below is a list of his comprehensive and modern strategies:

I.5.3.1.PHONEMIC TRANSLATION

This strategy attempts to recreate the sounds of the source language (SL) in the target language (TL), and at the same time the translator tries to transfer the meaning (Bassnett, 2002; p. 87). The sound refers to sound as in onomatopoeia which can be translated by finding the localization of the sound as to what language does the sound is going to be translated into. For example the sound “Guk guk” which is Indonesian onomatopoeia for a dog barking. If a translator wants to translate the sound into English, she or he should find its localization in English. The sound of a dog barking in English is “Woof woof”. Therefore, the English translator can translate the SL sound “Guk guk” into “Woof woof”. However, as poetry has its own beauty, even in the form of sound. Thus, using phonemic translation strategy to translate the sound from the source language (SL) to the target language (TL) may leave some parts of the original poems behind, as Lefevere stated in Bassnett (2002) that the result of phonemic translation strategy may sound awkward and clumsy.

I.5.3.2.LITERAL TRANSLATION

The strategy attempts to reproduce the source language (SL) word-to-word into the target language (TL) (Bassnett, 2002; p.87). However, Hariyanto (2016) in his article entitled “Problems in Translating Poetry” purposed another opinion about literal translation. He said, that “in literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause.” Literal translation strategy transfers the meaning in a fluent well, as well as it does not forced to follow the rhythm pattern of a poem. However, it does not change the possibility that the literal translation strategy might distort the meaning as well as the stylistic aspects of the original. Regarding to the result of literal translation strategy, Hariyanto (2016) in his article entitled “Strategy in Translating Poetry” added that the distortion happens because of the phrase and the sentence structures tend to fall by the wayside in the target language (TL).

I.5.3.3.METRICAL TRANSLATION

The strategy attempts to reproduce the source language (SL) meter into the target language (TL) (Bassnett, 2002; p.87). Hariyanto (2016) in his article entitled “Strategy in Translating Poetry” stated that this strategy will have an inappropriate

result of translation in terms of meaning and structure, since each language has its own specific stressing and pronunciation system. As in English poems, it requires that the poet count the strongly stressed syllables and the total number of syllables in line. There are four metrical feet, in which representing the most common pattern, designate the subdivision of rhythm that make up the line. These feet are iambic (in which has one unstressed and one stressed syllable), trochaic (in which has one stressed and one unstressed syllable), anapestic (in which has two unstressed and one stressed syllable), and dactylic (in which has one stressed and two unstressed syllables). The first of two of these, iambic and trochaic are called double meters; the second two are called triple meters.

I.5.3.4.POETRY INTO PROSE TRANSLATION

It attempts to turn the poetry language into prose. Verse to prose is simply transferring the poem of source language to the target language, but changing the form as there will be no similarity in term of meter, rhyme, etc, because the form of the target language poem is changed completely. However, Lefevere in Bassnett (2002; p.87) stated that the strategy distorts the sense, communicative value, and syntax of the original. The application of this strategy makes a poem which being translated lost its beauty in the result.

I.5.3.5.RHYMED TRANSLATION

It is the transfer of the rhyme of a poem from the source language (SL) to the target language (TL). Rhymed translation is applied if the rhyme of the source language (SL) poem is the same as the target language (TL) poems. For example, if both of SL and TL poems have A-A rhyme pattern, then it can be concluded that the poem had applied rhymed translation strategy to translate the poem since both of the line has the same pattern. Although, a specific line may be considered applying rhymed translation strategy if the rhyme pattern is the same. For example, if the original poem has A-B-C and the translated version has B-C-C. Since the rhyme pattern for the third line in both original and translated version is the same, then the translated version has just applied rhyme translation strategy in translating the poem. Regarding to rhymed translation strategy, however, Hariyanto (2016) in his article titled “Strategy in Translating Poetry”

stated that the application of this strategy will make the poem physically appropriate but semantically inappropriate.

I.5.3.6.BLANK VERSE TRANSLATION

Blank verse translation or free verse translation is a strategy of translating poetry by André Lefevere. The strategy attempts to transfer the most equivalent meaning from source language (SL) into the target language (TL). Blank verse translation, as stated by Lefevere in Bassnett (2002; p.87), has a greater accuracy in the result of its translation. However, any other element such as rhyme and meters tends to be ignored (Hariyanto, 2016). It means that the translator wants to give a clear understanding to the reader regarding to the meaning of the poem and yet abandoning the other element such as meter and rhythm in which might have making the poem to lose its beauty. Regarding to the result of blank verse translation strategy, Hariyanto (2016) stated that the translated version which use blank verse translation strategy is physically different from the original yet seems to be semantically the same.

I.5.3.7.INTERPRETATION

Interpretation translation or free verse translation is a strategy of translating poetry by Andre LEFEVERE. The strategy attempts to produce a different form that retains the original content of the source language (SL) poem. LEFEVERE, in Kolahi (2012), has divided interpretation translation strategy into two; version and imitation. Version occurs when the source language (SL) is retained and the form is changed, and imitation occurs when the translator produces the poem of his own. An online section with the head discussion “Lecture 9: Early Translation Theories” which cited on ntpl.ac.in stated that even the imitation of the interpretation strategy looks like a new different poem, but it actually still marginally related to the original poem. In order words, interpretation translation is when the translator making his/her own poem by extracting the main concept of the original poem. The writer then writing his/her own poem with their own style. The overall result of interpretation translation usage is that the translated version will have a different form while the substance of the original poem is retained (Matiu, 2008).

I.6. AUDIOVISUAL TRANSLATION

Since this work is based on subtitling a song, so it is important to take in consideration the audiovisual translation that is an opening to the process of subtitling. Audiovisual translation (AVT) has become increasingly essential over time due to globalization, the increasing cultural exchange between societies, and the rising demand for multimedia materials.

The term "audiovisual" is derived from the fusion of the words "audio" and "visual." "Audio" stems from the Latin verb "audire," which means "to hear" and is associated with "sound" and "hearing." Similarly, "visual" has its roots in Latin, originating from the word "visus," the past participle of "videre," which means "to see" and "pertaining to the faculty of sight" (Online Etymology Dictionary).

So the term audiovisual translation is defined according to Bartoll (2016), as a dynamic message that can be perceived through the acoustic channel, the visual channel or through both channels at the same time. Thus, in contrary to other types of texts, an audiovisual text is very dynamic: it includes moving images through the visual channel and orality, which cannot be static, through the acoustic channel. Pp3-4

Another definition suggested by GOTTLIEB (2005) referring to AVT as screen translation and he defines it as "the translation of transient polysemiotic texts presented on screen to mass audiences" (13). In Bartoll's definition, the term "transient" is synonymous with "dynamic," while the descriptor "polysemiotic" carries a higher level of complexity. Polysemiotic signifies the convergence of various semiotic channels within a single product, encompassing elements like images, writing, sound effects, and speech. For instance, in film translation, when dubbing or voice-over is used, the same semiotic channels as the original may be maintained in the translation. However, if the film is subtitled, whether the translation is interlingual or intralingual, a shift occurs between channels, making it intersemiotic. The terms "interlingual," "intralingual," and "intersemiotic" were introduced by Roman Jakobson in 1959.

I.6.1. TYPES OF AUDIOVISUAL TRANSLATION

I.6.1.1.SUBTITLING

Ricardo Gonzalez MARTIREZ (2019), states that the history of subtitling can be traced back to the early 20th century when silent films became prevalent. Even though

there was no spoken dialogue, actors had brief dialogues that needed to be conveyed to the audience in some way.

Different scholars have given different definitions of subtitling:

Jorge Diaz Cintas and Aline Ramael (2007) defined subtitling as a form of translation that entails presenting a written text, usually located at the bottom of the screen, which aims to reproduce the original dialogue spoken by the characters. Additionally, it encompasses conveying any textual elements appearing in the image (such as letters, inserts, graffiti, inscriptions, placards), as well as capturing the information conveyed through the soundtrack (such as songs or off-screen voices). In some languages like Japanese cinema subtitles are presented vertically and tend to appear on the right-hand side of the screen.

