

وزارة التعليم العالي والبحث العلمي
MINISTÈRE DE L'ENSEIGNEMENT SUPERIEUR ET DE LA RECHERCHE SCIENTIFIQUE
ⵎⵓⵏⵓⵔ ⵎⵓⵎⵎⵉⵔ ⵉⵏⵓⵏⵓⵔ
X.ⵐⵓⵏⵓⵔ ⵎⵓⵎⵎⵉⵔ ⵉⵏⵓⵏⵓⵔ
X.ⵎⵓⵏⵓⵔ ⵎⵓⵎⵎⵉⵔ ⵉⵏⵓⵏⵓⵔ

MOULOUD MAMMERI DE UNIVERSITY -TIZI-OUZOU
FACULTY OF ARTS & LANGUAGES
DEPARTMENT OF TRANSLATION & INTERPRETING



جامعة مولود معمري -تيزي وزو
كلية الآداب واللغات

Item Number:
Serial Number:

**A Dissertation Submitted in Partial Fulfillment of the Requirement
For the Degree of Master in Translation**

DOMAIN: Arts & Foreign Languages

SUBJECT: Translation

SPECIALITY: Translation Arabic/English/Arabic

***Difficulties of Subtitling an Algerian Dialect into
English language***

Case study: "Soltan Achour 10" comedy

Presented by:
Kahina OUBAKOUK
Chafia TIGROUDJA

Supervised by:
M. ABDENNOUR HADJ AISSA

Board of Examiners:

Chairwoman:	Akezouh Salima,	MAA,	UMMTO
Supervisor:	Hadj Aissa Abdennour,	MAB,	UMMTO
Examiner:	Benhidjab Taous Asmah,	MAB,	UMMTO

Class: December 2017/2018

Acknowledgments

*So many 'thank you' to say, so few words adequate
enough...*

First of all, we would like to express our deepest gratitude to the jury's members for agreeing to review our work and our supervisor Mr. Hadj Aissa for all the constructive criticism he made us.

Thanks to the kind audience for the presence and support.

And last but not least, we would like to thank our families, our friends and all the people who collaborated directly or indirectly to this work.

Dedicated to...

This work that would never have been possible without the unwavering support of my family, who gave me, with love, the necessary so that I can arrive at what I am today

...

I dedicate it to

My parents and my lovely grandmother, strong and gentle souls who taught me to trust in Allah and me, believe in hard work and that so much could be done with little.

*My brothers: **Mohammed & Ghiles**, and my sisters: **Zehira, Louiza & Dalida**, for always being there for me, for their support and love.*

*My nephews and nieces: **Jugurtha, Ahcene-Abderraouf, Yani, Ferial & Allae**, for the happiness, for the joy and good mood they bring to me.*

*My uncles and their wives, my aunts and their husbands; without forgetting their children. To all my friends, especially **Sarah**, and all people who love me.*

I dedicate it also to

*My binominal **Chafia** , with whom I share this modest work.*

Kahina

Dedication

This Modest work is dedicated to the woman who gave birth to me, who offered me love and affection; she was always here for me.

To my father who accompanied me during my educational career with his support and encouragement which is the origins of my success.

To my grandparents for whom, I wish good recovery and long lasting life.

To my sisters and brothers, to my uncles and cousins, to my binominal first then to my friends and colleagues, to all persons who show me love and respect.

Chafia

Table of Content

Acknowledgments.....	I
Dedication	II
Table of Content	IV
Abbreviation	V
Transliteration Rules	VI
Introduction	1

Chapter One: Audio Visual Translation and Subtitling Theoretical and Practical Issues

I.1. Definition of Translation	6
I.2.Types of Translation.....	6
I.2.1 Intralingual Translation or Rewording	6
I.2.2 Interlingual Translation or Translation Proper.....	7
I.2.3 Inter-Semiotic Translation or Transmutation	7
I.2.4 Pragmatic Translation.....	7
I.2.5 Literary Translation.....	8
I.2.6 Automatic Translation (<i>Machine Translation</i>).....	8
I.2.7 Audiovisual Translation	8
I.3.Subtitling versus Dubbing.....	9
I.3.1 Subtitling	9
I.3.2 Dubbing	10

I.3.3 Dubbing or Subtitling...?	11
I.4.About Subtitling.....	12
I.4.1 Writing Subtitling.....	12
I.4.2 Punctuation in Subtitling	14
I.4.3 Subtitling Steps (<i>Phases</i>)	14
I.4.4 Subtitling Constraints	15
I.4.5 Types of Subtitling.....	15

Chapter Two: Language Variation in Algeria

II.1 Languages in Algeria	18
II.1.1 Classical Arabic.....	18
II.1.2 Algerian Arabic (<i>Algerian Dialect</i>)	18
II.1.3 Modern Arabic	19
II.1.4 Tamazight	21
II.1.5 French.....	22
II.2.Language Register.....	22
II.2.1 English language registers.....	22
II.2.2 Arabic language registers	23

Chapter Three: Data Analysis

Subtitling parts of the 17th episode of Soltan Achour 10 comedy

III.1. Interpretative Theory	26
III.1.1 As defined by Mariane Lederer, Danica Saleskovitch	26
III.1.2 As defined by some theoreticians	27

III.1.2.a Understand to translate	27
III.1.2.b De-verbalize the original	29
III.1.2.c Re-express the referential image in the target language	29
III.2.The process of subtitling	30
III.3.Soltan Achour 10 (corpus)	31
III.3.1 Presentation of the corpus	31
III.3.2 Characters of Soltan Achour 10 series	31
III.3.3 Technical Sheet	33
III.3.4 Biography of Djaffar Gacem	33
III.3.5 Summary of the 17th episode	34
III.4.Analysis	34
III.4.1 The analysis of the translation difficulties	35
III.4.1.1 Analysis of cultural difficulties	35
❖ Names in Soltan Achour 10 seris	35
❖ Religious	35
❖ Idiomatic expressions	39
❖ The terms specifying Algerian culture	43
❖ Other examples	47
III.4.2 The analysis of the subtitling difficulties	49
Conclusion	55
Appendix	
Bibliography	
Abstract	

Transliteration Rules (Arabic-English)

This study has adopted the transliteration system approved by the Library of the Congress and the American Library Association. [in Altahri, 2013]

Ā (long)	ا	ء	ء
T	ت	b	ب
J	ج	th	ث
kh	خ	h	ح
dh	ذ	d	د
Z	ز	r	ر
Sh	ش	s	س
Ḍ	ض	ṣ	ص
Z	ظ	t	ط
gh	غ	(ayn)•	ع
q	ق	f	ف
L	ل	k	ك
N	ن	m	م
W	و	h	هـ
Y	ي	ū	و(long)
a	أ	ī	ي(long)
u	و	I	و

Abbreviations

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

Abbreviations	Signification
AVT	Audiovisual Translation
SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text

Introduction

The history of humanity has always been in one way or another related to translation. Indeed, translation is a major socio-economic factor, which has long served to strengthen the bonds that unite men, and has helped them to understand each other, to communicate with each other and has also allowed a better adhesion between their different cultures.

Moreover, at the dawn of the third millennium, the world is undergoing a profound transformation brought about by the phenomenon of globalization, thus, mastery (fluency in) of a second language in parallel with the mother tongue has become an absolute necessity, and translation plays a key role in integrating a given country into the exchange economy and opening it up to new horizons.

Many ideas have been formulated around this transition from one language to another and its multiple issues (sociological, cultural, linguistic...) but lot of questions remain without precise answers, such as: What would be the best way to prepare to translate in order to optimize the chances of achieving a perfect translation, if there was one? The impossibility of translating: myth or reality? Translating the word or the meaning? Loyal translation, does it exist? Among them also, is it difficult to translate a dialect of a specific language to another language; for instance French slang into English? And so forth.

The present research: *Difficulties of subtitling an Algerian Dialect into English language, "Soltan Achour 10"* comedy as a case study. The latter is a series broadcast during the month of Ramadan. According to Maahad IMAR [in Echorouk online, July 3rd, 2015] it is ranked first in the category of the most watched series. TV5MONDE [L'actualité en Algérie: June 13th, 2017] attested that: "la série connaît un succès qui ne se dément pas (...) le programme le plus regardé par les algériens en ce mois de Ramadan".

The present research tries to subtitle the Algerian dialect into English, or a certain policy hidden behind an Algerian humour gathered in the *Soltan Achour 10* comedy. Moreover, we attempt to maintain the same humorous effect, which proved very delicate; however, we should consider several subtitling rules in the light of the interpretative theory; that is based on translating the meaning, focusing on the message and not on the words, understand and say going through three stages: "interpreting, de-verbalizing and re-expressing". (Lederer & Seleskovitch: 2001)

On the other hand, several studies have revealed the omnipresence of the audiovisual media in the daily life of the contemporary man. Indeed, we are in front of the TV screen every day, whether big or small, it broadcasts news, reflects cultures, directs our ideas and

sensations, open us to other languages and values. That is where our fascination for cinema comes from and that is what pushed us to opt for a cinematographic product, rather than magazine or novel.

Although the audience is not sensitive to the role of language when watching a TV program, it is enough then that he is in front of a product which he does not understand to catch suddenly the weight of the words in the media. It is in these situations that audiovisual translation intervenes to overcome the language barriers, and this latter is the goal of our research in addition to exporting the Algerian cinematographic product to other languages or in other words to other countries.

Since our work is to subtitle the Algerian dialect into English, we ought to answer the following problematic:

- **What are the main difficulties encountered in subtitling the Algerian dialect in Soltan Achour 10 comedy into English?**

From this problematic we derived the following questions:

- Opting for the interpretative theory and subtitling, how accurate are those in maintaining the same sense of humor, in Soltan Achour 10 comedy, when translating from Arabic dialect into English language?
- Is the defined number of characters in subtitling a constraint for keeping all the important information in relation to the original dialogues that has already been translated into target language?
- How can the translator find equivalents to specific terms used in Algerian dialect first, in the official language, then in the English one?

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

- The interpretive theory can keep the same meaning and the same humor by the way.
- Subtitling can keep the same meaning but cannot keep the same humor as oral.
- The defined number of the characters may effectively be a constraint in subtitling.
- For the terms found in the Algerian dialect, the interpretive theory may not find the corresponding equivalents.

This research aims to deal with some difficulties encountered in subtitling a sitcom, it includes three chapters. The two first chapters are devoted to the theoretical part. In the first

chapter, we proceed with the audiovisual translation and subtitling: theoretical and practical issues where we talk about translation and its types, then we deal with the AVT and its different methods focusing on dubbing and subtitling finally we give a complete presentation to subtitling, beginning with its definition and ending with its types. Then in the second chapter, we talk about the language variation and language registers, first we give brief definitions of the different languages and dialects in Algeria like Kabyle. Secondly, we deal with the Arabic and English language registers.

In the last chapter, we provide an outlook to the interpretative theory and to Aegisub software, and then we present the corpus of this study: *Soltan Achour 10*. Then through audiovisual translation we try to study and analyze some difficulties encountered while translating and subtitling some sequences, extracted from the 17th episode of this comedy, from Arabic into English.

This work is accompanied by a transcription of the episode to be translated as well as a CD ROM containing subtitled videos extracted from the same episode.

What we want above all, through this study, is to be able to combine two reasons that we care about. First our studies (*translation branch*) and then cinema to make them the subject of this research. The reason that pushed us to do this is that we are fascinated by cinematographic production and we would like to make it our future profession and to introduce this new field to our society in a scientific way because it is a little bit neglected and is still in its beginnings. We hope this modest work will be the opening door towards our future profession by subtitling one of our local cinematographic productions into English in order to introduce this new field to our society in a scientific way and to spread our cultural traditions and habits all over the world. Also why not encouraging the exportation of the Algerian humoristic cinematographic product to other countries seen that today audiovisual production is aimed at an increasingly large and multinational public.

Chapter One:

Audiovisual Translation

And Subtitling

In this chapter, we are going to deal with the different notions that are related to our research theme and that are used in our corpus. It facilitates the understanding of socio-linguistic practices (dialects).

I.1. Definition of Translation

Nida (1981) states that, the translation is to reproduce, in the target language, the closest natural equivalent of the source language message in terms of meaning and style.

From the definition above translation has the same term as "equivalence". Meaning, context or message of the target language is naturally equivalent to the message of the source language. Meanwhile the result of translation must clearly transfer the meaning of the SL and it must be readable. In TL, readability is necessary, because it helps readers to catch the content of the translation text more easily, conversely when the translation text is not readable. This will make it difficult for readers to understand the content of the text well.

Nida (1981: 2) added: "Translation means communication because it has three essential elements to form a process of communication. The three essential (...) elements are source, message and receptor, and these elements must be found in all communication activities".

Based on many definitions above, we assume that translation is a process of transferring thoughts and message from SL to TL, in written or spoken form. In short, it is a means of communication that contains a source, a message and a receptor, as found in all other communication activities.

I.2.Types of Translation

Jakobson (1959) [in Venuti (2000:114)] states that the kind of translation is divided into three different labeled:

I.2.1 Intralingual Translation or Rewording

It is an interpretation of verbal signs by means of other signs of the same language. For instance: the translation of an Algerian sitcom realized with an Arabic dialect into standard Arabic, and it is the case of this research.

Jakobson.R sees intralingual translation as: “An alternative version of a text segment without an obvious change in its referential meaning” (2009: 214).

I.2.2 Interlingual Translation or Translation Proper

As Jakobson.R (2009), defines it as an interpretation of verbal signs by means of some other language.

For instance: a text in Indonesian language is translated into English. A novel by Andrea Hirata, *Laskar Pelangi* has been translated into English become “*The Rainbow Troops*”.

It is also be defined by Katharina Reis [Venuti, 2000: 160] as: “A bilingual mediated process of communication, which ordinarily aims at the production of a TL text that is functionally equivalent to an SL text”.

I.2.3 Inter-semiotic Translation or Transmutation

It is an interpretation of verbal signs by means of signs of nonverbal sign systems. (Snell-Hornby, 2006:21).For instance: if we see a symbol on the road, which picture is a spoon and a fork, it means that we will find a restaurant not too far from the road.

