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*Challenges of subtitling Algerian Dialect case study
analysis of the song ya hessra 3lik ya denya by KAMEL
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DEDICATIONS

This dissertation is dedicated to

The cherished memory of my father

May he rest in peace

To my beloved mother , a pillar of strength and love

To my dear brother, your presence is a constant source of warmth gratitude

To my uncle and best friend Farid for his unwavering support, advice and guidance

This dedication is to tribute to the unity and love that binds my entire family.

To my binominal, Sonia with whom I collaborate this work

DAMIA

DEDICATIONS

This dissertation is dedicated to

The pillars, love, happiness of my world my father and mother

To my amazing sisters who I love unconditionally: Hanane and Siham

To my grandfather and grand mother

To my step brother Lounes

To all my family members: my uncles Ferhat, Lounes, Nacer and my aunts Hadjila, Saliha

, Taous ,Malika, Hamida, Saida, Fadhila, Kahina and Zahra may God rest her in peace.

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To my binominal, Damia with whom I share this work

SONIA

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Abbreviations

In this research, we will use the following abbreviations to denote certain linguistic terms.

Abbreviations	Signification
AVT	Audiovisual Translation
SL	Source Language
TL	Target Language
SDH	Subtitles for the Deaf and hard of hearing
CC	Closed Caption
MSA	Modern Standard Arabic
CSIs	Culture specific items

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Abstract

Introduction

Audiovisual translation has undergone significant evolution due to the expanding globalization of media content. It witnessed its highest degree of development with the engagement of worldwide societies in consumption of its numerous content. This field encompasses various methods to ensure the effective communication citing subtitling as the prominent process, which is the translating of spoken dialogue or text in audiovisual content with displaying a translated version on the screen.

Subtitling encounters a multitude of challenges on a daily basis, encompassing technical, linguistic, and cultural dimensions. Among these challenges, the variations of languages and cultures which are one of the most significant issues for the translator during the translation process. The translator is tasked with navigating a cultural context that is either entirely distinct or relatively different from whom which are familiar with, underscoring the complexity inherent in the subtitling endeavor.

The challenge faced by skilled translators extends beyond variations of languages and culture; they also encompass the intricate landscape of linguistic diversity, notably in the form of dialects. Dialects, distinct from the official form of a language, represent unique manifestation of spoken or written communication. They constitute official language varieties limited to specific social groups, regions, or even countries.

For instance, the Algerian dialect, known as Algerian Arabic or Darja, is the colloquial Arabic spoken in Algeria. Its evolution over the centuries has been shaped by the interaction of linguistic and cultural influences. Algeria's historical status as a former French colony has significantly impacted the language, evident in the assimilation of numerous French loanwords into Algerian Arabic, Moreover; the coexistence of Berber languages in Algeria contributes substantially to the linguistic diversity of the region.

It is worth noting that each dialect develops independently. In Algeria, various dialects, including Mzabi, Chawi, Tergi and others, contribute to the rich linguistic tapestry of the country. Translators adept at navigating these nuanced linguistic variations that play a pivotal role in ensuring the success and widespread accessibility of materials to diverse audiences.

Folk poetry or chaabi, as an evocative expression of cultural heritage, serves as an artistic mirror reflecting the collective experiences, beliefs, and traditions of a community. Firmly rooted in the oral traditions of diverse societies, folk poetry reflects the core of a

culture's soul, harmonizing with rhythms of daily life, celebratory occasions, and shared narratives.

Undoubtedly, folk poetry stands one of the most challenging genres within the Algerian dialect. Mishandling it can result a loss of its inherent meaning and intended objectives. Hence, it is important for translators to possess a high level of competence in the target language yet extensive knowledge of it. Consequently, translators are confronted with a tremendous task in navigating these challenges. However, with advancements in the field, this undertaking has progressively become more manageable.

The notable advancements within the realm of subtitling are indicative of the considerable attention. It has garnered in the field of audiovisual translation. This progress contributes to the creation of conducive conditions that in turn, facilitate the effective transmission of the intended meanings.

Our primary focus is on subtitling, the fundamental audiovisual technique that entails translating spoken discourse into written form in order to improve comprehension for the majority of audiovisual content, mostly documentaries, songs and films.

Furthermore, the current study is set out to investigate the issue of analyzing the Algerian dialect extracted from the subtitled song of kamel Messoudi "Ya Hessra 3lik Ya Denya" which is translated by Mohammed wahbe, we ought to answer to the following problematic:

How to subtitle and render the meaning of the song from the Algerian dialect in folk poetry into English?

From this problematic, we derived the following questions:

- What are the challenges of transferring and subtitling Algerian dialect in folk poetry?
- How to maintain the same meaning of the folk poetry while adapting it to the target language?
- Which subtitling methods can be the best and most effective to subtitle the Algerian dialect in folk poetry into the target language?
- What is the appropriate approach that may help the translator to adapt the meaning into English within the Algerian dialect in Folk poetry?

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

- The challenges of transferring and subtitling Algerian dialect in folk poetry are : capturing specific aspects of culture, to not find the appropriate meaning in the target language and yet dealing with a limited subtitle space.
- To maintain the same meaning of the folk poetry while adapting it into the target language it is ought to have a culture's knowledge of both languages adding to the linguistic competencies.
- The subtitling methods that can be the best and most effective to subtitle the Algerian dialect in folk poetry into target language are the procedures suggested by Vinay and Darbelnet (1958) and the strategies of subtitling proposed by Gottlieb.
- The possible approach that may be helpful to the translator to adapt the meaning into English in the Algerian dialect in folk poetry is the domestication theory.

The aim of the study is to deal with some difficulties encountered in subtitling and trying to find out the possible ways to render the meaning into the target language as well as the strategies that ensure this goal.

It is worth noting that our study is based on certain prominent books, concerning audiovisual translation and subtitling process. For audiovisual and subtitling we relied on Jorge Diaz Cintas and Aline Remael. "Audiovisual translation and subtitling" (2008), and Orero "voiceover in audiovisual translation". For subtitling strategies we referred to Lawrence Venuti "The Translator's Invisibility; history of translation" (1995), Vinay, J. Darbelnet, J. "Stylistique comparée du Français et de l'anglais" (1977) and we used the article the subtitling strategies and the acceptability (strategies of H.Gottlieb 1992). Moreover, in Algerian dialect concept we referred to Harrat's article 'An Algerian Dialect: Study and resources' (2016). In addition, we have relied on oxford and Cambridge English dictionaries to suggest the meaning of some linguistic terms.

The first challenge revolved around subtitling Algerian dialect is that folk Algerian poetry requires a thorough comprehension of the source language and its cultural intricacies, so the song had some special words that were important to its careful meaning. The translator has to be careful to keep these parts while still making the song

easy to understand it in the new language and yet having cultural knowledge of both languages .

The second challenge is how we can choose the appropriate procedure of translation. Deciding on the right translation method can be a tricky part of the subtitling process. It involves considering factors like linguistic, accuracy, cultural, cultural sensitivity, and readability to ensure the subtitles effectively convey the original message.

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

Our study is structured into three main chapters. The two first chapters are devoted to theoretical part. In the first chapter which entitled by " Dialect and Subtitling", we proceed with Dialect and audiovisual translation where we talk about its types, then focusing on the subtitling process and giving its complete History and definition with mentioning its numerous types. Then in the second chapter entitled by "Strategies and Challenges of Subtitling". It is about the challenges of subtitling and its strategies, with its advantages and disadvantages.

In the third chapter, we provide a brief presentation of the corpus: Ya Hesra 3lik Ya Denya through audiovisual translation. We try to study and analyze some difficulties in subtitles, translated by Mohammed wehbe from Algerian Arabic into English and yet suggesting a new translation when it is necessary.

Finally, we wrap up our research with a conclusion that offers a broad overview of the major aim of our study, with providing the main results that have emerged throughout our study. Additionally, there is a current recommendation to conduct more research in order to address the challenge of accurately translating Algerian Dialect in audiovisual works.

We aspire for this humble endeavor to serve as a gateway to our prospective career, delving into the analysis of subtitles for a folk musical production.

Chapter One

Subtitling and Dialect

In this chapter, we embark on a captivating journey through the multifaceted world of translation, where words and expressions cease to be mere linguistic entities but instead become vessels of culture. We delve into the pivotal role that audiovisual translation plays in preserving, sharing, and sometimes reshaping these cultural treasures as they traverse linguistic boundaries.

Audiovisual translation is considered as the bridge that connects cultures and languages through multimedia content. It plays a pivotal role in making content accessible and relatable to diverse audiences. Beyond mere language conversion, this dynamic field combines linguistic expertise, cultural sensitivity and technical prowess to bring the world closer together allowing stories and messages to transcend linguistic boundaries and enriching the global tapestry of media and communication. It involves the transfer of cultural elements, including language, visual cues, and cultural references into the target language and culture. This process requires careful consideration of culture-bound aspects, as well as the use of non-standard spellings or sentence constructions to convey the effect of dialect in the target language.

This chapter is divided into two sections, The first section provides a brief overview of folk literature and poetry, along with a definition and history of dialect and language varieties, then the understanding of audiovisual translation and its various types centers on the significant process of subtitling. The second one will address the difficulties and methods of subtitling while outlining the benefits and drawbacks of the practice.

1-Folk literature:

The study of folk literature holds profound significance in the analysis of national identity, encompassing cultural, social, and intellectual values. It serves as a cornerstone of national culture, constituting a pivotal source for insights into the cultural identity of any given nation.

Similar to the literary traditions of other nations; Algerian literature is characterized by its diverse and multifaceted expressions, encompassing classical Arabic, Tamazight, foreign languages, local dialects, puzzles, proverbs, and poetry. This poetic tapestry mirrors the spontaneous nature of Algerian society.

