

Dedication

I dedicate this humble work

*To my parents who have instilled in me the virtues of perseverance and commitment,
and relentlessly encouraged me to strive for excellence.*

*To my beloved siblings, Djamel, Farida and Moumouh. I am really grateful to you. You
have been my inspiration and soul mates.*

To all my family members, for supporting and encouraging me to believe in myself.

Along with all my friends and respected teachers.

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I dedicate this work to,

All those who made my life a very beautiful poem.

Bahia

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Abstract	

Introduction

Translation has overspread within time to reach wider and farther areas worldwide. Its importance has grown with globalization. Nations have dealt with translation and appealed for it to satisfy their various needs in several domains including science, economics and management, information technology and literature. It has played an important role in the creation of literary texts and allowed people to understand their intrinsic meaning. Thanks to translation, the readers managed to get access to various literary works in different languages.

In literary translation, language has more than communicative, social and connective purpose. It deals with texts full of connotations and syntagmatic expressions; this means that it has its aesthetic functions too. Thus, translating literature is a complex process that requires a recreation as a work of art with unity of both the content and the form of the original text.

Literary translation is arduous, but the poetic one is more complex. It is an immense challenge since the translator's task is to communicate the meaning as well as the aesthetic aspects of expressions. A poem is a set of patterns and phrases that are full of musical words, idioms, metaphors, emotions which make its translation intricate.

In spite of its colossal difficulties, a great importance and interest has been devoted to poetic translation and many theoreticians, translators and students have dealt with it.

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The present study aims at investigating the main difficulties that surround poetry translation through the translation and subtitling of an Arabic poem into English. Our work is twofold (translating and subtitling), thus we will devote its major part to the presentation of subtitling which has specific characteristics and rules that have to be respected.

To go deeper in our study, we have chosen 23 stanzas from an Arabic poem entitled "إلياذة الجزائر" which is composed by the Algerian poet MUFDI Zakaria as a sample and a case study. Such choice did not come haphazardly, but it is a result of a long time research that led us to discover the great importance of this poem. The poem describes wonderfully Algeria's beauty and Summarizes in 1001 verses its whole history and background since the amazigh era (the aborigines of North Africa) until the war of independence in 1954. A history that is worth to be known and written about in different languages over the world. In addition to that, we appreciate the verses in إلياذة الجزائر and the musicality produced by the poet while intoning them .Indeed, MOUFDI Zakaria is the poet who represented the Algerian poetry in many countries, using emphatic and strong words to illustrate his ideas about the Algerian issue.

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Another reason that urged us to choose this topic is that poetic translation is one of the most interesting and critical themes in translation. **إلياذة الجزائر** can definitely help us to find answers to our main questions about the difficulties and obstacles that poetic translation and subtitling represent.

Our work is an attempt to provide an answer to the following question:

What are the suitable strategies to adopt in order to overcome the obstacles encountered in translating and subtitling **إلياذة الجزائر**?

The aforementioned research problem gives birth to some sub-questions as follow:

- What are the obstacles faced when translating a modern poem?
- How can we keep harmony between the form and the meaning while translating a poem, or which of them is worth to be privileged?
- Does subtitling poetry require specific techniques in comparison with subtitling any other TV programs?

To provide answers to all those questions, we have suggested the following hypotheses:

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- Translating poetry would appeal several theories and strategies since no single theory can cover the various difficulties it raises.
- Poetry translation is surrounded by formal, linguistic and extra linguistic obstacles, and what makes it more complex is its particular style and its aesthetic aspects .
- The emphasis on form or meaning depends on the function of the text, the mode of translation and the similarities or differences between the ST and TL poetic features.
- Subtitling poetry requires particular strategies since it differs from subtitling other audiovisual programs in terms of speed and speech, as utterances in poems are short and slowly uttered.

In order to overcome the above mentioned difficulties in our work, we will proceed with the strategies of poetry translation proposed by André LEFEVERE (1957) since they provide guidance in the issue related to the poem's form. Besides, we will rely on the work of several theoreticians and scholars like Peter NEWMARK (1988) and Ritva LEPPihalme (1997) who provided strategies that can help us deal with linguistic obstacles. In addition to Jan PEDERSON (2005) who suggested strategies of rendering the cultural elements as they are the most suitable for the

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translation of the ST cultural peculiarities. And last, Henrik GOTTLIEB's (1992) strategies of subtitling since they orientate towards an adequate subtitling.

To carry out our research, we have divided our work into three chapters. The first chapter is entitled "*Poetry Specificities and Translation*". It presents some definitions of poetry and the particularities of Arabic poetry (1.1). It includes the linguistic and extra linguistic difficulties encountered in poetry translation (1.2), the technical constraints in subtitling poetry (1.3), in addition to the strategies of poetry translation (1.4).

The second chapter entitled "*إلياذة الجزائر: Our translation*" includes the presentation of our corpus *إلياذة الجزائر* (2.1), the biography of the poet MOUFDI Zakaria and the role that his pen played during the Algerian revolution (2.2). And last, the presentation of our translation and the audio version of the poem including our subtitling and methodology in using the different translating strategies mentioned above (2.3)

The third chapter entitled "*Subtitling إلياذة الجزائر*" comprises the difficulties of rendering the form of the poem and the strategies used to overcome them (3.1). It also sheds light on the difficulties and strategies used to render the meaning (3.2), the strategies used to overcome the technical difficulties faced in subtitling *إلياذة الجزائر* (3.3).

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In order to achieve an appropriate and successful work we have based our research paper on reliable references that we have selected carefully which are:

- DIAZ CINTAS and REMAEL(2007), *Audiovisual Translation: Subtitling*.
- CUDDON (2013), *A Dictionary of Literary Terms and Literary Theory*.
- IVARSSON and CARROLL (1998), *Subtitling*.
- MOREH (1976), *Modern Arabic Poetry 1800-1970*,

Since we are attempting to achieve an accurate work, it is worth to mention the major difficulty we have encountered while dealing with our research which lies in the scarcity of sources that deal with subtitling poetry mainly the Arabic one.

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The first chapter of our work is divided into four major sections. The first section defines poetry (1.1) since our corpus belongs to this literary genre; it includes an outline of Arabic poetry (1.1.2) in order to show the particularity of the text that we are going to deal with. The second section deals with poetry translation and the difficulties it raises (1.2). As for the third one, it is devoted to the modes of translation (1.3), by focusing on subtitling since it is the target of our work. The last section includes the methods and strategies (1.4) we are going to follow in order to achieve an adequate translation of the poem *إلياذة الجزائر*.

1.1. Definition of Poetry

Poetry is defined by the *Oxford Advanced Learner's Dictionary* (2010) as:

“A piece of writing in which the words are chosen for their sounds and the images they suggest, not just for their obvious meaning. The words are arranged in separate lines, especially with a repeated rhythm and often the lines rhyme at the end”. (Oxford Advanced Learners' Dictionary, 2010: 1167).

As for J.A. CUDDON (2013:542), he defines poetry 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”.*

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Basing on the definitions above, poetry can be considered specific compared to any other literary work, since it goes beyond the plain literal meaning of words and uses a distinctive and attractive style, sound and rhythm to express feelings and ideas to evoke the audience's emotional response.

Since the dawn of time people have attached a great importance to poetry, and considered it the most effective way to depict their inner and outer-world. Some of these poetic creations have survived until nowadays to memorize the glories of the greatest civilizations like the Greek, the Roman and the Arabic ones.

1.2. Arabic Poetry

Arabic poetry is the most ancient Arabic literary genre. Indeed, it dates back to the 6th century or even before, because oral poetry predates that date. In this context, Henda ZAGHOUANI (2008) states that:

« La littérature arabe classique a été poétique dans son essence depuis l'époque archaïque et jusqu'au XX^e siècle, cela signifie clairement que la poésie fut le premier et unique fruit d'une culture » (ZAGHOUANI, 2008:24).

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“Classical Arabic literature has been poetic in its essence, from the archaic era to the 20th century. This clearly means that poetry was the unique and first offspring of a given culture” (Our translation).

Indeed, a large array of the earliest Arabic literary works was in the form of poetry, and even that period’s prose was filled with snippets of poetry and materialized sometimes in the form of “saj’” known in English as rhymed prose.

1.3. Categories of Arabic Poetry

From a chronological point of view, Arabic poetry can be classified into two main types: classical and modern poetry.

1.3.1. Classical Arabic Poetry

The classical ode or “*qasida*” was the most famous form of poetry since the pre- Islamic era and remained the most dominant one until 1940 (Shmuel MOREH, 1976:02). Indeed, poems of that period were recited orally and the most notable of them were collected in the 8th century to be known as the seven golden odes or “*AL Mu’allaqat al sab’*”.

According to MOREH (Loc.Cit), the classical ode or *qasida* is characterized by:

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-Its monorhyme and monometer.

-Its verse which is divided into two hemistiches or halves.

-Its opening verse that rhymes in its two halves.

-Its usual introduction known in Arabic as “*nasib*” in which the poet mourns his departed beloved.

-Its conventional themes of panegyric (*madīh*), defamation (*hija*), vainglory (*fakhr*), elegy (*rithā*), and many other types that commemorate the tribe’s happy and sad occasions.

The metrical and rhythmical restrictions have been for a long time the essence of Arabic poetry. However, the contact with western world poets has brought great changes and stimulated the development of an entirely new outlook of the poem in both its form and content which has given birth to modern poetry.

1.3.2. Modern Arabic Poetry

In the second half of the 19th century, western literature started to influence the Arabic poets who gradually began to reject the classical poetry features and strove to create a new type of

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poetry which is simpler in style, more liberal in form and that deals with new themes. In this respect, MOREH (1976:126) says: “*under the impact of the west, some Arabic poets tried to introduce new poetic diction, metaphors, and themes and to find new forms and music which suited them, in order to be able to avoid what they considered the enslaving style*”.

The most common forms of poetry in that period were: *Shi'r mursal* (blank verse), *Shi'r manṭur* (prose poetry), and *Shi'r hur* (free verse). As far as *Shi'r mursal* is concerned, it is a rhymless verse, composed in any Arabic meter, in uniformed lines length. As for *Shi'r manṭur*, it is a sort of poetry in the form of prose. Besides, *Shi'r hur* is a type of poetry that shows a complete break from the Arabic metrical system.

Concerning the themes dealt with by Arabic poetry, we can distinguish between lyric poetry, “*shi'r ghinaī*”, narrative poetry “*shi'r qaṣaṣi*”, theatrical poetry “*shi'r masrahi*” and epic poetry “*shi'r malhami*”. It is worth noting that our research will focus on epic poetry as our corpus falls within this category.

According to JA CUDDON (ibid: 239), epic poetry is a long narrative poem written in an elevated style recounting the deeds of a legendary or historical hero. It is often of national significance in the sense that it embodies the history and aspirations of a nation.

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After this brief exploration of classical and modern Arabic poetry, it is worth to mention that in spite of their differences, many modern poets did not show a complete break from the conventions of classical Arabic poetry and continued to write in a classical form as it is the case with our corpus "إلياذة الجزائر". Indeed, this latter deals with modern themes while sticking to the classical poetry form, which makes its translation from Arabic into English much more intricate.

1.3.3. Comparison between Arabic and English Poetry

In this section, we are going to make a comparison between English and Arabic poetry in terms of rhythm, rhyme and lineation in order to explore the particular features of poetry in both languages.

1.3.3.1. Rhythm in Arabic and English Poetry

One of the main differences between English and Arabic poetry is rhythm (*al wazn*) that is defined by Ali YOUNES (1985) as follow:

"الوزن في الشعر العربي يقوم على أساس كمي" (علي يونس , 1985 :10)

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“In the Arabic verse, rhythm is quantitative” (Our translation).

This means that rhythm in Arabic poetry is made up of the alternation of long and short syllables rather than stressed and unstressed syllables. Conversely, the rhythmical pattern in English poetry is based, according to CUDDON (2013:434), on accentuation or stressed and unstressed syllables rather than long and short syllables. That means that English poetry is qualitative.

When the Arabic long and short syllables are combined together, they form a foot that is known in Arabic as “*taf'ila*” “التفعيلة” which is the basic unit of the Arabic metrical system. These feet, in return, are arranged together according to a certain collocation to form the different Arabic meters known in Arabic as “*Al buhur*” “البحور” .

According to the founder of the Arabic metrical system AL Khalil Ibn Ahmad AL FARAHIDI (In Abdelaziz ATIK, 1987:23), Arabic poetry is divided into 15 meters namely: *al rağaz*(الرجز), *al sari'*(السريع), *al kāmīl*(الكامل), *alwāfir*(الوافر), *al hazağ*(الهزج) *al mutaqarib* (المتقارب), *al tawīl*(الطويل), *al muḍāri'*(المضارع), *al baṣīt*(البسيط), *al munsarih*(المنسرح), *al muqtaḍab*(المقتضب), *al ramal*(الرمال), *al madīd*(المدید), *al khafīf*(الخفيف) and *al muğtath* (المجتث)

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Later on, a 16th meter called *al mutadarik* (المتدارك) was added by al Akhflash who was al Farahidi's student (ibid).