In the last decades, inter-semiotic translation had much importance by the scholars who see that non-linguistic codes will bring further insight into alternative translations. Snell-Hornby (2011) [in Gambier & Doorsler, 2010] this type of translation deals with several semiotic codes that is involved in, for example, Audiovisual or multimodal translation, drama translation or the translation of comics.

In the labour market, there are other main types of translation: pragmatic, literary, automatic and audio-visual.

I.2.4 Pragmatic Translation

According to J.Delisle it refers to documents that essentially serve to convey information and whose aesthetic aspect is not the dominant aspect such as textbooks, instruction sheets, internal notes, verbal trial, financial report, and other documents intended for a limited public (who is directly concerned by the document) and whose service life is often limited. Translating pragmatic texts often requires specialized knowledge in one domain or another. (Delisle: 1980).

I.2.5 Literary Translation

According to Berman (1991:11) this type of translation concerns novels, poems and other artistic creations of literary field. Translating a work is to translate a single textual totality, to which there is a unit, each time unique, between the “form” and the “content”, the “language” and the “says”.

Literary translation requires stylistic skills, good imagination and extensive cultural knowledge. It is to reproduce the full effect of the original text by the reader in the target language, as far as the meaning of words. Translation must be as pleasant to read, and provoke the same emotions as the original.

I.2.6 Automatic Translation (*Machine Translation*)

Technique which aims to ensure by computer means the translation of texts from SL to TL. (Le traducteur et l'ordinateur, 1994). Automatic translation has two essential phases: firstly, the computer translates word by word the text of the SL; secondly, we apply to the draft text obtained in the TL specific rules of this language, which allows obtaining a correct translation.

I.2.7 Audiovisual Translation

It concerns the translation of movies, television programs and any audio, visual or audiovisual productions. It's a new type of translation that submits to specific rules. It is the type of translation that centers our research, that's why we decided to do a more detailed study ...

Gregory and Carroll were the first to describe the linguistic register used in audiovisual texts as a particular mode of speech where the text is written there to be read as if it was not written “Written to be spoken as if not written” (Gregory, Carroli, 1978:114).

However, several studies published after (Whitman: 1992, Gambier: 1994), have demonstrated that the audio-visual text is a text whose peculiarities are at the same time of origin written and oral but also whose language depends on the cultural restrictions. Indeed, each culture has norms that affect, explicitly or implicitly, the audiovisual text (from a linguistic point of view) , as Cronin demonstrated in his book “Translation Goes to the

Movies” (Cronin, 2009: 145) concepts such as culture and identity may be of interest to film director and their translators. AVT is the translation of:

- **Media:** adaptations or editions made for newspapers, magazines, press agency news, etc...
- **Multimedia:** products and services online (Internet) and offline (CD-ROM).
- **DB:** theater, opera, illustrated books and any other document that mixes different semiotic systems...

According to Gambier (1996), the fundamental problems in AVT are: at first the relations between images, sounds and words, then the relations between TL and SL and finally the relations between oral code and written one.

- **Audiovisual Translation Methods**

GAMBIER (1996) classified the AVT methods as follows:

- Subtitling;
- Synchronous dubbing;
- Consecutive interpretation, in three possible forms: Live, Pre-recorded, Duplex;
- Voice over or half-dubbing;
- The Narration;
- The comment;
- Simultaneous translation;
- Audio description (*inter or intra-linguistic*).

Subtitling is the methods chosen for this research that’s why we are going to give more information about it in the next pages.

I.3.Subtitling versus Dubbing

I.3.1 Subtitling

Subtitles, which the definition in translation studies is still ongoing (Pavesi, 2005: 37), are based on a target-oriented approach, for their function is to help the audience to fully understand the movie, at the expense of source-text specificities. Each subtitle must have no more than two lines whose length, including spaces and punctuation, is between thirty-five and forty characters for each line; its visibility on screen, depending on the length of the

scene, cannot exceed six seconds. Luyken and Al. (1991: 31) [in Ahmed R. M. Altahri; 2013: 29] state that: “Subtitling is the translation of the spoken SL text of an audiovisual product, generally movie dialogues, into a written text, which is superimposed onto the image of the original product, usually at the bottom of the screen.”

Subtitling can be seen as a subgenre of a more prominent discipline which is the AVT, also called translation of the screen. Subtitling experienced development through time. The first attempt to transmit the dialogue from the actor to the public was made in 1903, during the era of the silent movie. This first attempt at subtitling was called "headings"; they were printed texts on paper that were filmed and placed between the scenes of the movie. In 1909 the headings became an integral part, photographed and printed on the film's movie. Gottlieb (1992) describes subtitling as “(1) a written, (2) additive (i.e. new verbal material is added in the form of subtitles), (3) immediate, (4) synchronous and (5) poly-medial (i.e. at least two channels are employed) form of translation.” [In Ahmed R. M. Altahri; 2013:30]

I.3.2 Dubbing

Dubbing is an art of replacing original dialogue in a movie with localized recordings, to put it into even simpler words. In addition, several actors are doubled by the same voices so as to not disorient the viewer.

And to overcome the linguistic barrier created by the advent of cinema speakers, the Hollywood institution invented dubbing in 1930. At the beginning, it is necessary to do several simultaneous shootings by the same team. Later, Hollywood has wisely invested in the development of techniques allowing the massive production of standardized films (while remaining differentiated) what permits without too much risk to have the greatest possible audience in the United States and abroad (Staiger J, 1992).

However, this technique remains plebiscite by (acclaimed by) a large audience who, in search of entertainment, was unable to read the subtitles because of their speed (rapidity) or the place they take in the picture. Thus, it was necessary to adapt the product to the needs and especially to the consumers' demands, and the preservation of the original work has become only a matter of personal and commercial choice.

I.3.3 Dubbing or subtitling?

“Early in the twentieth century the new film medium transcended all national and cultural borders, but with the arrival of the talkies, the film industry faced a translation problem since only a small percentage of the world’s population understood English. As a result, there was a growing need to find the appropriate screen translation approaches” (Tveit, 2009: 85).

Dubbing and subtitling are the two most used in AVT, and both have, with some differences, various implications (*cultural strangeness, linguistic transfers, the distinction between oral and written code ...*) that the translator will have to handle with great care in order to break the linguistic barriers and to make an audio-visual message accessible to a large audience .

Since the socio-cultural context of the film plays a very important role on its interpretation, the way it is rendered by the translation can easily change its perception by the audience. The latter became more and more aware about the cultural importance in the mass media that is why they prefer to watch a TV program or a film in its original version with the voices, the sound effects and especially the foreign language which it might not be so if they get used to it and learn it. In this case, subtitling is the most appropriate technique because, as George Lang (1996) said, subtitles tend to constantly evoke the presence of “l’*étranger*” (the stranger). however, this “l’*étranger*” could sometimes create a conflict between two cultures, transmitting and receiving, since: “*users belong to a different cultural world than those for whom the signs were originally intended, we can predict major clashes between these two worlds*” (Niemeier, 1991 : 145) and dubbing, precisely, tends to erase this distance. Although dubbing may affect the reception of the message by creating intercultural communication problems due to a misinterpretation of “*Sphère de référence culturelle*” (Ibid : 399) by the viewer, nevertheless the dubbing, by avoiding to the audience to have to read for understanding, it allows him to focus on the image and to plunge into the action.

Therefore, no technique is better than the other, each having its qualities and defaults; they are rightly appreciated by the audience. And though it is obvious that the split between subtitling and dubbing is an endless debate because, if the first causes losses; the second causes changes, as we have to make a choice for this research, we decided to deal with subtitling in because:

- Dubbed involves editing, voice acting, and a new recording for the material while subtitling includes inserting graphics as captions;
- In dubbing, the voice is changed. On the other hand, subtitling doesn't change anything regarding the voices;
- Dubbing requires no reading skills and only voicing skills while subtitling includes both skills to understand and appreciate the material;
- In dubbing, there are instances where the voice quality is compromised and this doesn't happen in the subbed version.

Some fans prefer this mode of translation because of the following reasons:

- The content is hardly touched, hence it is considered by some fans as “pure”.
- The original voice is much more suited to the character and matches the natural way of speaking.
- The timing of the voice is perfect.
- Subtitled materials are a way for foreigners to learn a new language.

The fact that subtitling is the basic of this research we decided to go deeper.

I.4.About subtitling

I.4.1 Writing subtitling

In audiovisual, sounds and images are autonomous means of expression and sometimes they can attribute their forms to complete the translated text and play the role of a direct and active referent. Thus, the subtitle reading depends on its semiolinguistic concision: do not express in subtitle what the sounded images corresponding to it have already expressed in what we could describe as an audiovisual “context” (M. Paul J. Memmi).

The concision of the subtitle carries within its writing the dominant marks of our time, marks born from the combination between *la société informationnelle* (Laborit, 1976) and *la société du spectacle* (Debord,1996) which are density, brevity and persuasiveness (Memmi) Indeed, one of the concepts that could explain the linguistic activity of subtitling is that of the expressive economy (an economy that is not limited to the rejection of useless words, but which is the result of a concision search in the audiovisual so that to define what is useful from what is not), rather a relative economy depending on the audiovisual context but also on the languages that come into play, as illustrated by J-P Vinay et J. Derbelnet:

« l'anglais excelle à la concision quand il reste sur le plan du réel, en particulier dans les notations des choses vues ou entendues [...] que ses prépositions et postpositions lui permettent des raccourcis saisissants [...] alors que le français est plus rapide sur le plan de l'entendement, qu'il juge plutôt qu'il ne décrit, et omet des détails qu'il estime oiseux pour permettre une transmission allégée de la pensée » (1977 :188).

“English excels at brevity when it faces reality, especially in the notations of seen or heard things [...] that its prepositions and proposals allow it grabbing shortcuts [...] whereas French is faster in terms of understanding, which it judges rather than describes, and omits details that it considers idle to allow a lightened transmission of thought” (our translation)

We think that subtitles are one of the most complex forms of writing. Indeed, for many reasons: the reading process takes much more time than the hearing, pictures and sounds can be expressive by themselves without words... it must have a complete meaning in a concise writing. Ivarson, J.C (1998) said that to ensure the best possible textual concision, several strategies are available to the translator

- **Text Reduction**

Even if there is enough time and space, the translator won't have to translate all the words, but it is supposed to reproduce the same meaning in as few words as possible. Ivarson, J.C (1998) distinguishes between three types of reduction: **Condensation** (decrease the number of words while keeping the same meaning and stylistic characteristics of the original), **Decimation** (the use of abbreviation like “Mr.” for “Mister”), then **Suppression** (suppression of semantically empty words and phrases present in the oral language: well, you know...).

- **Simplifying Syntax and Vocabulary**

Indeed, the use of simpler words and syntactic structures makes sentences shorter and, therefore, easier to understand.

- **Summarizing**

It is a strategy used especially in short dialogues, when several sentences follow each other quickly which makes reading subtitles almost impossible.

- The letters

The reduction can also be done at the level of the letters. Indeed, letters such as “l” and “T” take up less space than “m” or “w” which could influence even the choice of vocabulary.

i.e.: work → Job

I.4.2 Punctuation in Subtitling

In the subtitles, punctuation is considered as characters which, although they sometimes contribute to the understanding, too often hinder the reading of the subtitles; already difficult in oneself, and must therefore be limited as much as possible. Thus, punctuation is used as follow in subtitles.

- **The Period or Full Stop (.)**: after the last character of the subtitle, without being separated by a space. The period indicates the end of the sentence.
- **The Ellipsis (...)**: are used to indicate a hesitation, a pause or an interruption, they also indicate the end of an incomplete sentence and the beginning of that which completes it in the following subtitle. At the end of an incomplete sentence the ellipsis is called "sequence dots" or "ending triple dots", as for those of the beginning of the next sentence are "linking dots" or "starting triple dots".
- **The Hyphen (-)**: is used at the beginning of each line in two-line subtitles, with a space between the hyphen and the first character of the subtitle.
- The other punctuation marks are used exactly in the same situation as in written text: the Exclamation Mark (!) and Question Mark (?), the Comma (,), the Semi-Colon (;), the Quotation Mark (“ ”) ... always in moderation!
- **The Symbols**: are used the most common of them like (%).
- **The acronyms**: also are used the most common (USA, UNESCO...).
- **Numbers**: are written in letters numbers less than ten, the rest is written using numbers. When a sentence contains higher numbers and others less than ten, both are written in numbers. The numbers are often used to indicate the time, the dates, the number plates, the temperature, the weapons caliber...

I.4.3 Subtitling Steps (*phases*)

According to *Mondo Agit agency (2018)*, the process of subtitling consists of the following phases:

- **Spotting:** Identifying the entrance and exit times of the subtitles synchronized with the audio, calculating the minimum and maximum duration times and considering the changes in camera shot and scene.
- **Translation (Adaptation):** Translation from the original, adapting it and adjusting it to characters permitted according to the duration of the subtitle.
- **Simulation:** Representation of the translated subtitles with the image and the audio to check that they meet all of the criteria and that they can be read in a natural way. Then correction of errors and readjustment of the text.

I.4.4 Subtitling Constraints

Subtitles differ from any other type of translation in various ways. The spoken SL is divided into conventional stretches of 1.5 to maximum 6 seconds, which are rendered proportionally in a maximum of two lines of written TL. The translation can be read on screen for exactly as long as the corresponding utterance can be heard. Consequently, comprehension involves two skills simultaneously: active TL reading and passive SL listening, even if the viewer does not understand the SL. The latter then serves as a potential time reference and a prosodic marker. This combination of reading and (even non-deliberate) listening creates a unique situation. This dual discourse is even extended by a third dimension, which consists of relevant auditory and visual information that is not translated. (Brondeel, 1994)

Combined with the fixed subtitle format, all those constraints give rise to at least three acute translating problems, which are probably most typical of subtitling:

Firstly, reductions are inevitable. But reducing the source text by an average of 25 to 50 per cent as stressed J.Ivarsson (1992) is bound to delete information that might well be relevant. Hence the idea that subtitles remains frustratingly “incomplete”. Secondly, a corollary is the problem of readability. Inexperienced subtitlers tend to produce telegraphs or complex nominalizations in an attempt to cram in all the information. Thirdly, written subtitles should be made to “sound” like their equivalents.

