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**Subtitling Algerian Colloquialisms in “Chronicle of
the Years of Fire”.**

A Communicative/Semantic Perspective

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منظور دلالي تواصلية.

من إعداد وتقديم:

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Dedication

This dissertation is dedicated to:

*First and last, sincere thanks and praise, to
almighty God my creator, my strong pillar, my source of
inspiration, wisdom, knowledge and understanding
who has given me strength to
believe in myself, and the patience to reach my dreams and
accomplish this work , Our great teacher and messenger ,
Mohammed (My Allah bless and grant him) .*

*I dedicate this modest work with love to the one who
gave me life, a symbol of tenderness; who sacrificed
herself for my happiness and success,
my dear mother. I LOVE YOU.*

*To my dear father for his encouragement and support,
Thank you Dad. May God grant my parents a long life and
perfect health.*

*and for all those who genuinely care about us
and have supported us, as well as for everyone who has a
special place in our hearts*

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Abstract:

This study aims to explore the subtitling of the Algerian movie "Chronicle of the Years of Fire". We investigated the difficulties and challenges imposed on subtitlers by the mode of translation (subtitling) itself, such as the limitation of the space and time on the screen. Other than that, the language used in the movie is outdated and specific to some regions, which makes understanding it difficult even for the new generations of Algerians. Because Peter Newmark understood the complexity of translation, he clarified that it is not possible to overcome these difficulties by using one of the dichotomies of translation methods and ignoring the other, so, we based our research on the model suggested by Peter Newmark about the dichotomy of semantic VS communicative translation. We collected some colloquial Algerian expressions from the movie and compared them to their subtitles. We concluded that using both semantic and communicative translation is the best way to translate such complicated work without failing any of the levels of translation.

Key words: Subtitling – colloquial – translation methods – semantic translation – communicative translation – dichotomies.

المستخلص:

تهدف هذه الدراسة إلى تقصي سترجة الفيلم الجزائري "وقائع سنين الجمر". قمنا بالتحقيق في الصعوبات والتحديات التي يفرضها هذا النمط من الترجمة (السترجة)، على سبيل المثال، محدودية الحيز المكاني والزمني على الشاشة. بخلاف ذلك، فإن اللغة المستخدمة في هذا العمل السينمائي قديمة ومخصصة لبعض المناطق، مما يصعب فهمها حتى على الأجيال الصاعدة من الجزائريين. نضرا لفهم بيتر نيومارك لمدى تعقيد الترجمة، فقد أوضح أنه لا يمكن التغلب على هذه الصعوبات بالاعتماد على استراتيجية واحدة دون الأخرى بشكل مطلق، لذلك استندنا في بحثنا هذا على النموذج الذي اقترحه بيتر نيومارك (الترجمة الدلالية

وتقابلها الترجمة التواصلية). قمنا بجمع بعض العبارات العامية الجزائرية من الفيلم ومقارنتها مع ترجمتها فوصلنا إلى فهم مفاده أن ضرورة المزج بين الاستراتيجيتين هي الطريقة المثلى لترجمة مثل هذا العمل السينمائي المعقد دون فشل على أي مستوى من مستويات الترجمة.

الكلمات الدلالية: المترجمة - العامية - استراتيجيات الترجمة - الترجمة الدلالية - الترجمة التواصلية.

List of abbreviations:

AVT: audiovisual translation

SDH: subtitles for the deaf and hard of hearing

SL: source language

TL: target language

ST: source text

TT: target text

CC: closed captioning

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Introduction

Our study is concerned with investigating the difficulties and challenges that could occur when translating and subtitling Arabic colloquialisms into English. Moreover, it is an attempt to develop solutions that are intended for the sole purpose of reducing inaccuracies.

In order to achieve the objective of the study, we opted for the award winning Algerian subtitled film "Chronicle of the Years of Fire".

"Chronicle of the Years of Fire" وقائع سنين الجمر is an Algerian historical drama film that was released in 1975 and directed by Mohamed Lakhdar-Hamina. It portrays the lives of the Algerian people under the French colonization and during the war of independence as seen through the eyes of a peasant.

We choose this film as our data because of the impact it gained around the world. It won the Palme d'Or prize at the 1975 Cannes Film Festival.