On the other hand, the English meter is determined according to the types and the number of feet in a line. First, the types of feet are designed according to the way the stressed (strong) syllables and the unstressed (weak) syllables are arranged. According to M.H. ABRAMS (1999: 161), the four types of feet distinguished in English poetry are the iambic, the trochaic, the anapestic and the dactyl. The following table illustrates these types:

Types of feet	Stress pattern	Example
Iamb (iambic)	U--- U--- U--- U--- U---	The cur/ few tolls/ the knell/ of par/ting day U --- U --- U --- U --- U ---
Trochee (trochaic)	---U ---U ---U ---U ---U	There they/ are my/ fifty/ men and/ women --- U --- U ---U --- U --- U
Anapest (anapestic)	UU--- UU--- UU---	On this night/ of all nights /of the year U U --- UU --- UU ---
Dactyl (dactylic)	---UU---UU---UU ---UU	Eve with her/ basket was/ deep in the / --- U U --- U U --- UU Bells and grass --- U U

Table 01: Types of feet in English poetry according to ABRAMS (ibid: 161)

The symbol U indicates weak or unstressed syllables, as for the symbol ---, it indicates long or stressed syllable.

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Second, concerning the number of feet, there is a **monometer** when there is only one foot, a **dimeter** when a foot is repeated twice, a **trimeter** when the foot is repeated thrice, and a **tetrameter** when it is repeated four times. Then, a **pentameter** for a foot repeated five times and last a **hexameter** for a foot repeated six times (ibid: 162). Some of these meters can be illustrated by the following examples.

Example 01

Shall **I**/ **com**pare/ **thee** to/ a **sum**/mer's **day**?

This line from SHAKESPEARE's "*sonnet 18*" contains five feet (pentameter) and each foot contains an unstressed syllable followed by a stressed one (iambic). So, it is an iambic pentameter line.

Example02

On the/ **shores** of /**Gitche**/ **Gumee**

Of the/ **shining**/ **big** sea/-**water**

(http://www.hwlongfellow.org/poems_poem.php?pid=283 Visited on May 20th, 2018)

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Each of these two lines contains four feet (tetrameter) and each foot contains a stressed syllable followed by an unstressed one (trochaic). So, they are trochaic tetrameter lines.

1.3.3.2 Rhyme in Arabic and English Poetry

As we have mentioned previously, the main characteristic of the Arabic classical *qaṣida* is the monometer and monorhyme throughout the whole poem. According to ATIK (1987),

"تتكون القافية من حرف أساسي تتركز عليه و يعرف باسم "الرّوي" فالرّوي اخر حرف صحيح في البيت و عليه تبنى القصيدة و إليه تنسب, فيقال قصيدة ميمية أو نونية أو... (عتيق, 1978 : 45).

"Rhyme is constituted of a basic letter known as "rawy". The "rawy" is the line's last consonant. It is used throughout the whole "*qaṣida*" which is named according to its *rawy*.

So, we say an N rhymed poem, an M rhymed poem and so on" (Our translation).

Rhyme can end only in a consonant. The letters that cannot be employed as a rawy are the three prolongation vowels (ā, ū, ī,) and h.

In contrast to Arabic, rhyme in English poetry considers both sound and spelling because many words have the same spelling but different sounds, for example "do" and "go".

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On the other hand, there are words that seem to be rhymeless because of their different spelling. However, they can rhyme when they are pronounced like “blue” and “through”.

In English poetry, each rhyme is encoded by an alphabet letter. In a stanza, each time the rhyme changes, another letter is introduced. For example, some lines in SHAKESPEARE’S “Sonnet 18” illustrate the ABAB CDCD rhyme.

<i>Shall I compare thee to a summer’s day?</i>	A
<i>Thou art more lovely and more temperate:</i>	B
<i>Rough winds do shake the darling buds of May,</i>	A
<i>And summer’s lease hath all too short a date:</i>	B
<i>Sometime too hot the eye of heaven shines</i>	C
<i>And often is his gold complexion dim’d,</i>	D
<i>And every faire from faire some-time declines</i>	C
<i>By chance or nature’s changing course untrim’d</i>	D

1.3.3.3. Lineation in Arabic and English Poetry

Lineation is “the *organization of a poem into lines*” (John LENNARD, 2006:103).

The way lines are organized in Arabic poetry is different from English. In contrast to English, a line in Arabic poetry consists of two hemistiches of equal length (and sometimes of equal rhyme) forming a couplet. The first hemistich is called *şadr*, i.e. the precedent

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hemistich, while the second is 'Ajuz, i.e. the posterior hemistich. These two hemistiches are separated by a gap, but together they form a complete syntactic unit known as an end-stopped line. As opposed to this latter, English poets tend to use enjambment which means according to CUDDON (2010:237), “*running on of the sense beyond the second line of one couplet into the first line of the next*”. In other words, enjambment is to carry on the sense of the first line sentence in the next line.

This comparison between Arabic and English poetry confirms that the poetic features of these two languages are widely different. So, the translator has to make an accurate selection of the strategies to use in order to reach an adequate translation.

1.4. Poetry Translation

Translating poetry is not an easy task. It is indeed the most challenging type of translation due to its distinctive literary and musical features. In this respect Anari MANAFI (2003) says:

“The seminal problems in the process of poetry translation are linguistic constraints, cultural barriers, literary devices and poetic features” (MANAFI, 2003:28).

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Indeed, the difficulty of translating poetry lies mainly in the linguistic aspects such as the lexical and the syntactical elements which constitute the sense, its literary and aesthetic aspects like rhythm, rhyme and other sounds as assonance and consonance that constitute the form of the poem, in addition to the cultural aspect materializing ideas, beliefs and ethics.

Hence, the major difficulty that the translator encounters when attempting to translate a poem lies in the dilemma of translating either the form or the content, or how to keep harmony between them, especially when the source language (SL) and the target language (TL) belong to two widely different language families.

The issue of form and content in poetry translation has raised many arguments among scholars and theoreticians. For instance, the theorist Friedrich SCHLEIERMACHER (In Lawrence VENUTI, 2012:44) highlights the importance of sound in poetry and considers it as one of the most intricate problems in translation. He states (Loc.cit): *“poetry is a work where a most excellent and indeed higher meaning resides in the musical elements of language as they are manifested in rhythm”*.

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Paul VALÉRY (in Mathieu GUIDERE, 2008: 53) was also one of those theorists who stressed the importance of form in translating poetry. He says in this regard (Loc.cit) :
« s'agissant de poésie, la fidélité restreinte au sens est une manière de trahison »

“As far as poetry is concerned, loyalty restrained to sense is a kind of betrayal”

(Our translation).

Thus, no one can deny the importance of the aesthetic elements in a translated poem since they keep the original poem's emotional effect and provide the same pleasure to the reader. However, the translation of these features constitutes a particular challenge, since it is difficult to find in the TL words that rhyme and have a meaning that fits the overall theme of the poem at the same time.

On the other hand, preserving rhyme in poetry translation is quite challenging because some sounds in one language do not exist in another. The English sounds “p” and “v”, for instance, do not exist in Arabic, and the Arabic sounds "ع" "غ" "خ" do not exist in English. It is also difficult to reproduce the rhythm of the original poem since each language has a different metrical system based on several features like stress, the number and length of

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syllables. In this respect, the Arabic translator Muhamed DARWICH in ALMADA newspaper (2016) says:

"على المترجم أن يراعي نقل المعنى الحقيقي للنص دون ارتجال أو إضافة أبيات, كما عليه أن يتناسى أي محاولة لنقل الوزن و القافية لاستحالة ذلك. لأن بحور اللغة الإنجليزية في الشعر تختلف عنها في العربية"

(<http://almadapaper.net/ar/new/s/502031/النص-والمعنى-في-النص-الشعري-والمعنى-في-النص>. Visited on September 14th, 2017).

"The translator has to transfer the real meaning of the text without any improvisation or any added lines. He has also to disregard any attempt to transfer rhythm or rhyme, which is impossible because English poetry meter is different from that of Arabic poetry" (Our translation).

To put an end to the conflict of form and meaning, the theorist Efim ETKIND (1982:12) proposed some principles that help to achieve what he calls "*an artistic translation*". He states : « *Il est bien évident que le traducteur, s'il place au premier plan un aspect du texte, en sacrifie d'autres pour mettre celui-ci en relief, établir la dominante, choisir au plus juste ce qui doit être sacrifié, tels sont les principes premiers de l'art du traducteur* ».

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“ It is quite obvious that if the translator places one aspect of the text in the foreground sacrificing the other aspects in order to emphasize it, so maintaining the dominant, selecting the right one to be sacrificed, these are the primary principles of the translator’s art” (Our translation).

The duality of form and meaning in poetic language raises many obstacles. However, this does not imply the untranslatability of poetry; it rather means that translating poetry requires specific skills and multiple efforts to determine which feature is worth to be privileged, whether the sense or the form. To do so, the main factor that should be taken into consideration is the function of the text. According to Peter NEWMARK (1981:39-43), this latter can be informative, aesthetic, expressive, phatic, vocative or metalingual.

Besides, the other factors that should be considered while translating poetry are the particular poetic features that characterize each language and the mode of translation adopted since written translation is different from audiovisual translation which includes several modes as dubbing, voice-over, subtitling, etc.

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1.5. Subtitling as a Major Mode of Audiovisual Translation (AVT)

Our work deals with the subtitling of an audiovisual text. Subtitling is considered as one of the most common modes of AVT, though it raises several challenges and requires specific techniques and strategies. Jorge DIAZ-CINTAS (2007) defines subtitling as:

“a translation practice that consists of presenting a written text generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like) and the information that is contained on the soundtrack (sound, voice off)” (DIAZ-CINTAS, 2007:8).

Out of the definition above, we recognize that subtitling can be considered as a mode of translation that aims at creating harmony between the sound and image of the original AV text and the written translation which is presented at the bottom of the screen. It is the most common mode of AVT used in many countries as Netherlands, Portugal and Scandinavian countries (George-Michael LUYKEN, 1991:33). In spite of the tremendous development achieved in Computer-assisted Translation (CAT) tools, subtitling still involves many constraints.

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In the following section of our work, we will focus on the technical constraints that a translator may face while subtitling a text as they represent the main aspect that determines the degree of subtitling accuracy.

1.5.1. Technical Constraints in Subtitling

Aside from the linguistic and aesthetic obstacles discussed above, the technical aspects of subtitling may seem the most difficult to render. To transfer a spoken message into a written form is not easy; several restrictions should be taken in consideration and several techniques should be applied.

1.5.1.1. Time Constraints

Time is one of the major obstacles that a translator may face while subtitling, as subtitles have to be synchronized and harmonized with the source text. That is to say, a subtitler has to focus on the appearance and disappearance of the subtitles on the screen.

While subtitling, it is essential to take into consideration the fact that “*subtitles which remain on the screen long enough to be read more than once are just as irritating as subtitles that disappear before the audience has had time to finish reading them*” (IVARSSON and

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CARROLL,1998:67). Thus, a full two-line subtitle should remain on the screen for 6 seconds, but at the same time it should not exceed this time, because viewers would immediately start to reread it.

1.5.1.2. Space Constraints

Space in subtitling has to be limited to two lines and each line should not contain more than 35 characters. DIAZ CINTAS and REMAEL (2007: 172) argue that: “*in the limited space allowed for a subtitle, there is no room for long explanations. Two lines of text are usually the norm*”. Indeed, the subtitler should not transfer the whole content of the SL but to attempt for the omission of the additional information in order to respond to the limitations of the screen space.

1.5.1.3. Presentation of Subtitles

Subtitles should be placed at the bottom of the screen in order not to interrupt the image action. Besides, According to Panayota GEORGAKOPOULO (in DIAZ- CINTAS and Gunilla ANDERMAN, 2009:22), “*Subtitles can take up to 20% of the screen space*”. Thus,

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the subtitler has to take into account the size of the characters and their position on the screen to allow the readability of the text.

1.5.1.4. Typeface and Distribution

According to IVARSSON and CARROLL (1998:42), it is advisable to use typefaces with no serifs such as *Arial*, as their legibility is better than that of typefaces with serifs such as *Times New Roman*. As for the distribution, proportional types are preferable to monospace ones as the former save space.

To surpass the technical constraints discussed above as well as the other constraints mentioned previously (aesthetic, linguistic and extra linguistic), we have relied on several techniques and strategies that we are going to illustrate in the next section of our work.

1.6. Approaches and Strategies of Poetry Translation

During the process of translating poetry, several approaches and theories may interact; since no single theory can cover all the poetic features. Concerning our work which is surrounded by numerous difficulties that we classified as formal, linguistic, cultural and technical ones, we have decided to carry out our translation under the light of various approaches and strategies proposed by several theoreticians namely LEFEVERE (1957), NEWMARK (1988),

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LEPPIHALME (1997), PEDERSON (2005) and GOTTLIEB (1992) as their work provides an efficient guidance and help us to overcome both the formal and contextual obstacles of poetry translation. These strategies are discussed below.