I.4.5 Types of subtitling

According to Y.Gambier (1994), there are four types of subtitling:

- Simultaneous subtitling, in real time, for live interviews ...

- Scene Subtitling, practiced in some operas and theaters: the translated text is projected or scrolled on a screen, at the top of the stage.
- Intra-linguistic subtitling for the deaf and hearing impair.
- Inter-linguistic subtitling (subtitles can sometimes be bilingual with one line for each language).

In this research, we use Intra-linguistic subtitling and we don't present it only for the hearing impair but for all the audience.

In this chapter, we start by defining translation and its different types as we talk about AVT; its definition and its methods. To better understand the technique of subtitling; we first introduce subtitling and dubbing, then we make a short comparison between those two methods.

Chapter Two:

Language Variation in

Algeria

In this chapter we are going to present the different varieties of languages existing in Algeria as we are going to set the English and the Arabic language registers.

II.1 Languages in Algeria

We have, at first glance, four important languages in relation to their use and status in Algeria, they are: classical Arabic as the official language, French as a foreign language, Algerian Arabic (dialects) as a language of everyday use in informal settings and Tamazight. Although Tamazight is less widespread in use than Algerian Arabic, but, these last years, and under pressure of a movement of identity claim, it is promoted national language and introduced into the educational system.

English is also present in the Algerian society. Officially, English is the second foreign language after French, it is taught for the first time in the college for 3 hours a week. The relation that Algerian speakers have with English is not as confrontational as their relationship with Arabic, French and Tamazight but nowadays they are interested by learning it since it is the first language in the world and considers as the language of technology.

II.1.1 Classical Arabic

Classical Arabic refers in its meaning to "... this nicknamed, overvalued language of divine essence, a model of classical and modern literature ..." (Taleb Ibrahimi: 1995, 25). In that latter, it is added that by the fixation of its form and the regularity of its grammatical rules and especially by their abundance which makes it very complicated for the learning and unusable for any daily communication. Although official, with considerable prestige, classical Arabic is no one's mother tongue. It is not used spontaneously; it is learned exclusively in school institutions and used in specific formal contexts.

II.1.2 Algerian Arabic (*Algerian dialect*)

Algerian Arabic, in its different variants, belongs to the Maghreb sphere.

« Cette sphère maghrébine assez spécifique a été marquée par le conservatisme de ses locuteurs, l'influence hilalienne et l'existence de noyaux irréductibles de très vieilles variétés qui remontent à l'arrivée des premières tribus arabes, l'influence andalouse avec l'arrivée de milliers de réfugiés andalous après la Reconquista au XV^e siècle, par le

substrat berbère (...) et a subi plus tard les influences successives de l'espagnol, de l'italien mais surtout du turc(...)et du français après la colonisation » (Youssi, 1986 : 27).

“This rather specific Maghrebian sphere has been marked by the conservation of its speakers ,the Hilalian influence and the existence of irreducible nuclei of very old varieties dating back to the arrival of the first Arab tribes, the Andalusian influence with the arrival of thousands of Andalusian refugees after the recapture in the 15th century, by the Berber substratum (...) and later underwent the successive influences of Spanish, Italian but especially Turkish (...) and French after colonization” (our translation).

In fact, popular Maghrebian Arabic is different from the dialects spoken in the Middle East.

Algerian Arabic (dialect), also called « *Darija* », is broken up into several unwritten and no standardized regional dialects .Despite this split; it remains the Algerian's first of communication. It is often used as vehicular language (lingua franca) between speakers of Tamazight-speaking communities geographically distant when inter-comprehension is considered laborious. Considered by many as a low register or even a "degenerate" variant of classical Arabic, it does not benefit from any prestige. Despite this, it remains the mother tongue and language of the majority of Algerian speakers, it is also the true langue of daily conversations and « c'est à travers elle que se construit l'imaginaire de l'individu, son univers affectif. » (Youssi, 1986: 28)

“It is through it that the individual's imagination is built, his emotional universe” (our translation)

II.1.3 Modern Arabic

In recent years, Algerian sociolinguists announce the emergence of another variety of Arabic that would be an intermediate variant between the two previous ones, namely classical Arabic and Algerian popular Arabic. The emergence of this new variant concerns all the Maghreb states, moreover in Morocco we speak about the median Moroccan Arabic.

« Les sociolinguistes algériens font part, ces dernières années, de l'émergence d'une autre variété d'arabe qui serait une variante intermédiaire entre l'arabe classique et l'arabe algérien, à savoir entre l'arabe classique et l'arabe populaire algérien. L'émergence de cette nouvelle variante concerne tous les États du Maghreb, d'ailleurs au Maroc on parle de l'arabe marocain médian. » (Youssi, 1986 : 29).

“In recent years, Algerian sociolinguists announce the emergence of another variety of Arabic that would be an intermediate variant between classical Arabic and the Algerian one, namely between classical Arabic and Algerian popular Arabic. The emergence of this new variant concerns all the states of the Maghreb, moreover, in Morocco we talk about the median Moroccan Arabic” [our translation]

In Algeria, this variety is sometimes called standard Arabic, sometimes Arab school or modern Arabic. As different as the denominations are, these Arabs refer to the same linguistic reality. Even if the sociolinguistics do not seem to agree on the name to be attributed to this new variety of Arabic, they all seem to agree that it is a language of communication of an elite having followed a school course more or less long. About the modern language, Helmy Brahim notes:

« L'arabe moderne, langue des mass médias, du débat politique, de la littérature contemporaine, des échanges universitaires est de plus en plus (...) forme de communication entre deux arabes venant de pays arabes différents à condition qu'ils aient suivi une scolarité minimum et qu'ils ne disposent pas de la possibilité de s'exprimer dans une autre langue véhiculaire » (Helmy Brahim cité par Taleb Ibrahim, 1995 : 31).

“Modern Arabic, the language of mass media, of political debate, of a contemporary literature, and of academic exchanges is increasingly [...] a form of communication between two Arabs from different Arab countries provided that they have completed a minimum of schooling and that they don't have the possibility to express themselves in another vehicular language” (our translation).

About standard Arabic, khaoula TALEB IBRAHIMI notes that:

“L'arabe standard est bien, à l'heure actuelle, le support de la littérature moderne avec l'apparition d'une nouvelle forme d'écriture arabe, mais il est surtout vulgarisé par les mass médias écrits et parlés qui contribuent à son expansion et par là même à son uniformisation dans toute l'aire arabophone” (1995 : 29-30).

“Nowadays, standard Arabic is the support of modern literature with the appearance of a new form of Arabic writing, but it is especially popularized by the written and spoken mass media which contribute to its expansion and thus to its unification throughout the Arabic speaking area” (our translation).

Although this new Arabic is gaining more and more importance in the Algerian linguistic landscape, classical Arabic still retains its prestige. “En Algérie, plus que partout ailleurs,

lorsqu'on parle de la langue arabe, c'est bien entendu à l'arabe classique que l'on fait référence" (Ibid, 1995 : 25).

II.1.4 Tamazight

The Berber language or Tamazight language is an ancestral language with oral tradition. It covered an immense territory from Egypt to the Atlantic, through the Mediterranean beyond the Niger River. This territorial immensity has favored the break-up of this language into several dialects distant from each other. The Algerian linguist Dourari speaks rather about Tamazight languages in the plural, since each dialect progresses separately generating inter dialectal incomprehension.

Thus, we count four important Berberophone groups:

- **Kabylie:** That dialect is Kabyle it covers a large part of the center of the country (Tizi-Ouzou, Bejaia, Bouira, Boumerdes, Setif and Algiers). This dialect is broken up into several regional dialects distinguished by several lexical peculiarities, and sometimes syntactical, but the intercomprehension is often assured.
- **Chaouïa:** of the Aurès whose dialect is the chaoui which covers a part of the east of the country (Batna, Biskra, Oum El-Bouaghi, Aïn Mlila, Aïn Beïda). This dialect also experiences a breakup in several distinct languages that speakers easily recognize as the chaoui.
- **Mzab:** its dialect is the Tamzabt , it covers Ghardaia and other ibadhite cities.
- **Tergui:** says Tamachakt is a spoken dialect in the south of the country such as Tamenrast, Djanet and Ilizi is very far from the above-mentioned dialects and stands out from them from a lexical, phonetic and even syntactic point of view.

In addition, there are several other dialects such as Chalhi, Chanoui, Ouarglais ... which were very present in the algerian language landscape, but now they are supplanted by Arabic; despite this Arabic is often dotted with words belonging to these dialects as proof of their existence.

Currently, all Berber or Amazigh dialects, or supra-systems according to Taïfi, are experiencing stiff competition with Algerian Arabic and French especially in the central cities, thus accusing a sharp decline in the status and use, to be confined to mountainous areas and domestic uses. However, Tamazight is now admitted in certain spheres such as schools

and media. Its introduction into the Algerian educational system can particularly change the situation in its favor.

II.1.5 French

It was the unique official language during the colonial period (1830-1962). Then after the independence and the policy of Arabization, French has experienced a decline in its dissemination and mastery. However, its use is still very widespread as attested by the public signs almost bilingual French-Arabic despite its status as a foreign language.

French in Algeria is a language learned at school and does not presently have an oral / written variant such as Arabic and Tamazight.

II.2. Language Register

II.2.1 English language registers

According to Fabian Snauwaert (2017), we don't speak in the same way with everyone. If you are talking to grandma, you are not going to talk as you are talking to a 4-year-old child. As an adult you do not speak the same way with your friends as with your parents. It's all about age... but not only that.

If you are speaking with a stranger, in job interview, or with a customer, this will change your behavior and the way you speak each time... this is called the language registers.

F. Snauwaert added that English language registers are divided into the six following types:

- **Formal:** It is useful for situations where serious is required. It means articulating well using the right words (the precise word and not only drift, thing or thingy) and the correct grammar. It is useful for job interviews, meetings with president and ambassadors.

- **Neutral:** This register would correspond to behaviors and the way of speaking with strangers or colleagues with whom the relation is limited at work. It can be considered as kind of respect since we did not yet break the ice (know them well).

- **Casual:** It corresponds to the majority of daily situations: with close colleges, our family and friends. We use the words such as thingy: Hey, can you gimme that thingy on the table? The word "COP" instead of police officer or saying "It sucked" instead of "It was really bad".

- **Slang:** It is more relaxed, more colloquial also more fun, some persons oppose, but it is the pleasure of using language in many possible ways. Speaking always in the same way may be boring so slang garnishes our manner of speaking English. Slang is not a non-respect mark; it is rather a sign of creativity, and a proof of mastering the language levels because it is difficult to learn it. It is a kind of a secret language. It is not only reserved for young since each generation develop its own slang.

- **Vulgar:** Vulgar language is generally bad considered. It is used under emotional and stylistic effects. It is always preferable to avoid the use of this register but it is necessary to understand it.

- Corresponds to words or expressions that we can't use in our conversations, it causes a bad effect on the hearers because it shows a lack of respect and a bad education for others.

II.2.2 Arabic language registers

Ahmed Hassan (2010) states that depending on the use of language and personnel situations of the speakers, it exists what we call language levels or registers. In Arabic these registers are divided into four types:

- **Formal language:** It occupies the highest level of Arabic expressions, it involves the ideal qualities of fluency and eloquence .The Qur'an is the best example for this register, and of the pre-Islamic era poetry in addition to the fluent writings of Ibn El Moqafaaa, El Jahedh... etc.

- **Clear language:** It is the level that maintains the correct grammar rules at the level of meaning without melody and sophistication (distortion of meaning).This level of language found in the writings of Arabic heritage and some modern books such as books of Zaki Mubarak, Mahmoud Chaker and Mohcene Amine, and others teaching it in the classical educational institutions such as El Zaytouna and El Azhar universities.

- **The Third language:** This type of Arabic language level is used in Arabic conversations where they mix true with wrong speeches, they don't care about the correct grammar rules. It is spread in media (journalism, television and radio) novels and stories.

- **The dialectal language:** It is a mixture of the right and the wrong speeches; it is adopted by the majority of people because of its simplicity and the easiness of its rules. The appearance of this level came back to a very long time started from the Influences of strangers whom convert to the Islam and with their settlement in the Arabic world.

This level is characterized by acoustic qualities and strong structure derived from the original Arabic language what leads people to neglect the importance of using correct language that is empty of distortion.

This chapter explained First, the different varieties of language and dialect existing in Algeria, which are Classical Arabic, Algerian dialect, Modern Arabic and Tamazight, in order to understand more the concept of dialect, its function and its use and to know its status in the Algerian society . Then we dealt with both English and Arabic registers to distinguish the difference between the two languages.

Chapter three:

Data Analysis

Subtitling Parts of the

17th episode of Soltan

Achour 10 comedy

This chapter is considered as an analysis with contribution to understand audiovisual translation as a product, and to presents the common errors made while subtitling. To this end, we will provide an outlook to the interpretative theory as we will give a brief definition of the *Aegisub* software. Then we will introduce the comedy (corpus) which has been selected for translating, subtitling and analyzing. After that, we will set the analysis of the difficulties encountered while translating and using *Aegisub*. Then, we will complete this chapter with a conclusion.

III.1. Interpretative theory

III.1.1 As defined by Mariane Lederer, Danica Saleskovitch

After many years of experience in the field of conference interpreting and its teaching, Mariane Lederer and Danica Saleskovitch have eventually established what they called the interpretative theory as opposed to the linguistic theories (Laldmiral, 1986: 33-42).

«Dans la définition de l'opération de traduction, on en était venu à faire abstraction de l'homme qui traduit et des mécanismes cérébraux mis en jeu, pour n'examiner que les langues et ne voir dans l'opération de traduction qu'une réaction de substitution d'une langue à l'autre » (Seleskovitch, 1984: 294).