The movie contains a large range of Algerian colloquialisms, which presents a significant challenge for the subtitler, especially since Arabic and English are two incongruent languages, and also since the Western and Arabic, specifically Algerian, cultures are very distant.

Background of the study

In order for the translator to be able to produce a natural and accurate translation and to overcome translation difficulties, they must choose the most effective method of translation.

In his book "A Textbook of Translation", Peter Newmark suggested two new types of translation, namely, semantic and communicative translation, which, according to Newmark, are the only methods that can fulfill the two main aims of translation : firstly, accuracy and secondly, economy. Newmark defined

semantic translation as being inclined to the source language emphasis and is mainly used for expressive texts. Whereas communicative translation is inclined to the target language emphasis and mainly used for informative and vocative texts. However, the two should not be divided but seen as a whole. (Newmark, 1988)

In Newmark's opinion is concerned, there are no absolutes in translation, and everything is conditioned, he takes a compromising attitude between dichotomies.

Statement of the problem

When translating, the subtitler has to produce an accurate translation, one that is faithful to the original, easy to understand and acceptable by the target audience. The subtitler should also avoid translationese and stilted language.

But there seems to be other obstacles in the way. Firstly, the goal of the producers was to gain international awards and popularity across the world. To do that, they have to gear the product towards a large international audience, people from different countries and cultures and not only English speaking nations, therefore, the subtitler must avoid British and American colloquialisms and aim for simplicity, acceptability and readability for the target audience.

Secondly, the movie portrays the life of the Algerians during the years of amber, which takes place in the fifties, thus, most Algerian colloquialisms that were used (proverbs and maxims) are out-dated and are hardly used or can be understood by the new generations, and this makes the movie script difficult to understand even for the new generations of Algerians.

Another obstacle is the difficulties and constraints of subtitling. The subtitler has a limited space in the screen and there is no room for notes or long explanations, and since the people watching the movie should be able to enjoy the movie and not waste their time reading the subtitle, the sentences are not supposed to be long so it doesn't take up a large portion of the screen frame or a long time to read.

Importance of the study:

Not much research has been done in the field of translation studies regarding translating Arabic colloquialisms into English, and even less so on Algerian colloquialisms, due to the lack of content and resources.

Our study attempts to fill part of this gap in knowledge by analysing the subtitle of an Algerian film “Chronicle of the Years of Fire” that is spoken in colloquial Algerian.

Furthermore, it illustrates the use of Newmark’s communicative/Semantic approaches in said movie's subtitle, and how effective they actually are in achieving an adequate translation.

Objectives of the study:

The main objectives of the study are as follows:

- 1- To explore how the subtitler has dealt with subtitling Algerian colloquialisms.
- 2- To investigate the strategies opted for by the translator when dealing with Algerian colloquial expressions.
- 3-To have a full understanding of the reasons behind the translator's choice regarding which form of English to translate into, as he opted for a less specific form of language , namely standard English, in translating a more specific form, that is, colloquial Algerian.

The research questions:

"Chronicle of the Years of Fire" is one of the most popular and successful Algerian movies that have attracted a lot of attention across the world. All thanks to its English subtitle, which helped in delivering the message of the film with regard to the acceptability of the translation to the target audience.

The aim of the study is to investigate the subtitling of said movie.

Thus, it will discuss mainly the following question:

Did the audio visual translator opted for one strategy over the other or did he use both strategies in translating the movie?

Methodology:

The method we used in our research is the comparative analytical method. We will compare the subtitles of the famous movie “chronicle of the years of fire” with its original dialogue from the movie. Then we will analyze the differences between some Algerian colloquialisms and their translation.

Hypothesis:

Our research will consider the following hypothesis:

Our study is based on the assumption that the translator opted for a combination of both strategies, semantic and communicative, which corresponds with Peter Newmark’s vision and definition of translation as a craft. According to his vision, everything is conditioned, there are no absolutes.

CHAPTER-I.

Overview on subtitling

Introduction

Until the 1990s, subtitling has always been, more or less, ignored by academics and teachers and looked down upon by scholars in translation. But since the popularization of audiovisual materials in our society, subtitling has gained the visibility and acknowledgment it deserves.