1.6.1. Strategies of Poetry Translation According to LEFEVERE

To deal with the difficulties of translating poetry, LEFEVERE (1957: 22-43) proposed seven strategies that cover all the poetic features (formal and contextual). So, the translator has to choose the appropriate ones according to the type of obstacles faced in his/her text .These strategies are as follow:

1.6.1.1. Phonemic Translation

It involves the reproduction of the sounds effects of the SL in the TL, at the same time the production of an acceptable paraphrase of the sense. However, this strategy is applied in languages which have similar phonemic systems like English and French.

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1.6.1.2. Literal Translation

In this strategy, the translator concentrates on word-for- word translation, in a way that distorts the meaning and the syntax of the ST. However, LEFEVERE disregards this method since it affects the sense of the poem (ibid: 22).

1.6.1.3. Metrical Translation

It implies the reproduction of the source text meter and the presentation of its outward form.

1.6.1.4. Verse to Prose Translation

It is about changing the poem's form into another literary form (prose). This will result in the distortion of the poetic qualities as well as the meaning.

1.6.1.5. Rhyme Translation

It aims to transfer the rhyme of the original poem into the target text. However, the attempt to find a right rhymed-word may lead to the betrayal of the meaning.

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1.6.1.6. Blank/ Free Verse Translation

It implies translating a poem by unrhymed lines in blank verse i.e. the translator has to adhere to the metrical system of the ST. However, this strategy can lead to a higher degree of literalness.

1.6.1.7. Interpretation

This strategy has two sub- categories: a version in which the translator keeps the substance of the ST but changes its form, and imitation in which the translator produces a different version of the original poem based on his/her own interpretation.

The strategies mentioned above are of paramount importance in rendering the formal features. However, several approaches and strategies are required in order to cover the other poetic components that raise other obstacles in translation like the linguistic and cultural ones.

For this reason, we thought it convenient to introduce the following strategies

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1.6.2. NEWMARK's Strategies

To surpass the linguistic obstacles, mainly the syntactic and rhetorical ones, we have relied on the strategies proposed by NEWMARK (1980: 84-91) as it is the most conforming for translating the different types of metaphors that figure in our corpus.

Indeed, NEWMARK has attached a great importance to the translation of metaphors and made a close study of its different types namely dead metaphors, cliché metaphors, stock metaphors, adapted metaphors, recent metaphors and original metaphors. He proposed seven translation strategies as follow:

- Reproducing the same image in the TL. For example, according to NEWMARK (ibid: 88) the metaphor “a ray of hope” in Arabic شعاع من أمل can be reproduced in several languages keeping the same meaning.

- Replacing the image in the SL with a standard TL image which does not clash with the TL culture, as the example bellow:

The Arabic idiom "ودارهم ما دمت في دارهم و ارضهم ما دمت في أرضهم" translated literally as “Comply with them while you are in their house and satisfy them while you are in their

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land”. The standard TL image that corresponds to this idiom is “When in Rome do as the Romans do”. Since both metaphors in SL and TL are employed to express the same idea that is when we are visiting a place we should adapt to the customs of its people.

- Translating a metaphor by simile retaining the image. As in the following example

تلمع حبة الليمون قنديلا على ليل المهاجر

“*The lemon fruit gleams like a lantern in the emigrant’s night*” (tr. Fady JOUDAH, in Mahmoud DARWISH, 2007: 205).

The poet used The metaphor *تلمع حبة الليمون قنديلا* to depict his homeland Palestine with its splendid nature and prolific land . In this verse, the translator replaced the metaphor by a simile using the word “like” “*The lemon fruit gleams like a lantern*” to make the metaphor more explicit to the target reader.

- Translating a metaphor by simile (occasionally by metaphor), plus sense. As in the following example:

لأنه ثعلب literally “he is a fox” when adding a sense “ he is cunning as a fox”

- Conversion of metaphor to sense, like in:

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وتكبر فيا الطفولة يوما على صدر يوم

Childhood grows up inside me

Day after day (Our translation).

-Deleting of the metaphor if it is redundant or serves no purpose.

- Translating the metaphor by the same metaphor combined with sense i.e. adding an explanation to the metaphor in order to make it understood by the target reader like in *إنه عنتر*

هذا الزمان that is literally translated by “he is A’ntar of this time”, but with addition we will say:

“ he is as brave as Antar Ibn Shaddad”.

We can consider the strategies above as the most appropriate ones in dealing with metaphors since this kind of rhetorical devices is intensively used in the poem in addition to the numerous allusions made to Holy Quran. These allusions will be translated according to the strategies suggested by LEPPihalme.

1.6.3. LEPPihalme’s Strategies in Translating Allusion

LEPPihalme (1997: 66-84) is one of the scholars who has devoted valuable research to allusion; she distinguishes two types: proper name allusion (PN) and key-phrase allusion

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(KP). PN allusion is that in which real or fictional figures are alluded to by names. These names can be borrowed from myths or religion (ibid: 66), as in the following example:

" و كأنك تصغي بها للخليل و موسى الكليم يرتل صحفا "

“As if you were hearing *Abraham* and *Moses* reciting their sacred books” (Our translation).

In this example the poet alluded to the prophets Abraham and Moses to compare the reverence evoked by the sublimity of Chiffa mountain with this evoked by hearing the recite of Abrahams and Moses scripture.

Whereas KP allusion is that in which various popular beliefs, assumptions and stories, cliché and proverbs, religion and the like are alluded to by phrases (ibid: 70). An example of KP allusion is:

" و سبح لله ما في السموات و الأرض ملء شفاف شفا" (مفدي زكريا, 1987: 34)

“*Creatures on earth and skies glorify God*

As loudly as the greatness of Chiffa mountain” (our translation).

The phrase *و سبح لله ما في السموات و الأرض* is an allusion to verse 01 of Sourat al Hadid from the Holy Quran.

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"وَسَبِّحْ لِلَّهِ مَا فِي السَّمَاوَاتِ وَالْأَرْضِ وَهُوَ الْعَزِيزُ الْحَكِيمُ" سورة الفجر: 01

“Creatures on skies and earth glorify God, and he is the almighty and the wise”(Our translation)

The poet alluded to this verse to reveal the greatness of Chiffa mauntain that makes all the creatures exalt the powerful God.

In our work, we will focus on KP allusions since the major obstacles we have faced when translating إيالة الجزائر fall within this category. To translate this type of allusion, LEPPihalme (ibid, 84) proposes the following strategies:

- The use of standard translation.
- Minimum change i.e. literal translation regardless of the contextual meaning.
- Extra-allusive guidance added to the text, where the translator follows his/ her assessment of the needs of the TT readers.
- The use of footnotes, end notes and other explicit information.
- Simulated familiarity or internal marking i.e. the addition of intra-allusive guidance marking it off from the rest of the text i.e. signaling the presence of borrowed words.

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- Replacement by a preformed TL item,
- Reduction of the allusion to sense by rephrase,
- Re-creation of the allusion.
- Omission of the allusion.

The cultural references are another obstacle in translating poetry. To overpass this problem in our corpus, we have relied on one of the studies undertaken by PEDERSON (2005) in his article entitled “How is Culture Rendered in Subtitles” in which he illustrates how subtitlers deal with cultural references.

1.6.4. Strategies of Subtitling Cultural References according to PEDERSON

PEDERSON (2005) suggests six strategies classified under two categories: source language-oriented and target language-oriented strategies.

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1.6.4.1. Source language-oriented: It includes three sub- categories.

1.6.4.1.1. Retention

It is the most SL oriented strategy as it allows an element from the SL to enter the TL.

Sometimes, the retained extra-linguistic culture-bound reference (ECR) is marked off from

the rest of the TL by a quote and italics as in the following example:

"وأقيموا الصلّاة و اتوا الزّكاة و اركعوا مع الرّاكعين" سورة البقرة: 43

“And established prayer and give *zakah* and bow with those who bow (in worship and obedience)”

(<http://www.allahsquran.com/read/verses.php?ch=2>. Visited on May 5th, 2018)

The ECR in this example is the word **الزّكاة** which is one of Islam’s five pillars and means an alms-giving which is obligatory upon every Muslim who meets the necessary criteria of wealth. The word *Zakah* does not exist in the TL culture, hence it has no near equivalent, that is why the translator has opted for the strategy of retention.

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1.6.4.1.2. Specification

This strategy attempts at leaving the ECR in its untranslated form, but adding information that is not present in the ST to make the ECR in TT more specific than that in ST. This is carried out either through explicitation or addition. Explicitation can be seen as any strategy involving an expansion of the text or spelling out anything that is implicit in the ST. For example, the spelling out of acronyms or abbreviations or adding someone's first name as in the following example:

(مفدي زكريا, 1987: 33) "وفي مشور المجد أدن موسى"

“In the glorious Machoir mosque Moussa used to call for prayer (Abou *Hamou Moussa II*)” (Our translation).

In this example, the name Moussa refers to Abou Hamou Moussa II who was the sultan of Zianide kingdom(Tlemcen) from 1353 to1389. In our translation, we added the full name in order to make it more explicit for the target reader who may not have any previous knowledge about this Arabic historical personality.

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As for addition, it refers to the added material which is latent in the ST, as part of the sense or connotations of the ECR. This strategy is used to give guidance to the TC audience as in the following example from *البيادة الجزائرية*:

وَسَبِّحْ لِلَّهِ مَا فِي السَّمَاوَاتِ وَالْأَرْضِ مَلَأَتْ شِفَائِفَ شِفَا " (مرجع سابق, 1978: 34)

"Creatures on earth and skies glorify God

As loudly as the greatness of *Chiffa mountain*" (Our translation).

In the translation of the example above, we have added the extra information "mountain" which is latent in the ST in order to clarify the ECR which may be unknown for the target reader.

1.6.4.1.3. Direct translation

It is similar to literal translation and can hardly be used in translating proper names, but it is common for rendering the names of companies, official institutions, technological gadgetry, etc. It has two subgroups; the first is calque which is not familiar to the target audience and may sound odd to them, as it is illustrated in the translation of the following Quranic verse:

"يا أَيُّهَا النَّبِيُّ إِذَا طَلَّقْتُمُ النِّسَاءَ فَطَلِّقُوهُنَّ لِعَدَّتِهِنَّ" سورة الطَّلَاق - آية 01

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“O prophet, when you (Muslims) divorce women, divorce them for (the commencement of) their *waiting period*”

(<http://www.allahsquran.com/read/verses.php?ch=65> visited on May 05th, 2018)

The word *عدة* means the period a woman must wait after the divorce or the death of her husband before marrying another man. In this example, the ECR is translated literally “the waiting period” regardless of the fact that it may seem odd to the target reader who is not familiar with this tradition.

The second is shifted direct translation which refers to those terms which are common in the target culture as it is the case in the idiom "في نفس المركب" translated by “In the same boat”.

1.6.4.2. Target language- oriented: It consists of three sub-categories:

1.6.4.2.1. Generalization

It means replacing an ECR referring to something specific by something more general. As it is illustrated by the following example:

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"منها أربعة حُرُمٌ ذلك الدين القيم فلا تظلموا فيها انفسكم" (سورة التوبة : 36)

“Of these[months], four are *sacred*. That is the correct religion, so do not wrong your selves during them”

(<http://www.allahsquran.com/read/verses.php?ch=9> visited on May 05th, 2018)

In this verse the word “حُرُمٌ” refers to the four lunar months of pilgrimage in which Muslims are forbidden to hold any war. Since the Arabic months might be unknown for the target reader, the translator has used a general term which is “sacred”.

1.6.4.2.2. Substitution

This strategy involves removing the source text ECR and replacing it with something else by either a different ECR or some sort of paraphrase that could be expected to be known by the TT audience.

1.6.4.2.3. Omission

It means replacing the ST ECR with nothing when there are circumstances that make omission the only viable option but not out of laziness.

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The strategies displayed above have an eminent role in dealing with the contextual and aesthetic complexities of a poetic text, and consequently contribute to the production of the final version of an accurate TL poem. However, the mode of translation adopted in our work (subtitling) requires other strategies that will ensure an appropriate presentation of the TL text on the screen. For this purpose, we have referred to the strategies of subtitling proposed by GOTTLIEB (1992).

1.6.5. Strategies of Subtitling according to GOTTLIEB

Another theoretical framework that we thought relevant to our work is the 10 strategies of subtitling proposed by GOTTLIEB (1992). These strategies help to overcome the technical problems and provide subtitles that negotiate meaning between the two languages. These strategies are as follow:

1.6.5.1. Transfer

It is a faithful transition of the whole structure and message from the SL into acceptable TL equivalent. Every single aspect of the original SL is transmitted to the TL completely and accurately.

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1.6.5.2. Imitation

This strategy implies the preservation of the original SL forms in the TL. It maintains the same form, typically with names of people and places.

1.6.5.3. Transcription

It is used in cases where terms are unusual even in the ST, for example, the use of a third language.

1.6.5.4. Expansion

It means providing supplementary information in the translation in order to make the TT comprehensible and acceptable in the target language.

1.6.5.5. Paraphrase

It is the transfer of the SL message into TL in order to provide an acceptable form. It is used for example when the ST cannot be reconstructed in the same syntactic way in the TL.

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1.6.5.6. Dislocation

It means facilitating the change of a particular SL message into acceptable TL expression so that the translation will produce the same effect on the target audience.