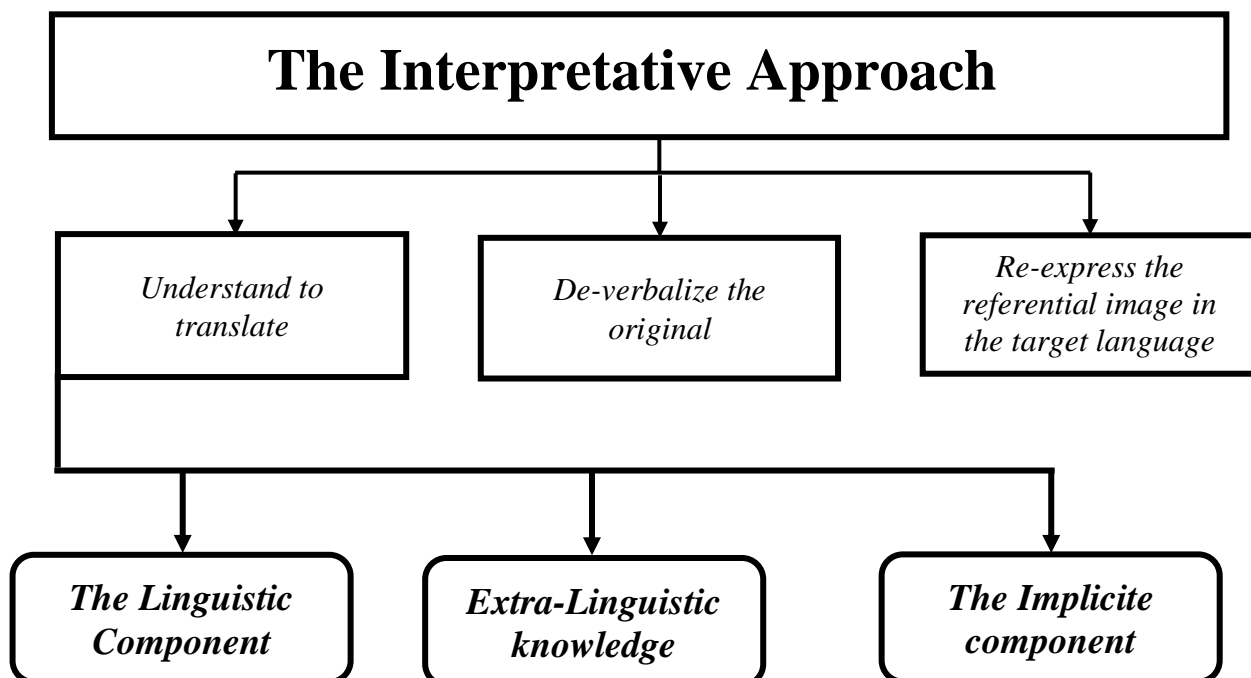
“In the definition of the translation operation, we had to ignore the man who translates and the brain mechanisms involved, to examine only languages and to see in this operation only a substitution reaction from one language to another” (our translation) .

This theory was born during the 1970s and is represented by the School of Interpreters and Translators (ESIT) in Paris. Thus, meaning takes a considerable part in the process of translation and translating consists no longer in the transformation of signs into other signs, but the relevant meaning of those signs must be determined. To do this, instead of translating single sentences, it would be necessary to relate them to the pronunciation situation (when it comes to interpretation) or to the text in which they appear (when translating), this similar text which, while unfolding, reveals the meaning (vouloir-dire) of the author in other words the real object of the translation. The main purpose of a translation is to be able to transmit the

initial meaning (*vouloir-dire* initial) in a different language from the source language, but it must be understood as if it had been written in this language from the beginning.

III.1.2 As defined by some theoreticians

According to the theoreticians of this approach D. Seleskovitch & M.Lederer(1970) translation is an act that manifests itself in three phases of cognitive activities as it is summarized in this following scheme [in Hammi Habib, 2015]:



III.1.2.a Understand to translate

The translator has to understand the text before translating it. It is not enough to understand all the words contained in the text, but has to capture the messages conveyed by the linguistic elements used in this text. To understand the latter, both linguistic competence and encyclopedic knowledge must be mobilized. He must not rely solely on words to

understand, in other words, to have a good translation we need a thorough understanding of the original text.

- **The linguistic component:** The understanding of the linguistic component is understood as that of the explicitness of a text. It absolutely depends on the knowledge of each person's language. Linguistic knowledge, like all other knowledge, preserved in memory as a verbal form, is enriched throughout life with lexical acquisition but is also forgotten. The translator's linguistic knowledge is part of his or her cognitive background and is of course essential for the comprehension of texts and their group of words. The knowledge of a source language makes it possible to understand the verbal text based on the syntactic arrangements and to have a very large knowledge of the vocabulary without being able to use all these words actively.

The more one has knowledge of language, the fewer obstacles one encounters when reading and understanding a text. For this translation process to work well, the translator must be able to handle the target language and understand the source one as well as his mother tongue. Only an excellent knowledge of the source language gives direct access to meaning; only an excellent mastery of the target language allows the right word grouping of this meaning.

- **Extra-linguistic Knowledge:** The translator does not translate the text using only linguistic knowledge. He must have the skill to understand the implicit. That requires a mobilization of encyclopedic knowledge. These are enriched throughout a person's life. All life experiences, general culture, the process of reflection are part of this important element of understanding. The more we have extra-linguistic knowledge, the more we understand the text easily and precisely.
- **The Implicit Component:** This component includes all the understandings of the supposed and the implied. They are inseparable from extra-linguistic knowledge and are important in the translation process. The phenomenon of the implicit is very general. It implies as it explicit. Then translation must combine the implicit and the explicit in order to understand the text.

III.1.2.b De-verbalize the Original

This image consists of entering the reference image to which the text refers, that is to say that we must reconstitute, thanks to the linguistic elements used, the reality expressed in the original (the objective of the first text). As a text is composed not only of linguistic elements, but of also extra-linguistic elements, the translator must take into account the situational context in the broader sense of the culture and civilization. As we know, the lyrics are variable in a conversation. While speaking, the words are issued but are not retained of the same form. Remembering what a speaker is saying, the interlocutor forgets most of the words. De-verbalization is a cognitive process that contains words in non-verbal form after receiving them verbally. It is quite different from the verbal memory that can memorize all the words. By de-verbalizing an utterance, words can be forgotten provided that the idea, called also “le vouloir dire”, is retained.

III.1.2.c Re-express the referential image in the target language

It is a very important step in translation. This procedure requires the translator lot of skills. First of all, he must have sufficient knowledge in the target language to better understand the text. More than a reader, he is both a reader and an interpreter who has to acquire linguistic and extra-linguistic knowledge in his cognitive background. Once received, the data must be reformulated systematically.

We also say de-verbalization. Then he must master his mother tongue. Finally, he plays the role of writer who does not write the original text but re-express what the author means in his language. He must have the ability to write in his mother tongue to make readers understand and to make them feel the emotion of the text. This step called re-verbalization is a process of grouping words. In this step, the translator identifies turns in the group of words taken from the text that are stored in memory. He does not rely on words to render the text but rather on ideas.

III.2. The process of subtitling

After translating, we started looking for ways in order to do the subtitling. Initially we had no idea about the procedure for doing this activity. Then we thought visiting a recording studio, where subtitling are realized, but coincidentally we assist to a thesis defense in which they used the software we needed for in this research. However we installed the software on our computer but we found difficulties to use it to be able to do the subtitling. So we did some researches on the net, then we finally learned how to well manipulate it. It is very efficient software called *Aegisub*. Developed by Niels Martin Hansen and Rodrigo Braz Monteiro, it is a free open-source cross-platform subtitle editing program. It has been designed for timing and styling of subtitles, as well as the creation of karaoke. *Aegisub*'s native subtitle format is Advanced Substation Alpha text, which supports subtitle positioning and styling. In fan-subtitling terms, Aegisub is used for translating, timing, editing, typesetting, quality checking, karaoke timing and karaoke effecting. Although, many groups use different tools for some of those steps, such as “Adobe After Effects” for typesetting, or a simple text editor for translation.

Before inserting the two sequences that we wanted to subtitle in the software, we first had to extract them from the episode so we looked for software or rather an application that we had to install on the Smartphone. This application is called *Video Editor Pro*, it is used to cut and edit videos as it serves to add effects and change sounds. After that, we inserted the two videos in the *Aegisub* software after sending them to our computer of course then we scroll through the scenes and type the texts at the same time. We had to pay attention to the number of characters and the time, also to the lines in order to not exceed the limit of the subtitling, because it must not contain more than two lines that is to say between 32 to 70 characters by 6 seconds. In order to success we had to respect all these conditions, as we had to be in synchronization with the dialogue so that the speech advances at the same time as the writing , or to advance a little bit the subtitling so that the reader can see the image and the dialogue at the same time. Finally to allow others to see these videos we used another software that is called movie maker , to cut the two subtitled sequences and save them on a

CD ROM. After working on this software we have gained a great experience which could be useful for our next projects.

III.3.Soltan Achour 10 (corpus)

III.3.1 Presentation of the corpus

The corpus of this study is an episode of the famous Algerian series "Soltan Achour El Acher (10)". It is a comedy directed by Djaffar Gacem and produced by "Prod Art Films" and "Carthago Film". After the success of the first season the presence of a second one was necessary, each of them has about 20 episodes and lasts about thirty minutes. Both seasons were broadcast for the first time on June 18, 2015 - June 20, 2017 successively.

The series is well known by Algerian viewers; it cost about 20 billion centimes and is considered as the largest production in Algeria comedy. The events of this sitcom take place between the eleventh and twelfth century in a fictional kingdom, called "the achourite kingdom", ruled by sultan Achour 10. They tell the adventure of a king with his family, his people or with the other kingdoms, where each episode reveals a new story that is not necessarily related to the previous episodes. The 17th episode of season 2 is the subject of our research; it was broadcast during the month of Ramadan 2017 under the title: "انتقام حمودي" > "the revenge of Hamoudi". It tells the story of demon Hamoudi, who took possession of Princess Abla's body and spirit in order to take revenge. The episode is in Arabic language (Algerian dialect) and lasts 00: 27: 18s.

III.3.2 Characters of Soltan Achour 10 comedy

- Here is the list of the main actors of the series:
 - **Salah Aougrout:** Soltan Achour 10, family father and the tenth successor of the Achourite kingdom, the adventures of the serie turn around him. He is the principal character;
 - **Yasmine Ammari:** Sultana Razane, the second wife of Soltan Achour 10 and prince Loqman's mother. And she also plays the role of her twins Zarane;

- **Claire Taous Khazem:** Maria, the first wife of Soltan Achour 10 and princess Abla's mother;
- **Souhila Mallem:** Princess Abla, Soltan Achour 10's daughter and the responsible of the guards of the palace. In this episode she also plays the role of the demon called Hamoudi;
- **Ahmed Zitouni:** Prince Lokmane, Soltan Achour 10's son and general of the Achourite kingdom army;
- **Sid Ahmed Agoumi:** Minister Qandil and the sultan's right arm;
- **Naamoun Madani:** Bourhan, Doctor of the Achourite kingdom;
- **Ali Cherif:** he plays the role of the Soltan Achour 10's servant;
- **Blaha ben Ziane:** Nouri, Soltan Achour 10's seravant ;
- **Tir El Hadi:** Baji, Soltan Achour 10's seravant;
- **Othmane Ben Daoud:** King Dahmanus;
- **Mohammed Yabdri:** General Farès and Queen Razane's brother;
- **Kawther El Bardi :** Nouria, the palace cooker and Nouri's wife;
- **Mohamed Mrad :** Djawad;
- **Nadia Alahoum:** Morjana, Queen Razane's servant.
- Here is the list of secondary actors:
 - **Najla Ben Abdallah :** Cléopâtre VII;
 - **Younes Ferhi :** Al-Khwârizmî;
 - **Mehdi Tehmi :** King Rooney;
 - **Khaled Bouzid :** Saïd La Vérité;
 - **Hassan Kerkache :** Sadek El Kedbaoui;
 - **Narimène Ouahabi:** Hadjra (*Fouffou*);
 - **Nadjia Laaraf:** (*unknown role*);
 - **Mohamed Boukhdimi:** Pnipen;
 - **Mohamed Kariâa;** (*unknown role*).
- As we have other characters that are the inhabitants of the Achourite kingdom, like "Hegrouna", "Pousticha" and others.

III.3.3 Technical Sheet

Original title: السلطان عاشور العاشر / *Sultan Achour 10*

Creation: Djaffar Gacem

Director: Djaffar Gacem

Script (Scenario): Djaffar Gacem, Chemseddine Amrani, Chafik berkani, samir ziane

Artistic Direction : Ahmed Zitouni

Photography: Hazem Berbah

Sound: Khaled ben Younes

Music: Smaïl ben Houhou et Mouh Sghir

Native Country:  Algeria

Original language: Algerian Arabic

Genre : Comedy

Durée : 30 minuts.

III.3.4 Biography of Djaffar Gacem

Algerian producer and director, Djaffar Gacem was born in August 1966 in Algiers where he has always lived. He studied at the training center of the Algerian television from which he was graduated as an operator of shooting. Then he studied at the University of Paris VIII in cinematographic writing and staging.

Djaffar Gacem worked in several French TV channels as a cinematographer head: TF1, FRANCE2, ARTE, and MBC.... Since 2002, he has evolved in the audiovisual landscape by embarking on the cinematographic adventure in which his first achievements were advertisement. He made from originality his workhorse, a belief that will project his productions to the top and whose stories continue to be told years later! The ambition of

Djaffar Gacem is at the height of his notoriety; this has led him to always diversify projects and challenges in order to give Algerian viewers programs that live up to his expectations.

III.3.5 Summary of the 17th episode

The events of this episode begin with the appearance of Hamoudi, the one who built the Soltan Bouelam 9 palace and unfortunately this Soltan didn't pay him and the worst he killed him. So, he came back and took possession of the princess Abla's body and spirit so as to take revenge and take back his money. Soltan Achour 10 woke up one morning and found a wall built on the door of his room stopping him from going out, and that's where the problems began. Achour met Hamoudi during this weekly reception day.