Nowadays, we encounter screens of all sizes and shapes everywhere we go, and as a result, we consume audiovisual programs for various reasons and purposes (learning, enjoyment... etc.) all the time. And since the word is a common companion of the image, the need for translation arises.

Scholars like Gambier and Diaz Cintas identified up to 10 different ways of Translating audiovisual programs. Dubbing, subtitling and voice-over are the main three ones. (Newmark, 1988).

In this chapter we will be discussing audiovisual translation. Then we will be offering a definition of subtitling as well as a classification of the various types of subtitling. After that we will tackle the main constraints and limitations of subtitling.

I.1-Definition of audiovisual translation

The extraordinary advancement of media, communication, and informatics. As well as the voice and image's supremacy over other modes of communication, in the digital form of today's communication society. With the appearance of new technologies there appeared also new forms of international and intercultural communication, which led to new forms of translation. Cinematography, as a part of the Media, has become one of the most widely-spread and influential forms of art. The translation of cinematographical products is called audiovisual translation. With the social phenomena of globalization, translators have an urgent requirement to translate films in short periods of time while maintaining

excellent quality. Audiovisual translation has emerged as an urgent need to enjoy foreign audiovisual production. The unsettled terminology of audiovisual translation is patent from the very denomination of the field, from Traducción subordinada or Constrained Translation (Titford, 1982; Mayoral, 1984 & 1993; Rabadán, 1991; Díaz Cintas, 1998; Lorenzo & Pereira, 2000 & 2001) to Film Translation (Snell-Hornby 1988), Film and TV Translation (Delabastita, 1989), Screen Translation (Mason, 1989), Media Translation (Eguíluz, 1994), Film Communication (Lecuona, 1994), Traducción Fílmica (Díaz Cintas, 1997), Audiovisual Translation (Luyken, 1991; Dries, 1995; Shuttleworth & Cowie 1997; Baker, 1998), or (Multi)Media Translation (Gambier & Gottlieb, 2001). Audiovisual translation is generally a translation of verbal component contained in audiovisual works and products. Feature films, television programs, theatrical plays, musicals, opera, web pages, and video games are just some examples of the vast array of audiovisual products available and that require translation. There are various forms of audiovisual translation, including "subtitling," "dubbing," "explaining video translation," and "television subtitling." ...etc. Its main specific features the synchronization of verbal and nonverbal components. While dealing with an audiovisual product, translators do not work only with text but also with other aspects of media art which are of polyphonic nature. Thus, they work with dialogues/comments, sound effects, image and atmosphere of the video. Audiovisual translation is one of the youngest fields of Translation theory and studies, the investigation of which is aimed at improving the results of translators' activity to meet the expectations of recipients. In contrast to other types of translations, it possesses specific characteristics which require special steps of its performance and translation strategies which can be used.

I.2-Definition of subtitling

I.2-1 Definition

Luyken et al. (1991, p.31), the earliest scholars engaged in the study of this field, understood subtitles as:"... condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity." Also subtitling is defined as a presentation of dialogue translation in a film in the form of titles usually at the bottom of image or shot on the screen (Hurt, Widler, 1998). Subtitles usually appear and disappear in correspondence to original dialogue part. Subtitling is the process of translating spoken dialogue into written text on the screen. As well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like) and the information that is contained on the soundtrack (songs, voices off). Subtitles are text derived from either a transcript or screenplay of the dialogue or commentary in films, television programs, video games, and the like, always displayed at the bottom of the screen, and at the top of the screen if there is already text at the bottom of the screen) as per the Oxford English Definition. In some languages, like Japanese, cinema subtitles are presented vertically and tend to appear on the right-hand side of the screen. It remains displayed on screen long enough for the viewers to be able to read them. Based on the reading speed of humans, we have character limits set for subtitles, which can vary from 35 to 42 characters per line. They can either be a form of written translation of a dialogue in a foreign language, or a written rendering of the dialogue in the same language, with or without added information to help viewers who are deaf or hard-of-hearing, who cannot understand the spoken language, or who have accent recognition problems to follow the dialogue. If your videos are going to be used in social media, subtitles have an added value, which is that they

can display even if the video doesn't have the sound on. Nowadays, especially when checking social media on the phone, users don't have video sound on, so this way you will be ensuring that the public is getting the full message straight away.