1.6.5.7. Condensation

It is to make the ST utterance as shorter as possible without reducing its meaningful content.

1.6.5.8. Deletion

It means a deliberate elimination of a part of the SL message, especially less important aspects such as those that have no verbal content like clapping, knocking at the door and the like.

1.6.5.9. Decimation

It is an extreme form of condensation where even important expressions are excluded, usually for reasons of discourse speed.

1.6.5.10. Resignation

The translator adopts the strategy of resignation when no translation can be found.

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At the end of this chapter, we can deduce that the definitions that we have provided for Arabic poetry as well as the comparison we have made between Arabic and English poetry led us to the conclusion that these two types of poetry are widely different since they belong to two different language families. Consequently, several difficulties may be raised when attempting to translate an Arabic poem into English; the major one is the dilemma of form and meaning and which of them is worth to be privileged. Then, through our research, we reached the result that the elements to be preserved and those to be sacrificed are determined by the function and the purpose of the text. In addition, we have noticed that dealing with subtitling imposes other constraints mainly technical ones, hence accurate software and strategies are required. Finally, we can say that subtitling poetry necessitates several theories and strategies since one single theory cannot cover the various obstacles that surround it.

Chapter Two : إلياذة الجزائر : Our Translation

This practical chapter includes, first, the presentation of the corpus (2.1), as well as an outline of the selected stanzas (2.1.1), that provides an overview of the main themes of the poem. Second, the biography of the poet MOUFDI Zakaria (2.2) that allows to deepen in the poet's life and classify the poem in its suitable socio cultural context. last, the translated version of إلياذة الجزائر (2.3).

2.1. Presentation of the corpus

إلياذة الجزائر is a long epic poem written by the Algerian prolific and revolution poet MOUFDI Zakaria in 1972, in collaboration with Mouloud Kassem NAIT BELKACEM and Otmane ALKAĀk who helped him enormously in providing information about the history of Algeria in particular and that of Maghreb in general. (MUFDI Zakaria, 1987:11)

إلياذة الجزائر contains 1001 lines. However, in 1972 only 601 lines were achieved and recited by the poet in the sixth Islamic Seminar opening in Algiers, and the other lines were written later on. The 1001 verses of the poem narrate Algeria's immortal memories, its civilization and the successive revolutions against different invasions. As it is mentioned by Kacem NAIT BELKACEM (ibid), Moufdi Zakaria divided the Iliad into two parts:

"قسم الجمال, أي الجمال الطبيعي للبلاد, و قسم الجلال, أي المجد التاريخي"

“A part that deals with beauty i.e. the natural beauty of Algeria, and another that deals with glory i.e. The historical glories of Algeria” (Our translation).

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2.1.1. Outline of the Selected Stanzas.

In our research paper, we have selected the 23 first stanzas of the poem (one hour of the audiovisual version) as a case study. These stanzas were among the 601 lines recited by MOUFDI Zakaria in the sixth Islamic seminar of 1972 during the tenth celebration of Algeria's Independence Day.

We have focused on these stanzas since each of them holds a specific message. For instance, the 04 first stanzas are devoted to praise Algeria by showing its sublime beauty and its glories over centuries. The 05th one depicts Algiers' most famous districts Like El-Biar, Belkour, Qasbah, Hydrah and so on. As for the 6th and the 7th stanzas, they portray the wonderful mountains of Djurdjura, Aures and Atlas in addition to wide forests like Yakourene and Djabel Alwahch. In the 8th stanza, the poet has moved to the West of Algeria describing the patrimony of the city of Tlemcen like Saqiyat al Romy, Machoir Mosque etc. In the 8th and 09th and 10th stanzas, the poet boasts of the sublimity of Blida the roses' city, the redolent oases of the city of Aghouat, the generosity of the inhabitants of the city of El- Ouadi and the marvelous desert. On the other hand, the 12 other stanzas are devoted to reveal the history of

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Algeria focusing on the eminent kings that established the Amazigh great civilization like Massinissa, Jugurta and Juba, In addition to the golden age of the Islamic openings.

2.2. Biography of the Poet

Cheikh Zakaria Ben Slimane Ben Yahia Ben Cheikh Slimane Ben Hadj Aissa was born on June 12th 1908 in Beni Izguen, one of the villages of Ouad Mzab (Ghardaia) in the south of Algeria. He was given the nickname of Moufdi by his teacher. He was seven years old when he moved to Annaba joining his father who was a merchant there, in order to receive a better Quranic education. (Muhamed NASER,1989)

In 1924, he traveled to Tunisia to carry on his education, he studied at Al Salam school, Al Khaldounia school then at Zeitouna university where he met a number of Arab poets including the Tunisian Aboul- Qacem Echabi and the Algerian Ramadane HAMMOUD. His first poems were published in a Tunisian newspaper in 1925.

In 1933, he came back to Algeria and became the editor of “*Al Hayat*” newspaper and published articles that urged people to defend their country and to fight the colonists. He was also an eminent member in *North African Star* "نجم شمال إفريقيا" and a militant in *Algerian People Party* " حزب الشعب الجزائري".

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He was arrested five times from 1937 till 1959. When he was prisoned in Berberousse jail (Algiers) in 1956, he wrote the national anthem Qassaman or “the pledge”. When he was released, he fled to Morocco then to Tunis, where he participated in several manifestations and poetry festivals. He also visited many Arab countries like Lebanon, Syria, Egypt and Libya. During those visits, he was Algeria’s ambassador and representative on the radio and in TV meetings.

In 1962, he published the first edition of his collection “*The Sacred Flame*” in Tunis. And after the independence, he came back to Algeria where he engaged in commerce devoting the rest of his time to literature. Then, he returned to Tunisia and kept moving from Tunisia to Algeria to Morocco, where he was at the head of every poetic forum reciting mainly his poem “Algeria’s Iliad”.

MOUFDI zakaria died on August 17th , 1977 in Tunisia; while his burial was in Algeria.

Most of Zakaria’s poems are about his great love and loyalty to his country, his pride of its glories and his care of the Maghreb’s unity. This is illustrated in several works like his famous collections:

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- 1962 اللهب المقدس “The Sacred Flame”
- 1962 تحت ظلال الزيتون “Under the Shade of the Olive Trees”
- 1972 إلياذة الجزائر “Algeria’s Iliad 1972”
- 1976 من وحي الأطلس “Under the Atlas Inspiration”

What makes Moufdi’s poetry so exceptional is the combination he makes between modernity and classicality. Like his contemporaries, he dealt with themes that revealed the modern life concerns mainly revolution (that gave him the name of the revolution poet). In contrast to them, he didn’t adopt the new trend of free verse poetry. He rather preserved the traditional rhyme and meter. In addition, MOUFDI’s poetic language is characterized by the use of strong and emphatic words. His poetic language is described by Mustafa BITAM (1998) as:

"لغة العواطف الثائرة المتأججة, تأجج الوطنية في نفوس الثائرين" (بيطام مصطفى, 1998: 341)

"The language of eruptive and inflamed emotions, just like the flames of nationalism inside the fighters" (Our translation).

Another remarkable characteristic is the influence of religion on his poetry. Indeed, most of his poems contain words borrowed from Quran. In this respect BITAM added :

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"... مفدي زكريا الذي يحتل القرآن لديه مكانة مقدسة و في الوقت نفسه يعد في مقدمة المصادر تأثيرا في شعرة"

(مرجع سابق : 383)

"...MOUFDI Zakaria who sacres Quran which is at the same time in the foreground of the influential sources on his poetry" (Our translation).

All the characteristics mentioned above as well as many other ones will be embodied through the translated version of إلياذة الجزائر.

2.3. Presentation of the Translated Poem

In this section, we will present the written translation of the first 23 selected stanzas of إلياذة الجزائر enclosed a CD containing our subtitling of the audiovisual version of the poem presented in Appendix VII.

Algeria's Iliad

Oh Algeria! You, the miracles' dawn
You ..God's argument for creatures
You..God's smile on His earth
And the smiling features overwhelming his face
You..an immortal painting in history
A painting full of dreamy images
You are a story that reflects
The sublimity of a wonderful life

Chapter Two : إلياذة الجزائر : Our Translation

You..a page where immortality forged
The braves' resistance with fire and light
What victories are invading the world!
Victories inspired by immortal values
A legend repeated over centuries
That has awoken memories in our deep souls
You are a land where glory got lost
We idolize your fascinating beauty
Time kneeled on your feet
And on your feet kneeled the tyrant

We occupied the minds and filled the world
With verses declaimed as prayers
Whose invocations surge from Algeria's soul

Algeria! You... the Lord's wonder
You... the sublimity of the powerful creator
You are the magic Babel, whose inspiration
Called the angel Harout a magician
You are a heaven that a heart envies
Until the unseen haunts its present
You area a sea where beauty swims
In your protecting waves
You.. a love glance in my spirit
You..the inspiration light for a poet
You..a revolution that dazzles years
With its quiet eruptive patriots
You are a unity melted by troubles
That you overpass with bravery

Chapter Two : إلياذة الجزائر : Our Translation

You are such a strong determination

That denies submission

You are an example of pure conscience

That transcends other examples

Bless on your Independence Day

Bless on your tenth celebration

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Algeria! You... my idyllic love story

You .. that brought peace to my heart

You..that overwhelmed my soul with harmony

You..that illuminate my path

Without your beauty, my faith couldn't be pure

Neither my journey to my God.

If faith didn't overflow my heart

I would believe nothing, but in my people

My soul is illuminated by your name.

To your appeal I will reply, once I hear your voice claim,

Near, far wherever I am

Your love overpasses my belief

Wherever we go, we remain unified

Sacred and tight our unity stands

On each corner, we held a fancy

That reminds our love adventures

Chapter Two : إلیاذة الجزائر : Our Translation

Each parcel tells a story

Filled with peace and wars

I predicted it in my Iliad

El Mutanabi believed in it and even in me

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Does viewing God dazzle your mind?

Viewing Algeria's sublimity will turn you aside

Ask the sea, ask the wandering boat

Whose oars are like a poet's heart

Ask *Kouba*, the sirens' land, there

a lighthouse appeared to collude on the mermaid.

Ask roses that carry smell

To *Hydra* in the early morning

El Abiar prospers with its Saint Raphael

Its guard and protector.

Blessed by *Our Lady of Africa* (fr :*Notre Dame d'Afrique*)

With the fascinating virgins' prayers

Belkour gets confused

This evokes dismal eyes' laughter

In *Al Casba* awakening nights are longer

And *Almajara* river is flowing ecstatically

In *Sahat al Chouhada* high minarets

Mesmerize the viewers' eyes

Chapter Two : إلياذة الجزائر : Our Translation

In each district we have our dearests

In each house we hear Algeria 's anthem

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Ask the nonesuch *Atlas* about *Djurdjura*

Whose height connects the ground with the sky

Vaunting arrogantly

of its rival *Tikdja*, it doesn't care

Coloring therefore the face of the sky

And turning its blue into green

Snow kneels submissively on its feet

That makes the ground flouts

It's the eternal *Atlas*

That spent life making the fiercest lions

Aures' glory soars

And shakes humanity in the universe

Those who doubt in our unity

Those who doubt in the Maghreb's unity

The Maghreb Atlas has unified our forts tightly

Those who doubt in the Maghreb's unity

Hasn't the *Maghreb Atlas* unified our forts tightly?

Its chains have attached us

To wreath centuries with our history

So many summits were held on it

Chapter Two : إلياذة الجزائر : Our Translation

That no summit would be held without it

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Climb *Yakourene*, and invade the stars

Throughout it, reach the highest skies

To make *Haman* ashamed of his tower

Which can't attain the clouds

Hug *Bejaia* warmly

So that sublimity hugs your soul

In *Zegouat*, call a deer herd

From *Tichi* gazelles will answer

You will get lost in its seven wonders (fr: les sept merveilles)

That blow your mind

Love and Air river in *Cirta*

Flavours the sacred *SidiMessiad's* feast

Breeze rocks it as a mother

Rocking her baby to sleep

In *the Monster Mountain*

My country wanders loftily

Making time bows for it

If God wills to seduce his creatures with heaven

To that *Mountain* heaven will be compared

There, a Wiseman loses his wisdom

If not of God he were afraid, he would make of it his Lord.

Chapter Two : إلياذة الجزائر : Our Translation

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Oh Tlemcen! You... the house of music

You... the land of generosity and nobility

You attracted Oran and Fess

Giving birth to a pure descent

EL Warit falls' murmur

Teaches *ZERIAB* the chant meaning

It seduces kings with cherries

Gaining faithful love

If there weren't *Meliana's* founts and the *Eagle Fountain*

You would be the most wonderful

Tlemcen, you are the cheeriest bride

You are the night dream and the lover's consolation

Your beauty passionates *Abou Mediane*

In a love temple he built shrines

In you, Romans constructed a river

Where beauty inebriates even the wine

In the glorious *Machoir* mosque,

Moussa used to call for prayer (*AbouHamouMoussa II*)

And *Zayene* immortalized the Arab's glory

Ibn Khamis entered into your heaven

And you fascinated *Yahia Ibn Khaldoun*

Chapter Two : إلیاذة الجزائر : Our Translation

We occupied the minds and filled the world

With verses declaimed as a prayer

Whose invocations surge from Algeria's soul

Creatures on earth and skies glorify God

As loudly as the greatness of *Chiffa* Mountain

As if you were hearing *Abraham* and *Moses*

Reciting their sacred books.