He was shocked by what Hamoudi was saying and the worst is the value of the ransom he asked for. He claimed the sum of 50da, the equivalent of 150 horses in dinar achourite and he will however release Princess Abla's body. Soltan Achour 10 did not believe what Hamoudi was saying so he asked the minister Qandil and Borhan to check if what he said is true, unfortunately Borhan confirmed it to him. Achour was confused because he did not have that sum, then he did everything to collect the money but it was not enough so he took all the gold from Maria, his first wife, and stole a gold medal to his second wife Soltana Razane. After taking all the gold, Hamoudi released Princess Abla's body but came back this time to possess Queen Razan's body because she took her medal back from the well where all the gold has been thrown because it was the will of Hamoudi.

III.4. Analysis

In this part we will deal with the analysis of the difficulties of the subtitling of some extracts from the 17th episode of the Soltan Achour 10 series, but first we will deal with the translation of proper names compared to English language.

III.4.1 The analysis of the translation difficulties

III.4.1.1 Analysis of cultural difficulties

❖ Names in Soltan Achour 10 serie

The translation of names is a good example of the difficulties that arise in the translation process. Many personal names presented in the Soltan Achour 10, especially names with their underlying meanings as “Redjlaoui, Borhan” (which refer to the works of these characters), can be a very problematic issue for translation. That’s why we decided to maintain their names, but we rather borrow these names from Arabic language to the English one as mentioned in the following examples:

Names in Arabic language	Their translation into English language
- السلطان عاشور 10 - الأميرة عبلة - الوزير قنديل	- Soltan Achour 10 - Princess Abla. - Minister Qandil

❖ Religious

Original text	Translated into standard Arabic	Translated into target English
حقوقنا: والله غير راني نقولك هي	اقسم بالله انها هي	Hegrouna: <u>I swear</u> that she is really her. or Hegrouna: <u>I'm sure</u> , she is her
Timing: 00:09:13		

This expression reflects the Arab-Muslim culture. The word "الله" is often translated “God”, however "Allah" is also used to designate the unique God adopted not only by Muslims but also by Arabic-speaking Christians. It is known that in the Arabic world when

Muslims want to confirm something he swears by using "الله", That is to say the name of "God" or one of his other names (أسماء الله الحسنى). In the Quran it is strictly forbidden to swear by using other names, because الله is the great creator the merciful and no one deserves this greatness except him. That's why the prophet Mohamed (PBUH) said:

"من كان حالفاً فليحلف بالله أو ليصمت"

So it is from here that we opted for these two translations but the meaning remains the same, it is true that we can replace والله by "I swear" or just say "I am sure". We would like to point out also that in the Algerian dialect this same example is used to express other meanings such as الله أي والله (00:06:59), in this case it is not the certainty that is expressed but rather the rejoicing (cheerful) or the relief.

Original text	Translated into standard Arabic	Translated into target English
الله يهديك	هداك الله	- May God directs you to the right way - May Allah guide you
Timing: 00:09:25		

Always in the same perspective, the word الله is translated by "God", as for يهديك comes from the verb هدى which means to guide a person towards the good or in the right way.

In Arab-Muslim society, when a person makes a mistake or commits a sin the others tell him الله يهديك > "May God guide you in the right way", and there is only الله who has the power to guide the human in the right way, as it is quoted in the holy Qur'an (sourah Al – Adha: verse 7):

"أو وجدك ضالاً فهدى"

In the Algerian dialect the expression الله يهديك is frequently used that is why the actor used it in this extract, he did not really commit a sin; it was just a small quarrel between him and another actor.

Original text	Translated into standard Arabic	Translated into target English
السلطان عاشور: جن جن ماشي ghost	ليس شبح بل جن	Soltan Achour: It is not a ghost; it's a <u>Jinn</u>
Timing: 00:11:05		

In this extract, we didn't use its equivalent in English because it stills different in meaning, it didn't render the meaning so we keep it because after making some researches we found that the word Jinn already exists in English language, even if it is not well-known by English people.

We preferred to use Jinn instead of demon, in order to stay in the same context as the comedy Soltan Achour 10, even though their definitions are almost the same. "Jinn" are defined as supernatural creatures in early Arabian and later Islamic mythology and theology; however, in Ancient Near Eastern religions as well as in the Abrahamic traditions, including ancient and medieval Christian demonology, a demon is considered a harmful spiritual entity which may cause demonic possession, calling for an exorcism.

This term has several meanings in the Qur'an, so we have chosen the one that comes closer, as it is quoted in Surah Al-Jinn: verse1:

'قَالَ أَوْحِيَ إِلَيَّ أَنَّهُ اسْتَمَعَ نَفَرًا مِّنَ الْجِنِّ فَقَالُوا إِنَّا سَمِعْنَا قُرْآنًا عَجَبًا'

In this case, the word Jinn refers to anonymous foreigners or masters of the people. When looking after the translation of this verse we noticed that Abdullah Yusuf Ali also used borrowing to translate the word Jinn.

“It has been revealed to me that a company of jinns listened (to the Quran). They said, we have really heard a wonderful Retrical!” (Al-Jinn: verse 1, English translation by Abdullah Yusuf Ali).

Original text	Translated into standard Arabic	Translated into target English
برهان: بصح إلا ربي مكتبتك حاجة دير قطران و لا ريح	إذ قدر الله لك فعلا ما فلا القطران و لا غيره يستطيعان منعه	Borhan: In fact even if you put tar you cannot escape <u>your fate</u>
Timing: 00:12:39		

From a literary point of view *المكتوب* from the verb *كتب* means to write and *المكتوب* is what is written like a letter. But in the Arab-Muslim countries one tends to use this term to speak more of what God writes and expects for people as was mentioned in Surah Al-Tawba : verse 51:

"قل لن يصيبنا إلا ما كتب الله لنا هو مولانا وعلى الله فليتوكل المؤمنون"

So they have no way to change it, to know it or to predict its arrival and that they have no way to change it, to know it or to predict its arrival (we call it *التقدر* in standard Arabic). In this example the actor Redjlaoui came to ask for tar; or *القطران* Which is a substance extracted from wood or oil used in the Arab-Muslim culture for care or as in this case they put it under the feet so that the Jinn does not take possession of their bodies and their spirits . Borhan (the only and the famous doctor of the Achourite Kingdom) answers that if Allah has planned this for him he will not be able to escape from it and that is why we chose the term destiny, it refers the most to the expression *مكتبتك*.

Original text	Translated into standard Arabic	Translated into target English
السلطان عاشور: ساعفو بعضاكم راكم <u>ضرات</u>	لا تلحقن الضرر لكتبتكما فأنتن <u>ضرائق</u>	Soltan Achour: Pull yourselves together, you are <u>both my wives</u>
Timing: 00:15:59		

The word *ضرة* or *ضرائق* is a term used in Arab-Muslim society to insinuate the first, the second, the third or the fourth wife who share the same husband.

According to the Lisaan, it's better (in Islam) to call the other *جارية* neighbor because *ضرة* is derived from *ضر* (harm), as if she harms the other as the other harms her. However, *جارية* didn't gain as much popularity nowadays as *ضرة*.

In English language, by using the Adaptation (one of the Vinay and Darbelnet Processes), *ضرة* may be the equivalent of “Fellow-wife”, “Rival wife” or “Co-wives”. In this case, these latter do not fit with the context; they rather give another meaning. So, we looked for another equivalent but we did not find the one that render the exact meaning for two reasons:

First, unlike to the other religions, Islam allows men to marry four women; as it is indicated in Surah Al-Nissaa: verse 3:

وَإِنْ حِفْتُمْ أَلَّا تُفْسِدُوا فِي الْيَتَامَىٰ فَانكِحُوا مَا طَابَ لَكُمْ مِنَ النِّسَاءِ مَثْنَىٰ وَثُلَاثَ وَرُبَاعَ ۖ فَإِنْ حِفْتُمْ أَلَّا تَعْلُوا فَوَاحِدَةً أَوْ مَا مَلَكَتْ أَيْمَانُكُمْ ۚ ذَٰلِكَ أَذْنَىٰ أَلَّا تَعُولُوا (٣)

Secondly, this oral expression is said by the husband (Soltan Achour 10) to both his wives (Maria and Razane), so we cannot use the equivalent that we found. We rather preferred to go back to the first theory (the interpretive theory) and translate the meaning as it is mention above.

About the oral utterance *بساغفو بعضاكم*, we used an expression that we considered more appropriate to this example. Moreover it is very common in English language.

❖ Idiomatic expressions

Original text	Translated into standard Arabic	Translated into target English
حمودي: يعني خسارة عليكم هكذا خليتكم انا القصر متحشموش متعرفوش تحافظوا على التاريخ	ما هذا؟! القصر في حالة لا يرثي لها عار عليكم، ألا تستطيعوا الحفاظ على التراث	Hamoudi: What's happened to the palace?!! Shame on you, couldn't you preserve the heritage.
Timing: 00:05 :53		

The expression *نخسارة عليك* is widely used in the Arab-Muslim culture and according to its meaning it means "it is nice of you" in English language. But in this extract we also have the expression *متحشموش* which in this context has the same meaning with the previous expression, so to avoid repetition we decided to bring them together and give a single translation which is "shame on you".

Original text	Translated into standard Arabic	Translated into target English
حمودي: كي نجي نسحق دراهمي على الروضة	عند عودتي ساجد المبلغ كاملا	Hamoudi: when I come back, I want my money <u>cash</u>
Timing: 00: 07:38		

In this oral statement we find the expression *على الروضة*, the latter means in literary Arabic *على العجلة*, moreover this is hardly the idea expressed in this extract because in Algeria, they use this expression to designate several meanings as in this example when Hammoudi claims the money he owes to Soltan Achour 10's father by telling him: *نسحق دراهمي على الروضة*. In this case the actor uses this expression to make it clear to his interlocutor that he wants the "complete" sum "immediately" and "without any pretext".

Indeed, we think that, even if these three translations fit well, it would be more appropriate to choose only the one that suits best and that refers directly to its equivalent in English language; which is "cash", it sums it all up.

In this example we deal with "Equivalence" which is one of the Vinay and Darbelnet translation procedures, since the interpretative theory didn't render the wanted meaning.

Original text	Translated into standard Arabic	Translated into target English
حمودي: شوف غير والله غير تشبكت بيها ما البيطيمة هاني قتلكم انايا	لقد حذرتكم أقسم بالله أن أرمي بنفسي من أعلى البنائية	Hamoudi: I swear by god that I will jump from the building, I warned you.
Timing: 00:11 :48		

In this extract, we met two difficulties :the first one is the verb تشبكت that is used in the Algerian society to mean the sense " to dive ", but the Algerian people also tend to use it to refer to the Word " to jump " and that's what the actor means by using it .

The second difficulty is the expression هاني قتللكم, in this statement, the actress wanted to warn the others of what she intends to do, even if she did not use any term or noun or verb that signifies the meaning, because in the Arab culture and more specifically in Algerian dialect, we usually use the expression هاني قلت لكم to warn someone, and that's why we decided to translate it by the equivalent of the word حذر in the standard Arabic which is "to warn ".

Original text	Translated into standard Arabic	Translated into target English
رجلاوي: كاش ما قلت انايا تعطيني شويا قطران نديرو في رجلي باش آه ... منخطفش... علايلك	أحتاج إلى القليل من القطران لأدهن به رجلي كي لا يمسنني الجن	Redjlaoui: I need some of tar to put it on my foot, for <u>not be</u> <u>possessed by the jinn</u>
Timing: 00:12 :30		

The term *نخطفش* belongs to idiomatic expressions of Arabic language; we could have classified it in religious category or the category of specific expressions to the Algerian society.

نخطف means to be possessed by the Jinn, in Arabic *بمسنني الجن*. The actor here asked for tar (because it is known in Arab world for his benefits) in order to avoid possession of the Jinn,

so we preferred to translate it by "to not be possessed by the Jinn" or "for the Jinn does not take possession of my body".

Original text	Translated into standard Arabic	Translated into target English
ماريا: متخلطيش فيا هم بنتي يكفيني	لاتعبيني معي، يكفيني مشكل ابنتي	Maria : <u>Don't mess with me</u> ; the problem of my daughter is enough for me
Timing: 00:15:44		

In this example we just want to point out that the expression *متخلطيش فيا* could have been a difficulty but it has already been translated by the actress Maria, nonetheless we found other translations as: "don't get on my nerves", "don't make me mad/angry".

Despite these two translations we decided to keep the one used by Maria, "don't mess with me", because it is still the most suitable in meaning.

Original text	Translated into standard Arabic	Translated into target English
السلطان عاشور: خرجت نروح نشري السفنج	ذهبت لأشترى السفنج	Soltan Achour: I went out to buy <u>Sfenj</u>
Timing: 00:02 :08		

Here in this example, the actor used two verbs to express one meaning; it is very common in Arabic society. As we had to translate only the meaning, we have used only the verb *خرجت* then translated it by "I went out".

The real difficulty here is the term *السفنج*; we translate it by the word "Sfenj". The latter is a donut of Maghreb origins cooked in oil depending on the region; it can also be called "ftair" or "ftayer".

In this case, we cannot translate the word *السفنح* by its equivalent "sponge" because it doesn't render the meaning. By using the theory of meaning, we found "donut" or doughnut, literally "dough nut" which means 'sweet donut' in North America; it may have the same shape with *sfenj* but not the same texture.

So, we decided to use one of the Vinay and Darbelnet processes (Borrowing) to be able to keep the term as it is.

❖ The terms specifying Algerian culture

Original text	Translated into standard Arabic	Translated into target English
النوري: لو كان تبغي تروح لـ <u>لديك</u> الجهة كي غادي دير مولاي	ما ذا ستفعل يا مولاي ا اذا اضطرت للذهاب إلى الحمام	El-Nouri: What if you needed to go to <u>the restroom</u> , what will you do.?!
Timing: 00:03:16		

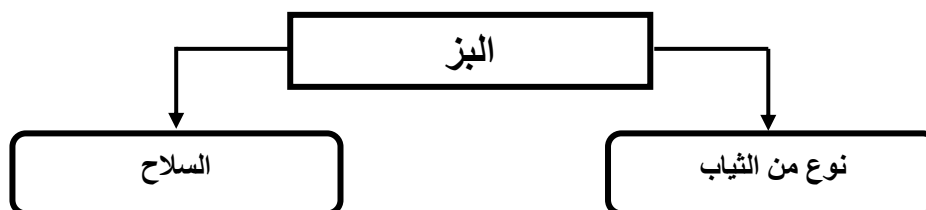
In Arabic language, the word *الجهة* means "side" or "place". To understand we must know that Algerian people say *ديك الجهة* to mean "toilet" only for showing respect to the others.