I.2-2 The nature of subtitling:

Subtitling is an amphibian: it flows with the current of the speech, defining the pace of reception; it jumps at regular intervals, allowing a new text chunk to be read; and flying over the audiovisual landscape: instead it provides the audience with a bird's-eye view of the scenery.

“Henrik Gottlirb”

I.2-3 Importance of subtitling

But the question arises, why do we need subtitles? What is the significance of subtitling? The following points shed some light on the topic:

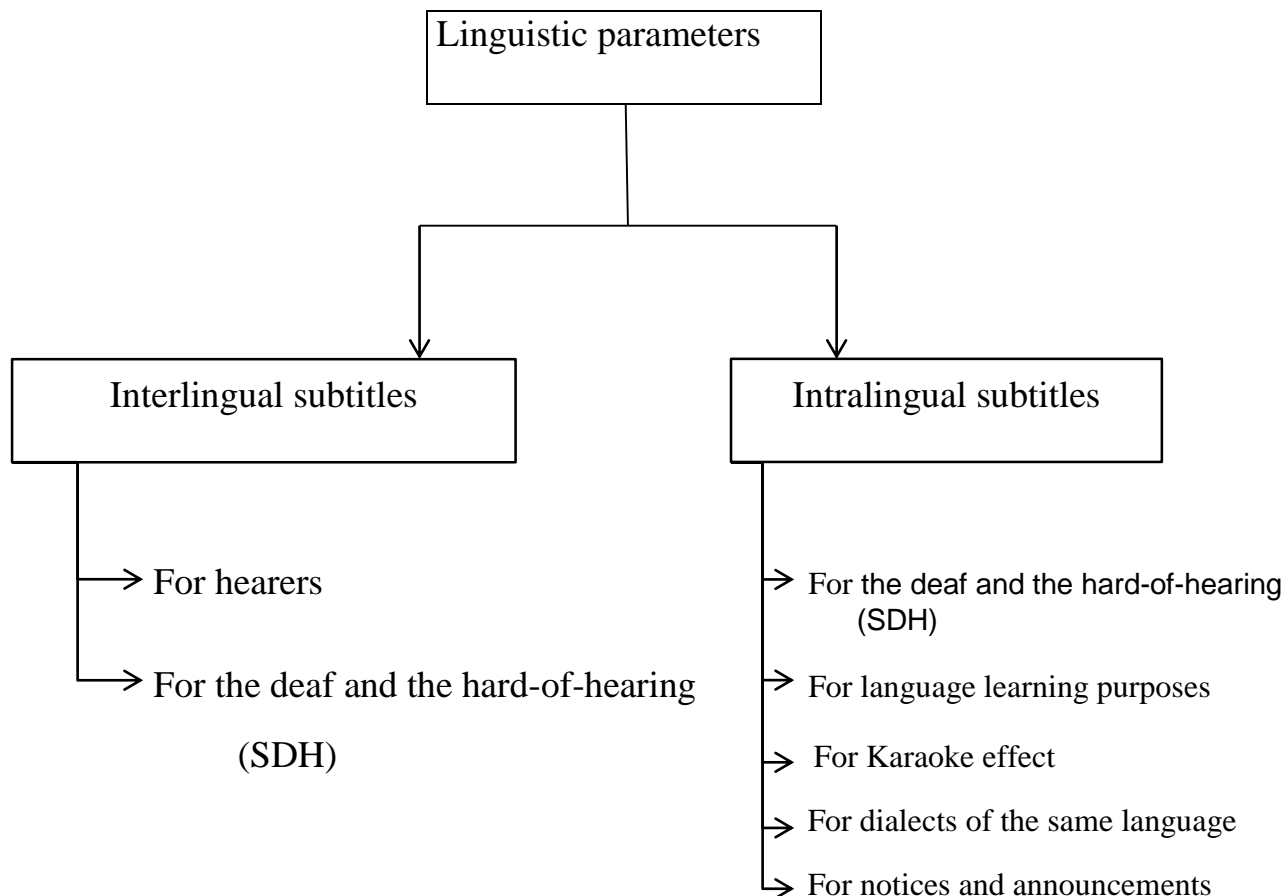
- SDH (Subtitles for the Deaf and Hard of hearing) are vital for people who are deaf and struggle with hearing. Subtitles provide them with access to important information as well as means of entertainment.
- Subtitles are used for movies and TV shows, so that a wider audience can appreciate and enjoy them. Viewers can understand the dialogue and relate to it better in their own language.
- Sometimes, a movie or TV show may have some dialogue in a foreign language. Subtitling such movies can help the viewer understand the context better.
- Subtitling can facilitate a better understanding. More than 60% of YouTube viewers are non-native English speakers. They don't grasp expressions like "raining cats and dogs," "fell off the wagon," "take a rain check," "break a leg," and so on. The majority of them might be interpreted literally. However, if the YouTube videos contain subtitles, they are easier to understand.