MARGUILLARD Fabien (2006), in his dictionary « Dictionnaire des Techniques Audiovisuelles et Multimédias », he defined subtitling as:

« Texte qui incrusté dans le bas d'une image afin de donner des renseignements complémentaires à son contenu .Sur les images d'un programme réalisé en film ou en vidéo, des sous titres peuvent être affichés pour la lecture des commentaires ou la traduction de paroles qui ne sont pas compréhensible par le spectateur » (2006 : p 295).
“The information added at the bottom of an image to offer extra details to its content. In the context of films or videos, subtitles can be shown on the screen to help the viewer to understand the translations of dialogues that might be unclear for the audience”.(My translation).

It is also defined according to Jean Marc LAVAUUR and Adriana SERBAN as : ‘Une reformulation écrite de la bande de son à bien dans le sous- titrage où les dialogues oraux sont transposés à l’écrit dans de courtes phrases qui apparaissent à l’écran’. (2008:p103).

“A written reformulation of the soundtrack is done in subtitles, where spoken dialogues are transcribed into a written form in kind of short sentences that appear on the bottom of the screen”.(My translation).

As for O’CONNELL (2007), he views subtitling as supplementing the original voice soundtrack by adding written text on screen”. (2007:p169).

I.6.1.1.1.CHARACTERISTICS OF SUBTITLING

Lucien MARLEAU (1982: p. 274) outlines key characteristics of subtitling. The compensation feature involves visually compensating for the dialogue in the original language, aligning with the events on screen. Subtitling acts as a dialogue feature. Moreover, the emotions feature of subtitling aims to convey the same emotional impact as the original dialogue. The significance of subtitling is multifaceted, as highlighted by LAVEUR and SERBAN (2008), GOTTLIEB (p. 220), BOUKRARZA (2008-2009: p. 43), SCHIFFRIN and MITCHELL (2006: p. 21-22). Accessibility is a crucial aspect, as captions make audiovisual content inclusive for individuals with hearing or speech impairments. Subtitles also contribute to language learning, reading, and writing. In terms of cross-cultural communication, subtitles enable the dissemination and understanding of content across diverse languages and regions, promoting cultural diversity and appreciation. Subtitles also play a role in search-ability and indexing, making it easier for users to find specific scenes or lines.

I.6.1.2.CAPTIONING

Captioning is a branch of audiovisual translation that encompasses various methods of translating audiovisual materials. It involves the insertion of text on the screen or in its proximity. Some of these methods include surtitling, subtitling for the deaf, fan subbing, and regular subtitling. Surtitling, commonly used in theater and opera, entails projecting a continuous line of text next to the stage to provide information about the performance for foreign audiences. It may include dialogues and contextual details. Subtitling for the deaf is a form of intralingual subtitling that reproduces character dialogues using different colors and provides information about sound effects. Fan subbing, although unauthorized and illegal, involves amateur subtitle creation without following any specific rules or restrictions. Lastly, regular subtitling is the most prevalent and widely used form of captioning. Its significance will be further explored in the subsequent point.

I.6.1.3.REVOICING

Revoicing, in contrast to captioning, encompasses audiovisual translation (AVT) methods that involve replacing the original audio track with a newly translated version. These methods include narration, free-commentary, and dubbing. Narration aims to faithfully translate the source text and insert the translated audio track, which is approximately synchronized with the original audio (Luyken et al.80). Free-commentary, on the other hand, focuses solely on conveying the message of the source text to the target audience, disregarding faithfulness to the original text and synchronization (Luyken et al.139-140). Lastly, dubbing, which is the most prominent and widely used method in the field of AVT, will be further explored in the subsequent subsection.

I.6.1.4.DUBBING

The history of dubbing dates back to the advent of sound-films, with the film *The Jazz Singer* being the first sound-film in 1927. The transition from silent films to sound-films eliminated the need for interlines, creating language barriers between films and foreign audiences. Initially, films were remade with actors fluent in the desired foreign languages, but this was costly and lacked the same impact as Hollywood stars. As a solution, revoicing emerged, initially referred to as "intralingual dubbing," where post-recording in a studio became necessary due to unwanted sounds in the original audio track. This technique of reproducing utterances and synchronizing them with lip movements opened up the possibility of applying the same method to foreign languages. Dubbing, also known as lip-sync and famously referred to as "traductiontotale" by Cary (1960) because of its many linguistic challenges, implies the substitution of the dialogue track of an audiovisual production with another track containing the new exchanges in the TL (Chaume-Varela 2012).

Dubbing is a widely practiced technique in various countries, including Brazil, China, France, Germany, Japan, Italy, Thailand, Turkey, and Spain, among others. Within the fictional world of cinema, dubbing aims to create the illusion that the characters on screen speak the same language as the viewer. To achieve this, three types of synchronization must be maintained: lip synchrony (lip-sync), isochrony and kinetic synchrony. Lip-sync ensures that the translated sounds match the movements of the characters' mouths, especially in close-up shots. Isochrony ensures that the timing of the translated lines aligns comfortably with the opening and closing movements of the

characters' mouths. Kinetic synchrony aims to ensure that the translated dialogue does not conflict with the actor's performance and that the voices chosen for the new recording match the personal attributes and physical appearance of the onscreen characters.

I.6.2. SUBTITLING CONSTRAINTS

Our work is based on subtitling an Algerian song from Arabic into English .Indeed, this allows us to deepened more in this field.Subtitling is considered a part of the field of translations that has its own constraints (challenges) that Leppihalme (1994) and Cintas and Remael (2010, p.19-21) classify as follows:

I.6.2.1.Space: During the subtitling process, translators face limitations regarding the number of characters they can use. Typically, subtitles consist of around 32 characters per line, with a maximum of two lines per image. This character count may vary slightly depending on the language. The number of syllables used in a subtitle can affect its length, with syllables like "mw" taking up more space than shorter syllables like "li."

I.6.2.2.Time: Subtitles are also constrained by time limits. They should not exceed six seconds on the screen. As a result, the content of the subtitles needs to be condensed to fit both the character limitations and the time constraints. This can impact how easily viewers can read and understand the subtitles. Therefore, carefully selecting the appropriate words to convey the content concisely can be helpful in addressing this issue.

I.6.2.3.Spotting: Subtitles must be accurately synchronized with the dialogue on the screen. However, subtitling may not be limited to just the dialogue of the characters or narrators; it may also include other meaningful signs, letters, or written words.

I.6.2.4.Position on Screen: On a screen with dimensions of 720 pixels wide by 576 pixels high, subtitles are typically positioned centrally at the bottom. They should be placed approximately 10% from each edge of the frame to ensure they are clearly visible and do not obstruct the visual content.

I.6.2.5.Font: The standard font type, size and color have effects on the subtitles whether the character will be with or without shadowed background.

I.6.3.SUBTITLING STRATEGIES

Ten strategies of subtitling were proposed by Gottlieb (1992) as cited in Basari and Simanjuntak (2016):

- **Expansion:** this strategy is applied when there is a need of an explanation of duo to cultural differences that cannot be replaced in the target language.
- **Paraphrase :** when the same syntactical rules in transferring the meaning from SL to TL is not used by the translators .It is employed to make the subtitle easy to understand and enhance the readability.
- **Transfer:** includes transferring the meaning from SL to TL in a correct way in order to maintain the source text structure.
- **Imitation :** when it comes to proper nouns , keeping them in the TL as they are in the SL .
- **Transcription:** dealing with unusual terms or third language of the ST (source text).
- **Dislocation :** employed when there are some special effects in the source text that are more significant than the translation contents .
- **Condensation:** it is to remove redundancy on the utterance in order to solve the subtitle line limitation problem.
- **Decimation:** it is the extensive reduction of message which is followed by the reduction of its important expression and parts.
- **Deletion:** dealing repetitions, filler a question tag and so on.
- **Resignation:** used when there is no solution for the translation problem.

Chapter One :Popular Literature and Audiovisual Translation

To conclude, we can say that the language used in folk poetry in both Algerian and English culture is colloquial, rather than the standard one. This is because using a language that is accessible to the whole audience ensures the continuity of popular literature and helps keep a country's traditions alive. Whereas the purpose of popular literature serves as a way to connect people, teach valuable lessons, and keep traditions alive. Oral literature is meaningful in many and diverse ways as it includes not only old stories and traditions, but also new stories and content that people create and share in present times. Translation plays an important role in breaking the walls between cultures, especially when it comes to popular literature. By translating popular literature from one language to another, people from different cultures can learn about each other's traditions and values. Additionally, translation helps to preserve popular literature for future generations, ensuring that it continues to be passed down and enjoyed for years to come.