2-Definition of folk poetry

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

<https://www.iranicaonline.org/articles/folk-poetry->

Folk poetry constitutes a collection of poems entrenched within an oral tradition, with roots tracing back to centuries predating the colonial era. This poetic form not only endured the passage of time but also underwent further evolution during the colonial periods.

Its defining features include communal and frequently anonymous authorship, with transmission occurring through generations via oral communication. This genre spans various poetic forms such as songs, ballads, chants, and rhymes, and is intricately connected to the cultural, social, and historical of the community in which it takes root.

3-Etymology and origins of dialect:

The earliest known use of the noun dialect is in the mid-1500s, it is of multiple origins partly borrowed from French, Latin, and Greek. It is derived from the Ancient Greek word *dialektos*, which means "discourse, language and dialect " and is itself derived from *dialogesthai*, which means "to discourse, talk". The main characteristics of linguistic structure that set one dialect apart from another are vocabulary and grammar, particularly morphology and syntax.

<https://www.britannica.com/topic/dialect>

There were various city-states and regions, each with its own distinct way of speaking. The term "dialect" was used to describe these regional variations in language. Over time, the meaning of the word expanded to encompass variations in which can be based on such factors such as social class, education or other social and cultural influences.

And according to online etymology dictionary, the word "dialect" has its origins in the Proto-Indo-European root meaning "to collect, gather," with derivatives meaning "to speak" on the notion of «to gather words, to pick out words».

<https://www.etymonline.com/word/dialect>

3.1-Definition of dialect:

A dialect is a form of the language that is spoken in a particular part of the country or by a particular group of people.

A variety of a language that indicates a person's origins is known dialect, geographically speaking; this is typically understood to mean a regional dialect. It can also be applied in relation to an individual's social background. (oxford Dictionary:1989)

Merriam Webster Dictionary (1828) defines dialect as a regional variation of language, that when combined with other regional varieties form a single language. Its vocabulary, grammar, and pronunciation features recognize it.

3.2-Varieties of dialect

Within a language, diverse linguistic forms known as dialects can arise. These forms can differ greatly depending on social, cultural, and geographic factors. There are many different dialects, and they can be divided into various groups according to various standards. Here is an introduction to some common varieties of them:

3.2.1-Geographic dialects

Geographic regions are often the basis for dialect development. Individuals from different places may acquire distinct linguistic traits, such as grammatical structures, pronunciation, and vocabulary. In North America, particularly in the United States and Canada, there are numerous geographic dialects. Each region influenced by historical settlement patterns and geographical isolation, and has developed its own unique linguistic characteristics. Some linguistic differences between Canadian and American English can involve while using “hood” rather than “bonnet” “freeway” or “highway” instead of “motorway,” and “truck” in place of “lorry”.

3.2.2-Social dialects

Dialects can be influenced by social factors like class, occupation, and level of education. Language characteristics of higher socioeconomic status groups might be different from those of lower socioeconomic status groups. This is also known as socialists at times.

For example, the western people say **خُدْمِي** to a knife whereas the other individuals say **الموس**.

<https://study.com/academy/lesson/dialect-types-examples-literature-html>

4-Definition of language:

Language serves as a communication tool. It provides a channel for communicating our ideas, feelings, and emotions to other people.

Hall claimed: “ Language is the institution where by humans communicate and interact with each other by means of habitually used oral-auditory arbitrary symbols.” (1958)

5-Language vs. dialect:

Max Weinreich (1940) asserted that a language is a dialect with an army and navy. Language plays the role of parents, and different dialects are stemming from it. They are an essential part of linguistic diversity; each one completes the other “they have a complementary relationship”.

Language	Dialect
Language is a method of human communication, either spoken or written consisting of the use of words in a structured and conventional way.	Dialect is a particular form of language which is particular to a specific region or social group.
Can be categorized into two main parts: spoken language and written language.	Can we categorize it into two main parts standard dialect and the non-standard dialect.
Languages of the same language family are often not mutually intelligible.	Dialects of the same language are often mutually intelligible.
Language can unite a nation by separating it from other nations.	Dialect can create differences within a nation.

6-Language variation in Algeria:

Languages are exquisite because they are continuously changing overtime, having been formed and built via experiences and historical events. Our distinctive dialects set us apart from the people around us and earn integral part of our culture. Our language reflects who we are and ingrained with our history, customs, vocabulary, voices and daily lives.

Algeria has a diverse linguistic landscape with a complex interplay of various language varieties. Algeria’s linguistic situation is characterized by a continuum of Arabic

mixed with regional vernaculars, resulting in a variety of linguistic varieties with different types of similarities and resemblances.

Algeria's constitution designates Arabic and Tamazight (Berber) as official languages. Each one of them has own dialects, in addition to French and English as foreign languages.

6.1-Tamazight

Tamazight, also known as "Berber" which is an oral language derived from ancestral origins. It spanned a vast area that extended from Egypt to the Atlantic and the Mediterranean region beyond the Niger River. Due to its vast territory, this language has broken up into many dialects, which are separated from each other. Dourari, the linguist from Algeria, claimed more about Tamazight languages "they are spoken in plural because each dialect develops independently". The different dialects we found in Algeria are Mzabi, Chawi, Tergi, and Kabyle. Etc

6.2-Modern Standard Arabic

The official language of the Arab world, known as modern standard Arabic (MSA), is a condensed version of old Arabic, or classical Arabic, and it is exclusively found in religious texts.

<https://www.aboutalgeria.com/2017/09/language-variation-in-algeria>.

6.3-Algerian Arabic (Algerian dialect)

The Arabic dialect, or Darija in the Maghrebi countries, is another widely used form of Arabic in addition to MSA. It is divided into a number of unofficial, non-standardized regional varieties. It is still the Algerian's first form of communication despite this division. It is frequently employed as lingua - franca, or vehicular language between speakers of geographically separated Tamazight-speaking communities. Despite the fact that its inter - comprehension is regarded as laborious "it has no prestige", it is still the mother tongue, the language used by the predominant majority of Algerian speakers, and the actual language used on a daily basis discussions .

<https://en.m.wikipedia.org/wiki/Varieties-of-Arabic>

7-Audiovisual translation

Up until quite recently, the subject of research known as audiovisual translation was not well known during the late 1950s and early 1960s. Around the end of the 20th century, this research experienced a notable growth; it has been a fruitful ground for academic research with translation at its center for the past 20 years. It has expanded professionally, that now is considered as a steadfast and significant area of academic research, mostly due to the digital revolution.

On one hand, the term translation comes from the Latin word *translatio*, which means to “come across”. In the Mid-14th century, the term translation was used in the old French to refer to “the rendering of a text from one language to another and the transfer of meaning”. On the other hand, the term audiovisual is the combination of the words audio and visual; the term audio comes from the Latin verb *audire*, meaning “to hear” related to “sound hearing”. Visual has a Latin origin as well coming from the word *visus*, past participle of *videre*, which means to “see” and “pertaining to the faculty of sight” (online etymology dictionary).

<https://www.etymology.com/>

According to Jorge Diaz Cintas (2008), "The term audiovisual translation seems to best represent the complex act of transforming verbal language and all other semiotic codes from the source language (SL) into target language (TL) in any audiovisual material".

The early studies in the topic were brief and dispersed across a wide range of periodicals, from film and the translation of journals to newspaper and weekly magazines. On occasion, academics and professionals would just circulate papers and manuscripts among wide without ever publishing them or making them available to the broader public. This unfortunate dispersion of fundamental research material makes it difficult for researchers into the history of the discipline. It also means that for a while, quite a few scholars carried out their work with knowledge of previous research in the field. Despite the fact that the circumstances are outdated, a thorough history of audiovisual technology and its research is still lacking. Jorge Diaz Cintas (2009).

8- Types of audiovisual translation

Despite the great amount of research that is being carried out in AVT, there does not seem to be common agreement on the number of its modes. In fact, the figures vary considerably depending on the author consulted: Less than a decade ago, scholars could only

name five (5) AVT modes (Chaves2000, Agost1999, Gambier1996) Whereas, nowadays some could list up to 13 modes (Gambier 2003).

Here are some most common methods:

8.1-Voice over

The simultaneous broadcast of the original soundtrack and the translation is known as voice over. About two seconds after the original sounds has began, The voices reading the translation are superimposed, The original sound reduces, And they often finish at the same time. This AVT mode gives off a very realistic effect, therefore documentaries and interviews typically employ it.

<https://www.linkedin.com/pulse/subtitling-vs-voice-over-what-best-localisation->

8.2-Intrepriting

It refers to the spoken translation of an audiovisual content by a single speaker. It can be simultaneous or live, which is the most common, successive or prerecorded. Voice and fluency are very important in this form of translation because only one voice is usually heard for the entire work. As a result, Monotony Should be avoided and averted through some form of mimeses (Lecuona 1994).

8.3-Surtitling

It is a method used in AVT to provide a textual translation or subtitles for a live performance, usually for stage production like operas, ballets, drama and other live performances. The idea is similar to that of subtitles in movies or television, but it is modified for live in person events.

Surtitling is the process of displaying translated text on a screen above or to the side of the stage, so that viewers can read the translation while watching the live performance. Surtitles are typically used to provide additional information or context to help the audience to comprehend a performance, or to make it accessible to audiences that do not speak the same language as the performers.

<https://www.peterlang.com/document/1050579>

8.4- Dubbing

Dubbing is a method of a revoicing in which the original dialogue is swapped out for translated version in the intended language. Along with language translation, this procedure aims to match the on -screen performer's lip movements, emotions, and the gestures as closely as possible (Diaz Cintas and Anderman 2009).