I.3- Classification of subtitles:

Many typologies of subtitles can be established depending on the parameters employed at the beginning. The rapidity with which technological innovations occur prevents us from creating a fixed classification of subtitles. Just as soon as one classification is produced new sorts of subtitles arrive on the market.

I.3.A- Linguistic parameter:

The parameter of language, as Bartoll (2004, p.57) puts it, signifies “the relationship that is established between source and target languages, whether this is the same or not”. In line with his understanding, there are interlingual and intralingual subtitles or subtitling (Gottlieb, 1997, 2005; Shuttleworth & Cowie, 2004; Bartoll, 2004). With a slight difference in wording, Díaz Cintas (2001) also names two, intralinguistic subtitles and interlinguistic subtitles, in addition to a number of other types.



1- Intralingual subtitles:

According to Gottlieb's (1997) classification, intralingual subtitling is the subtitling within the same language. Intralinguistic subtitles occur "where there is transcription" (Bartoll, 2004, p.57). Díaz Cintas (2006, p.199) echoes this view and affirms no change of language, thus he calls it "captioning". The first type, SDH, is particularly designed for deaf and hard-of-hearing people in order to provide more equitable access to audiovisual programs. In American English, this is referred to as (closed) captioning. In most European nations, these subtitles are transmitted on television via an independent signal. The actors' dialogues are transcribed into written speech. It is offered in up to three, and on rare occasions four, line subtitles. On television, they usually change color depending on who is speaking or how much emphasis is placed on specific words within the same subtitle. They include all paralinguistic information that contributes to the development of the plot or the creation of atmosphere that a deaf person cannot access from the soundtrack, such as the irony of a statement, a phone ringing, laughter, applause, a knock on the door, the sound of an engine, and the like, in addition to the dialogues. Despite the fact that they are frequently displayed near the bottom of the screen, they are more conducive to physical manipulation. When it's required to identify speakers or make it clear where the music is coming from, you can relocate them to the left or right of the screen.

Example:

(A knock at the door)

Jack: (in a loud voice) come in!

(Shouts in the street) (Car door closes) (Alarm bell ringing) etc.

The second group of intralingual subtitles encompasses foreign students along with other minorities such as immigrants, refugees, or those with literacy problems, who intend to improve their language skills by watching television

programmes and making use of their audio and visual input (Vanderplank, 1988). For the same purpose, bilingual subtitles, as categorized by Díaz Cintas (2001), are used as well. The use of subtitles in language learning, in particular, second language acquisition, is a subject of much value to teachers and scholars, and therefore merits further research.

Karaoke is the third type of intralingual subtitling that is getting a lot of popularity these days. It's usually utilized in conjunction with songs or movie musicals so that the audience can sing along with the characters on screen. The movie "The Sound of Music" has been advertised for many years in a central London cinema as follows: "The classic film musical, now with subtitles so everyone can join in!" It was a major success, consistently sold out, and it started a trend of intralingual subtitling other films and shows such as the "Rocky Horror" "Picture Show", "Abba Live in Concert", and "Joseph" and "Amazing Technicolor Dreamcoat".