CHAPTER TWO

**TRANSLATION AND ANALYSIS OF THE
SONGالبارح للهاشمي قروابي EL BAREH, BY EL
HACHEMI GUEROUABI**

Chapter Two :Translation and Analysis of the Song El Barehالبارح by El Hachemi GUEROUABI

In this chapter, we begin by introducing the two cultural approaches in translation proposed by Friederich SCHLEIREMECHER (1813). After that, we delve into the language register by defining its types (Harvey 1992) and its importance to ensure the continuity of popular literature by keeping a country's traditions alive. Then, we are going to talk about the software Aegisub, which is a tool for the subtitling process. Following this, we opt for introducing the corpus the song البارح by El Hachemi GUEROUABI, shedding light on its historical significance and cultural context. Delving into the popular song's history, we explore its origins, evolution, and the impact it has had on the cultural landscape. Additionally, we delve into the biography of the poet to provide a comprehensive understanding of the artist behind the lyrics. Moving forward, we detail the research method employed, encompassing the methodologies and procedures used to analyze and translate the song. This includes a thorough linguistic analysis, uncovering the challenges encountered during the translation process, and the strategies employed to overcome each difficulty. Then, we discuss subtitling strategies aimed at overcoming the technical constraints. Finally, we put focus on both language register to convey the intended meaning accurately and the cultural approach used in translating our corpus.

II .1.CULTURAL APPROACHES IN TRANSLATION

It is important for people to learn about language, culture, and translation. People all over the world speak different languages and share different cultures. For this reason, there is a need to communicate with each other. For this, translation is meant to be the effective process to help people understand each other's languages and exchange cultures for sharing knowledge and ideas. Thus, language and culture are inter-related in the process of translation. There is a need to fulfill the task of translation since Arabic and English belong to two different cultures. Thus, it exists many cultural approaches in translation, giving more focus on Domestication (TL culture orientation) and Foreignization (SL culture orientation) that are two procedures suggested by VENUTI (1995) in the work "The Translator's Invisibility.

II.1.1.DOMESTICATION AND FOREIGNIZATION:

The use of both foreignization and domestication in translating the Algerian popular poem serves a dual purpose: preserving the authenticity of Algerian culture and motivating learners to explore its richness. Foreignization retains unique cultural elements, providing an immersive experience that fosters appreciation for Algerian expressions. This deliberate approach also acts as a catalyst for learners, prompting them to engage in additional research to better understand the cultural context. The intentional incorporation of unfamiliar words and references not only conveys the essence of the poem but also sparks curiosity, inspiring active engagement with and appreciation for the cultural tapestry woven into the Algerian popular poem.

There are two methods of translation suggested by Friedrich SCHLEIEREMACHER (1813) expanded by VENUTI (1995, p.19):“either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him”. He is arguing that faithfulness should be the major factor in translation.

- Domestication: is a way of translating text that makes it easier for people who speak the target language to understand. This is done by using a style that is easy to read and understand. The idea is that translation is meant to help people communicate, so it's important to make the text as easy to read as possible. This is because people might not want to read something that seems too different or unfamiliar to them.
- Foreignization: is a type of translation that intentionally keeps some of the foreignness of the original text. This is done by breaking the conventions of the target language. The idea is to emphasize certain elements of the original text that are important to the message being conveyed. This means that the translation should reflect the unique aspects of the original text. Friedrich Schleiermacher, a famous translator, believed that translations should sound different from one another. For example, a reader should be able to tell if a translation is from Spanish or Greek based on how it sounds. Foreignization is used in literary works to maintain the authenticity and richness of the source material.

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II.2. LANGUAGE REGISTER (السجل اللغوي)

Including a discussion about language register is really important in this thesis since it is about subtitling .This latter includes translation as a step of its process. Introducing register helps to show how we tried to keep the original feeling and style of the Arabic text into English text. It is like making sure that the tone and way of talking match. This makes the translation feel real and natural not just like changing words.

James DICKINS (2002) defines 'Register' as a word used in many ways, and it can be a bit confusing. There are at least four different types of register in language analysis, according to Hervey (1992). But for translators, it is helpful to focus on two main types of register to understand and work with more easily. They are as follows:

II.2.1.TONAL REGISTER (السجل الصوتي)

The initial category we refer to is Tonal Register .It refers to the aspect of linguistic communication that conveys affective meaning. It represents the tone adopted by the speaker, whether it is vulgar, casual, polite, formal or informal and so on. The affective meaning of a tonal register is conveyed through a purposeful selection of expressions that have the ability to convey a particular literal message.

This means, tonal register is concerned with the emotional or affective dimension of a language. It involves the tone adopted by the speaker, which can range from vulgar and casual to polite, formal, or informal. The affective meaning conveyed through tonal register is deliberate and is achieved by purposefully selecting expressions that carry a specific emotional or literal message. In essence, tonal register adds nuance to communication by infusing it with the speaker's intended emotional tone, influencing how the message is perceived by the audience.

II.2.2. SOCIAL REGISTER (السجل الإجتماعي)

A Social Register according to James DICKINS refers to a manner of communication that is widely considered suitable for a particular individual and situation. This is why certain genres or types of text necessitate a specific style and often employ specialized terminology. Choosing the correct style and jargon largely depends on meeting expectations associated with the social register. Failure to do so

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runs the risk of diminishing the speaker's credibility and authority on the subject matter. The social register encompasses details about the speaker's educational background, occupation, professional standing, and similar aspects.

Meaning that, when communicating, individuals need to adjust their style and language to match the expectations of a particular social context. This includes using appropriate genres, styles, and terminology. The choice of the correct style and jargon is crucial, as it reflects the speaker's understanding of social norms. Failure to meet these expectations may undermine the speaker's credibility and authority on the subject. The social register encompasses details about the speaker's educational background, occupation, professional standing, and other relevant aspects.

Example of a formal register (in administration):

Kindly be advised that your application has been received and is currently under review. We appreciate your patience and will notify you of the outcome in due course.

Example of an informal register (between friends):

Hey, want to grab lunch at that new spot downtown? I'm craving some good food and catch-up time!

In the informal sentence between friends, the tone is casual, and the language is relaxed, reflecting the informal nature of the relationship. In the formal sentence in administration, the tone is more professional, and the language is formal and structured, maintaining a level of formality suitable for an official communication.

II.3. INTRODUCING THE CORPUS “البارح”

The roots of “البارح El Bareh”, of El Hachemi GUEROUABI lies in a traditional poetic form known as Malhoun or Chaabi music. While it is commonly referred to as a song due to the evolution of musical arrangements, its origins are traced back to the rich tradition of Malhoun poetry. The 04 minutes popular poem is about nostalgia and yearning for youthful moments and the days of yore. The poet reflects on a time when life was characterized by youthful exuberance, freedom, and affection. The

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narrative paints a vivid picture of a night spent with friends, staying awake into the late hours, delighting in the sea's embrace and basking in the warmth of loved ones' presence. The sadness of getting older and missing the carefree days is clear in the song. The words are full of vivid pictures and the beauty of the Arabic language, creating a strong feeling of yearning and nostalgia.

This song was made in 1972, during a time when Algeria was going through a lot of political and social problems. GUEROUABI was already a well-known artist because he was good at mixing traditional Arabic tunes with modern sounds. "El Bareh البارح" quickly became one of his most loved songs and is still considered a timeless treasure in Algerian music today.

<https://www.enricomaciasloriental.fr/pageshtml1/004chansons/00402chansonsarabes/004021Textearabe/00402104elbareh.html>

<https://www.aps.dz/>

II.4. History of “El Bareh البارح”

After a long research on websites I finally could realize how the song El Bareh of El Hachemi GUEROUABI became one of the most popular songs nowadays. Here is the history narrated by Bari STAMBOULI (2021):

During the month of June, Mahboub BATI enjoyed the warmth of the sun and the soothing background music at a renowned restaurant's terrace. Charles AZNAVOUR's rendition of his famous song "Hier, J'avais 20 ans" transported Mahboub BATI back to his younger days when he left his hometown, Medea, to join the first jazz troupe in Algiers called Reda BEY, where he eventually became the conductor. This was also the time when he hosted events at the Majestic (Atlas) or indulged in leisurely moments at the Padovani on the shores of Bab El Oued.