Technology is used in dubbing, especially when it modifies the double's diction by lengthening or shortening the Speech to achieve greater temporal Synchrony, or to improve the voice quality (Mayoral 2001). However, dubbing also needs to be careful with the "dubbese" in addition to deal with a very complicated synchronization (2001).

8.5- Subtitling

Subtitling is a crucial aspect of audiovisual translation, it is considered as a fascinating field that plays a significant role in making media accessible to diverse audiences worldwide.

8.5.1-History

The history of subtitling initiates at the beginning of the 20century with the emergence of the silent film industry. In those days, films were frequently accompanied by live music, with the audience relying on the musical score to understand the mood and tone of the film. As films became more complex and began to include dialogue, it became clear that some form of text was required to assist the audience in understanding what was being said. This resulted the creation of intertitles, which were short pieces of text displayed between scenes and helped the audience to understand the story.

The first sound films were released in the 1930s, and the use of intertitles began to decline. Instead, subtitles were used to provide a translation of the dialogue, allowing audiences from various countries to understand the film.

The subtitling industry grew throughout the 1970s and 1980s, thanks to the introduction of new technologies and tools that made it easier to create and edit subtitles. The rise of cable and satellite television, increased the demand for high-quality subtitles, resulting the development of new subtitling techniques and standards.

The subtitling industry has changed dramatically in recent years, with new technology and approaches transforming how subtitles are created , edited , and delivered to audiences.

The use of digital technology is one of the most significant changes in the modern subtitling industry. With the growing popularity of digital platforms, the demand for subtitles has skyrocketed; this led to the development of new tools and software for producing and editing subtitles as well as new techniques for displaying them to viewers

<https://core.ac.uk/download/pdf/250040776.pdf>

8.5.2--Definition of subtitling:

It is one of the most widely studied AVT mode, and one of the most important areas of this field. Luyken et al (1991) asserts that: “*Subtitling is the translation of the spoken source language text of an audiovisual product, generally movie dialogues, into a written text, which is superimposed into the image of the original product, usually at the bottom of the screen*”.

By way of definition, subtitling can be described as the translation of spoken dialogue in a film, television program, or video content, which is normally in a source language to a target language for the benefit of viewers who may not comprehend the original language.

Diaz Cintas claims (2003) “*Subtitling Can be defined as a linguistic practice that consists of offering generally at the bottom of the screen, a written text that aims to account for the actor dialogues as well as those discursive elements that are part of photography (letters, legends, banners , etc.) or the sound track (songs, voiceovers, etc.) .*”

8.5.3-The process of subtitling

Subtitling is one of the most common modes of audiovisual translation, since it allows viewers to comprehend and appreciate content in a language other than the original. Subtitling is considered as a translation, which contains restrictions and criteria that affect the outcome directly in practice. This means that they are typically pushed off the bottom of the screen, and they are shown horizontally, though in some countries like Japan they can also be shown vertically and can only have two lines.

Therefore, the process of subtitling consists of the following phases:

8.5.3.1-Spotting: It consists of calculating the minimum and maximum duration times, taking into account the changes in cameras shot and scene, and determining the entrance and exit times of the subtitles synchronized with the audio.

8.5.3.2-Translation: translation from the original SL adapted and adjusted to the characters allowed by the subtitle’s duration.

8.5.3.3-Simulation: representation of the translated subtitles with image and audio to ensure that transmission fit all of the standards and can be read naturally.

8.5.3.4-Correction of errors and readjustment of the text:

The “Subtitle Workshop” application is arguably the most comprehensive free option. It is a tool that is simple to use and can be obtained from the Internet, the tool enables to concurrently translate the subtitles and work with an audiovisual file. The precise timing of the subtitle and production and deletion (the criteria) can be identified the translation can be added (the adjustment) and the result can be observed immediately (the simulation).

There are a number of fundamental standards for subtitling that relate to the adjustment or the linguistic content of the subtitle. The text has subtitles need to be written naturally using standard grammar, punctuation, and spelling guidelines. The language ought to sound natural and correct while the changing of quantity.

Here are some of the basic principle criteria:

- The separation of two lines as well as the cutting of the subtitle must not disrupt any phrase. It is also necessary to have a natural gap between a noun and a verb or between adjective and noun.
- A small hyphen (-) is used in dialogues to show that two people are speaking, with a hyphen on each line of the subtitle denoting that someone else is speaking.
- Italics are used for off -screen speech, as well as songs and audio away from the scene of electronic tools.
- Quotations marks (“ ”) , recognized abbreviations, figures are employed, and capital letters are avoided where possible (used for titles signs or written information in the image).

The ultimate outcome is to have the subtitles synchronized with the audiovisual material in a way that sounds natural and flexible, nearly to the point where the viewer is unaware when they are reading, as they become immersed in the visual sound and textual content.

<https://translatorthoughts.com/2018/04/the-process-of-subtitling/>

9-Types of subtitling:

There are several types of subtitling, each serving a specific purposes and Catering to diverse needs. So it is important to understand the difference between them, below we will

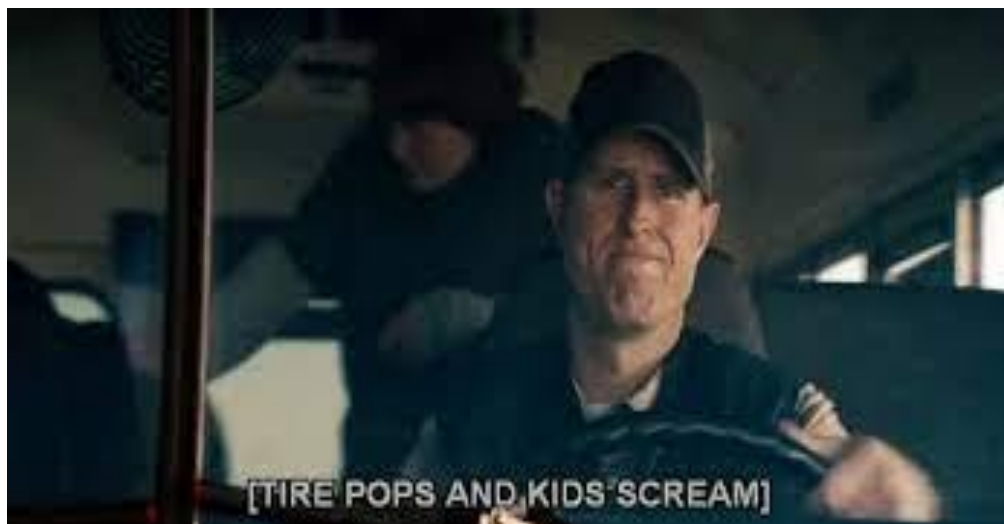
take a closer look at three most common types: Captions, translated subtitles, and SDH subtitles.

9.1-Captions

Captions are similar to subtitles, but they are meant to convey additional information to the audience. They usually include not just the dialogue but also other sounds from the scenario such as music, sound effects, and speaker identification.

The aim of captions is to convey as much information as possible regarding the audio section of the program, and they are typically made for the deaf or hard of hearing. They are normally positioned at the bottom of the screen just like subtitles and they are usually synchronized with the audio in the scene and speech.

<https://www.3playmedia.com/blog/closed-captioning-vs>



Without knowing anything about the story, we can guess the fact that (as related by the caption) the tire has popped and kids are screaming. If captions were not available to a person with deafness/severe hearing loss, then they might not understand why it appears that the children are suddenly screaming. You cannot see either the tire or the children, but the captions let us know what is happening.

9.2-Translated subtitles

Subtitles that have been translated from one language into another are known as translated subtitles. They are often prepared for international releases of film and television shows to help non-native speakers to comprehend the content.

Most translated subtitles of titles are generated by professional translators, who specialized in subtitling and are carefully crafted to accurately reflect the content and tone of the original language. They are typically presented at the bottom of the screen like other types of subtitles, and are synchronized with the conversation in each scene.