As if that mountain's wonderful overlooks

were seducing each others.

As if *Blida* confessed love secrets to roses

To increase their yearn

To them *Medea* rushes hastily

To share moments of ecstasy

Kasr Albukhari is melting in love

Alboukhari's Love that evokes *Djelfa* 's shyness

Does Syria boast of its two oases

Overridden by our sublime *Aghouat* (meaning oasis in English)

As if its redolent gardens were

A musk censers emanating splendid odors

In the spacious *Talghemt*

Pretty gazelles wander loftily under the sun

Mزاب sacres the holy quran

To become as sacred as its letters

We occupied the minds and filled the world

Chapter Two : إلیاذة الجزائر : Our Translation

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Sacred is your *Ouadi* my nobility source
My hometown and my emotional inspiration
My father's belonging; my mother's land
My childhood playground, my adulthood dreams
You are Algeria's pride
You who hold the extreme generosity of Arabs,
And bravery of knights
You who hold the descendants of
Algeria's sovereignty patriarchs
Ibn Rustam's blood in my veins
As rockets strengthen my pride
My pristine origin purify my soul
The guidance light cleans my heart
With Algeria's name, I have glorified my people
With Algeria's name I have honored my strain
If somebody wanted harm for us
I would fight and my life would scarifice
If a generous hand were extended
In generosity, the best teacher I would be
If making glory and immortality was our target
My loyalty would be the pillar

We occupied the minds and filled the world

With verses declaimed as prayers

Chapter Two : إلیاذة الجزائر : Our Translation

Whose invocations surge from Algeria's soul

What are all these considerations for?
While our desert is the sublimity source
Here the creatures inspiring land
By palms, on the golden sand
The cradle of the Lord messages for human
The guidance light and perfection source
Here lays geniality and miracles
Here the highness tower and the glory throne
Warmth comes from the sunshine
Serenity comes from the moon light
We run until we overtake our dreams
Then we jeer the gazelle's darts.
Water stream appeases our thirst
Our shadow lines our way.
The shepherd taught us honesty
The camels taught us patience
The earth releases its richness
To raise science over imagination
To provide its people with comfort
To keep Algeria from the begging shame

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Oh! People, this is my country

Chapter Two : إلياذة الجزائر : Our Translation

My love temple, my heart dream
My spirit faith, my pure religion
My principle in faith and beliefs
My country! I love you incredibly
For you I loved every beautiful thing
For you I wandered in every stream
Who wanders in you is a beauty lover
If tyrants blamed him, my country he would say
For my country I squeezed stars,
I filled my cup and I molded songs
I sent my poems to the battle field
Replying to the caller's appeal
I stopped time for so long
Asking it about *Thamoud* and *Aad* civilization
About the glory story...since *Noah*'s era
And if *Irem* was really the thousand pillars city
Time swore and replied:
Undoubtedly Algeria

We occupied the minds and filled the world
With verses declaimed as prayers
Whose invocations surge from Algeria's soul

We stood there to celebrate a millennium
And to glorify the greatest *Ziri*
On our celebration, *BULUGGIN*
Shook the world and fascinated people every where

Chapter Two : إلياذة الجزائر : Our Translation

SEYBOUSE river meandered
Arrogantly hugging the gallant king *Ziri*
If the brave *Firmus* preserved *Buluggin*
If *Icosium* (Algiers now) reached its highest ranks
If the *Amazighs* rushed from *Donatus*
Leading its potent forces
It's because *Mazigh's* sons headed wars
And waded into carnages on the confrontation day
It's because *Mazigh's* sons headed wars
And waded into carnage on the confrontation days
They traced their fates willingly
They founded a civilization and set up order.
May God bless a millennium and a decade
May God bless our dignity protectors
May God bless July under both war and independence
Dawn can't be anything but darkness offspring
Glorious are the Algeria's victories
Algeria, the lions' den and the nobles' land

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Let *Massinissa* repeat our history
Let him immortalize our pure blood
Let *Syfax* tell Rome
About our triumphs over centuries

Chapter Two : إلیاذة الجزائر : Our Translation

About *Massinissa*'s victories
How in *Zama* battle he refused disgrace
They often bargain with him but refused angrily
He swore not to live coward
Love inspired him to reach supremacy
Like me he valued beauty.
Whose heart was forged by *Sophonisbe*
Would be able to face days.
Offering him love, art and knowledge
And predicting what would happen .
Jugurtha came to follow his path
Governing his republic with peace and faith
He said: Rome is for sale,
Who buys it .
He astonished the world
He unified *Cirta* with *kef*
He unified *Cirta* with *Kef*
And granted the Amazighs respect and dignity

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

The *Amazighs*' resistance over centuries
Astonished the sun and the stars
They constantly irritated the despots
And confused the oppressive tyrants

Chapter Two : إلياذة الجزائر : Our Translation

Ask *Tiberia*, the emperor *Tiberius* will tell

About *Takfarinas*' successive attacks

Eight years fighting...

To dig Rome's grave

The unifying *Atlas* inspired him

So he unified us to fight

Ask *Barbarus Faraxin* will answer

How he brought light to *DJurdjura*

They said *Aradium* destroyed EL Kef

Oh Jesus! Would death ease injuries?

This is *Augustus*' Confessions (Saint- Augustin)

Dazzling minds over centuries

Hippone's priest became Cartage's saint

Since his knowledge overspread there

Augustus was the country's pride

And its great philosopher

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Cherchell! Do you remember Juba? (Juba II)

Those who called your kingdom *Kaysaria* ?

And those who founded you to rival Rome?

So you honored our Maghreb

He made *Cherchell* an Eden heaven

And embellished its flowering gardens

Chapter Two : إلياذة الجزائر : Our Translation

Wasn't he the first to draw the borders

Of our Arabic peninsula ?

Wasn't JUBA the founder of the

First antique university ?

This is *Appolus* ,he was a doctor

In knowledge, he was a genius

His creativeness in fables

Inspired the *Omayyad*'s stories

Africans orned their meetings

In Rome by greeting *Appolus*

He was Rome's judge

To his graciousness, cases are entrusted

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Those are our fathers since Jesus

And Mohamed is Jesus' successor

Dawn appeared and awoke the drunks

It brought wisdom and broke wine glass

It abolished the wild nights

It abolished the wild nights

It brought light to creatures

It uprooted prostitution

It axed oppression

It warned Mankind from unfairness

Chapter Two : إلياذة الجزائر : Our Translation

It imposed equality and considered Men
Religion fights bad spirits
But it doesn't restrain the spirits
We would never deny our ancestors
Either Christians or magi they were
Weren't the *Berbers Beni Jurhoum*'s brothers?
Did we forget the lesson ?
Even if quran made of us Arabs
We wouldn't forget our ancestors

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

We were gifted the Arabic race and religion
Satisfied we are with our gift
If that unifies and gathers us
Proud we will be
If Arabs accepted shame and despise
Misled we would be
And we would say: *Kuceila* was right
About *Kahina*... God knows better than us
Welcome to our cousins
You... who entered Algeria as conquerors
Welcome to *Okba* on our land
He enlightened minds and brightened the consciousness
He built heaven- kissing minarets in *Kairouane*

Chapter Two : إلياذة الجزائر : Our Translation

To protect our forts

He planned his journey smartly

That amazed humanity

In Africa, he bartered salt for gold

In trade, *Fazzane* has never been tightwad

Djawhar was graceful to Okba

When he set off a journey to Africa

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Ibnrustum rejected slavery

He aspired our autonomy

In *Tihert* he heightened his rank

He set up a fair government and spread comfort

The counselors governed the country

Respecting religion and rights

He considered the community's decisions.

Electing a leader was unanimous

Subordination didn't have a place

Neutral were his thoughts

He confused the prosperous *Baghdad*

That became *Tihert*'s shadow

Education overflowed the minds

And nobility ran over Algeria

Spring strayed on its gardens

Offering *Tlemcen* roses and flowers

Chapter Two : إلیاذة الجزائر : Our Translation

Bravery and genius were *Ibn Hammad*'s virtues

And so were those of *Tlemcen*

Aflah (Zaid Ibn Aflah) immortalized its glories

Aflah immortalized its glories

So, he succeeded in speech and deeds

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

If you asked about *Beni Aghlab*

Ask *Zab* about its neighbor

Tubna... does it remember *Ibn Alhoceine al Tamimi*?

And his history in *Cordoue*?

Msila is certain about

Who unified the *Maghreb*

The *Fatimid* sculptured *Ibn Hany*'s poetry

As if a melody were created for a warbler

Like me, he was creative until prediction

He was honest and I didn't lie

Why was called *Andalusian*,

A Maghrebi boy with a pure blood ?

Were we envied for our glories?

Did they accuse our ideal land?

Miracles spread over Algeria

Even if they were ignored

Chapter Two : إلياذة الجزائر : Our Translation

They said God's messengers come from East

But my doctrine is different

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

In our radiant sacred heaven

Faces looking at their God

They supported *Al Muiz Lidin al Ilah*

So he made *Djawhar* a general and established *Cairo*

Our land inspired the Nile river

With purity and kindness

The Nile prospered with our arrival

We brought wealth and flourishment

Our rebellious Algeria teaches *Ramses*

The sense of emancipation

It is the Nile that lasted a millennium

And it blessed us in the tenth year.

How similar was our pure blood

To the Nile flowing hurriedly

Like *Cleopatra* were...

Our beautiful women fighters in the war

We the Amazigh, we are protectors

We don't deny grace

We glorify Egypt and its rebellions

And those who supported our successful revolution.

Chapter Two : إلیاذة الجزائر : Our Translation

We occupied the minds and filled the world

With verses declaimed as prayers

Whose invocations surge from Algeria's soul

Bulughine! You represent immortality

We will preserve your testament

Were you or *Firamus* who established Algeria ?

To dazzle the West and the East

You built Algeria on the clouds

It overpassed the highest skies

Its love, you seed in our hearts

And our blood watered it

He made of *Medea* a queen

And granted *Meliana* a crown

The one who rocked those twins

The one who adorned those twins

Preordained Algeria to be loved (The twins are *Medea* and *Meliana*)

Medea's prosperity tired the kings

So many suitors failed to approach it

Rome and Muslims struggled to obtain it

Zeyane had already tried that

IbnToudjine and *Ibn Marine* were

Nearly to be burnt with *Medea's* fire

We occupied the minds and filled the world

With verses declaimed as prayers

Chapter Two : إلياذة الجزائر: Our Translation

Whose invocations surge from Algeria's soul

Medea the angel city! Have angels removed you?

Yes, your beauty is a proof

You are a glance from *Chria*'s veneration

You are a nature gift (*Meliana*)

Ibn yucef overspread flourishment

And invaded your hills with sublimity

Is it *Zaccar* or you the eagle's nest?

Are the falcon's wings yours?

Has the eternal lover shed

His tears in *Anasir* water source ?

Has love been tender on *Leila*'s mad lover ?

Who was recovered by *Ain Al nousour* water

Were you built by *Pompey* the emperor?

Or *Bulughin* was your founder

Melina! Many were those who wanted you

And a gift you weren't for them

Banu Handel didn't find peace in you

And *Ibn Aicha* met a tragic end

Like your river, knowledge flows over your institutions

That made *Ahmed* on the summit

Jacob granted *Ahmed Aghmat* district

Indeed, nobility in *Beni Merian* is by nature.

We occupied the minds and filled the world

With verses declaimed as prayers

Chapter Two : إلیاذة الجزائر : Our Translation

Whose invocations surge from Algeria's soul

(Abou Al Abbas Ahmad Ben Ali one of Meliana's scholars. He was a faqih and a great poet. King Jakob granted him the district of Aghmat as a reward)

Ask *Ibn Alnas* about our memories

Ask Hammad tower about our victories

Immortal *Ben Hamdis* will answer

With his verses inspired by us

Aicha will tell you (The poet Aicha Al ammaria)

How she was harsh and tender with some of us

(Aicha al Amiria, one of the most famous feminine poets in Beni Hammad state. She wrote sensitive poems in addition to satiric ones. For instance, her satire poem about a bald suitor.

Bejaia remembers our allies

And our immense navy invading the world

In the castle... *Belara* swanks gracefully

Overspreading light and beauty (Belara castle)

Joining charm and sagacity

To find a pathway to our unity

Bejaia ennobled Algeria

With knowledge and forts of prosperity

There, *Ibn Tisseen* defeated Crusaders

And there, he burnt the intruders .

The Arabic numerals drove old Europe to submission

Here, Abou Meddiane and Al Thaalibi made achievement.

Chapter Three : Subtitling إلیاذة الجزائر

In the third chapter of our work, we will display the major difficulties that we faced during translating and subtitling إلیاذة الجزائر and the strategies that we have used to overcome them. In doing so, we have divided the chapter into three main sections. The First section (3.1) deals with the difficulties of rendering the form of the poem and the strategies used to overcome them. The second one (3.2) deals with the difficulties and strategies used to render the meaning. Considering the variety of difficulties encountered, we have classified them into two categories: linguistic (3.2.1.) and cultural (3.2.2.). The third section (3.3) is devoted to the strategies used to overcome the technical difficulties we have faced in subtitling إلیاذة الجزائر.