This moment served as a turning point. Inspired by AZNAVOUR's success, Mahboub BATI took out his pen and began jotting down verses on the white paper that covered the table. At the end of his meal, Mahboub BATI, a regular customer, stood up, headed to the counter to settle the bill, left the restaurant, hopped into his car, and started driving. However, he couldn't shake off the memories of his youth as they continued to

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occupy his mind while he drove. After about twenty minutes, he abruptly hit the brakes: Oh! What a beautiful lyrics! He realized that he had written those words on the white paper of the table. Without hesitation, Mahboub BATI turned around and raced back to the restaurant. Upon arrival, he crossed the threshold and urgently called the waiter: Please, where did you dispose of the paper on my table? The waiter informed him that the paper had been thrown away in the garbage. They both swiftly made their way to the garbage , emptied its contents, and fortunately, Mahboub BATI managed to recover his writing, which had come dangerously close to being permanently lost.

The verses written on the restaurant table paper would go on to become El Hachemi GUEROUABI'S greatest success, even considered as a revolution in chaabi music. To this day, it remains timeless and captivates listeners, transporting them back to the era they long to relive. El Barah Kane Fi Ömri âchrine had an intriguing journey. After composing it, Mahboub BATI, one of the key founders of modern chaabi music and chansonnettes, presented it to the renowned singer Mohamed LAMARI, known for his exceptional voice. However, upon listening to the lyrics and music composed by BATI, LAMARI felt it didn't suit him and declined the proposal from the man responsible for the success of numerous singers turned stars. The following day, GUEROUABI was offered the fully developed song. Rehearsals commenced, leading to television appearances, radio broadcasts, and the recording of a 45 rpm record. On the B-side was another hit, "Megouani Sahrane," with lyrics and music also written by Mahboub BATI. It became one of the best-selling records of the 1970s and a significant milestone in GUEROUABI'S career. To this day, it remains unknown whether the restaurant boy received any recognition or reward for saving such an exceptional work.

The song El Bareh holds a significant place in the history of Algerian music.

We must note that El Bareh is not a direct translation of AZNAVOUR's song. However, GUEROUABI created his own original version with different lyrics and musical adaptation.

<https://www.horizons.dz/el-barah-le-tube-qui-a-failli-disparaitre-dans-une-poubelle//>

(visited on July 23th, 2023)

II.5. EL HACHEMI GUEROUABI'S BIOGRAPHY

El Hachemi GUEROUABI also called El-Hadj El Hachemi GUEROUABI, a poet and musician, considered one of the greatest Algerian Chaabi singers, played a crucial role in popularizing Chaabi music in Algeria and beyond. GUEROUABI managed to blend lyricism with clever words, love with poetry. Nicknamed "Le Rossignole" he holds a central place in the genre of chaâbi. . He was born on January 6, 1938 in El Mouradia, Algiers. His father Saad GUEROUABI from Sour El Ghouzlane and his mother from Tizi Ouzou.He had one kid Merouane GUEROUABI (Bibiche).

The famous singer spent his youth in the city of Belcourt, where many groups of Chaabi singers existed in. His first passion was sport (football). In 1950, he represented the colors of Algeria as a football player in a club named « La Redoute Club 3 » Thus, his football career ended because of the birth of a new passion. El Hachemi could always find some time to listen to music particularly the works of Mrizek, Hsissen and EL ANKA between matches. He then tried to join a group that would accept his musical participation. It is at this era that he meets the grand Chaabi Orchestra. He joined the Algiers Opera at the age of 15 years old. After the regaining of independence, GUROUABI, who had previously participated in Hadj Mhammed EL ANKA'S choir in 1963, successfully bridged the gap between the audience of that era, who predominantly favored oriental or western music, and Chaabi. This achievement was made possible through the collaboration with musician and poet Mahboub BATI, which catapulted GUEROUABI to the forefront of the music scene with delightful tunes such as "El Bareh (1969)," "El Werqaa," "El Madi," and "Allô allô (1973)." El Hachemi GUEROUABI sang almost all themes: love, poverty, exile, friendship, religion, the Prophet, youth, and notably Algeria. His first concert was on January 12, 1959 in Algiers.

Good reputation, great career, fame and success were a part of El Hachemi's new life. However through time, these cause him health problems. His life in danger because of work and a hectic way of life, nevertheless the singer does not want to stop. July 17, 2006, El-Hadj El Hachemi GUEROUABI passes away after a cancer at the Theater of Algiers.

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El Hachemi GUEROUABI made significant contributions to the Algerian music scene. Furthermore, he is part of Chaabi heritage, and considered by his lovers and fans as one of the last great masters.

El Hachemi GUEROUABI's contribution to the development and popularization of Chaabi music in Algeria cannot be overstated. He played a pivotal role in introducing this genre to a wider audience, both within Algeria and internationally. His powerful performances and timeless songs continue to inspire new generations of musicians. El Bareh, along with many other songs by El Hachemi GUEROUABI, remains an important part of Algerian music history. Its enduring popularity and impact on the cultural landscape of Algeria make it a significant piece of the legacy left behind by El Hachemi GUEROUABI.

<https://www.last.fm/music/El+Hachemi+Guerouabi>

II.6. INTRODUCING THE SOFTWARE AEGISUB

Since this research is based on subtitling the song “El Bareh” of El Hachemi GUEROUABI as a case study, the researcher opt for a special computer program that helped everything come together. It is the glue that bounds words to music. This program is Aegisub, a quiet powerful tool that added a touch of smarts to this work.

Aegisub is software that assists in generating, modifying, and synchronizing subtitles for movies and videos in any language. This feature-rich tool provides all necessary functions for producing professional subtitles in an intuitive and clear manner.

Aegisub supports a wide range of subtitle file formats, including SRT, ASS/ SSA and SUB. This advantage enables to convert subtitle files between formats as well. It also offers various tools to ensure subtitle quality, such as a spell checker with a thesaurus, a translation assistant, a duplicate lines finder, and more.

When creating subtitles from scratch, Aegisub's video player helps synchronize images and text seamlessly. The audio player helps in accurate synchronization with specific speech segments. The software also provides user-friendly features for addressing common syncing issues when adding external subtitle files to an existing video. In addition to the "Shift Times" feature that allows precise adjustment of one or multiple

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timestamps (down to the centi-second), either forward or backward, for selected lines or the entire set of subtitles. Other time correction tools check starts and end times to prevent overlap and ensure correct timing between lines.

Aegisub includes tools for modifying subtitle appearance to suit your preferences. You can customize font type, color, size, and placement anywhere on the screen (horizontally or vertically) with options for centering, left alignment, or right alignment. Additionally, you can apply shadow effects to the letters. The program even integrates ASSDraw3 for designing banners and posters, which can be used alongside your subtitles.

While this review covers only a fraction of Aegisub's extensive features, it encourages exploring its use yourself. As free open-source software, there is no reason for anyone interested in creating or editing subtitles to refrain from downloading and installing Aegisub. The best way to discover the capabilities of this program for enhancing your subtitles is by starting your own projects with it.

II.6.1.ACRONYMS OF THE SOFTWARE AEGISUB

SSA/ASS	Sub Station Alpha
SRT	Sub Rip Text
SUB	Subtitles

II.6.2.AEGISUB SPECIFICATIONS

Editor	Aegisub Team
Size	0.02 MO

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Downloads	4958 (last seven days)
License	Free software
Version	3.2.2
Last update	December 30,2022
Operating system	macOS ,Windows ,Linux
Categories	Subtitling

II.6.3.STEPS OF SUBTITLING IN AEGISUB

1. Open Aegisub on your computer.
2. Click on "File" in menu then select "Open Subtitles" to load your video file.
3. Once the video is loaded, click on "Subtitles" in the top menu and select "New Subtitle" to create a new subtitle line.
4. In the subtitle editing area, enter the start time of the subtitle in the "Start" field. This is the time when the subtitle should appear on the screen.
5. Enter the end time of the subtitle in the "End" field. This is the time when the subtitle should disappear from the screen.
6. In the "Text" field, type the actual subtitle text for the corresponding time frame.
7. Use the formatting options in the toolbar to adjust the font, size, color, and other properties of the subtitle text if desired.
8. If you need to create additional subtitles, repeat steps 4 to 7 for each new subtitle line.