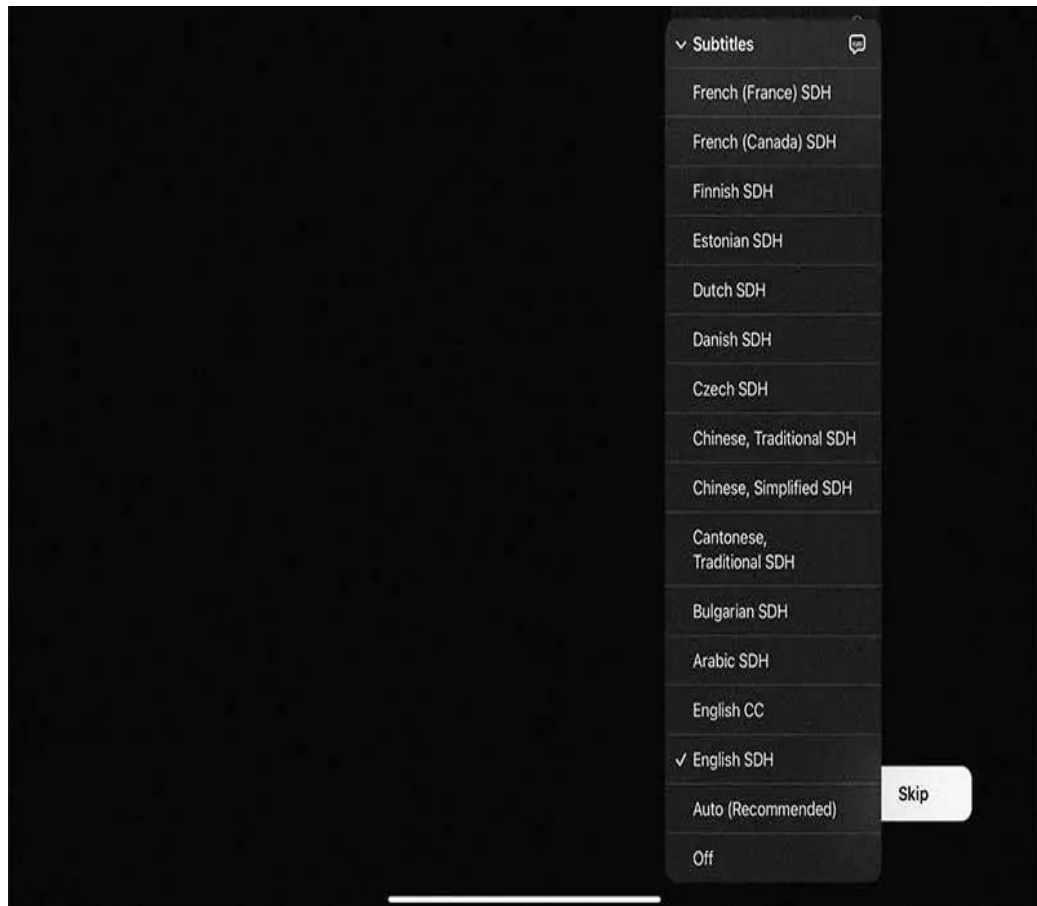


9.3-SDH Subtitles

SDH are subtitles to Deaf and Hard-of-Hearing, they are a sort of captioning that provides additional information to deaf or hard-of-hearing viewers. They are typically designed for the deaf or hard-of-hearing and are intended to convey as much information about the audio section. This greatly facilitates the viewing, understanding, and enjoyment of video information, that would otherwise be unavailable to those with hearing problems.

<https://www.transperfect.com/blog/taking-deeper-dive-subtitles>

The photo below shows a list of subtitles in many languages labeled as SDH. Each language has SDH while English has both options CC and SDH.



CC is used in the television industry means closed captions, it provides deaf and hard of hearing people with access.

SDH means subtitles for deaf and hard of hearing people, and the term originated in the DVD industry.

<https://voiceboxagency.co.uk/ultimate-guide-subtitling>

To sum up, the initial segment of our chapter delved into various aspects related to folk literature, folk poetry, Dialect, language, and audiovisual translation with its prominent type; subtitling. This encompassed defining folk literature and folk poetry then dialect, delving into its origins and varieties and giving a small distinction between dialect and language. Particularly, citing the language variation in Algeria. Moving to the subsequent section where we embarked on the audiovisual translation, mentioning its different types, and focusing on the prominent type; subtitling where we give an outlook of its history, defining this term, then citing its procedure and the different types. Now, we move to the second

chapter titled "challenges and strategies of subtitling" where we will present the challenges of subtitling and mentioning the strategies that may overcome them.

Chapter Two

Challenges and Strategies of Subtitling

The process of subtitling presents various challenges for translators; so many issues can face him. In this chapter, we will deal with the constraints that can be found while subtitling, and the different strategies that aims to overcome these challenges.

1- Subtitling challenges:

The realm of translation encompasses various challenges and complexities inherent to each type. Subtitling, as an integral component of this discipline, confronts a unique set of constraints, both formal and contextual. Textual limitations manifest as restrictions imposed upon subtitles by the visual context, while formal restrictions pertain to the manner in which subtitles are presented (Gottlieb:1992).

In clarifying the multifaceted nature of audiovisual translation, (Karamitroglon 2000) aptly observes that the number of possible audiovisual translation problems is endless and a list that would account for each one of them can never be finite”. This assertion underscores the inherent complexity and perpetual challenges that characterize subtitling endeavors.

The challenges encountered in the subtitling process can be broadly categorized into three primary types: Technical, cultural, and linguistic. These categories capture a range of nuances that require careful thought and skillful handling during the subtitling process.

1.1-Technical challenges

1.1.1-The space: Through the subtitling process, translators are limited to a certain number of characters, approximately (37+,-) characters per line .With a maximum of two lines for a single image. The quantity of characters varies slightly depending on the language. Employing syllables like (li) save space, whereas using syllables like (MW) take more space.

1.1.2-Time: Another technical restriction states that the duration of subtitle on screen may not exceeded 6 seconds. This means that the content must be condensed to match both the character and screen time limitations. This could affect the viewer’s ability to read the subtitle and comprehend the content. The right Word choice to present the data in the specified words may be helpful in this case.

1.1.3-Position in the screen: images on the screen have dimensions of 720 pixels wide by 576 pixels high, and the subtitle needs to be positioned in the middle and in bottom of the screen.

1.1.4-Font: The background font color needs to be white. The police type needs to be Helvetica and Arial without sheriff in English. This is all about how the subtitles appear on the screen. The subtitler also needs to be extremely aware of the speech's linguistic, scientific, technological, artistic, and aesthetic aspects. A clear audiovisual output for the target audience is the result of carefully combining these components.

1.2-Cultural challenges:

Cultural sensitivities provides an additional challenge for the subtitler. The use of language and translation between languages particularly in subtitling, which deals with all the audiovisual materials show that the disparities in cultural standards among various nations (Toury:1995). All of this can be portrayed through the subtitler's chosen style, which may include names of well-known places, and characters that the audience may or may not be familiar with. Adding the including of domestication and foreignization.

La Casbah القصبه

Humor presents the most common type of cultural issue for subtitles. Since sometimes in TV shows like American series "The Broker Girls" laughter can be more significant than meaning. Jokes that are designated Into International one Can be easily translated and are Simple to understand, and local or national jokes with their sub community one Ough to be more complicated and indicate a cultural obstacle that translator must overcome.

According to Cintas and Kamael (2014) swearing and taboo words are generally associated with a particular culture and may be kept, in some subtitles while being removed from others for different reasons, such as using heavy language that offends the target culture's heritage.

1.3-The linguistic challenges:

Subtitle and linguistics selection are not arbitrary. Subtitlers face a number of issues since audiovisual characters in films convey specific effects through the use of

grammar, syntax, lexicon, annotation and other elements that have connotative meaning too (Cintas and Rameal 2014).

Cintas and Rameal (2014) classified the linguistic constraints into:

Accents and pronunciation that require specialized knowledge or expertise from the subtitler.

Dialect associated with particular regions.

Idiolect Which indicates a personal's distinctive speech pattern.

Sociolects that belong to certain socioeconomic group.

Grammar conversational mistakes are a flexible issue that needs to be fixed in the subtitles.

2-Subtitling Methods

It exists a numerous techniques to handle subtitling's difficulties. Among them the using of common procedures which mainly proposed by Vinay and Darbelnet (1958), Gottlieb's strategies (1992) and the cultural approaches of translation (Freidreich Schleiermacher's:1813).

2.1-Procedures of Vinay and Darbelnet (1958):

Vinay and Darbelnet's "stylistique comparée de Français et de l'anglais" (comparative stylistics of French and English) is a seminal work that introduced translation techniques which can be derived from the two common categories direct translation which focuses on the source text, and the exact words of the writer in the text, and the oblique translation or indirect that focuses more on the target text.

A-Direct translation:

- ❖ **Borrowing:** It is apt to directly transfer the SL word to the TL without formal or semantic modification
 - **Example:** The arabic word "tadjine" which is a traditional dish of Maghreb nations is transferred to other languages like "tadjine"
- ❖ **Calque:**It is a form of literal translation of words and morphemes of the SL expression to the TL.

Example: lune de miel شهر العسل

- ❖ **Literal translation:** It is the word- for -word translation which entails the direct transfer of the SL text into a grammatically and idiomatically appropriate TL text.

Example: I am lostأنا ضائع

B-Oblique translation (indirect):

- ❖ **Transposition:** It involves replacing one word class with another without changing the meaning of the message, like changing a verb to a noun or adjective to a noun

Example: The program was a success.....كان البرنامج ناجحا

- ❖ **Modulation:** It is a variation of the form of the message, obtained by a change in the point of view.

It occurs when the translator reproduces the message of the original text in conformity with the current norms of the TL

Example: Liar which means كاذب

We can use the phrase to refer to liar so we can say: أنت تخالف الواقع

- ❖ **Equivalence:** The same is rendered by two texts using completely different stylistic and structural methods.

It is often used in translating proverbs to maintain a similar purpose, stripped of its cultural symbols. Example: من شب علي شيئ شاب عليه old habits die hard

- ❖ **Adaptation:** It is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent.

Example: قيس و ليلى which are a symbol of love in Arabic society is replaced by Romeo and Juliette in the English one because it is more known to them and Qays and Leila are not really familiar with.

2.2-Strategies of Gottlieb

It involves ten tuned decisions made with each subtitle to ensure an effective communication. It were proposed by Gottlieb (1992) as cited in Basari and Simanjuntak (2016). But our work focuses only on three strategies that will be mentioned below:

- ❖ **Paraphrasing:** when the same syntactical rules in transferring the meaning from SL to TL is not used by the translators. It is employed to make the subtitle easy to understand and enhance the readability (allows to the translator a greater freedom to interpret to the target in a way that suits him while maintain the core ideas of the original text).
- ❖ **Addition:** This approach is used when the subtitler wants to enhance the source text.

I cannot believe what I hear..... لا أصدق ماتسمعه أذني

- ❖ **Deletion:** This technique is used to deal with repetitions, filler a question tag and so on.