So, we think that in this situation it is most appropriate to say "bathroom" in order to keep the same sense of respect.

Original text	Reexpressed in standard Arabic	Our translation
حمودي: شوف أنت ألبز أسكت مهدرتش معاك	لم أخاطبك يا غلام	Hamoudi: I'm not talking with you, <u>you are still immature</u>
Timing: 00:06:01		

The word *البز* is a typically Algerian expression used for the purpose of demining the value of someone; to belittle someone (express carelessness for someone) or simply tell him that he is immature in spite of his advanced age, and besides it is the only meaning that suits the

context and that we have been able to find, nonetheless there are other meanings in literary Arabic as for example:



كما قال الشاعر

"ولا يكهام بزّه عند عدوه إذا هو لاقى حاسرا أو مقنعا"

فهنا يدل على انه «سيف»

In this poem, *البز* indicates that it is a sword.

We decided to translate it by Immature because it is the most appropriate in this context. But when subtitling we choose another equivalent which is little foolish in order to keep the same humor effect.

Original text	Translated into standard Arabic	Translated into target English
حمودي: أيا صحا	حسنا	Hamoudi: It's ok
Timing: 00:12:00		

Normally, the term *صح* means 'thank You' but the Algerian people use it also to express other meanings such as:

- «صح» or «يعطيكم الصحيتو»: to thank somebody or just to say thank you.
- «صح»: It's ok, I understood.

In this case it is used when explaining something for someone, then the latter answers by *صح* instead of « yes, I understand »

- «صح»: You will see, you are going to regret it

Here, it is when someone hurts another person, the latter answers him by *صح* it is not to thank him but rather to make him feel guilty as he is saying « remember what you did to me, you are going to pay»

- "صح" or "صحيت": when someone hurts you and you do not find words to express Your deception, here you express it only by saying «thank you».

In this extract, the actor (Hamoudi) says *أيا صحا* to Soltan Achour10 because he understood that he was threatened with extinction, so he threatens him in return by Soltan Achour's own daughter. When Achour retracted, Hamoudi says the expression mentioned above as a sign of gratitude, as he tells him "you're keeping your promise so I will do as much".

Original text	Translated into standard Arabic	Translated into target English
حمودي: أي نفتحلي على رفعة شمة	أود الحصول على القليل من التبغ للمضغ	Hamoudi: I would like a <u>portion of chewing tobacco</u>
Timing: 00:12 :04		

In Algeria *الشمة*, or *السعوط* or *النشوق* or *التنفيحة* in other countries, is a type of smokeless tobacco product consumed by placing a portion of the tobacco between the cheek and gum, or the upper lip teeth and chewing.

The difficulty in this case is *رفعة*, because it is easy to find the equivalent of *شمة* (chewing tobacco) but we didn't find the appropriate equivalent that can render the same meaning with *رفعة*. So, even if we succeed to find some equivalents like: little, some or bit, but we preferred to use "portion" for us it is the most suitable.

Original text	Translated into standard Arabic	Translated into target English
حمودي: راني متشختشخ	يا لها من متعة	Hamoudi: What's a pleasure I am really pleased
Timing: 00:14 :38		

In this statement the actor Hammoudi wants to express the pleasure that one feels to consume the chewing tobacco. In Algeria, people have a tendency to say *راني هایل* or *راني* *متشختشخ*, the latter remains an old word, it is rarely pronounced nowadays.

We could have translated it by several expressions like: "I am really pleased" "I am satisfied" "I'm over the moon" "I'm really happy", but we preferred to keep the first suggestion because in our opinion it is the expression that more exactly to the original one.

Original text	Translated into standard Arabic	Translated into target English
<p>ماریا: تخرجی هالی راس راس</p>	<p>حسننا تعالی واجهني</p>	<p>Maria: OK, comme on, <u>let's</u> <u>fight face to face</u></p>
<p>Timing: 00:16 :06</p>		

In this example, we find the expression *تخرجيهالي راس راس* which is composed of the word *تخرجي* of the verb *خرج* which means go out and *راس راس* which designates face to face. It is an expression used in Algeria to invite a person to fight or they use it to end the confrontation, because the other person may not want to fight and to be ridiculed in front of everyone.

In this specific case, although we succeed to translate the Algerian expression and found an English equivalent, but it does not fit perfectly. That's why we decided to translate this extract otherwise during the subtitling, means rather by "OK, let's fight". So, the absence of the subtitle does not alter the meaning, because the viewer, who is fully aware of the situation, understands the message very well thanks to the audiovisual context, and the subtitle becomes optional.

Original text	Translated into standard Arabic	Translated into target English
حمودي: فرّق السوق	انتهى الكلام	Hamoudi: We have a deal
Timing: 00:18 :24		

In this example, we find the expression *فرّق السوق* which is composed of the word *فرّق* of the verb *افترق* which means 'to separate' and *السوق* that designate market in English. We choose the cultural equivalent "we have a deal" Because it is the expression that defines the true meaning of this oral statement.

Soltan achour 10 did not want to pay the debts he owes Jinn Hamoudi, so he went to his grave but this latter found him there and just when the Soltan was going to talk to try to put things straight Hamoudi interrupted him by saying to him *فرّق السوق* means "we have a deal" as if they had a contract and the sultan had to respect it.

In this case we also used one of Vinay and Darbelnet's translation procedures that it is Equivalence.

❖ Other examples

Original text	Translated into standard Arabic	Translated into target English
السلطان عاشور: اليوم نريقلبو هاذ البغوبلام تع الحيوط	اليوم نحل مشكلة هذه الجدران	Soltan Achour: Today we will <u>solve</u> the <u>problem</u> of walls
Timing: 00:04 :21		

French is categorized as a foreign language moreover it has been noticed that it remains the most widely used and widely spread language in the Algerian sociolinguistic environment.

It was taught to Algerians as a mother tongue during French colonization, this explains its omnipresence in the Algerian daily life, and makes the abundance of French terms in the Algerian lexicon.

For this reason, we find in the linguistic practices of the Algerian speakers the presence of the French language; these practices are different from one social milieu to another and are manifested in various forms as dialectical borrowing, integrated borrowing, alternation and neologism.

In this example where the integrated borrowing is used, the lexical unit borrowed ‘نريقليو’ “nrigliw” has undergone morph syntactic and phonetic modifications in order to adapt to Arabic language.

As we have also noticed the use of the direct borrowing “بروبلام problème”, it is a lexical unit borrowed from French language which had not undergone any transformation.

When translating we wanted to keep the words as they are, but we thought that it would be meaningless, so we looked after their equivalent in English language.

Original text	Translated into standard Arabic	Translated into target English
مارييا: عاشور عيني راهي زرقاة؟ السلطان عاشور: راهتيوزداي Tuesday	-عاشور؟ عيني زرقا؟ - فعلا... إنها Tuesday	Maria: Achour? Do I have a blue around my eye? Soltan Achour: yes, it is <u>Tuesday</u>
Timing: 00:16 :44		

In this sequence the actress plays a role of an English woman, so to make true she speaks in English from time to time as for example: "oh sweetheart"

But in this case it is not Maria who spoke it is rather her husband Achour 10 who answered in English, and as he does not speak it, he answers only by "Tuesday".

But in real terms he meant "yes, it is too swollen" but we preferred to keep "Tuesday" in order to keep the same sense of humor, and we want to point out that foreign words to the target language are written in italics in the subtitles, which gives them some evidence.

III.4.2 The analysis of the subtitling difficulties

In this part we are going to discuss the constraints encountered while subtitling the two sequences extracted from the 17th episode of Soltan Achour 10 series. In contrast with previous analysis, we didn't meet many difficulties only those two cases:

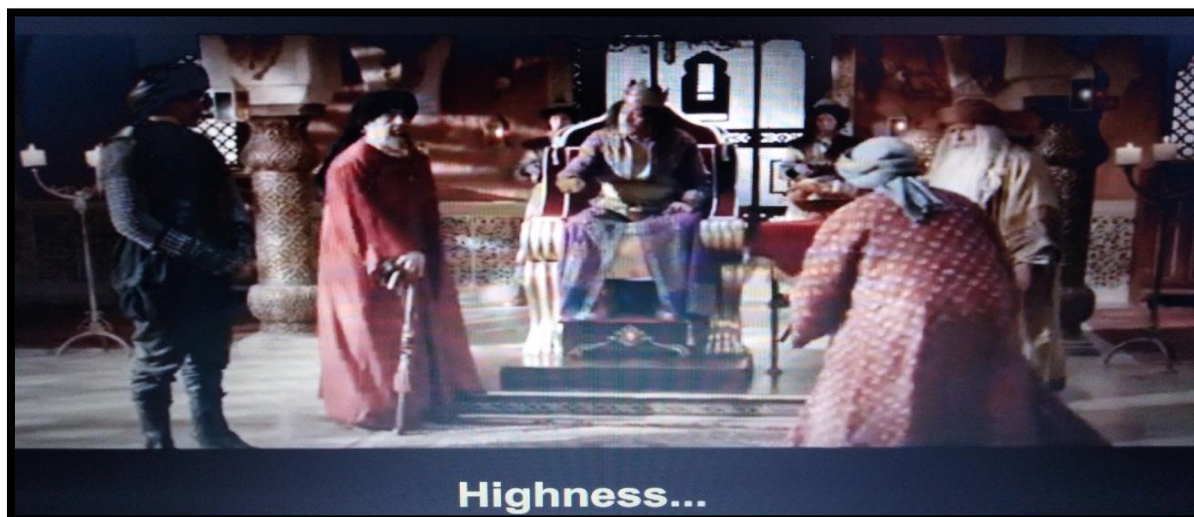
1st example

النوري: مولاي ، مولاي، رانا قلبنا كامل القصر و ملقينا شكون هذا واحد و لكن رانا شاكين في كاش واحد واحد آخر
مولاي

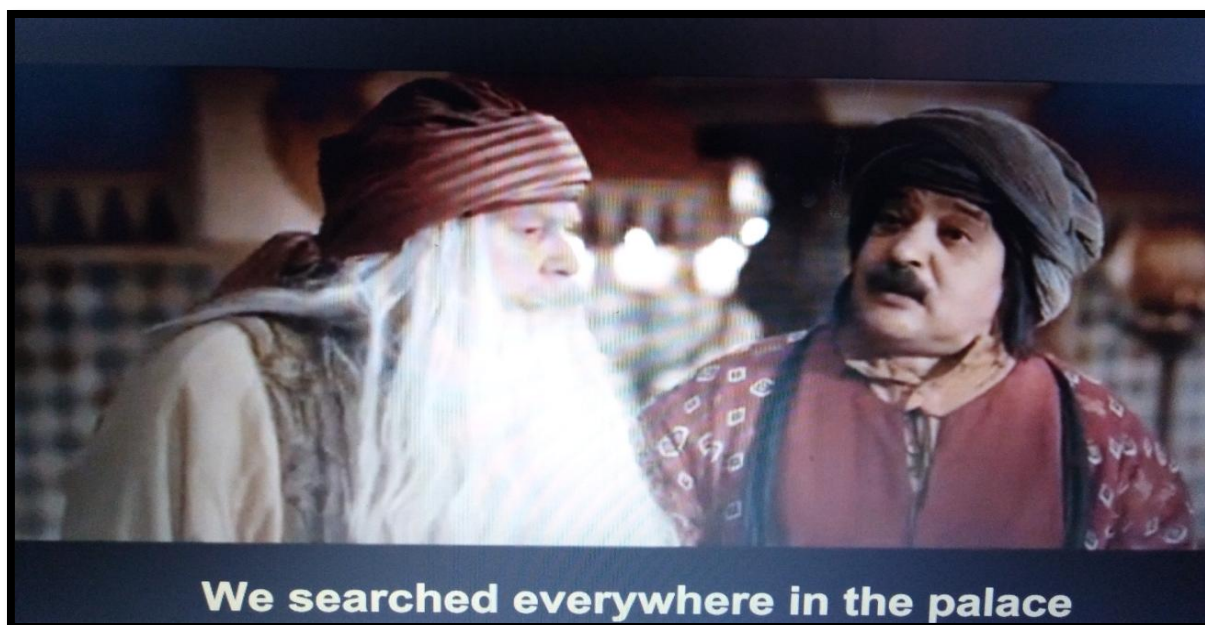
Timing: 00:04:21.

At the beginning, we subtitled this example by the following sentence: "Highness, we searched everywhere in the palace but we didn't find this person, we think that this someone can be someone else highness".