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9. To preview the subtitles with the video, click on "Video" in the top menu and select "Open Video" to load the corresponding video file.
10. Adjust the timing and positioning of the subtitles as needed by dragging the subtitle lines in the editing area.
11. Once you are satisfied with the subtitles, click on "File" in the top menu and select "Save" to save your subtitle file.
12. Choose a suitable file name and location for the subtitle file, and select the appropriate subtitle format, such as SRT or ASS.
13. Finally, click on "Save" to export the subtitle file in the chosen format

II.7.RESEARCH METHOD

To better understand the meaning of the poetic song “البارح”, we first started reading it several times. After that, we turned to the internet to know more about the poet El Hachemi GUEROUABI. This research allowed us to gather valuable information about the artist and what he includes in the song "El Barehالبارح". We could understand more about the poet’s popular song and the themes evoked in his popular poem. After that, we translate our popular poem into English by opting for three steps before to reach out the final translation of the popular song, they are as follows:

First, look for in colloquial Arabic words: We start by searching the words written in colloquial Arabic .

Second, clarification of the colloquial words using Arabic Standard Dictionary: After finding the colloquial words, we cross-reference it with a standard Arabic dictionary. This step ensures that we understand the word in a more standardized context.

Third, translation to English: Once we have a clear understanding of the word in standard Arabic , we translate ,it into standard English. This ensures accuracy and consistency in conveying the meaning from colloquial Arabic to Standard English.

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These procedures will be developed in the title of ‘Analysis of the translation of the popular song ‘El Bareh البارح’ method involves a three-steps verification process from colloquial Arabic to standard Arabic and then to English. In the same point we discuss the cultural approach used in each example.

Following that, we discuss the challenges faced during the process of translating with examples from our translation, each challenge followed by its proper strategy to overcome it (LEFEVERE 1957).

Hereafter, we put the translated version of our popular poem in Aegisub software to carry the subtitled version. Finally, we deal with subtitling strategies and constraints (GOTTLIEB 1992) during the process of subtitling our corpus.

The translation of the popular poem El Bareh البارح from Arabic into English :

Source text (Arabic)	Target text (English)
البارح أنا بعزوبتي فارح بالشوق و الهوى سارح كان في عمري عشرين	Yore, Content in my singleness Thrilled with longing and passion I was twenty
البارح كانت الأموال تتلاوح صحة الأبدان تترايح يا زهرة السنين ! البارح، البارح كان في عمري عشرين	Yore I had no money worries No health issues Oh! Blooming age Yore,yore I was twenty

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البارح	Yore
وأنا زاهي بشبابي	Blissfully young
مع جملة أحابي	With all my friends
الليل والدجى و محانو	Night, darkness and its absurdity
واحنايا سهرانين	We were staying up all nights
بدعت في الريام عذبي	I charmed ladies
لفظي رقيق عربي	With my soft Arabic tongue
واللي نحوزها ونكلمها	Each lady I charmed and talked to
كانت تذلي العين	Made her eyes modestly avert
البارح	Yore
كان في عمري عشرين	I was twenty
البارح	Yore
شط البحور وأمواجي	Shores and waves were my playground
كان الغرام تهباجي	Passion would ignite in me
نصرف الشعور الشقرة	Running my fingers through the blondes' hair
ونلتهى بلخرين	And distract myself with the others
وأنا مع الحباب ونتاجي	Being with my friends
الصغر والعقل الناجي	Youth and passion burning within me
نخاطب القمر ونجومو	I address the moon and its stars
يفهم غير بالعين	They get me by sight
البارح	Yore

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كان في عمري عشرين	I was twenty
البارح	Yore
كان الزمان سلطاني	I was the leader of my time
واليوم كي صار خلاني	Today it has forsaken me
حتى الشيب بدل لوني	Even graying changed my appearance
رمى الظلام في العين	Cast shadows beneath my eyes
حسيت بالكبر ساماني	I felt the burden of years on my shoulders
في الزهو والصغر نساني	Eclipsed my youth and frivolity memories
وبقيت كانخمم	Lost within my thoughts
على ذاك لخلص مسكين	Oh those twenties passed by
البارح	Yore
كان في عمري عشرين	I was twenty

II.8.Linguistic analysis of the song “El Bareh البارح”

After a deep researches on websites, it is crucial to analyze the context or the content of the popular song in order to understand the poet's reflection, this will be analyzed as follows:

First stanza

البارح

وأنا بعزويتي فارح

بالشوق والهوى سارح

كان في عمري عشرين

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The poet looks back on a night from his youth when he was free with no partner , feeling a strong desire and romantic curiosity. It represents a time when he was in their twenties.

Second stanza

البارح

كانت لاموال تتلاوح

صحة لابدان تترايح

يا زهرة السنين

البارح

كان في عمري عشرين

يا حسرة على عشرين

In this part, the poet talks about the money and health side of being in his twenties. While money goes up and being in a good health. The repeated use of "البارح" stresses how time is passing, and there is a feeling of regret for the quickness of being in their twenties.

Third stanza

البارح

وأنا زاهي بشابابي

مع جملة أحبابي

الليل والدجى و محانو

واحنايا سهرانين

بدعت في الريام عذبي

لفظي رقيق عربي

واللي نحوزها ونكلمها

كانت تذبلي العين

البارح

كان في عمري عشرين

The poet reminisces about a vibrant night filled with the presence of lovely friends. He mentions staying awake during the night, engaging in intellectual and poetic pursuits, and having captivating conversations.

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Fourth stanza

البارح
شط البحور وأمواجي
كان الغرام تهايجي
نصرف الشعور الشقرة
ونلتهى بلخرين
وأنا مع الحباب ونتاجي
الصغر والعقل الناجي
نخاطب القمر ونجومو
يفهم غير بالعين
البارح
كان في عمري عشرين

In this part, the poet narrates the passionate and adventurous sides of his youth. He compares his desires to the energetic waves of the sea, and love was a big part of his experiences. He liked being with loved ones, this shows how free and unrestrained being in his twenties felt.

Fifth stanza

البارح
كان الزمان سلطاني
واليوم كي صار خلاني
حتى الشيب بدل لوني
رمى الظلام في العين
حسيت بالقبر ساماني
في الزهو والصغر نساني
وبقيت كانخمم
على ذاك لخلص مسكين
البارح
كان في عمري عشرين

Here, the poet looks at the difference between the past and now. He feels sad about time going by and losing his youth. His hair turned gray that is the symbol of

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getting old, the darkness in his eyes. He feels overlooked and stuck, wishing for the freedom he had during his twenties. In general, these parts create a clear picture of the poet's feelings and experiences during his youth. They touch on themes like wanting, passion, being with others, feeling sorry, and how time always goes on.

II.9. Analysis of the Translation of the song “El Bareh البارح”

II.9.1.CHALLENGES AND STRATEGIES OF TRANSLATING THE SONG

“البارح”

Referring to the difficulties of translating poetry suggested by LEFEVERE (1957), the researcher encountered:

- **VOCABULARY DIFFICULTY**

Vocabulary challenge was suggested by LEFEVERE (1975) meaning that no two languages share identical words, and any word can convey an entirely unexpected meaning when used in a specific context. The meaning of a word can vary depending on various factors such as context, its relationship with other words, time, and location, the intention of its creator, topic, and more.

First example

Source text (Arabic text)	Target text (my translation)
البارح	Yore

1-At first the word البارح (El barah) that is repeated in each stanza of the source text, was translated to “yesterday”, then we turned it to “yore” which is an archaic word that means: “Literary of long ago or former times (used in nostalgic or mock-nostalgic recollection)” as defined by Oxford Dictionaries. So this is what the poet meant regarding the context of the song El Bareh البارح that is a nostalgic song where the word البارح refers to the memories that are associated with the past, particularly the poet’s youth when he was twenty years .Whereas Yesterday means the day before today

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(Oxford Dictionaries).So, In the context of the song lyrics, "yore" is likely chosen to convey a sense of reminiscence and longing for a time in the past.