3. Difficulties and Strategies of subtitling إلیاذة الجزائر

The major difficulty we encountered during the process of translating إلیاذة الجزائر was the complexity of keeping harmony between its contextual and aesthetic elements and the dilemma of which of them is worth to be privileged. For this purpose, we have considered three important factors. First, the similarities and the differences between Arabic and English poetic features. Second, the function of the text, and third, the mode of translation adopted in إلیاذة الجزائر.

In the next section, we will consider the formal features that characterize إيادة الجزائر

by comparing them to those of English poetry.

3.1. Rendering the Form in إيادة الجزائر

As it is mentioned earlier, one of the trickiest issues in translating poetry is about how to render its aesthetic elements. To overcome this difficulty, we thought it convenient to shed light on the similarities and differences characterizing the two poetic forms mentioned above.

This comparative study is likely to help us determine the most salient features that have to be preserved. To this end, we will rely on the seven strategies proposed by LEFEVERE (1975), since each strategy corresponds to a particular poetic form.

It is worth noting that in our analysis, we will focus on the three main aspects that constitute the form of Arabic poetry, namely lineation, rhythm and rhyme.

3.1.1. Lineation in إيادة الجزائر

In terms of lineation, إيادة الجزائر is structured according to the standards of classical Arabic poetry. It is made up of one hundred stanzas, and each stanza contains ten lines and ends with a chorus. Each line is divided into two hemistiches (*sadr* and *a'juz*) that constitute together a complete syntactic unit or an end- stopped line.

Chapter Three : Subtitling إيذاة الجزائر

This type of lineation is not common in English poetry and it is hard to be reproduced.

Hence, in our translation we have substituted it by enjambment (to carry on the sense of the first line sentence in the next line), which is more common in English poetry. To illustrate this, we have selected the following line from the ninth stanza of the poem as an example:

Timing	
00:20:25_00:20:29	
English subtitles	Source text
As if its redolent gardens were A musk censers emanating splendid odors	وكانَّ حدائقه العابقا ت نوافج مسك تظو عن عرفا.

As it can be seen in this example, the source text line is composed of two halves constituting together a complete syntactic unit. In the target language, one line is not enough to translate the whole idea, that is why we carried over the semantic and syntactic information from one line to the next i.e. we have used another form (enjambment) as a substitution of the Arabic lineation form (end-stopped line).

3.1.2. Rhythm in إيذاة الجزائر

In terms of rhythm, إيذاة الجزائر complies with the rules of classical poetry metrical system.

Throughout the whole poem, the poet used one meter (bahr) which is known in Arabic as

bahr al mutaqarib. This meter consists of a foot (taf'ila) repeated eight times in a line, it is

Chapter Three : Subtitling إلیاذة الجزائر

called “fa’ulun” فعولن as it is mentioned in the following example extracted from the fifteenth stanza of the poem:

Timing	
00.37:14_00.37:25	
صمود الأمازيغ عبر القرون	غزا النیرات و راع النجوم
صمودل /أمازي /غبيرل/قروني	غزني/يراتي/وراعن/نجوما
0 /0// 0/0// 0/0// 0/0//	/0// 0/0// 0/0// 0/0//
فعولن فعولن فعولن فعولن	فعولن فعولن فعولن فعولن
fa’ulun fa’ulun fa’ulun fa’ulun	fa’ulun fa’ulun fa’ulun fa’ulun

This meter does not have any near equivalent in English, which makes the rendering of the same meter almost unattainable. For this reason, we have disregarded the reproduction of the same metrical system opting for free verse translation.

3.1.3. Rhyme in إلیاذة الجزائر

Unlike classical poems, إلیاذة الجزائر is not monorhymed as it contains a variety of rhymes. Each stanza of ten lines is rhymed apart, starting with a verse rhymed in its two halves as it is illustrated in the third stanza bellow:

Chapter Three : Subtitling إيذاة الجزائر

Timing	
00:5:33_00:7:59	
English subtitles	Source text
<p>Oh!Algeria ,You my idyllic love story You , that brought peace to my heart You, that overwhelmed my soul with harmony You, that illuminate my path. Without your beauty, My faith couldn't be pure Neither my journey to my God . If faith didn't overflow my heart I would believe nothing but in my people</p> <p>My soul is illuminated by your name as soon as I hear your voice claim, your appeal I will reply far, near wherever I am your love is above my beliefs Wherever we go, we have blood links sacred, tight and strong they are On each corner, we held a fancy reminds our love adventures Each parcel tells a story filled with peace and wars I predicted it in my Iliad Even <i>El Mutanabi</i> believed in it and in me</p>	<p>جزائر يا لحكاية حبي ويا من حملت السلام لقلبي ويا من سكبت الجمال بروحي ويا من أشعت الضياء بدربي فلولا جمالك ما صح ديني وما ان عرفت الطريق لربي ولولا العقيدة تغمر قلبي لأما كنت أو من إلا بشعبي وإذا ذكرتك شع كياني واما سمعت نذاك النبي ومهما بعدت , ومهما قربت غرامك فوق ضنوني وليي ففي كل درب لنا لحمة مقدسة من وشاج وصلب وفي كل حي لنا صبوة مرنحة من غوايات صبي وفي كل شبر لنا قصة مجنحة من سلام وحرب تثبتت فيها باليادتي فأمن بي وبها المتنبى</p>

As it is illustrated above, the whole stanza ends with the same rhyme which is the Arabic consonant/ bi: / "بي". Its opening verse is rhymed in its two halves (حبي، قلبي). This kind of rhyme scheme is specific to Arabic poetry and cannot be reproduced in English. In addition, any attempt to render the sound of the poem may lead to the distortion of the content. Therefore, in our translation we disregarded the rendering of the poem's rhyme focusing on

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its content, since the poet's main purpose is to reveal real facts about Algeria's history as Mouloud Kacem NAIT BELKACEM (in MOUFDI Zakaria, 1987: 12) states in the introduction of إيادة الجزائر:

"والإيادة أحسن سجلّ لتاريخ الجزائر حتى اليوم"

“And the Iliad has remained the best register for the history of Algeria until now”

(Our translation).

All in all, the above analysis of إيادة الجزائر shows that its formal features are different from any English poetic form. Consequently, it is not easy to keep the same meter, sound or rhythm of the original poem in the target language. Considering these differences, we thought it convenient to adopt interpretation among the seven strategies proposed by LEFEVERE (1975), since this strategy allows us to carry out our translation away from the limitations of regular meter and rhythm that are difficult to be reproduced in the case of إيادة الجزائر, in addition, it helps to retain the substance of the poem.

Another reason to use the strategy of interpretation is the function of the text that urged us to give more importance to meaning. NEWMARK (1988:141) argues that in narrative poetry, the aesthetic function is always combined with the informative one.

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Indeed, in *إيذاة الجزائر*, the aesthetic function is the most dominant. However, the informative function is clearly manifested through the narrative style used by the poet to make Algeria's history known worldwide.

Basing on what is said above; we have to consider the context of the poem in addition to the aesthetic elements since the information provided by the poet has to be transmitted faithfully to the target reader. Hence, in the following section of our work, we will focus on the strategies that will help us achieve an accurate translation of the poem's content.

3.2. Strategies of Rendering Meaning in إيذاة الجزائر

The focus on the poem's meaning has raised many other difficulties that we have classified into two categories: linguistic and extra linguistic difficulties (cultural). While translating *إيذاة الجزائر*, we faced numerous linguistic difficulties. However, our work will target the rhetorical, the semantic and the structural ones since they are the most challenging.

To overcome such challenges, we have relied on the work of two theorists: NEWMARK (1988) and LEPPihalme (1997), as they allow us to deal with the obstacles related to the main linguistic elements that constitute the sense of the poem such as metaphors, allusion, and syntactic structure.

As far as the cultural difficulties are concerned, we have relied on the strategies proposed by PEDERSON (2005), since they help us to overcome the difficulties raised by cultural peculiarities. Therefore, we will devote the section bellow to the discussion of the linguistic difficulties, mainly the syntactic and rhetorical ones since they are the most frequent in the poem.

3.2.1. Strategies Dealing with Linguistic Difficulties

We have faced numerous linguistic obstacles during the process of translating إيادة الجزائر. The major ones are structural and rhetorical, especially that Mufdi Zakaria is known by his particular style that expresses his revolutionary and national tendency through the use of strong and resonant words, various rhetorical devices, and allusions to Quran and classical Arabic poetry.

3.2.1.1. Syntactic Difficulties

The other point to consider in terms of linguistic obstacles is the wide difference between the Arabic and English syntactic structures especially when dealing with Arabic poetry which is known by its syntactic deviations.

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Geoffrey LEECH (1969:59) states that “*what makes poetry is the linguistic deviation a poet manipulates in his poetry*”. Indeed, إيذاة الجزائر is written in a high artistic style. The poet intentionally goes beyond the limits of the language and breaks the conventional rules of the Arabic sentence in order to add a personal aesthetic touch to the poem.

As it is commonly known, Arabic is classified as a VSO (verb+ subject+ object) language. However, the most remarkable point in the poem is the deviations made in terms of word order. The obscure syntactical structure used has added an artistic touch to the poem, but it raised some challenges in translation. One of those deviations can be illustrated in the following example.

Timing	
00:50:25_00:50:32	
English subtitles	Source text
Our rebellious Algeria teaches Ramses The sense of emancipation	وتفهم رمسيس معنى انعتاق الشعوب جزائرننا الثائرة

In this example, the poet transgresses the logical order of the Arabic sentence by preceding the Object معنى انعتاق الشعوب (the sense of emancipation) and postponing the Subject جزائرننا الثائرة (Our rebellious Algeria).

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According to NEWMARK (1981:116), the first step in dealing with obscured syntactical structure is to find the deep structure. The most useful procedure to achieve that is to find the logical subject first, and then the specific verb. If the two important elements are discovered, the rest will fall into place. After that, the translator can reconstruct the structure in the TL as closely as possible to the original structure. Besides, the structure of each phrase or clause has to be examined clearly.

In the translation of إيادة الجزائر , we have followed the method outlined above when dealing with the obscured syntactical structure as it is illustrated in the examples bellow:

Example 01 (stanza 17, line 05)

Timing	
00:42:11_00:42:24	
English subtitles	Source text
<i>It</i> warned <i>Mankind</i> from unfairness it imposed equality and considered men	و حذر آدم ظلم أخيه وسوى الحظوظ وأعلى الرؤوسا

The structure of this sentence is VO, while the subject is implied, and cannot be found unless we go back to the previous lines of the stanza.

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Basing on NEWMARK's method (ibid), we first, looked for the subject which is mentioned in the first line of the stanza and then substituted by an implied subject in the other lines of the stanza. Indeed the implied subject is the word الصباأ (dawn) which is used metaphorically to refer to the coming of Islam. Then we determined the verb حذر (warned) and the object آدم (Adam) that refers to human beings.

After the determination of the SVO in the source text, we have provided the translation mentioned above using the pronoun "It" as a substitute to the subject الصباأ in order to reconstruct the structure in the TL as closely as possible to the original one.

Example 02 (stanza21, line08)

Timing	
00:51:01_00:51:04	
English subtitles	Source text
Like <i>Cleopatra</i> were our <i>beautiful women fighters</i> in the war	و كم ضارعت في الفدا كليوبترا جميلات ثورتنا الهادرة

In this sample, the common structure of the Arabic verbal sentence is reversed, since the subject جميلات (beautiful women) is preceded by the object كليوبترا (Cleopatra). Following NEWMARK's method, we first tried to find the logical structure of the sentence which is the verb ضارعت (to be like), the subject جميلات and the object كليوبترا.

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The logical structure of the ST words has provided a better understanding of the sentence meaning. Hence, it allows us to find the equivalent meaning in the TL.

3.2.1.2. Rhetorical Devices in إيادة الجزائر

Poets tend to use figurative devices like simile, metaphor, allusion, and personification in order to subjoin an aesthetic effect to the text and stimulate the readers' emotions. These devices make translation more complex mainly from Arabic to English.

3.2.1.2.1. Metaphors in إيادة الجزائر

Metaphors are the most dominant figures of speech in إيادة الجزائر. In order to render them in the TL, we thought it is relevant to use the procedures proposed by NEWMARK (1988:104-113) as it is shown in the examples bellow.

Example 01(stanza06, line03)

Timing	
00:11:16_00:11:22	
English subtitles	Source text
it colors therefore the <i>face of the sky</i> and turns its blue into green	تلون وجه السماء بها فأصبح أزرقها أخضرا

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Basing on Newmark's taxonomy, the metaphor above is a dead metaphor since the word **وجه** which means in English "face" is included in what NEWMARK (ibid:106) calls universal terms of time, space and main parts of the body.

Thus, according to him (ibid), literal translation is the most suitable strategy to be used to render this metaphor because the meaning is not affected and the English reader is familiar with this kind of metaphors.