At today afternoon..... في المساء

2.3-The Cultural approaches

It helps the subtitler by guiding them on how to take the ideal way to translate the source content. The two types of cultural approaches which are considered as a macro strategies are, the source oriented which Concentrate on the source text (foreignization) and the target oriented which concentrate on the target text (domestication) .

After reading Freidreich Schleiermacher's well-known 1813 speech,Venuti came up with the words "domestication" and "foreignization" which refer to the translator's decision to either move the reader toward the author or the author towards the reader.

2.2.1-Domestication:

It is the process of closely aligning a text with the culture of the language, which is being translated into, in order to focus on the intended popularity. This generally occurs when a particular circumstance is absent from the target culture.

Venuti coined the term “domestication” to describe a translation technique. This approach is used for the target culture, where unfamiliar phrases and expressions are

changed to very similar ones by giving them almost the exact sense. The aim of this task is to convey the meaning of the translated version to the target readers. According to Venuti domestication is a type of translation where a transparent fluent style is used to reduce how foreign the text appears to readers on the target language.

To some extent, this process can also be referred to as localization or adaptation potential issue with translation is translating culturally distinct notions in general and allusions in particular. This is because allusions in the source language have specific meaning and implications that may not translate to the same meanings in the local culture.

Example: Translating the Algerian term "مشروع" machrou3 as project in a way that aligns with a more widely recognized term in the Arabic language.

Translating the Algerian phrase يا عيني ya ayni as “oh my goodness” instead of a literal translation, making it more relatable to a broader Arabic -speaking audience.

2.2.2-Foreignization

Foreignization is a concept introduced by translation theorist Lawrence Venuti refers to the translation strategy that intentionally preserves the linguistic and cultural features of the source text. This approach aims to make the foreignness of the original text apparent to the target audience encouraging more authentic and diverse reading experience.

Venuti (1:147) defines foreignization as non fluent or alienating translation style meant to draw attention to the translator’s presence by emphasizing the source language’s foreign intending and shielding it from the target’s culture ideological domination.

Retaining specific Algerian dialect terms or expressions:

Example: Keeping words like كيفاش (kifach) for how in Algerian text without providing an equivalent in standard Arabic .

Example: preserving the Algerian term بصح (bsah) meaning correct or true without replacing it with more generic Arabic term.

- keeping traditional greetings or polite phrase unique to Algerian culture.

Example: retaining the Algerian greeting صباحو (sabahu) for good morning without substituting it with a more common Arabic greetings.

3-Domestication and foreignization in subtitling

One of the main characteristics of the domestication formalization dictomies is that they consider the impact of target reader culture and translate as well as cultural factors, the transfer of Csis in subtitling can be carried out and examined at the micro strategies level in addition to Venuti.

The decision to employ domestication or foreignization in translating a text is predominantly contingent upon the intended purpose of the translation. Domestication involves the elimination of challenges or transgressions against conventional norms, aiming to ensure that the reader remains unaware that they are engaging with a translated work. This approach prioritizes a seamless and familiar reading experience by sidestepping unfamiliar conventions and concepts, thereby enhancing the overall fluency for the reader.

Conversely, foreignization introduces an intentional departure from linguistic and cultural norms, compelling the reader to navigate within a novel literary environment. This strategy seeks to challenge established literary traditions and confront the reader with unfamiliar elements, fostering a distinctive and potentially enriching experience. The selection between domestication and foreignization thus hinges upon the desired impact on the reader and the overarching objectives of the translation process.

The distinction between foreignization and domestication should be regarded not as a rigid dichotomy, but rather as a dynamic continuum. The merit of domestication lies in its capacity to enhance reader comprehension and emotional impact by rendering unfamiliar elements more relatable. For instance, substituting a culturally specific reference, such as characters playing the Chinese strategy game "Xiangqi," with the more universally recognized game of Chess can facilitate a deeper connection with Western audiences.

The act of domestication is driven by a desire to mitigate potential feelings of isolation that may arise when readers are unable to identify with the cultural nuances presented in a text. While this adaptation aids in elucidating the meaning of the original text, it concurrently invites scrutiny regarding the fidelity of the target text. The delicate

balance between achieving reader accessibility and preserving the authenticity of the source material underscores the nuanced nature of the translator's task in navigating the continuum between foreignization and domestication.

By concurrently employing both Foreignization and Domestication, which can function in tandem and mutually reinforce one another, a coherent and accessible text can be realized. While Foreignization empowers translators by enabling a more profound integration into the fabric of the target text, Domestication frequently exerts a greater impact on the reader. The translator, in adopting Domestication, guides the text towards enhanced fluency and naturalness, facilitating a seamless engagement for the reader. This dual approach, strategically balanced, thus emerges as a potent means to achieve a harmonious synthesis of linguistic authenticity and reader accessibility in the translation process.

<https://www.researchgate.net/publication/282122623-Two-facets-in-the-subtitling-process-foreignisation-and-or-domestication-procedures-in-unequal-cultural-encounters>

4-Advantages of subtitling

The most obvious benefit of subtitling is that it encourages intercultural communication. Krashen (1981) ensures that it gives the audience access to other languages. It also Helps them to engage in whatever information, enjoyment, knowledge, etc. by watching films or videos made by people from different cultures. It gives access to learning a second language.

According to Cintas (2007), the advantageous aspect of subtitling lies in its capacity to cater to individuals within the target language community who may have disabilities, offering them an alternative avenue to comprehend and engage with the narrative. Particularly beneficial for those with hearing impairments, subtitling allows this demographic to follow the storyline by visually presenting the dialogue, circumventing the necessity of relying solely on auditory cues. Moreover, subtitling extends its utility beyond mere verbal communication, as it can effectively represent non-verbal elements such as signs, letters, messages, behaviors and other visual cues, contributing to a more comprehensive and inclusive viewing experience.

Moreover, subtitles served to enhance the learning and reading capabilities of the target audience. This proves particularly advantageous for children, as they acquire a new language by listening to the audio and subsequently seeking its meaning and translation through the accompanying subtitles. As noted by Koolstra (2002), experiencing an audiovisual program in its original language facilitates the viewer in becoming familiar with the SL and acquiring specific terms. This dual engagement with auditory and visual stimuli contributes to a more comprehensive language learning experience, underlining the educational benefits of incorporating subtitles in audiovisual content, especially for younger audiences.

In conclusion, it can be affirmed that subtitling stands out as the swiftest and most cost-effective method for the translation of various audiovisual materials.

5-Disadvantages of subtitling

The primary drawback associated with subtitling is its inherent limitation in presenting the complete script as it is conformed to a concise two-line format that restricts the scope for comprehensive explanation. (Cintas: 2007).

This brevity poses a challenge as it restricts the capacity to provide detailed and comprehensive explanation, resulting in potential loss of nuance, context, and depth of information. In essence, the concise nature of subtitles may compromise the richness of the original script, impacting the viewer's understanding and appreciation of the content.

An additional drawback associated with subtitling is the challenge it poses for the audience to concurrently engage in reading, listening, observing and comprehending events. This multifaceted cognitive demand can prove to be particularly taxing for viewers, potentially leading to distraction and diminished overall viewing experience.

As noted by Ivarsson and Carroll (1998) the imposition of subtitles on the screen not only occupies significant visual space, but also has the potential to disrupt the composition, thereby detracting from the intended visual and cinematic impact.

This disadvantage of subtitling pertains to the cognitive challenge imposed on the audience when required to simultaneously read subtitles, listen to dialogue, observe visual elements, and comprehend the unfolding events. This concurrent engagement can

lead to a potential overload of cognitive resources and, consequently, a less immersive viewing experience.

For instance, considering a scene in a film where the director has meticulously framed the shot to convey a specific mood or emotion.

The addition of subtitles, occupying a prominent position on the screen, may interfere with the audience's ability to fully appreciate the visual nuances intended by the film maker. This intrusion on the visual space can compromise the overall aesthetic quality and detract from the immersive nature of the viewing experience

Ultimately, another noteworthy concern or drawback associated with subtitling particularly in countries characterized by bilingualism, lies in the expanded spatial coverage necessitated by the inclusion of subtitles in two languages. In these instances, subtitles often extend to three lines, and occasionally four lines, thereby occupying a more substantial portion of the screen. This phenomenon is particularly relevant to countries such as Jordan, Belgium, and Denmark.

For example imagine a film set in Belgium, a bilingual country where both Dutch and French are widely spoken. In a pivotal scene, the protagonist engages in a heartfelt conversation with a secondary character, expressing deep emotions. In order to make the film accessible to a broader audience and maintain linguistic authenticity, subtitles are introduced in both Dutch and French.

As the emotional dialogue unfolds, the subtitles appear on the screen, stretching to accommodate both languages. In this scenario, the subtitles extend beyond the conventional two lines and on occasion necessitate three or even four lines. This expanded subtitle format covers a significant portion of the lower part of the screen, encroaching upon the visual field. The result is that the viewer's may find their visual experience compromised

- <https://www.amberscript.com/en/blog/dubbing-vs-subtitles-the-advantages-and-disadvantages>
- <https://www.dynamiclanguage.com/voice-over-subtitling-closed-captions-pros-cons/>
- <https://www.naargmedia.com/advantages-and-disadvantages-of-subtitles/>

This chapter explained first, the different challenges faced on subtitling process secondly, it focused on its strategies employed in the creation of subtitles. Additionally shedding light on the advantages and disadvantages of this process. Now we move to the third chapter titled "Analysis of the subtitled song Ya Hessra 3lik Ya Denya", where we will analyze and suggest a translation when it is necessary.