The strategy used to overcome the vocabulary difficulty is **Interpretation** in order to select the exact meaning of each word from Arabic into English. The strategy is suggested by Andre LEFEVERE (1957), its overall result is that the translated version (TT) will have a different form while the substance or the meaning of the original poem (ST) is retained (Matiu,2008).

The cultural approach used in this example is **Foreignization** which is a theory suggested by Friedrich SCHLEIREMACHER (1813) and developed by VENUTI (1995, p.19).

The word “yore” is an archaic word (ancient word defined by Cambridge Dictionary), it is no longer used by English people, but we opt for it in order to maintain the Algerian cultural context.

Second example:

Source text (Arabic text)	Target text (my translation)
وأنا بعزوبتي فارح	Content in my singleness

The term عزوبتي (azoubti) in the first stanza ;second line .At first it was translated into English to “Celibacy”, after checking dictionaries in order to render its exact meaning from Arabic to English we turned it to “singleness” since they are two words of different meanings as defined by Oxford Learner’s Dictionaries:

Singleness: “The state of not being married or having a partner”.

Celibacy: “The state of not being married and never having sexual activity especially for religious reasons”.

In this case, we have chosen “singleness” over "celibacy" to make the translation more relatable and culturally appropriate for the target audience (English audience). Since the Algerian community is described as conservative and values-driven, the term

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"singleness" might better capture the broader cultural and social implications associated with being unmarried.

By opting for **Foreignization**, our aim is to preserve the cultural nuances of the source audience (Arabic). This approach recognizes that translation is not just about linguistic conversion but also about conveying the cultural and social context embedded in the original text.

As well as the word فرح it is a colloquial Arabic word that means فرح in standard arabic meaning happy (adj) in English (see Arabic English online dictionary). We opt for the word **content** rather than **happy** since:

Content is defined by Cambridge Dictionary a:

“To be pleased with your situation and not hoping for change or improvement”

Happy is defined by Cambridge Dictionary as:

“Feeling, showing, or causing pleasure or satisfaction”

Regarding the context of the popular song, ‘content’ seems to be the appropriate translation for the word فرح, it implies a lasting state of satisfaction, aligning well with the poet's expression of being at peace with singleness without expecting or desiring a change

The strategy used is **Interpretation**; we tried to convey the exact meaning and creating the same emotional impact in the target text.

Whereas the cultural approach used in this case is Foreignization.

Third example

The third line of the fifth stanza :

Source text (Arabic)	Target text (English)
واليوم كي صار خلاني	It has forsaken me

واليوم كي صار خلاني that we translated into “It has forsaken me ”.

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خلاني is a colloquial Arabic word meaning تركني in standard Arabic, it comes from the verb 'ترك' meaning "to leave" in standard English.

At first we translated it into « It has left me ». "Left" that is the past simple of the verb to leave, defined by Cambridge Dictionary:

To leave: To go away from someone or something for a short time or permanently. Eg:

He left the house by the back door.

A young girl was crying, protesting that she did not want to leave her mother.

Regarding the context of our context, we selected the verb 'to forsake' as an appropriate translation for the word 'خلاني', it is defined by Cambridge Dictionary as:

To forsake: quit or leave entirely; abandon; desert.

Indeed, "to forsake" matches entirely with the poet's reflection, he is talking about the end of his youth. By saying "it has forsaken" him, he means that this phase of his life is over and cannot come back. It is a way of expressing the feeling that youthfulness has permanently left him, highlighting the sense of finality and the unchangeable nature of this transition.

The strategy used to overcome the vocabulary difficulty is **Interpretation**

We opt for interpretation in order to select the exact meaning of each word from Arabic into English. Additionally to the use of some archaic words to contribute to the overall artistic impact and convey the intended mood and era (when the poet was at the age of twenties). To imbue the translation with a sense of nostalgia and to maintain a poetic, reminiscent tone that accurately reflects the poet's youthful experiences and emotions during that period of their life.

Whereas, we opted for **Foreignization** approach to preserve the unique qualities of the original language (Arabic text).

Forth example

Stanza 5, lines 4,5:

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Source text	Target text
حتى الشيب بدل لوني رمى الظلام في العين	Even graying has changed my appearance Cast shadows beneath my eyes

The word written in bold 'لوني' is a standard Arabic word means "my color" in English (Arabic –English dictionary) <https://en.bab.la/dictionary/arabic-english/>. Regarding the context , if we translate the word لوني into my color we get: Even graying has changed my color, this translation does not captivate the intended meaning regarding, the poet is describing his physical appearance after being old , his hair turned gray ,

In the line "حتى الشيب بدل لوني," a literal translation might be "even graying has changed my color." However, in this context, the word "color" can be ambiguous, as it might refer to both character and personality of an individual. To capture the poet's intended meaning, the translation "even graying has changed my appearance" is chosen. This is because the poet is describing the physical changes that come with aging. The phrase is followed by "رمى الظلام فالعين"

Referring to Arabic-English Dictionary:

رمى means to throw

الظلام is darkness

في it is the preposition 'in'

العين meaning eye

which literally translates to "it has thrown darkness in my eye." A literal translation may not accurately convey the poet's intended meaning. In this case, "darkness in my eye" is not about literal darkness but signifies the shadows or burdens that come with aging. To maintain the original essence. Interpretation strategy is employed in "even graying has changed my appearance, casting shadows beneath my eyes", emphasizing the physical and emotional impact of aging.

In this case, the approach used is foreignization. We have made interpretative choices that maintain the original cultural and emotional nuances of the Arabic text (ST).

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Instead of opting for a more literal translation that might risk losing the specific meaning and impact of the original, as we have chosen words and phrases that convey the intended emotional and physical changes associated with aging in a way that is more understandable in English (TL).

• THE PHONOLOGICAL CHALLENGE

Where the poet has put focus on the rhyme of the poem (source text) as it is noticed in the following example:

First and second stanza of the song “El Bareh”:

Source text (Arabic)	Target text(English)
البارح	Yore
و أنا بعزوبتي فارح	Content in my singleness
بالشوق و الهوى سارح	Thrilled with longing and passion
كان في عمري عشريين	I was twenty years
البارح	Yore
كانت الأموال تتلاوح	I had no money worries
صحة الأبدان تترايح	No health issues
يا زهرة السنين	Oh!Blooming age
البارح، البارح	Yore,yore
كان في عمري عشريين	I was twenty

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However, when these lyrics are translated into English, maintaining the rhyme can be quite challenging. If we tried to find English words that sound exactly like the Arabic words, we might face another challenge. English words do not always match the sounds of Arabic words, and trying to force a match could make the translation confusing.

So, we opt for **Blank Verse Translation as a strategy** to overcome the phonological difficulties in order to stay as close as possible to the meaning of the lyrics in the target text (English).

Blank verse translation: a strategy of translating poetry suggested by Andre Lefevere (1957) as cited in Bassnett (2002);p.87), it is also called free verse translation, it attempts to transfer the most equivalent meaning from source language (SL) into the target language (TL),however any element such as rhyme and meters tends to be ignored.

Instead, we have chosen words in English that capture the essence and emotions of the original lyrics. Even if these English words do not rhyme the same way the Arabic ones do, they carry the depth and sentiment of the song. Furthermore, any effort to imitate the poem's rhyme may result in altering its meaning.

- **LITERARY DIFFICULTY**

Literary challenge suggested by Andre Lefevere (2001) who stresses that the literary meaning always involves a second meaning.If the translator does not apprehend the second meaning along with the first one ,she will miss the intended meaning even though she may be able to get the literal meaning.

Example 1: Third stanza, line three

"Night darkness and its absurdity" is indeed a literal translation of "الليل والدجى و محانو"
(al-layl wa douja wa m'hanou).

Referring to Almaany online dictionary :

الليل (al-layl) - The night

الدجى means سوادالليل , which means darkness in English

محانو (m'hanou) - Its absurdity

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In this case, the English translation accurately conveys the literal meaning of the original Arabic line , including the word "absurdity," which corresponds to "محانو" (m'hanou) in the original lyrics.

- **LINGUISTIC DIFFICULTY**

The linguistic challenge concerns the linguistic level that can be depicted through the words and meanings which are shown through images ,similes or metaphors(LEFEVERE 1975).