Example 03 (stanza 17, line 03)

timing	
00:41:40_00:41:49	
English subtitle	Source text
It abolished <i>the dark night of the soul</i>	و أيقظ حلم الليلي الحبالى

This image is a cliché metaphor because it is a collocation of literal noun and figurative adjective (NEWMARK, 1988: 87). The metaphor **الليالى الحبالى**, that means literally "pregnant nights", is used by the poet to depict nights with sins and misdeeds before the coming of *Islam*. This metaphor will seem clear to the ST reader who is in contact with Arabic culture and religion, but its literal translation would be odd and senseless for the TL reader.

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According to NEWMARK, this kind of images need to be replaced by a standard TL image which does not clash with this latter's culture. This is why we replaced it with the image 'dark night of the soul' which is the equivalent meaning in the TL since it is used to express the same concept as this in the ST which is the period of ignorance and spiritual crisis that precedes the communion with divinity.

Example 03 (stanza12, line 06)

Timing	
00:24:04_00:24:09	
English subtitles	Source text
for my country <i>I squeezed stars</i> and I filled my cup	لأجل بلادي <i>عصرت النجوم</i> و أنرعت كأسي

In this example the poet used an original metaphor which is according to NEWMARK (ibid: 112) a metaphor created by the SL writer in expressive texts, containing his message, personality or his comment on life.

Through this metaphor, the poet expresses his love for his country that goes beyond the limits of imagination. So, following NEWMARK's strategies, we have translated it literally because this kind of metaphor is a source of enrichment for the target language.

3.2.1.2.2. Allusion in إلیاذة الجزائر

Another rhetorical aspect that characterizes إلیاذة الجزائر is allusion to Quran and classical Arabic poetry. The translation of such allusions is a challenging task since they are addressed to a reader who has limited knowledge of Arabic culture and religion. Therefore, the translator is required to have a good cross-cultural awareness in order to be able to transfer the meaning of the allusive expressions.

To surpass this difficulty, we based our translation on the strategies proposed by LEPPihalme (ibid: 84), since they serve the translation of such type of difficulties. We will illustrate that through the following examples.

Example 01 (stanza11, line09)

Timing	
00.25.38_00.25.41	
English subtitles	Source text
The earth releases it richness to raise science over imagination	و أخرجت الأرض أثقالها فطار بها العلم فوق الخيال

The underlined expression is an allusion to Surah Az-Zalzalah from the holy Quran.

" وأخرجت الأرض أثقالها" سورة الزلزلة - آية (02)

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“And the earth discharges its burdens” (Surah Al-Zalzala: verse 02)

([https://quran.com/99.visited on february 05th ,2018](https://quran.com/99.visited%20on%20february%2005th%20,2018))

The above Quranic verse describes how the Earth will give off a terrible earthquake and throw up its “burdens” on the Day of doom. Thus, it is translated literally. However, while translating the poem’s allusion, we thought it appropriate to use the strategy of reduction of the allusion to sense (LEPPIHALME, 1997: 84) since the expression أُنْقَالَهَا that literally means “its burdens” is used connotatively to refer to Algeria’s natural resources and energy extracted from its underground. That is why we opted for the expression “its richness”.

Example 02 (stanza21, line 01)

Timing	
00 :49 :41_00 :49 :52	
English Subtiles	Source text
In our <i>radiant</i> sacred heaven <i>faces looking at their Lord</i>	و في قدس جنّاتنا النَّاضِرَة وجوه إلى ربّها ناظرة

The sentence above is another allusion to Surah Al- Qiyama from the Holy Quran

وجوه يومئذ ناضرة (22) إلى ربها ناظرة (23) (القيامة)

“Faces that day will be *radiant* (22) *looking at their Lord*” (23) (Surah Al-Qiyama)

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<https://quran.com/75>.visited on February 05th ,2018).

The Quranic verse (22) depicts the radiant faces of people in paradise. The poet made allusion to this verse in the first hemistich by using the word **الناضرة** that means shining/radiant saying: **و في قدس جناتنا الناضرة** (*in our **shining** sacred heaven*) to refer to the heaven-like era of *Al Mu'izz li Dinillah*, the Fatimid caliph who led North Africa and Egypt to their highest degree of prosperity thanks to his rational policy and religious tolerance

<https://www.marefa.org>/الله-المعز- لدين- الله visited on 24th May 2018)

Then, in the second hemistich, he alluded to the Quranic verse (23) saying: **إلى ربها** **ناظرة** (looking at their Lord) to show people's gratitude to God and their satisfaction in that era.

To translate this line, we have followed the strategy of minimum change translation i.e. literal translation, since the allusive expression does not contain any contextual or connotative meaning that requires a transfer.

Example 03 (stanza15, line02)

Timing	
00:37:27_00:37:30	
English subtitles	Source text
they irritated the <i>despots</i> and confused the oppressive tyrants	فكم أز عجوا نائبات الليلي و كم دوخوا المستبد الظلوم

In this example, the poet has made allusion to an old Arabic poem recited by the famous poet A'ntar ibn Shaddad, intitled *حاربيني يا نائبات الليلي*.

النابفة means calamity or heavy blow, *الليلي* means nights. *نائبات الليلي* is an uncommon collocation in Arabic, it is specific to A'ntar who in his poem challenges the “night calamity” (*نائبات الليلي*) boasting with his knighthood, bravery and aptitude to face any danger.

In *إيادة الجزائر*, the poet alluded to this phrase to express the same concept which is the bravery of the Amazighs. However, the context is different, since the expression *نائبات الليلي* is used connotatively to refer to the Amazighs' enemies. For this reason, we have chosen to maintain the meaning when translating the line above. Therefore, we have used the strategy of reducing the allusion to sense by translating the allusion *نائبات الليلي* as “despots”

3.2.2. Strategies Dealing with Cultural Difficulties in إيادة الجزائر

The poem narrates Algeria's history and glories throughout centuries, which makes it rich with cultural references. Such aspects are peculiar to Algeria and cannot therefore be recognized by the TL reader. Hence, the main difficulty we faced is how to find suitable equivalents for those elements which mainly materialize in names of historical personalities, names of places in addition to many religious elements.

To overcome the cultural difficulties in subtitling إيادة الجزائر, we found it appropriate to use the strategies provided by PEDERSON (2005) in his article "*How is Culture Rendered in Subtitles?*", as they cover the various types of the cultural difficulties we encountered in translating the poem. This can be illustrated through the following examples:

Example 01

Timing	
00:28:50_00:28:53	
English subtitles	Source text
If <i>Iram</i> was really the thousand pillar city	و هل إرم هي ذات العماد؟

Iram is mentioned in verses 07 and 08 of Sourah Alfajr in the Holy Quran

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إرم ذات العماد (07) التي لم يخلق مثلها في البلاد(08) سورة الفجر

“Iram who had lofty pillars (07) the like of which was never made in the land(08) ”

Iram was a marvelous city with castles of gold, pillars of emerald, rivers, and all kinds of trees. It was built by a powerful tyrant king of a tribe called Ād, in an attempt to rival God’s paradise. But when the construction was completed, God sent a storm as a punishment and all of them perished and *Iram* vanished beneath the sand (IBN KHALDOUN, 1967:17).

In the translation of this sentence, we have used the strategy of specification. We have kept the Extra- linguistic Culture-bound References ECR إرم (*Iram*) and added “the thousand pillar city” as extra information which is not present in the ST. We have opted for this strategy since the added material gives guidance to the target culture audience and provides a more precise idea about the ECR.

It is worth to mention that specification was the most used strategy in our translation, as we thought it the most convenient one in dealing with the numerous cultural references the poet has used, namely, places and historical personalities. The examples bellow illustrate the use of such strategy.

Example 01 (stanza 12, line 03)

Timing	
00:32:49_ 00:32:52	
English subtitles	Source text
<i>Seybous river</i> overflowed and meandered arrogantly	و سيبوس فاض فتاه دلالا

Example 02 (stanza 13, line 03)

Timing	
00:35:21_00:35:24	
English subtitles	Source text
How in <i>Zama battle</i> he refused disgrace.	بزامة لم يرض بها الهوانا

Example 02 (stanza 07, line 08)

Timing	
00:17:33_00:17:36	
English subtitles	Source text
Whose beauty inebriates even the <i>wine</i>	بها أسكر الحُسن بنت العنب

بنت العنب, that literally means “the grape’s daughter”, is an expression used by Arabs to refer to wine (خمر) (<https://www.almaany.com/ar/dict/ar-ar/ينات/> visited on March 1st, 2018).

The literal translation “grape’s daughter” may seem odd and senseless for the target reader because such connotation is peculiar to Islamic culture in which the word “wine” is

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considered as a taboo. Thus, to translate the underlined expression, we have used the strategy of substitution and have replaced it by the word **wine** since it is more familiar to the target reader and does not clash with his/ her culture.

Example 03 (stanza 06, line 01)

Timing	
00:13:25_00: 13:29	
English subtitles	Source text
Reach throughout it <i>the highest skies</i>	و طاول بها سدرة المنتهى

This example illustrates the translation of the ECR سدرة , سدرة المنتهى means a lote tree and المنتهى means the utmost boundary.

(<https://www.almaany.com/quran/53/14/المنتهى> visited on May 20th, 2018).

In Quran سدرة المنتهى is a lote-tree that marks the limits of the seventh sky, no creature was allowed to pass its boundaries except the prophet Muhammad who ascended it during a miraculous nocturne journey.

(<http://quran.ksu.edu.sa/tafseer/tabary/sura53-aya15.html> visited on April 09th, 2018)

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To translate the ECR سدرة المنتهی “*Sidrat al-Muntaha*” we have chosen not to retain it but to use a more general term (generalization) which is “the highest skies” since سدرة المنتهی is an event which is known by the Islamic community only and might be odd for the target audience.

Example 04

Timing	
00:51:01_00:51:04	
English subtitles	Source text
Like <i>Cleopatra</i> were our beautiful women in the war	و كم ضارعت في الفدا كليوبترا جميلات ثورتنا الهادرة

In the translation of the name كليوبترا, as well as many other names that are mentioned in the poem like هامان, رمسيس, ماسينيسا, we have chosen the strategy of retention. We have kept the names using italics to mark them off from the rest of the target text. We have opted for the strategy of retention since proper names are generally preserved in translation.

After the discussion of the major formal and contextual constraints that we faced during the process of translating إلیاذة الجزائر, the last section of our work will be devoted to the strategies followed to overpass the technical constraints of subtitling the poem.

3.4. Technical Constraints

To deal with the technical constraints in subtitling, GOTTLIEB (1992) suggests ten strategies that help to surpass time and space constraints and achieve synchronized subtitles.

Usually, Subtitlers give a special importance to the strategies of condensation, reduction and omission since dialogues in films and TV programs contain long and fast utterances that require such strategies in order to respond to the subtitling norms.

However, subtitling a poem is quite different since poets tend to use short utterances and recite them slowly keeping the same rhythm of speech in order to create temporal regularity as well as harmony between utterances. Consequently, the strategies that seem convenient for subtitling poetry should be transfer, expansion and paraphrase.

As far as our work is concerned, we noticed that it is spatio-temporally feasible to retain the maximum of the original text i.e. to use the strategy of transfer (GOTTLIEB, 1992:166). The reason that urged us to opt for such strategy is that unlike the fast and long utterances used in dialogues, those used in إيلاءة الجزائر are short and sedately pronounced since the poet is in the position of a narrator. Consequently, it was not necessary to reduce the text volume since each utterance fits the 32 characters available per line, and the time interval

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between utterances was helpful to respect the duration of subtitle on the screen (3 to 6 seconds). Hence, we can consider the transfer strategy that we have relied on of a considerable aid to reach an adequate synchronization.

The table below illustrates the degree of synchronization attained in our subtitling showing the in- time and out- time, the subtitle duration on the screen and the number of characters per second (CPS).

English Subtitle	Source text	in/out- time	Duration	CPS
A sea where beauty swims	و یا لجة...و یا لجة يستحم الجمال ويسبح	0:03:32_0:03:37	04 SC	5
In protecting waves	فی موجها الكافر	0:03:38_0:03:42	04 SC	4
You, a love glance in my spirit	و یا ومضة الحب فی خاطري	0:03:44_0:03:47	03 SC	8
You, a love glance in my spirit	و یا ومضة الحب فی خاطري	0:03:49_0:03:52	03 SC	8
you, the inspiration light for a poet	و إشرافه الوحي للشاعر	0:03:52_0:03:57	05 SC	6
you, a revolution that dazzles years	و یا ثورة حار فيها الزمان	0:03:58_0:04:03	05 SC	6
With its quiet eruptive patriots	و فی شعبها الهادئ الثائر	0:04:04_0:04:09	05 SC	5
We were gifted the Arabic race and religion	وهبنا العروبة جنسا و دينا	0 :43 :35_0 :43:39	04 SC	9
Satisfied we are with our gift	و إنا بما قد وهبنا رضينا	0:43:40_0:43:43	03 SC	8

Table 2: Synchronization in subtitling إلیاذة الجزائر

In the table above, we have considered the subtitle type (the number of lines per subtitle), the in-time and out- time of subtitles and their duration on the screen as well as the number of characters per second (CPS).