Chapter three:

Analysis of the

Subtitled song Ya Hesra 3lik Ya Denya

by kamel Messaoudi

This chapter includes the applied components of the research and seeks to make a connection between the theoretical framework and actual implementation. Starting by introducing the corpus and the singer's biography. Moving forward to give a brief presentation of the translator, and giving a brief summary of the song. Finally analyzing the translated subtitles with suggesting another translation when the given one is inappropriate.

Analysis Methodology:

1-The presentation of the corpus “Ya Hessra 3lik Ya Denya”

Ya Hessra 3lik Ya Denya is a popular folk song realized by Kamel Messaoudi. It is a poignant artistic piece which expresses deep emotions of sadness and nostalgia. The lyrics reflect on the challenges and hardships of life, as well as the complexities of love. Kamel Messaoudi soulful voice and poetic lyrics convey sense of longing and reflection, making of the song a timeless piece within the folk poetry.

2-The biography of the singer

Algerian singer and producer, Kamel Messaoudi, he is from Azeffoun he was born on January 30, 1961 in the renowned Bouzareah district in the suburbs of Algiers.

Despite his early interest to sports and performing arts, his father encourages him to prioritize his studies over singing.

He was influenced by his older brother's musical pursuits. He embraced a career in music, His first path took place in 1974, when he set up a chaabi music group. His calm voice made him known to the neighborhood residents, his first admirers.

In 1985 Kamel Messaoudi endeavored to create a musical record. Despite the contemporary and distinctive nature of the singer's style, the outcome didn't achieve significant success, however. It was subsequently, realized in the form of a mini cassette in 1990.

In 1991, Kamel Messaoudi achieved a relevant success with his album titled "Chemaa". Through this release, he showed case that a repertoire of songs that revitalized the chaabi genre, establishing his distinctive musical style and garnering widespread recognition. He drew inspiration from esteemed figures such as Chikh El

Hesnaoui, Slimane Azem, Lounes Matoub , and Dahmane El Harrachi , understanding the deepest influence of these iconic artists on his musical journey..

Kamel Messaoudi renowned for his poignant vocal delivery, by infusing his songs and musical composition with a profound blend of love and melancholy, Exploring themes ranging from love and youth to his deep connection with Algeria , notably his rendition of "Ya Dzair" stands as a testament to his artistic powers. Collaborating seamlessly with lyricists such as Yasin Ouabed, he etched his mark in history with the timeless masterpiece "Ya Hesra 3likYa Denya".

On December 1998 he participates in a live broadcast television program on ENTV, he answer the presenter's question about his decision not to commit chaabi poetry to memory, articulated, " while I appreciate the beauty of this poetry, my preference lies to memorizing verses of the Coran. These verses I believe may serve as a companion on the Day of Judgment Inchallah. He sang about sadness and Algeria, love, misery, etc..

Kamel Messaoudi died on December 10.1998 of a car accident in Algiers, among his best pieces: Chema, Ya Hesra 3lik Ya Denya, Ya Dzair tab El kalb, Njome lil, Asm3i Ya Lbniya, Lweqt Aghedar, Mabqat Roujla .

3-Biography of the translator

Mohammed wehbe, A native of Lebanon, has built a life steeped in academia and the deep understanding of the intricacies of language and the human mind. He is born and raised in Lebanon, he embarked on a journey of intellectual exploration that led him to pursue a Master's in linguistics and a parallel pursuit in Neuropsychology, showcasing his interdisciplinary approach to the study of cognition.

He embarked on translation process, so he translated a numerous known songs: Maghrebi Arabic songs, Algerian Arabic song Chaabi, Rai which he considered most challenging for him in translation.

4-Summary of the song

Kamel Messaoudi performs this evocative song that delves into the hardships of life, the lyrics narrate a story of struggle, adversity and resilience in the face of challenges. The singer Reflects on the weight of life's burdens, exploring themes of sorrow and determination like love and pain, longing and nostalgia, philosophical contemplation, isolation and loneliness and moral or ethical dilemmas. Kamel Messaoudi emotive

delivery and the evocative melody combined to create a powerful piece that resonates with listeners, inviting them to contemplate the universal aspects of the human experience.

5- Method Analysis

In this part we will analyze the kamel's Messaoudi Algerian song "Ya Hessra 3lik Ya Denya" by applying subtitling strategies to dissect the linguistic and cultural nuances encapsulated in the lyrics. Additionally, we will delve into the challenges encountered during the subtitling process, then suggesting a suitable translation when it is necessary.

6- Analysis

Original text	Re-expressed in standard Arabic	The translation
يا حسراه عليك بالدنيا فيك حكاية و حكايات	ياحسرتي عليك يا دنيا نجد فيك قصة و ألف قصة	<u>Woe is you</u> ,o world! In you can be Found a story and many stories more
Timing:00:23:28		

In this example the word "yahessra" could have been a difficulty, but it is translated by Mohammed Wehbe by "Woe is you, O world" this is kind of calling and blaming life. The translator uses paraphrasing by reformulating the ST message with his own style to convey the emotional lament or sorrow expressed in the Arabic version into English, He focuses and captures the emotional impact and poetic tone while adapting it to the TL.

Looking to technical side of subtitling the translator surpasses the indicating lines for subtitles. He uses three while it is supposed to be two, so we preferred to eliminate it to the fixed parameters.

Woe is you, O world!
In you can we be found a story and many stories more



Original text	Re-expressed in standard Arabic	The translation
ساميني وقعدني حدايا واحكيهم لي بثبات	اجلسي بجانبني و أخبريني عن هذه القصص	<u>Indulge</u> me and sit <u>by me</u> , And steadily tell them <u>to me</u>
Timing:00:29:34		

The term "ساميني" is an idiomatic term within the Algerian dialect, denoting the action of joining. In the context of a musical composition, it is employed by the singer to metaphorically address to life. Conversely, the expression "اقعدني حدايا" is synonymous with "اجلسي بجانبني" both conveying the idea of sitting beside someone.

Upon translation, the term "samini" is rendered as "indulge," which does not precisely capture its intended meaning. Referring to the Oxford dictionary, "indulge" is defined as allowing oneself something pleasurable, particularly if deemed detrimental.

Consequently, we propose deleting the word "indulge" and replacing it with "join" to more accurately convey the intended sense of "ساميني". Furthermore, to

mitigate potential linguistic discrepancies, we recommend using "sit next to me" instead of "sit by me."

The inclusion of the word "to me" in the second line of subtitles is deemed as a repetition and, therefore, has been used the deletion's strategy for conciseness, which is a method to enhance the source text to avoid the linguistic issues as repetition in the subtitling process, instead of "and tell them to me" we suggest "and tell them steadily".

The strategic editing endeavor is also in alignment with the fundamental concept of coherence. In this context, meticulous efforts are exerted to customize the translation process, ensuring the preservation of linguistic nuances and intended meanings.

Join me and sit next to me,
And tell them steadily



Original text	Re-expressed in standard Arabic	The translation
تعذبي فيا غير بشوية عبيت من عذابك بركات	تعذبي ببطئ وأنا قد إكتفيت من عذابك	You <u>take your time</u> in tormenting me, I have suffered enough from your <u>torment</u>
Timing:00:40:45		

In this example, the singer uses the word بشوية which is specific to Algerian Arabic to mean علي مهل أوببطئ but also the Algerian people tend to use it to refer to "take your time" and that is what the translator means by using it. He adopted the paraphrasing technique which is expressing the ST with his own style by reformulating it taking into consideration the different cultural and linguistic patterns to maintain the intended meaning.

The translated phrase "عبيت من عذابك بركات" is rendered as "I am suffered enough from your torment". However, the translation exhibits repetition issues, particularly with the recurrence of the words "torment" and "tormenting" which may be perceived as sonorously burdensome. Therefore, we paraphrase the statement according to the setting that fit the subtitling guideline in linguistically and technically sides, we avoided the repetition to achieve the coherence. Furthermore, our preference for the term "slowly" over the expressions "take your time" is deliberate, yet using the expression "I am fed up" rather than "I have suffered enough from your torment" contributing to the overall fluidity and effectiveness of the translated sentence. The alternative paraphrasing translation is like:

You slowly torment me,
And I am fed up of this



Original text	Re-expressed in standard Arabic	The translation
قالولي عليك مسرحية المسرح <u>يسكن لي في</u> <u>الذات</u>	أخبروني أنك مسرحية وأنا عاشق للمسرح	They told me you are a play, and I <u>dearly adore the</u> <u>theatre</u>
Timing:01:11:16		

The translator uses a literal translation which is the direct transfer of the SL into TL, while translating the expression “they told me you are a play” from Arabic into English.

In this particular example, the phrase "سكن لي في الذات" is a common expression in Algerian Arabic means "to adore" which is the utmost degree of love towards something, the translator paraphrase the ST while adapting it to the TT to harmonize with a more universally recognized expression in the Arabic language.

This adjustment is made to circumvent potential linguistic ambiguities that may impede the accurate interpretation of the message. Moreover, we opt for the use of equivalence procedure to suggest another translation that will sound completely suitable to the target audience which is replacing the expression "and I dearly adore the theatre" by the equivalent expression in the target audience "and for it I have a soft spot " which means according to Cambridge Dictionary "a strong liking for something or someone"

They told me you are a play,
And for it I have a soft spot



Original text	Re-expressed in standard Arabic	The translation
لقيت روعي في تمثيلية و الديكور خوف ودمومات	وجدت نفسي في تمثيل زين بالخوف والدم	I found myself in a show, Whose decor was of fear and <u>atrocities</u>
Timing:01:16:20		

In this verse, the artist employs the term "دمومات" to allude to blood in a context that evokes fear. In modern Arabic, this term is synonymous to الدم (blood).