Most of linguistic difficulties encountered during the process of translation include metaphors:

Example : Stanza 4 , line 8 :

Source text	Target text
نخاطب القمر ونجومو	I address the moon and its stars

"I address the moon and its stars": This phrase indicates that the poet is directing his words or feelings toward the moon and stars. In reality, the moon and stars cannot listen or respond to human communication, so addressing them is a metaphor for expressing the poet's thoughts, emotions, or desires to something unreachable and celestial.

In this case opting for **literal translation strategy** might be the appropriate strategy to translate this metaphor

نخاطب is a colloquial arabic word meaning أخاطب in standard arabic (معجم اللهجة الجزائرية).

Whereas in standard English it is the verb 'to address'

القمر: which is 'the moon'(Arabic -English online dictionary)

و: and

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نجومه: نجومو (regarding algerian dialect dictionary), meaning ‘stars’ in standard English. <https://en.bab.la/dictionary/arabic-english/>

The cultural approach employed in this case is Foreignization, there is no change in the structure even in the meaning from the source text (Arabic) to the target text .The aim is to maintain the metaphor to add magical beauty to the poem.

II.9.2.SUBTITLING STRATEGIES AND CONSTRAINTS

The technical constraints include time and space introduction :

- **CONDENSATION**

It is a strategy suggested by Gottlieb (1992) which consists of removing redundancy on the utterance in order to solve the subtitle line limitation problem .For example removing conjunctions, interjections and so on.

By making some lyrics shorter without distorting the meaning including the deletion of personal pronouns, conjunctions , synonyms ,etc, in order to overcome the difficulty of space not exceed 32 characters per line, as well as the time constraint not exceed 6 seconds for the length of each line of each subtitle ,as it is shown in the examples above :

Example 1

Stanza 4, line 4:

Timing	
0:02:10:25	0:02:12:49
Source text (Arabic)	Target text(English)
نصرف الشعور الشقرة	Running my fingers over blonds' hair

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While translating this line from Arabic to English we got:

نصرف الشعور الشقرة : Running my fingers through the blonds' hair (37 characters).

However, during the process of subtitling we opt for the omission of “The” and replacing the world “through” by “over” in order to make it shorter by conveying the same meaning as the original lyric in order to not exceed the number of characters in this line so we got 30 characters.

Example 2:

Timing	
0:03:34:17	0:03:36:25
Source text (Arabic)	Target text(English)
في الزهو والصغر نسائي	Eclipsed my youth memories

During the process of translating this Arabic line into English we got:

في الزهو والصغر نسائي : Eclipsed my youth and frivolity memories

This line exceed the number of characters required by Leppihalme (1994) which is 32 characters per line, so we opt for removing the word Frivolity since the word youth is meant by the poet the frivolity of his twenties

Example 3: Stanza 5, line 4:

Timing	
0:03:04:40	0:03:06:72
Source text (Arabic)	Target text (English)

Chapter Two :Translation and Analysis of the Song El Barehالبارح by El Hachemi GUEROUABI

حتى الشيب بدل لوني	Graying has changed my appearance
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We opt for omitting the word “even” that is presented in the translation :

حتى الشيب بدل لوني : even graying has changed my appearance , to not exceed the number of characters required .

In conclusion, the demanding task of subtitling a popular song is both a challenging and a gratifying experience. It requires meticulous effort to preserve the song's essence while making it accessible to a new audience. This endeavor underscores the powerful connection between music, language, and culture we have tried to convey the meaning do not say I have succeed say rather I have tried or this can be the appropriate.

II.10. REGISTER

It is important to discuss the language register used in both Arabic text (ST) and English text (target text) during the process of translation.

The Arabic lyrics seem to be a mixture of standard and colloquial Arabic written in a colloquial Arabic rather than Standard Arabic meaning that the register used is a familiar register.

Taking this passage of the Arabic lyrics and its translation into English(third stanza to last stanza), and take a look to the lyrics written in bold characters as examples of colloquial Algerian Arabic:

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Source text (Arabic)	Target text (English)
البارح	Yore
وأنا زاهي بشابابي	Blissfully young
مع جملة أحبائي	With all my friends
الليل والدجى و محانو	Night,darkness and its absurdity
واحنايا سهرانين	We were staying up all night
بدعت في الريام عذبي	I charmed ladies
لفظي رقيق عربي	With my soft Arabic tongue
واللي نحوزها ونكلمها	Each lady I charmed and talked to
كانت تذلي العين	Made her eyes modestly avert
البارح	Yore
كان في عمري عشرين	I was twenty
البارح	Yore
شط البحور وأمواجي	Shores and waves were my playground
كان الغرام تهباجي	Passion would ignite in me
نصرف الشعور الشقرة	Running my fingers through the blondes' hair
ونلتهى بلخرين	And distract myself with the others
وأنا مع الحبا ب نتاجي	Being with my friends
الصغر والعقل الناجي	Youth and passion burning within me
نخاطب القمر ونجومو	I address the moon and its stars

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يفهم غير بالعين	They get me by sight
البارح	Yore
كان في عمري عشرين	I was twenty
البارح	Yore
كان الزمان سلطاني	I was the leader of my time
واليوم كي صار خلاني	Today it has forsaken me
حتى الشيب بدل لوني	Even graying has changed my appearance
رمى الظلام في العين	Cast shadows beneath my eyes
حسيت بالقبر ساماني	The burden of years on my shoulders
في الزهو والصغر نساني	Eclipsed my youth and frivolity memories
وبقيت كانهم	Lost within my thoughts
على ذاك لخالص مسكين	Oh those twenties passed by
البارح	Yore
كان في عمري عشرين	I was twenty

So, when dealing with these examples and render them to the Standard Arabic we would have:

نحن ساهرين : واحنايا سهرانين

أبدعت : بدعت

أخاطب القمر و النجوم أو و نجومه : نخاطب القمر ونجومو

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ألقي الظلام في العين:رمى الظلام في العين

ظلت أفكر :وبقيت كانخيم

However, while translating the Arabic lyrics into English we opt for the use Standard English since:

The aim of this research is to spread our Algerian culture and our heritage in the whole world, this is the reason why we employed Standard English in the target text in order to make it accessible to the global audience. Moreover, colloquial Arabic lyrics can contain cultural and linguistic nuances specific to the Algerian region, which might be lost on audiences less familiar with the dialect. Additionally, a formal register (standard English) can make the lyrics more universally appealing, reaching a broader audience that might not grasp the nuances of colloquial language. A formal style also aligns well with songs aiming to evoke nostalgia, or romanticism, enhancing the overall aesthetic and emotional impact. Finally, using a formal register in the English translation of the lyrics aligns well with our goal of spreading our culture. Standard English is more widely understood by people from various linguistic backgrounds, which can help ensure that the essence of the popular song's message and emotional depth reaches as many people as possible.

Indeed, singers and poets of Algerian Chaabi music use colloquial Arabic or familiar registers not solely due to informality, but primarily to enhance accessibility for their audience. This linguistic choice aims to establish a genuine connection with listeners by mirroring their everyday language, making the music resonate on a personal level.

As familiar register is a characteristic of Popular Algerian song: where they opt for the use of colloquial Arabic(اللهجة العامية).

More examples are provided while translating the colloquial Arabic words into standard Arabic in the title of Analysis of the translation of the corpus.

To conclude, subtitling poetry is a tough task for the translator. Striking a balance between the original intent and adapting it to a different language was a hard task. The translator worked hard to preserve the meaning of the poetry and make it accessible to a new audience. It was difficult, but the translator believed it was important to share the beauty of poetry with others, despite the language barrier.

**Chapter Two :Translation and Analysis of the Song El Barehالبارح by
El Hachemi GUEROUABI**

CONCLUSION

Popular literature is a rich source of cultural and linguistic expressions that are specific to a particular community. Translating popular literature requires a deep understanding of the source language and culture, as well as the target language and culture.

In this research, we explored the challenges and strategies of subtitling an Algerian song "El Bareh" by El Hachemi GUEROUABI as a case study.

The most outstanding points of this research that come to are:

-The researcher employs André LEFEVERE's strategies and difficulties of translating a poem (1975) as well as Gottlieb's (1992) strategies and subtitling constraints to analyze the translation of the popular song.