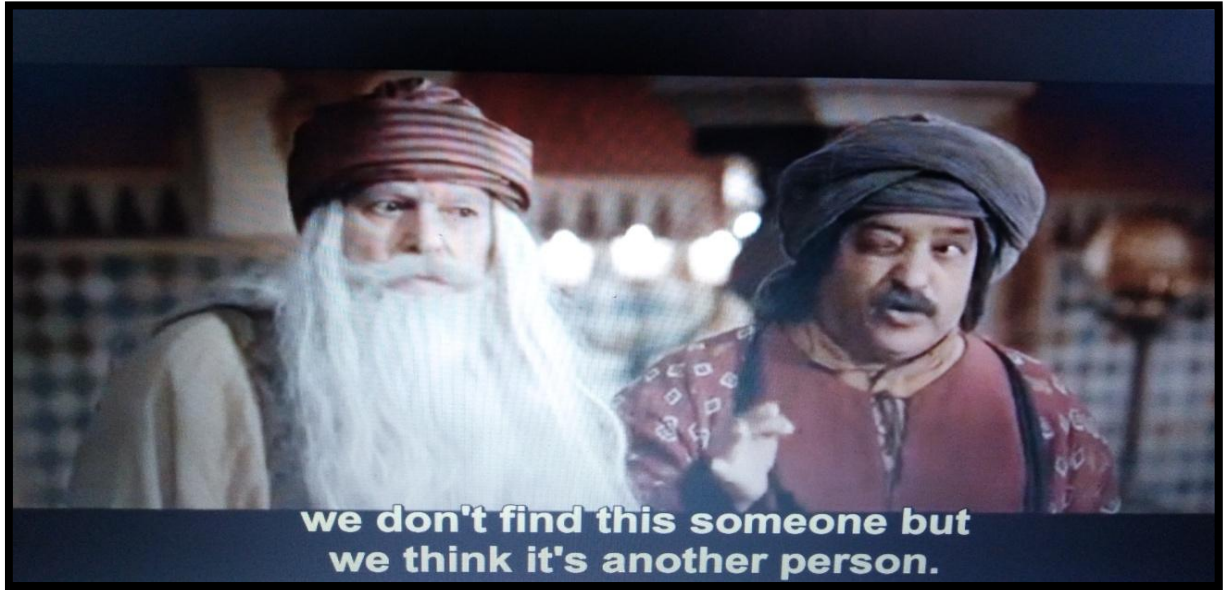
In this case, we translate the meaning and also we tried to use the equivalent of some terms in order to keep the same sense of humor but we met some difficulties that are repetition for example and the length of the sentence. The latter covered all the screen and the worst it doesn't make laugh contrary to the original text, so we omit some words for avoiding repetition so as to render the same meaning as in the source language. We also divided it into three scenes in order to give all the information needed to know about this sequence. The subtitle becomes as showed in the following pictures:



- Picture 1 -



- Picture 2 -



- Picture 3 -

The 2nd example

عاشور العاشر: حمودي طميننا هاذو كامل باش نرموهم في بير

Timing: 00: 22:40

In this example, while subtitling we first translate this oral statement by: “unbelievable, we didn’t collect all this money to throw it away, ok hamoudi, now give back my daughter”. Here it isn’t the length that poses problem but the limited duration. The audience won’t able to read the complete subtitle and watch the image at the same time, or he watches neither he read, so we had to reduce the text while trying to keep the same meaning as it appears in the following picture:



- **Picture 4** -

To conclude this chapter, we set here the results that we deduced from analyzing the difficulties faced while subtitling, they are as follows:

- The interpretative theory is able to maintain the same meaning, but not the same humoristic effects as the original.
- The interpretative theory isn't enough to translate some terms specific to the Algerian society thing that pushed us to use Equivalence and Borrowing (Vinay & Darbelnet's procedures of translation).

We deduced from the second part that includes subtitling difficulties by using Agiesub software that:

- The major constraint encountered in subtitling is the defined number of characters; sometimes it cannot keep all the important information of the original script that's what pushes the translator to do some modifications.
- The second problem while subtitling is writing, it must be fairly short for the following reasons: first, the time (the limited duration) subtitles must be short to allow the viewer to follow because reading takes much more time than listening or speaking; it is difficult to

watch and read at the same time. Second, the space, the subtitles must not take more space in the screen than the program itself. Then, clarity because subtitles must be clear and distanced, but not too much.

Conclusion

Translation in general plays a very important role in the process of learning foreign languages. It helps people to communicate and understand each other; it serves to strengthen the links between populations then allows a better opening to other cultures. This discipline is more developed today, through the development of technology, means of communication and information. That's what leads to the emergence of a new domain in translation; translation of films and more precisely the audiovisual translation.

AVT is a new field of research to which many questions are asked, such as the ability of the audiovisual translator to break linguistic barriers of audiovisual message to be accessible to a larger public and produce the same effects of the original text. Compared to the other types of translation, it is more complicated (sound, images, music and speeches) and it poses several constraints and huge challenges.

Translation of dialect which is a specific variety of language is one of the major difficulties that encounter the translator; its presence in a comedy is enough to be a problematic research in audiovisual field, more precisely in subtitling.

We aim by this research to study and analyze the difficulties encountered while subtitling an Algerian dialect into English language using the interpretative theory, and the comedy of *Soltan Achour 10* as a case study. These difficulties are faced while subtitling; it includes especially the cultural aspects as religious, idiomatic expression... (Where sometimes we opt for keeping the same terms and other times we translate the meaning or give an adequate equivalent). Since we have opted in this study first for translating under the light of the interpretative theory (which according to Marianne Lederer and Danica Selskovitch is based on translating meaning and focusing on the message including three stages: interpreting, de-verbalizing and re-expressing) we think that it is more appropriate for the translation of a dialect to maintain the same meaning and the same humoristic effects as the original since we have chosen a comedy. Then for subtitling which is a kind of translation printed on the original film and appeared at the bottom of the screen with all transparency without hiding the original dialogues and sounds, so as the source text stays intact and can help as a reference if it is needed.

When we have applied the previous theory in translating this comedy, we conclude that it succeeds to maintain the meaning but contrary to what we have already thought and to the

hypothesis we have asked it cannot keep the same humoristic effects as the original because of the impossibility of translating humor especially the Algerian one with its properties. In addition to that, the interpretative theory is not enough alone to express the meaning, that's why we were obliged to use "Equivalence", and "Borrowing" the Vinay and Darbelnet's procedures of translation. Here for the specific terms and expressions of the Algerian society, where the interpretative theory didn't succeed to render the meaning in the target language, we decided to keep the same terms so as to push the target audience to learn more about the Algerian traditions and culture or to give an adequate equivalent that is used in the target culture.

In the other hand, when dealing with the process of subtitling, we have encountered some constraints related to the defined number of characters and the limited duration... The problem with subtitling is more in writing which must be fairly short for many reasons like time because reading takes much more time than hearing, so subtitles must be short to allow the audience to watch and read at the same time. That's what obliges the translator to modify his translation. So, he/she must be clever and creative, he/she should also master first the source language then the target one with its culture.

From this research, we can deduce that subtitling can in no way keep the same sense of humor as the original text, it can make you laugh but not as much as the image itself. We can add that our study introduced this new field in our society, and it is not very much studied before, it may be a help for the future translators as for those who are interested to learn Arabic language and discover the Algerian culture. Because it is necessary to know that the purpose of translation is to approach people, enrich languages and reveal cultures .it is an intercultural communication.

To conclude, we can say that we have succeeded at a certain level to subtitle some extracts from the Algerian comedy *Soltan Achour 10*. Furthermore, we hope adding with our research another study to the audiovisual field; it could help enriching this domain and pushes the future translators to be interested by subtitling. Like any other type of translation it is an important field where the translator should take into consideration the role of the audience, so, he/she must listen to the needs of the target audience and fulfill them without undermining the Algerian culture of the original script.

Appendix

Poster of the film:



Translation of the corpus:

❖ 1st sequence: (00:04:00) > (00:08:09)

❖ 2nd sequence: (00:21:00) > (00:24:03)

1st sequence

The Oral Statement	Timing	Our translation
السلطان عاشور 10: و هذا قنديل وبين راه، ياك علا بالو اليوم عندنا اجتماع ، اه.	00:04:00	Soltan Achour 10: Where is Qandil? He knows we have a meeting today, didn't him!
الوزير قنديل: أمولاي، أمولاي سمحلي، سمحلي أمولاي سمحلي، ما راني فاهم والو أنا فطنت اليوم صباح نصيب بناولي حيط على باب الشومبرة تاعي	00:04:04	Minister Qandil: Excuse me highness, please. I'm confused I woke up I found a wall built on the door of my room

برهان: الوزير أنت تاني	00:04:15	Borhan: You too, minister?!
السلطان عاشور10: مصيبة هادي، لازم اليوم نريقليو هاد لو بخوبلام تاع الحيوط	00:04:17	Soltan Achour 10: It is a disaster; we have to resolve this problem of walls now.
النوري: مولاي، مولاي رانا قلبنا كامل القصر و مالقينا شكون هادا واحد، و لكن رانا شاكين في كاش واحد واحد آخر مولاي	00:04:21	Al-Nouri: Highness, We searched everywhere in the palace. We didn't find this someone but we think it's another person.
الأمير لقمان: شكون هادا النوري؟؟	00:04:29	Prince Loqman: Nouri? Who's this?
النوري: حتى نقولها لك مولاي لقمان، هادي ما تكون غير أيادي خارجية مولاي	00:04:30	Al-Nouri: It's clear prince Loqman, it comes from outsiders hands highness
السلطان عاشور10: الله يا سيدي، لقمان ماشي راك مستكلف بالعسكر و بالجيش و الحراس، كيفاش راهو شانتيي فالقصر و أنت لا خبر	00:04:35	Soltan Achour 10: My God... Loqman, Aren't you in charge of the military and guards?! How can you be so calm while the palace became a building site?
الأمير لقمان: مولاي، الحراس تاع القصر الأميرة عبلة هي لي مستكفة بيهم ماشي أنا	00:04:44	Prince Loqman: Princess Abla is in charge of the palace guardian highness not me
السلطان عاشور10: حقا؟! و عبلة وين راهي؟	00:04:49	Soltan Achour 10: where is Abla actually?
السلطان عاشور10: عبلة!؟	00:05:23	Soltan Achour 10: Abla?!
برهان: مولاتي عبلة؟	00:05:27	Borhan : Princess Abla?!
الأميرة عبلة: ها زقي أ لآخر، مانيش نسمع مليح	00 :05 :29	Princess Abla : You over there, speak louder, I can't hear you.
السلطان عاشور10: عبلة بنتي باك أنا باباك فهميني واش صرا واش كاين؟	00:05:31	Soltan Achour 10: Abla sweetheart tell me what's happening to you, I'm your father no!
الأميرة عبلة: حمودي، حمودي بن محمود ولد حميدة	00:05:36	Princess Abla: I'm Hamoudi: the Mahmoud's son; son of Hmida.
الوزير قنديل: مولاتي عبلة؟	00:05:40	Minister Qandil : Princess Abla!!!
حمودي: ها قنديل... راني نقولك حمودي ماراكنش تسمع	00:05:42	Hamoudi: Al Qandil... I say Hamoudi, you become a deaf or what!
حمودي: شوف أ العاشور إيه إيه راني عليك		Hamoudi: Listen to me... Al Achour. Yes, I'm talking to you.

يعني خسارة عليكم أه، هكذا خليتكم القصر أه، متحشموش متعرفوش تحافظوا على التراث؟؟	00:05:48	Shame on you!! What's happened to the palace?! Couldn't you preserve the heritage?
الأمير لقمان: عبلة واش بيك؟	00:05:59	Prince Loqman : What do you have Abla??
حمّودي: شوف أنت أ اليز أسكت ما هدرتش معاك تفوو... شوف أ العاشور الطفلة بنتك راهي مسكونة و أنا لي راني ساكنها، شويا الضيق لداخل بصح معليش	00:06:01	Hamoudi: Shut up little fool, I'm not talking to you. Split... Look at me Al Achour. You're daughter is possessed I possess her, It's a little tight inside, but it's ok.
برهان: مصيبة مولاي... وعلاش سكتتها الأميرة؟	00:06:17	Borhan : Oh highness!! It's a disaster... Why do you possess her, princess?!
حمّودي: رانا لحقنا لسيريو، شوف أ العاشور باباك البوعلام التاسع القصر هذا أنا بنيتهلولو و ما خلصنيش و اليوم جيت باش ندي دراهمي	00:06:22	Hamoudi: That's what I'm waiting for... Listen to me Achour... I built this palace for your father, Boualem nine, But he didn't pay me. So today, I'm here to take my money.
النّوري: مولاي طغا أنت مولاتي عبلة هي لي بنات القصر	00:06:38	Al-Nouri: Highness, is it true that Princess Abla built the palace??
الوزير قنديل: واش مالدراهم؟ أمولاي ، بوعلام التاسع، الله يرحموا، ما كان حتى واحد يسالو دراهم	00: 06:42	Minister Qandil : What money?? No one owes money to Boualem nine (PBUH) highness
حمّودي: تكذب... الماصون يسال، البلومبيي يسال و الإلكتريسيان ثاني يسال، الناس الكل تسال	00:06:48	Hamoudi: Liar... The mason the plumber, the electrician... everyone owes him money
السلطان عاشور 10: شوف أ حمودي، حمودي؟	00:06:55	Soltan Achour 10: Listen to me... Hamoudi, Hamoudi right??
حمّودي: محسوبك	00:06:57	Hamoudi: At your beck and call.
السلطان عاشور 10: بابا شحال تسالو؟؟	00 :06:59	Soltan Achour 10: How much money do you owe to my father??
حمّودي: أي و الله 50 دينار	00:07:00	Hamoudi: Here we are... 50 dinars.

السلطان عاشور 10: شوف، عاشور العاشر يعطيك 51 دينار و خرج من بنتي يا رحم والديك	00:07:05	Soltan Achour 10: Look, Achour 10, gives you 51 dinars and get out from my daughter please
حمّودي: أواه لا لا 50 دينار تع بكري و بكري الدينار كان يجيب 3 عواد و دروك لازم تمديلي سومة 150 عود	00 :07 :11	Hamoudi: Never ever 50 dinars a long time ago At that time one dinar was equal to three horses So now you must give me the sum of 150 horses.
الجميع: شحال؟؟	00:07:24	Everybody: How much???
حمّودي: 150 عود قولنا، التيفيا زادولها 19% الحاصل، أنا عندي شوي موشتي برّا راهو يستنا فيا هكذا، كي نجي نسحق دراهمي على الروضة يعطيكم الصّحيتو	00:07:26	Hamoudi: I said 150 horses, as you know the rate of the VAT increased by 19% In short... I'm leaving now because I have my hands full But when I come back I want my money cash. So... thank you.
السلطان عاشور 10: عبلة، عبلة بنتي...	00:07:47	Soltan Achour 10: Abla... my daughter...
برهان: مولاي، ملازمش نخلو مولاتي تخرج فهاد الحالة	00:07:50	Borhan : Highness, we mustn't let the princess go out in this case
الأمير لقمان: مولاي، تسمحلي نروح نجيبها	00:07:54	Prince Loqman : May I leave and get her back highness?
السلطان عاشور 10: قنديل شحال هادو 150 عود؟	00:08:00	Soltan Achour 10: Qandil, how much money are these 150 horses??
الوزير قنديل: 500 ألف دينار عاشوري يا مولاي	00:08:04	Minister Qandil : it's about 500 thousands dinars achouri highness
برهان: شحال؟؟	00:08:07	Borhan : How much???