The artist employs the adaptation procedure to characterize a harrowing situation in which he finds himself. The translator has rendered this expression as atrocities, a term defined by Oxford dictionary as a cruel and violent act, particularly in the context of war, often involving bloodshed. This deliberate selection of terminology in the target language closely aligns with the intended meaning of the source language expression, specifically referring to the distressing circumstances narrated by the artist. This idiomatic term of the target language captures the essence of the source language expression while considering the emotional nuances in both languages.



Original text	Re-expressed in standard Arabic	The translation
<p>طمعتيني و درتي عليا عندي جدي بصح مات</p>	<p>أغويتني ثم إنقلبت ضدي</p>	<p>You made me covetous of things</p> <p>Then you <u>denied me everything</u></p> <p><u>You make promises ,yet keep breaking this promises</u></p>
Timing:01:32:36		

The singer embraces the term "درتي" signifying انقلابتي ضدي in Modern Standard Arabic. This term serves as a conduit for expressing life's perceived betrayal towards himself, encapsulated in English as "denied me everything". However, according to Oxford Dictionary, the term to deny means: To say that something is not true. While this translation holds some distinction, it may not entirely capture the essence of the SL. As an alternative, we propose the literal translation "you turned against me" as a more fitting translation that better aligns with the intended meaning.

The expression of عندي جدي بصح مات is a common idiom in Algerian dialect means when you break the promises, and kind of betraying someone it is translated directly by the corresponding equivalent meaning in English. In our translation we will opt for the adaptation's procedure and suggest the expression "you let me down" which means according to Cambridge Dictionary "to disappoint someone by failing to do what you agreed to do or were expected to do". By employing this adaptation, we aim to encompass both the connotations of "you denied me everything" and "you broke the promises" while maintaining coherence in linguistic and technical patterns.

<p>You made me covetous of things,</p> <p>Then, you let me down</p>



Original text	Re-expressed in standard Arabic	The translation
وكلتي فلان عسل وفاكية و فلان شمخبله الفتات	إنسان شبع من خيراتك و الأخر كانتفتات الخبز من نصيبه	You gave one man <u>honey and fruits</u> to eat And <u>wet another man's Dried breadcrumbs with water</u>
Timing:02:36:40		

The “وكلتي فلان عسل وفاكية و فلان شمخبله الفتات” encapsulates life’s unwavering resolve, bestowing glory and benevolence upon one individual while consigning another to a meager portion of life’s offering. The artist employs this idiomatic sentence with deliberate intent, using its potent connotations to convey a profound message. In its English translation the expression reads as you gave one man honey and fruits to eat and wet another man’s dried breadcrumbs with water. The translator opts for paraphrasing strategy by re –expressing the source text exactly with his own style.

Moreover, we opt to suggest the alternative translation below "you satisfied one person with your blessing", "and to another you granted humiliation". We opt for this adaptation strategy to effectively convey the deepest meaning of the source text and adapting it to target audience and permitting them to understand it.

The subtitles suggested by the translator present a technical issue: seemingly, they exceed the designated length, potentially posing issues since subtitling process adheres to specific limitations, furthermore, the expression "wet another man's dried crumbs with water's" intricate and may prove challenging for viewers to read within the given time frame. Therefore, it is important to simplify or break it into shorter segments to enhance readability.

You satisfied one person with your blessings,
And to another you granted humiliation



Original text	Re-expressed in standard Arabic	The translation
<p>نهار كانت الدنيا دنيا الوالدين لهم شيعات</p>	<p>لما كانت الحياة عادلة لا شئى يضاهي الوالدين</p>	<p><u>One day the world was a fair and just world:</u> Parents were <u>decorated</u> with medals</p>
<p>Timing:03:45:49</p>		

In this specific example, the singer uses this expression *نهار كانت الدنيا دنيا* which belongs to Algerian dialect signifying, "لما كانت الحياة عادلة". The artist conveys a sense of sorrow towards contemporary life. The translator rendering it as "one day when the world was fair and just world" provides an unnecessary addition with "and just world".

The phrase *انه عالم فقط* in Arabic lacks relevance to the source language expression. To enhance clarity and align more closely with the source message, we recommended employing a deletion strategy for the adding expression.

The word *علقوا* means *علق له - او وضع له* the singer means by "علقوا ليهم شيعات" that the people know the importance of their parents and its idiomatic expression to transmit this noble importance that parents have. The translator adopts the literal meaning only, the translated word *decor* means according to oxford dictionary, to make things look more attractive by putting things on it. This translation doesn't really fit the true intended meaning of SL. So we suggest the employing of adaptation technique to adapt the meaning of the source text into the target audience, and say the endless efforts of parents in our own style:

One day the world was fair,
There is no substitute for parents.



Original text	Re-expressed in standard Arabic	The translation
جلدة رايحة و جلدة جاية يضل يبديل في الجلادات	كلما احترق جلده سيغير بجلد جديد ليحترق من جديد و هكذا للأبد	Every time his skin is burned off, It will be replaced by another layer of skin ... For all eternity
Timing:06:23:27		

The term *جلدة* is synonymous with *جلد* in modern Arabic, and the expression *جلدة رايحة و جلدة جاية يضل يبديل في الجلادات* holds a religious connotation in Islam, individuals destined for hell will endure perpetual burning, where their skin is repeatedly replaced after consumed by the flames, subjecting them to unending agony. The translator has accurately conveyed this concept. In English, maintaining the intended meaning of the SL.

However, the translator's use of the word skin twice poses a technical and linguistic challenge due to the repetition. To address this issue and adhere to subtitling parameters, we recommended adopting a deletion strategy to condense the subtitles while retaining the essential meaning and allowing viewers to read it briefly.

Every time his skin is burned off,
It will be replaced by another and this for eternity



Original text	Re-expressed in standard Arabic	The translation
دعوة الوالدين رسمية منهم الشر و الخيرات	دعوات الوالدين مستجابة سواءا الخير أو الشر	The parents prayers for you are heard , Be the prayers that you will receive Are of ill-intent or goodness.
Timing:07:16:20		

In this example, the singer uses certain rules of Islam religion. In Islam it is known that God prioritize the respect of parents, and the prayers that parents give to their children will be accepted either good or bad. The singer explains this by the expression دعوة الوالدين رسمية منهم الشر والخيرات

The translator introduces an addition during the translation during the translation by stating "be the prayers that you receive", aiming to enhance the source text and emphasize the message of obeying parents. However, this addition diverges from the original text. To streamline the translation and maintain fidelity to the source language, we recommended omitting the added expression. The revised translation with the using of paraphrasing strategy would read, "the prayers of your parents are heard either ill intent or goodness". This adjustment serves to convey the intended message while also adhering to the constraints of the subtitle space.

The prayers of your parents are heard,
Either ill intent or goodness



Original text	Re-expressed in standard Arabic	The translation
و الصلاة علي نور عينيا سيد الخلق يا سادات	و الصلاة علي نور أعيننا أفضل خلق الله	Prayers be upon the light of my eyes, Lord of creation,O,Omnipresent one
Timing:07:35:41		

In this context, the singer employs the expression *يا عينيا* to express his reverence for prophet Mohammed (peace be upon him). This Algerian expression conveys unconditional love and profound appreciation, this expression means my eyes in English. The term *سيد الخلق* refers to the best creation in English. *Ya saddat* is equivalent to *ياناس* and it is commonly used to convey respect towards the recipient, carrying the connotation of *Omni present* in English .

The translator translates this into English by *prayers be upon the light of my eyes. Lord of creation, O, Omnipresent one* which is a literal translation. The subtitles

"the lord of creation" can be a misleading sentence it can be understood like God in English or other cultures. In Hindu the lord of creation referred to Brahma which is God for them. So we will suggest a flexible translation to avoid a deceptive outcome that can occur while this translation , yet keeping the literal translation procedure.

Prayers be upon the light of my eyes,
Best creation, Omnipresent one.

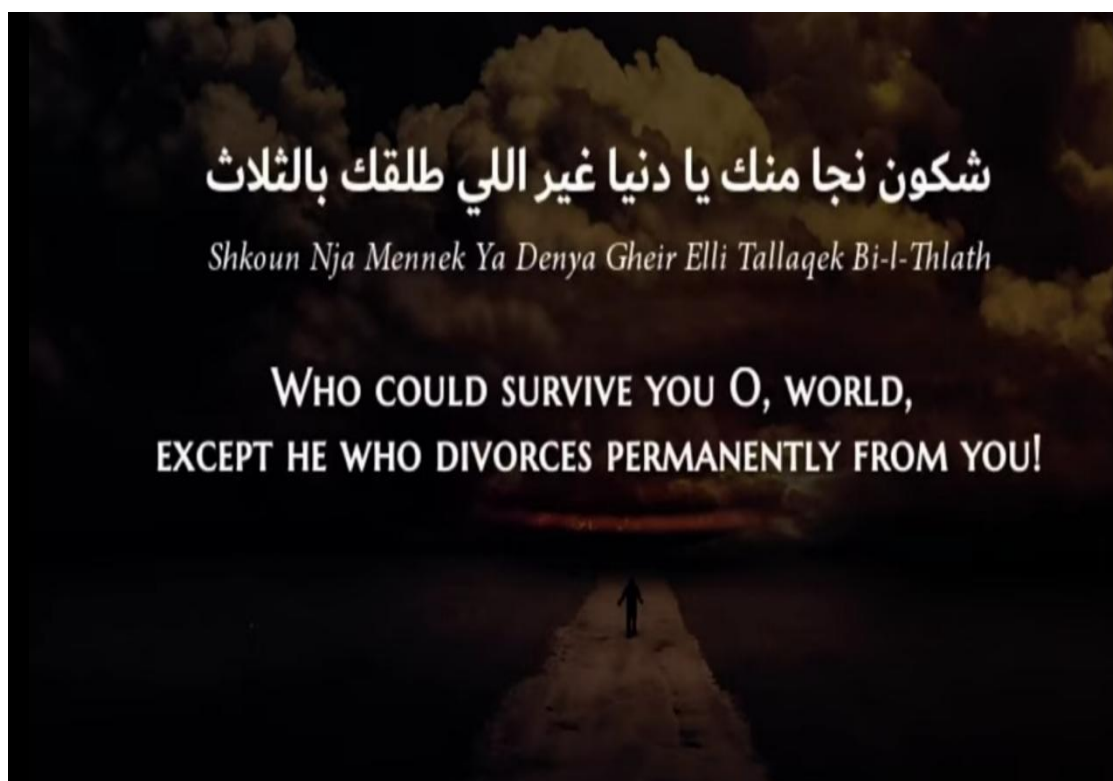


Original text	Re-expressed in standard Arabic	The translation
شكون نجا منك يا دنيا غير اللي طلقك بالثلاث	قد أفلح فيك من تبرئ منك	Who could survive you O, world Except he who divorces permanently from you
Timing:07:41:46		