- Introducing Friedrich SCHLEIEREMACHER's (1813) cultural approach that were developed by VENUTI (1995, p.19) in translating a popular poem to overcome the challenges of transferring and subtitling a popular song. Whereas foreignization is the most dominant approach during the process of translating our corpus since this latter is considered literary work. Hence, foreignization helps to preserve the cultural nuances of the original work, allowing for a more authentic representation and contributing to the global promotion of our Algerian culture.

-The main challenges of transferring and subtitling a popular song (popular poem) include translating the colloquial Arabic into English because of the lack of sources or dictionaries carrying dialectal language words meaning.

-Maintaining the rhyme during the process of translating a popular poem from Arabic into English is a hard task

-The translator always faces difficulties while picking up the appropriate word.

The following recommendations could be made for the benefit of translators or students who want to work on translating literary works.

Students or translators working on the translation and subtitling of popular literature are recommended to develop and enhance their linguistic and cultural knowledge. This includes a deep understanding of the source and target languages, as well as the cultural nuances embedded in the text to avoid infidelity during their practice.

Additionally, they should refer to bilingual and monolingual dictionaries and language references to ensure accuracy in translating linguistic nuances and cultural expressions.

Furthermore, whenever possible, attempting to contact the author of the popular work or individuals closely associated with the work can offer unparalleled clarity regarding the intended meaning and cultural significance of the piece.

In conclusion, the translation of this literary work proved to be a challenging endeavor ,while vocabulary difficulty and keeping the rhyme while translating from Arabic into English were the most challenging elements. However, the strategies used such as Interpretation and blank verse strategies might be introduced to achieve the main goal of spreading Algerian culture worldwide.

GLOSSARY

ENGLISH –ARABIC GLOSSARY

A

Aesthetic	جمالي
Algeria	جزائر
Amazigh	أمازيغ
Art	فن
Authority	سلطة

B

Banjo	آلة البانجو
Borrowing	إقتراض

C

Casbah	قصة
Chess	لعبة الشطرنج
Cinema	سينما
Civilization	حضارة
Code switching	تناوب لغوي
Colloquial	عامية
Colonial subjugation	خضوع الإستعماري
Clonization	إستعمار
Currency	عملة

D

Deletion	حذف
Derbouka	دربوكة
Detective fiction	أدب بوليسي
Diaspora	الشتات
Direct translation	ترجمة مباشرة
Dislocation	خلع
Domestication	التوطين
Dubbing	الدبلجة

E

El hawfi	الشعر الحوفي
El malhoune	الشعر الملحون
Epics	ملاحم
Expansion	توسيع

F

Fairy tale	حكاية خيالية
Folk poetry	شعر شعبي
Folk proverbs	أمثال شعبية
Folk tale	حكاية شعبية

Foreignization	تغريب
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I

Imitation	تقليد
Independance	إستقلال
International recognition	إعتراف دولي

L

Legend	أسطورة
Literature	أدب
Literal translation	ترجمة حرفية

M

Mandolin	آلة المندولين
Marginalization	سياسة التهميش
Meter	بحر
Myth	الخرافة

O

Olympic	أولمبيك
Once open time	في قديم الزمان
Oud	آلة العود

P

Paintings	لوحات
Phonemic translation	ترجمة صوتية

Piano	آلة البيانو
Prose	نثر
Poetry	شعر
Popular literature	الأدب الشعبي
Proverb	مثل

R

Religion	ديانة
Resignation	تنازل
Ryhme	قافية

S

Sculptures	منحوتات
Songs	أغاني
Source text	الأصلنص
Stanza	مقطع شعري
Stories	قصص
Struggles	صراعات
Subtitling	سترجة
Symbolic tale	حكاية رمزية
Synchrony	تزامن

T

Tambourine	آلة التمبورين
Target text	نص الهدف
Transfer	نقل
Translation	ترجمة

V

Violin	آلة الكمان
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W

War	حرب
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ARABIC –ENGLISH GLOSSARY

-1-	
أسطورة	Legend
أدب	Literature
أدب شعبي	Popular literature
أمثال	Proverbs
أمثال شعبية	Popular proverbs
إبقاء	
إعادة التسجيل الصوتي	Revoicing
إعتراف دولي	National recognition

إقتراض	Borrowing
ب-ب-	
بحر	meter
ت-ت-	
ترجمة	Translation
ترجمة تواصلية	Communicative translation
ترجمة حرفية	Literal translation
ترجمة دلالية	Semantic translation
تزامن	Synchrony
ترجمه سمعيه بصريه	Audiovisual translation
تنازل	Resignition
توطين	Domestication
ج-ج-	
جزائر	Algeria
ح-ح-	
حرب	War
حذف	Omission

حضارة	Civilization
حكاية خيالية	Fairy tale
حكاية رمزية	Symbolic tale
حكاية شعبية	Folk tale
-خ-	
خرافة	Myth
-د-	
دبلجة	Dubbing
ديانة	religion
-س-	
سترجة	Subtitling
-ش-	
شعر	Poetry
شعر حوفي	El Hawfi
شعر ملحون	Malhoun
شعر شعبي	Popular poetry
-ص-	
صراعات	Struggles

ق-ق-	
قافية	Rhyme
قصيدة	
قصص	Stories
قييد	Challenge
ف-ف-	
فن	Art
في قديم الزمان	Once upon time
ل-ل-	
لعبة الشطرنج	Chess
م-م-	
نهج	Approach
ن-ن-	
نص الاصل	Source text
نص الهدف	Target text
نقل	Transfer

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APPENDIX

MUSICAL CONFLUENCE: EL BAREH AND ITS MAESTROS



El Hachemi GUEROUABI (1938-2006)

Algerian singer, of the popular song البارج



Charles AZNAVOUR (1924-2018)

French singer, the source inspiration of البارج by

El Hachemi GUEROUABI



Mahboub BATI (1919-2000)

Algerian author, musician of Algerian chaabi music.

He is the composer of البارج , sung by El Hahcemi

GUEROUABI

ABSTRACT

The present research entitled "The Major Challenges and Strategies of Subtitling an Algerian Popular Song 'El Bareh' by El Hachemi GUEROUABI as a Case Study" is an attempt to explore the linguistic and the cultural difficulties while translating popular literature, specifically popular poems from Arabic into English. The dissertation discusses the difficulties of preserving cultural and linguistic nuances in translated literature and the constraints of subtitling. The analysis translation method employed includes André LEFEVERE's strategies and difficulties of translating a poem (1975), as well as GOTTLIEB (1992) strategies of subtitling besides the use of Agiesub software. This dissertation presents two main results: the importance of using a cultural approach to translate Algerian poem into English while preserving their cultural expressions, and the need to adopt appropriate strategies to overcome the challenges of transferring and subtitling the popular song. We conclude by recommending that translators or students working on similar literary works should use a cultural approach and adopt appropriate strategies to ensure the accurate translation and subtitling of popular literature.

Key words: popular literature, folk poetry, subtitling, challenges, strategies.

يتناول هذا الموضوع "التحديات الرئيسية واستراتيجيات سترجة الأغنية الشعبية الجزائرية 'البارح' للفنان الجزائري الحاج الهاشمي قروابي. يهدف البحث لاكتشاف الصعوبات اللغوية والثقافية في عملية ترجمة الأدب الشعبي، وتحديدًا القصائد الشعبية من العربية إلى الإنجليزية. اعتمدنا في بحثنا استراتيجيات أندريه ليفير (1975)، بالإضافة إلى استراتيجيات السترجة لغوتليب (1992) و هذا مع الاستعانة ببرنامج أجي سوب لإخراج الفيديو. توصلنا في هذا البحث إلى نتيجتين رئيسيتين: أهمية استخدام نهج ثقافي لترجمة كلمات الأغاني العربية إلى الإنجليزية مع الحفاظ على التعابير الثقافية، والحاجة إلى اعتماد استراتيجيات مناسبة لتجاوز التحديات التي تواجه عملية نقل وترجمة الأغاني الشعبية. ويختتم البحث بتوصية تقتضي ضرورة استخدام نهج ثقافي واعتماد استراتيجيات مناسبة لضمان الترجمة والسترجة الدقيقة للأدب الشعبي

الكلمات المفتاحية: أدب شعبي- قصيدة شعبية- سترجة - صعوبات - استراتيجيات