2nd sequence

The Oral Statement	Timing	Our translation
السلطان عاشور 10: أوّاه يا برهان، راهو طلع النهار واقبلا توخّدت في بنتي	00:21:00	Soltan Achou 10: It's time Borhan; I'm really getting scared for my daughter
برهان: مولاي	00:21:05	Borhan: highness, don't be afraid
السلطان عاشور 10: إي وين راه هذا حمودي وين راه؟ مع الفرتونة لي رانا شدينها علايلك يشوفونا يقرسيونا يا برهان	00:21:06	Soltan Achou 10: So, where is this Hamoudi?? Borhan we will be attacked if someone sees us with this fortune
برهان: منتقلش يا مولاي، شفت ننا كاش ماصون يجي فالوقت	00:21:12	Borhan: Don't worry highness; the masons are always late anyway
السلطان عاشور 10: هو فالحقيقة ما شفتش	00:21:16	Soltan Achou 10: You're right
السلطان عاشور 10: بصح أنا لي راني خايف مّو، راني خايف ميّجيش كامل	00:21:18	Soltan Achou 10: Sincerely, I'm scared if he never comes
النّوري: مولاي، هاذ العبياد نعرفهم مليح، يا يجو يا ميّجوش	00:21:21	Al-Nouri: I know this type of people highness, either they come or they don't
السلطان عاشور 10 : أوّه... أنت	00:21:24	Soltan Achou 10: Shut up Nouri.
رجلاوي: تشختشخ، مولاتي حمودي جات	00:21:30	Redjlaoui : Look over there... Princess Hamoudi is coming.
حمّودي: أي و الله، شفت أ العاشور كي تبغي عندك السّوارد آه	00:21:40	Hamoudi: Great! You're rolling in money Al Achour
السلطان عاشور 10: واش نقولك يا حمودي ما جينا نلايموهم غير بسيف حتى تبهدلت	00:21:45	Soltan Achou 10: We bend over backwards in order to collect this money

حمّودي: ما يهمنيش ماشي المشكل ناعي، الحاصل ووجدتو الدرهم؟	00:21:51	Hamoudi: I don't care; stop beating about the bush... ... In short, where is my money?
السلطان عاشور 10: راهم واجدين و محسوبين	00:21:57	Soltan Achou 10: Here is your money, ready and counted
حمّودي: حلّ حلّ نشوف، إهيه الدعوة راهي ذهوبات أ السّي آه طاف طاف طاف طاف... أيا سواسوا	00:21:59	Hamoudi: Open the box I need to check. Wow!! It's filled with gold, it's even better... ...1000, 2000, 3500... Ok, the account is good.
النّوري: أيا خلاص، أدّي دراهمك و أخرج من مولاتي عيلة	00:22:14	Al-Nouri : That's enough! Take your money and release the princess
حمّودي: شوف أنت أ الفلون، راك تكتسيع؟ دوك نسكنك بالفاميليا شوف أ العاشور أرمي الدرهم تدّي الطفلة	00:22:19	Hamoudi: Mind your business the flan... ...otherwise I possessed you and your family at once. Al Achour, throw the money, I give you back the girl
السلطان عاشور 10: واش نرمي؟؟	00:22:29	Soltan Achour 10: What do I throw?
حمّودي: أرمي الدرهم فالبير، شا ترمي!؟	00:22:31	Hamoudi: Don't you understand? Throw the money in the well
السلطان عاشور 10: كيفاش؟؟	00:22:34	Soltan Achour 10: What?!
برهان: مولاي، قاتلك أرمي، أرمي	00:22:36	Borhan: She asks you to throw the money highness, let's do it please
السلطان عاشور 10: حمودي، طمّينا هادو كامل باش نرموهم فالبير؟ أعطيلي بنتي	00:22:38	Soltan Achour 10: We didn't collect the money to throw it give me back my daughter
حمّودي: أي و الله، هذا رزقي تسلي؟ قتلك أرميهم فالبير، أرميهم فالبير	00:22:42	Hamoudi: My God! That's my money, I ask you to throw it in the well so do it and let's finish.

السلطان عاشور10: حتّى جّوزلي بنتي نهدر معاها	00:22:48	Soltan Achour 10: I want to talk to my daughter first.
حمّودي: ماشي مشكل	00:22:53	Hamoudi: Ok... No problem...
الأميرة عبلة: بابا، سلكني بابا، بابا سلكني	00:22:59	Princess Abla: Dad please save me, please.
السلطان عاشور10: عبلة بنتي متخافيش، ساهل ساهل	00:23:03	Soltan Achour 10: Abla my darling don't be afraid, it's easy.
حمّودي: ساهل أه!! حلاتك! أيّا أرميه فالبير تدي الطفلة	00:23:10	Hamoudi: Really!! It's easy!! Come on throw it and you take back your daughter.
برهان: رجلاوي، أرمي	00:23:18	Borhan: Throw the money Redjlaoui.
السلطان عاشور10: رجعلي بنتي...	00:23:37	Soltan Achour 10: Give me back my daughter.
حمّودي: تقوو... أوه راني متشختشخ يعطيكم الصّحّيتو	00:23:43	Hamoudi: Split... Wow... What a pleasure... Thank you so much.
السلطان عاشور10: بنتي	00:24:00	Soltan Achour 10: My daughter.

Bibliography

I. Sources:

القران الكريم

- Corpus: https://www.youtube.com/results?search_query=Soltan+Achour+10+19
- Dictionaries:
 - Dictionary El-Mawrid, January 2007
 - Dictionnaire Larousse, December 2005
 - Student's intermediate Dictionary, 1971
 - Trilingual Dictionary Al-Mawrid, January 2008

See on: www.almaany.com قاموس المعاني و ترجمة المعاني متعدد اللغات و المجالات

II. Books

- Berman, A. (1991). Traduction spécialisée et traduction littéraire. In La Tilu (ed), *La traduction littéraire scientifique et technique : Actes de colloque international organisé par l'organisation européenne des linguistes et des professeures de langues* (AELPL) (p11).
- Cronin, M. (2009). *Translation goes to the movies*, Rout ledge.
- Delisle, J. (1980). *L'analyse de discours comme méthode de traduction*, l'université d'Ottawa (ed). Ottawa.
- Delord, G. (1996). *La société du spectacle*. Paris, folio Gallimard.
- Gambier, Y. (1994). *Language Transfer and audiovisual communication*, université de Turku, centre de traduction et d'interprétation.
- Gregory, M., Carroll, S (1978). *Language and situation: language varieties and their social contexts*, London, Rout ledge and Kegan Paul.
- Laborit, H. (1976). *La société informationnelle*, le cerf.
- Lederer, M., Seleskouvitch, D (2001). *Interpréter pour traduire : collection traductologie*, Didier érudition.
- Nida, E.A., Rey burn, W. D., (1981). *Meaning across culture*, NY: Orbis, Mary knoll.
- Niemeier, S. (1991). Intercultural Dimensions of pragmatics in film synchronization. In Blommert& Verschueren (eds), *The pragmatics of international and intercultural communication*, Benjamin, Amsterdam,
- Taleb Ibrahim, Kh. (1995). Les algériennes et leurs langues. In El Hikma (ed), *Eléments pour une approche sociolinguistique de la société algérienne*. Alger.
- Vinay, J., Darbelnet, J (1977). *Stylistique comparée de français et de l'anglais*. Paris, Edition Didier.
- Whitman, C. (1991). *Through the dubbing class*. Frankfort, Peter Lang.

III. Articles

- Gambier, Y. (1996). Les medias audiovisuels. *Les transferts linguistiques*, presses universitaire de Septentrion.
- Jakobson, R. (1959/2000). *On linguistic aspects of translation*, p114-118.
- Lang, G. (1996). Language and literature today. *Prolégomènes à l'étude du doublage*, (proceeding of the 19th triennial congress of the international of modern languages and literatures), l'université du Brésil.

- Le traducteur et l'ordinateur (1994 décembre). *Langages*, N116.
- Snell-Hornby, M. (2011). Handbook of translation studies. *The turns of translation studies*, Amsterdam: John Benjamin, 1, 366, 370.
- Staiger, J. (1992). Studies in the historical reception of American cinema. *Interpreting film*, Princeton university press.

IV. Website

- Altahri, A, 2013, “Issues and strategies of subtitling cultural references Harry Potter movies in arabic” See on <http://usir.salford.ac.uk/29341/>
- Brondel, H, 1994, «teaching subtitling Routines», *Meta*39, 26-33. See on <https://www.Orudit.Org/fr/Revues/Ineta/1994-v39-n1PDF>.
- Celine, 2011, «difference between subbed and dubbed. See on www.DifferenceBetween.net
- ESIST, European « studies in screen translation». See on www.esist.org.
- Ivarson, J, M, Carrol, 1998, « code of good subtitling practice», Berlin. See on www.transedit.se/index.htm
- Jakobson, Roman, 1959/2000” on linguistic aspects of translation «Laurence Venuti (2004) The translation studies reader, 2nd edition, London and New York: Routledge (pp. 138-143) See on www.translationIndustry.ir
- Khalef, f, 2011, ”Evolution éthique et dialectes de Maghreb, université de Toulouse [1 : Le Mirail, 2011] See on http://gerfluit.fr/Base/Monde_arabe8/Khalef.PDF
- Memmi, M, Paul, dans sa thèse pour le doctorat intitulé « étude sémiolinguistique du sous-titrage pour une écriture concise » assisté par ordinateur avec application à l’audiovisuel sous la direction de M, Francis Bordat, professeur des universités, université de paris –x Nanterre. See on: <http://paulmemmi.com>
- Mondo Agist Agency [introduction to subtitling] See on www.permondo.eu/Volunteers/introduction-to-subtitling/
- Paverssi, M, 2005, «la traduzione filmica, aspetto del parlato doppiato d’all inglese all’italiano», *larocci*, in pronouns in film dubbing and the dynamic of audiovisual communication, Roma. See on <https://vialjournal.webs.uvigo.es>
- Reis, Katarina, 1971, «On type, kind and individuality of test decision making in translation», In Laurence Venuti, (pp.160), Trans Susan Kiton. See on www.citeseerx.ist.psu.edu
- Snauwaert, Fabian 2017, «les registres de la langue en anglais ». See on <https://bilingueanglais.com>
- Snell-hornby, Marry, 2006, «the turns of translation studies» Amsterdam, John Benjamin. See on: www.translationindustry.ir
- Tveit, JE, 2009, «Dubbing versus Subtitling», old battleground revisited, Ino Cintas J.D. Anderman G. (Eds) Audiovisual translation. Palgrave Macmillan, London. See on <https://link-springer.com>.
- Youssi, A, 1986 «L’arabe marocain médian, analyse fonctionnelle de rapports syntaxiques, thèse de doctorat d’état, Paris V, la Sorbonne. See on www.theses.fr.
- www.echourouk online.com
- <https://information.tv5monde.com>

○ حسن أحمد، 2010، منتدى اللغة العربية اللغة العربية تعدد المستويات

See on <http://arbtech.ahlamontada.com>

Abstract:

This work deals with the difficulties encountered in subtitling the Algerian dialect, used in comedy of Soltan Achour 10, into English language .So, we have opted for subtitling using the interpretative theory, "Equivalence and Borrowing" (Vinay & Darbelnet procedures of translation), and Agiesub software in order to achieve the goal of this study. From this research we first deduce that the interpretative theory is able to render the meaning but it cannot keep the original humoristic effect. then in the process of subtitling when using the previous software, we also deduce that the translator encounters several constraints that demand modifications related for example to the number of characters, time ... The current research brings another study to the audiovisual field; it may helps in enriching this domain and pushes other translators to be interested by such studies in order to improve this domain that serves to the exportation of the local cinematographic production.

Considering our analysis, we have noticed that subtitles must have a complete meaning in a concise writing, and that the style used in subtitles must suits perfectly to the original script. As we deduced that some terms and expression proper to the Algerian society have to be kept the same because it pushes the target audience to learn more about the Algerian traditions, and the translators should not exaggerate with the use of cultural equivalents and adaptations because many changes in the cultural elements of original script occurred. Finally while subtitling; the translator must take into consideration the role of the audience by listening to their needs.

ملخص:

يتناول هذا العمل الصعوبات المصادفة أثناء سترجة اللهجة الجزائرية المستعملة في العمل الكوميدي "السلطان عاشور العاشر" إلى اللغة الانجليزية. للقيام بهذا اخترنا السترجة باعتماد النظرية التأويلية إلى جانب التكافؤ و الاقتراض (أسلوبين من أساليب الترجمة لفيني و دار بلني (Vinay & Darbelnet) و برنامج « Agiesub » لتحقيق هدف هذه الدراسة . من خلال هذا البحث نستنتج ما يلي : أولا إن النظرية التأويلية قادرة على أداء المعنى و لكنها لا تستطيع الاحتفاظ بروح الدعابة كما هو في النص الأصلي ، ثانيا و فيما يخص عملية السترجة باستعمال البرنامج السابق، لاحظنا أن المترجم يصادف عدة صعوبات متعلقة بالعدد المحدد للأحرف و الوقت ... و التي تستدعي التعديل. لقد أتت هذه الدراسة بعمل آخر يضاف إلى مجال السمعى البصري و التي بإمكانها المساعدة في إثراء هذا المجال ، و كذا تحفيز مترجمين آخرين على الاهتمام بمثل هذه الدراسات لتطوير هذا المجال الذي يخدم تصدير الإنتاج السينمائي المحلي.

بعد تحليلنا استنتجنا انه يجب على الأسلوب المستعمل في السترجة أن يكون مناسباً للنسخة الأصلية، و ايضا يجب على المترجمين عدم المبالغة في استعمال المكافئات والمترادفات بسبب تحديث تغييرات في النسخة الأصلية . كما استخلصنا انه يجب الاحتفاظ ببعض العبارات الخاصة بالمجتمع الجزائري لأنها تحفز الجمهور الانجليزي لاكتشاف عادات المجتمع الجزائري، و كذلك يجب أن تكون العبارة المسترجة تؤدي المعنى الكامل في كتابة موجزة . و اخيرا اثناء السترجة، يجب على المترجم مراعاة دور الجمهور .