First, concerning the subtitle type we can notice that one-liner subtitle is used in all the subtitles above because the utterances are not fast and there is no density of speech, which

allowed us to achieve an equal temporal relation between utterances and subtitles i.e. both start and end at the same time. Second, as it appears in the samples above, the lines' duration on the screen is from 03 to 06 seconds. Thus, we can say that the norms related to time (3 to 6 seconds) are respected. Last, we notice that 08cps is the maximum number of characters per second used. Hence, we can conclude that major requirements of subtitling are respected and taken in consideration in our work.

However, to achieve an accurate subtitling, it was important to select a convenient program. For this purpose, we have relied on the editing program *Aegisub* since it is one the most efficient and user-friendly software.

3.4.1. Presentation of the Software

Aegisub is a subtitle editing program developed by Niels Martin Hansen, Rodrigo Braz Monteiro. It was released on December 7th, 2014 and has been designed for the timing and styling of subtitles, as well as the creation of karaoke. It uses data format of ASS(Advanced SubStation alpha). (<http://docs.aegisub.org/3.1/about/> visited on December 10th 2017).

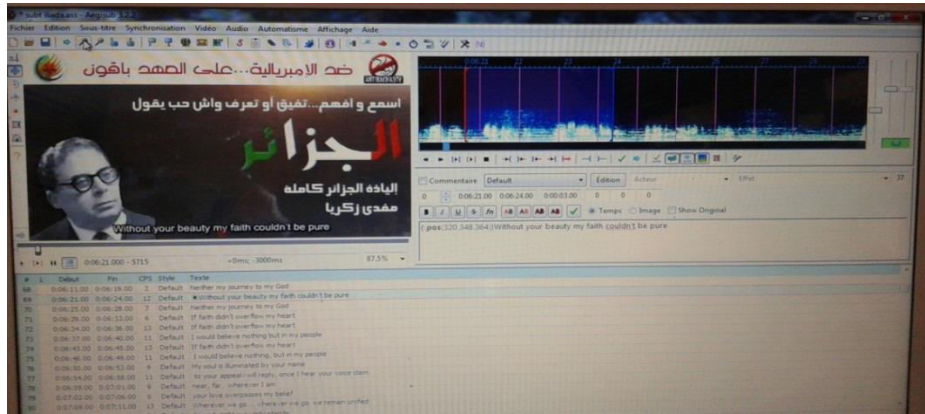


Figure1: Screen Shot Showing Aegisub Tools

Aegisub includes all the tools needed to create a complete subtitles file in any of the most popular subtitles formats. Subtitles can be inserted according to time or frame number. The program's interface features a built-in player with which we can always have the video at sight and therefore work on subtitles simultaneously. The software has rich-format elements and also shows special effects. It serves both subtitle specialists and subtitle fans since it includes an extensive documentation that explains all the programs' functions in detail and even includes some tutorials.

After the discussion of the main difficulties that stemmed from the translation of إيادة الجزائر and the strategies we followed to overcome them, we can notice that translating such type of poetry from Arabic into English raises specific challenges because of its peculiar poetic features.

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In terms of form, إيذاة الجزائر complies with the conventions of classical Arabic poetry; consequently, its monorhyme, monometer and lineation were not possible to be transferred since no close equivalent form is available in English, which urged us to adopt another poetic form which is the free verse translation as this latter allows us to carry out our translation away from the rhythmical and metrical restrictions.

The second point that we have deduced is that the informative function in the poem is undeniable, thus it was important to go beyond the plain meaning of each single word in the poem in order to render them trustfully in the TL, in other words, a great attention has to be directed toward the poem's content.

Another point that we have noticed is that subtitling poetry has its particularity that resulted from the nature of utterances in the poetic discourse (no density in speech, short utterances, etc.). Consequently, the strategies required in subtitling poetry are different from those adopted in films and other TV programs.

Conclusion

Poetry translation has been known for many centuries, and played an eminent role in connecting nations and civilizations. A great importance is attached to poetry translation though it may be more challenging than the other literary types. Truly, the translation of this literary genre requires particular skills, and the translator has to identify himself wholeheartedly with the SL poet considering the textual and extra-textual elements that surround his poem, and this is one of the hypotheses that we have suggested in our introduction. Indeed, after a long time research we can confirm all the hypotheses by providing the following answers:

- Poetry translation requires several approaches and strategies. In our research, LEFEVERE's seven strategies are of paramount importance since they help to overpass the obstacles related to the poetic form. In addition, NEWMARK's works on metaphors and syntactical structure were instrumental in dealing with the linguistic complexities of Arabic poetry. As for PEDERSON's strategies, they contribute efficiently in dealing with the cultural specificities of Arabic poetry. Concerning the subtitling of the poem, GOTTLIB's strategies, mainly transfer, serves to achieve synchronized and accurate subtitles.

- When SL and TL belong to different language families, neither rhyme nor rhythm can

Conclusion

be transferred. Therefore, the translator should focus on meaning trying to render it as closely as possible to the original.

- Transfer is the most appropriate strategy in subtitling poetry since this latter does not contain dense and fast speech that requires any condensation.

To help the translators deal with the difficulties of poetry translation we propose the following recommendations:

-When translating poetry, it is important to determine the function of the text to decide whether to focus on the poem's form or content.

- The translator of epic poetry should have a sufficient cultural and historical background about the ST since they represent the gist of this type of poetry, and have to be rendered faithfully.

-The translator should have a linguistic and grammatical competence to be able to deal with the poetic deviations.

- The translator has to consider the intended meaning of the ST author and his stylistic preferences.

Conclusion

At the end, this research paves the way to a set of perspectives among which we can mention tackling the other difficulties that the peculiarity of Arabic poetry may raise such as the translation of homonyms and symbolism, etc.

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English-Arabic Glossary of Linguistic Terms

A	
Allusion	تضمين
Assumption	افتراض
C	
Condensation	ايجاز
Context	سياق
D	
Direct translation	ترجمة مباشرة
Dislocation	خلع
E	
Expansion	توسيع
Explicitation	توضيح
H	
Harmony	انسجام
I	
Imitation	تقليد

Informative	تبليغي
L	
Literal translation	ترجمة حرفية
P	
Paraphrase	إعادة صياغة
Peculiarity	خاصية
Phonemic translation	ترجمة صوتية
Q	
Qualitative	كيفي
Quantitative	كمي
R	
Resignation	تنازل
Retention	إبقاء
S	
Source text	نص الأصل
Specification	تحديد

Substitution	تعويض
Subtitling	سترجة
Synchrony	تزامن
T	
Target text	نص الهدف
Transcription	نسخ
Transfer	نقل

Arabic- English Glossary of Linguistic Terms

أ	
Alteration	إبدال
Retention	إبقاء
Informative	اخباري
Paraphrase	اعادة صياغة
Assumption	افتراض
Harmony	انسجام
Condensation	ايجاز
ت	
Informative	تبليغي
Specification	تحديد
Literal translation	ترجمة حرفية
Phonemic translation	ترجمة صوتية
Direct translation	ترجمة مباشرة
Synchrony	تزامن
Allusion	تضمين

Substitution	تعويض
Imitation	تقليد
Resignation	تنازل
Expansion	توسيع
Explication	توضيح
خ	
Peculiarity	خاصية
Dislocation	خلع
س	
subtitling	سترجة
Context	سياق
Transcription	نسخ
Source text	نص الأصل
Target text	نص الهدف
Transfer	نقل

English- Arabic Glossary of Poetic Terms

A	
Aesthetic	جمالي
Accentuation	تشديد الصوت
Assonance	سجع الصوائت
C	
chorus	لازمة
Consonance	سجع الصوامت
D	
Defamation	هجاء
E	
Elegy	رثاء
Enjambment	تتميم
Epic poetry	شعر ملحمي
F	
Foot	تفعيلة
Formal	شكلي

Free verse	شعر حرّ
H	
Hemistich	شطر
L	
Line	بيت
Lyric poetry	شعر غنائي
M	
Meter	بحر
N	
Narrative poetry	شعر قصصي
P	
Panegyric	مديح
Precedent	صدر البيت
Prose	نثر
Posterior	عجز البيت
R	
Rhyme	قافية

Rhymed prose	سجع
Rhythm	وزن
S	
Stanza	مقطع شعري
V	
Theatrical poetry	شعر مسرحي
V	
Vainglory	فخر

Arabic- English Glossary of Poetic Terms

Meter	بحر
Line	بيت
ت	
Enjambment	تتميم
Accentuation	تشديد الصّوت
foot	تفعيلة
ج	
Aesthetic	جمالي
ر	
Elegy	رثاء
س	
Rhymed Prose	سجع
Assonance	سجع الصوائت
Consonance	سجع الصوامت
ش	
Hemistich	شطر

Free verse	شعر حرّ
Lyric poetry	شعر غنائي
Theatrical poetry	شعر مسرحي
Epic poetry	شعر ملحمي
Narrative poetry	شعر قصصي
Formal	شكلي
ص	
Precedent	صدر البيت
ع	
posterior	عجز البيت
ف	
Vainglory	فخر
ق	
Rhyme	قافية
ل	
Chorus	لازمة
م	
Panegyric	مديح

Stanza	مقطع شعري
ن	
Prose	نثر
ه	
Defamation	هجاء
و	
Rhythm	وزن

System Arabica

International Transcription	Arabic Letters
‘	ء
b	ب
t	ت
ṭ	ث
ǧ	ج
ħ	ح
ħ̣	خ
d	د
ḍ	ذ
r	ر
z	ز
s	س

s	ش
ʃ	ص
d	ض
t	ط
z	ظ
ʿ	ع
g	غ
f	ف
q	ق
k	ك
l	ل
m	م
n	ن
h	ه

w	و
y	ي
ä	ى
a	َ الفتحة
u	ُ الضمة
i	ِ الكسرة
a	"ا" المد
an	َ التنوين
un	ُ التنوين
in	ِ التنوين
at	ة

Abstract

Poetry translation is one of the most challenging types of translation. when dealing with poetry, the translator may face several difficulties. On one hand, he may encounter obstacles related to the poem's form containing mainly lineation, rhyme, rhythm and many other aspects that constitute the aesthetic side of the poem. On the other hand, the obstacles related to the poem's content that consists of several linguistic elements such as the syntactical, semantic, and rhetorical ones, in addition to the extra linguistic cultural references.

This work is an attempt to deal with the linguistic and cultural difficulties encountered while translating a poem from Arabic to English. In our study we have selected a collection of approaches and strategies that will be applied in the translation as well as the subtitling of the Arabic Poem *إلياذة الجزائر*. Hence, our translation will be carried out under the light of the seven strategies of poetry translation proposed by André LEFEVERE since they help the translator to choose the suitable poetic form. Besides, we have relied on Peter NEWMARK and Ritva LEPPihalme's works to tackle the linguistic obstacles, in addition to Jan PEDERSON's strategies that are likely to be adopted in dealing with the cultural references. As for subtitling *إلياذة الجزائر*, we thought it appropriate to opt for the strategies of subtitling proposed by Henrik GOTTLIEB as they are instrumental in dealing with subtitling constraints.

Key words: poetry- translation- subtitling- difficulties- form- meaning.

ملخص

تعتبر الترجمة الشعرية من أصعب أنواع الترجمة ومما لا شك فيه أن مترجم الشعر تعترضه عوائق عويصة ، فمن جهة قد تصادفه صعوبات متعلقة بشكل القصيدة كطريقة عرض الأبيات والقافية والإيقاع والعديد من العناصر الأخرى التي تشكل الجانب الجمالي للقصيدة. ومن ناحية أخرى ثمة صعوبات متعلقة بمحتوى القصيدة و تتجسد في الصعوبات اللغوية النحوية والدلالية والبلاغية منها، بالإضافة إلى صعوبات أخرى ذات بعد ثقافي. يعتبر عملنا هذا محاولة لتسليط الضوء على الصعوبات الشعرية واللغوية و الثقافية التي قد يواجهها المترجم أثناء ترجمة قصيدة من اللغة العربية إلى اللغة الإنجليزية و سبل تجاوزها. و قد استندنا في دراستنا إلى مجموعة من الأساليب والاستراتيجيات التي سنطبقها في سترجة قصيدة إلياذة الجزائر. ومن ثم سنشرع في ترجمتنا اعتمادا على الاستراتيجيات السبع للترجمة الشعرية التي اقترحها " أندري ليفوفير" كونها تساعد المترجم على اختيار الشكل المناسب للقصيدة. إلى جانب ذلك ، اعتمدنا على أعمال "بيتر نيومارك" و"ريتفا لبييهالم" لتجاوز العقبات اللغوية ، إضافة إلى استراتيجيات "جان بيدرسون" التي يمكن اعتمادها في ترجمة البعد الثقافي. أما بالنسبة إلى سترجة إلياذة الجزائر ، فقد رأينا أنه من الأنسب اختيار استراتيجيات الترجمة التي اقترحها "هانريك قوتليب" لتخطي قيود الترجمة السمعية البصرية.

الكلمات المفتاحية: الشعر- الترجمة- السترجة- صعوبات- الشكل- المعنى.