In this example, the singer addresses to life by blaming it and said that the one who is in peace is only who let you behind his back to let its issues and problems. He uses the word نجا which means to survive in English. He adopts the expression شكون نجا منك which means to divorce from life which is an idiomatic sentence used by Algerian people when they are fed up with life. It is translated by Wehbe using paraphrasing strategy.

We decide to suggest a translation by using equivalence, the original phrase is replaced with an English idiom that carries a similar meaning which is easy to understand by the target audience. The idiom "take life with a grain of salt" means to not completely believe on something which is the main idea of the singer

Who could survive you O, world,
Except who take you with a grain of salt



Conclusion

The Algerian dialect serves as a repository of unique cultural and linguistic expressions within specific communities. The translation of this dialect in folk poetry requires a thorough comprehension of the source language and its cultural intricacies, coupled with a nuanced understanding of the target language and its cultural context.

In this study, we investigated the complexities associated with subtitling an Algerian dialect in folk poetry, using the song “Ya Hessra 3lik Ya Denya” as a case study. Our research delved into the challenges encountered and the employed strategies within this linguistic and cultural context

The most notable findings of this study are:

- Literal translation is not always effective in rendering the meaning of Algerian dialect into English.
- The procedures of Vinay and Darbelnet (1958) adaptation and equivalence, and the paraphrasing strategy of Gottlieb are the most effective and successful methods to adapt the meaning into the target language.
- Domestication is the appropriate approach while rendering the concept of Algerian dialect into the target language (English).
- The subtitler always faces difficulties while picking up the appropriate words or expressions.
- Difficulties in dealing with limited subtitle space.
- The necessity to have a cultural knowledge of both source language and target language

The following recommendations are proposed for the benefit of translators or students aspiring to engage in the translation and analysis of the Algerian dialect in folk poetry.

It is advisable for students or translators engaged in the translation and subtitling of Algerian dialect in folk poetry to enhance their cultural and linguistic proficiency. This involves acquiring a profound comprehension of both the source and target languages.

Furthermore, it is essential for students or translators engaged in this task to use both bilingual and monolingual dictionaries. Developing a specific proficiency in idioms within both cultures is crucial, contributing to the accuracy and fidelity of the translation process.

To conclude, the translation of the Algerian dialect poses a challenging endeavor; nevertheless, implementing effective procedures holds the potential to successfully achieve the primary goal of adapting its meanings for the target audience.

Glossary

Term	Equivalent
-A-	
Accessible	متاح
Adaptation	التكييف
Audience	جمهور
Audiovisual translation	الترجمة السمعية البصرية
Advantages	مزايا
-B-	
Borrowing	الاقتراض
Boundaries	الحدود
-C-	
Calque	المحاكاة
Captions	التسميات التوضيحية
Challenges	التحديات
Communication	التواصل
Contextual	سياقي
Culture	الثقافة
-D-	
Deaf	أصم
Deletion	الحذف
Dialect	اللهجة
Dialogue	الحوار
Disadvantages	مساوئ
Domestication	التغريب
Dubbing	الدبلجة
Duration	المدة

-E-	
Etymology	علم أصول الكلام
Evolution	تطور
Extension	توسيع
-F-	
Foreign	أجنبي
Foreignization	التغريب
-G-	
Globalization	العولمة
-H-	
Horizontally	أفقيا
-I-	
Imitation	التقليد
Interpreting	التفسير
-L-	
Language	اللغة
Lip movement	حركة الشفاه
Literal translation	الترجمة الحرفية
-M-	
Media	الإعلام
Method	الأسلوب
Modulation	التحويل
-P-	
Paraphrase	إعادة الصياغة
Process	العملية
-R-	

Restriction	التقييد
Revoicing	إعادة الصوت
-S-	
Scene	مشهد
Screen	الشاشة
Simulation	محاكاة
Speech	الكلام
Spotting	مراقبة
Strategies	استراتيجيات
Subtitling	السطرجة
Surtitling	التمليك
Synchronization	التزامن
-T-	
Target language	اللغة المستهدف
Television	التلفاز
Text	النص
Timing	التوقيت
Translation	الترجمة
Transposition	الإبدال
-V-	
Vertically	عموديا
Viewer	مشاهدين
Visual	بصري
Voice-over	التعليق الصوتي

APPENDICES

Poster of the singer :



The Poster of translated song 'Ya Hessra 3lik Ya Denya'



The last picture of kamel Massaoudi while He is singing "Ya Hessra 3lik Ya Denya" on Canal Algérie



The translation of the corpus:

The original text	Timing	The translation of the translator	Our translation
يا حسراه عليك بالدنيا	00:23:28	Woe is you,O,world In you can be found a story and many stories more	Woe is you,O,world In you it can be found a story and many stories more
ساميني و قعدي حدايا واحكيهم لي بثبات	00:29:34	Indulge me and sit by me And steadily tell them to me.	Join me and sit next to me, And tell them steadily
تعذبي فيا غير بشوية عييت من عذابك براكات	00:40:45	You take your time in tormenting me, I have suffered enough from your torment.	You slowly torment me, And I am fed up of this.
قالولي عليك مسرحية وانا عاشق للمسرح	01:11:16	They told me you are a play, And I dearly adore the theatre	They told me you area play, And for it I have a soft spot
لقيت روعي في تمثيلية والديكور خوف و دمومات	01:16:23	I found myself in a show, Whose décor was of fear and atrocities	No suggested translation
طمعتيتي ودرتي عليا عندي جدي بصح مات	02:32:36	You made me covetous of things, Then you denied me everything You make promises yet you keep breaking this promises	You made me covetous of things, Then you let me down

وكلتي فلان عسل و فاكية وفلان شمختيه الفتات	02:36:40	You gave one man honey and fruits to eat, And wet another man's dried breadcrumbs with water	You satisfied one person with your blessings, And to another You granted humiliation
نهار كانا الدنيا دنيا الوالدين علقوا ليهم شيعات	03:45:49	One day the world was a fair and just world, Parents were decorated with medals	One day the world was fair, There is no substitute for parents
جلدة رايحة و جلدة جاية يظل يبديل في الجلدات	06:23:27	Every time his skin is burned off It will be replaced by another layer of skin , For all eternity	Every time his skin is burned off, It will be replaced by another and this for eternity
دعوة الوالدين رسمية منهم الشر و الخيرات	07:16:20	The parents prayers for you are heard, Be the prayers that you will receive are of ill- intent or goodness	The prayers of your parents are heard either ill-intent or goodness
والصلاة علي نور عينيا سيد الخلق يا سدات	07:35:41	Prayers be upon the light of my eyes, Lord of creation O' omnipresent one	Prayers be upon the light of my eyes, Best creation, O' omnipresent one
شكون نجا منك يادنيا غير لي طلقك بالثلاث	07:41:46	Who could survive you, O, world except who divorces permanently from you	Who could survive you,O,world Except who take you with a grain of salt

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Abstract

This thesis undertakes a meticulous examination of the intricate field of Audiovisual Translation, with a specific emphasis on the subtitling of Algerian folk poetry titled "YaHessra 3lik YaDenya.". It examines the history of audiovisual translation, specifically subtitling Algerian dialect in folk poetry. It uncovers strategies, challenges, and nuances in subtitle, the etymology of dialect and language variation in Algeria. This current items offer valuable insights for scholars, practitioners in the field. This study identifies typical challenges faced in the subtitling process and proposes strategies for overcoming them.

Keywords: Algerian dialect, Audiovisual translation, Culture, Domestication, Folk poetry, Foreignization , Subtitling , Techniques.

ملخص

حاولنا من خلال هذا البحث التطرق بشكل دقيق إلى مجال الترجمة السمعية البصرية، وذلك من خلال التركيز على سطرحة اللهجة الجزائرية في الشعر الشعبي الجزائري، حيث اخترنا مدونة "يا حسرة عليك يا الدنيا" كنموذج. من أجل الإحاطة بموضوع بحثنا ركزنا على تاريخ الترجمة السمعية البصرية ثم شرحنا إستراتيجيات و تحديات سطرحة الأغنية الشعبية الجزائرية. كما حاولنا من خلال هذا البحث دراسة أصول اللهجة و تباين اللغات في الجزائر. كما جسدنا صعوبات السطرحة و كذا التقنيات الأنسب من أجل التغلب عليها.

الكلمات المفتاحية: الأدب الشعبي, الترجمة السمعية والبصرية, التغريب, التوطين, التقنيات, الثقافة, السطرحة, اللهجة الجزائرية.