The fourth type of intralingual subtitling is the use of subtitles in movies and programmes for the dialogues of people whose accents are difficult to understand for audiences who, in principle, share the same language. Intralingual subtitling can be found in cinema when, for instance, the actors on screen, as conditioned by the roles they are playing, speak with accents which are difficult for certain audience to understand even though they share the same language. Although rare, this strategy can be used throughout an entire programme, one such example is the British film "Trainspotting" which was released with subtitles in the United States, for the actors speak English with a strong Scottish accent which is difficult for the US audience generally (Díaz Cintas, Remael2006). In some cases, dialects are required to be translated for the sake of the rest of countrymen.

The fifth and final type of intralingual subtitling can be observed on monitors at metro stations and other public places where subtitles are utilized for advertising and news transmission. The use of printed texts on a screen enables

for the transmission of information without the need of sound, which is beneficial to the general population.

2- Interlingual subtitles:

Interlingual subtitling, according to Gottlieb (1997), literally is the subtitling between two languages. It is a “transfer from a source language (SL) to a (TL)...” designating the relationship between different source and target languages (Díaz Cintas, 2006, p.199). It should be noticed that in this group not only two languages are involved but also two dimensions, speech and writing. Therefore, this type is alternatively called “diagonal subtitling” or “oblique subtitling” by Gottlieb (1997, pp.71–72), meaning that both mode and language are changed, crossing over from speech in one language to writing in another language.

The traditional, broad distinction between interlingual (for hearers) and intralingual (for deaf) subtitling has been widely ignored, and DVD is helping to change that. Historically, deaf people in countries with a strong dubbing tradition, such as Spain, Germany, Austria, France, or Italy, could only view programs that were first produced in Spanish, German, French, or Italian and then subtitled intralingually into these languages. Deaf and hard-of-hearing people have had a tough time accessing the information contained in these programs, and they have had to settle with the few international ones that have been shown with subtitles. Other countries with a long and rich history of subtitling, such as Portugal, Greece, and the Scandinavian countries, have a stronger tradition of subtitling. The deaf have traditionally been served by the same interlingual subtitles as hearing viewers, even though these were clearly insufficient for their needs since they lacked the paralinguistic information required for the deaf to contextualize the action. However, since the DVD was released, the situation has altered. Pressure organizations in Germany, the United Kingdom, and Italy have succeeded in having many international films distributed in their nations with two different tracks of interlingual subtitles: one for the hearing population and the

other for the deaf community. Regrettably, these are the only three languages that make full use of interlingual SDH to date. The rest of the world appears to be lagging behind in these new innovations (Cintas & Remael 2006).

I.3.B- Technical parameter:

1- Open subtitles:

Subtitles that are part of the original film are known as open subtitles. They're also known as burnt-on subtitles because they can't be turned off or removed. The program and the subtitles are inextricably linked, and the viewer has no control over their appearance on screen. Open subtitles are used to carry interlingual translation for foreign language films shown in cinemas (Cintas & Remael 2006).

2- Closed subtitles:

Closed subtitles, also known as "Closed captioning (CC)" in the United States, are translations that can be added to a program at the choice of the viewer. The subtitles are hidden and can only be seen with a particular decoder or when the viewer activates on the DVD player. It uses supplementary text to convey additional or explanatory information on a television, video screen, or other visual display. The targeted audience includes the deaf and hard of hearing, who need to be assisted by subtitles (Cintas & Remael 2006).

Other types of subtitling:

1-Surtitles:

Also known as "*supertitles*" in the USA and *supratitles* by some scholars (Gambier1994:276). Surtitles and subtitles are extremely similar. They are the translation of the lyrics being sung, and might be considered the cinematic counterpart of subtitles. They were developed by the Canadian Opera Company in Toronto. Surtitles are typically displayed on an LED display above the stage and follow most of the same conventions as subtitling. They either scroll from

right to left or are given in two or three line subtitles, which appears to be less disturbing to the viewers. Many opera houses and theatres have recently put several smaller monitors throughout the auditorium, which are located at the back of each seat. They're called seat-back title screens, they let you have subtitles in multiple languages. Surtitles can be utilized in a variety of settings, including conferences, theaters, operas, and concerts (Cintas & Remael 2006).

2-Intertitles:

Early in the twentieth century, the first intertitle experiments were conducted. They are referred to as 'title cards,' and can be defined as a piece of filmed, printed text that is edited into the midst of (inter-) the captured action at various points. They were a mainstay of silent films and consisted of small phrases written on a dark background, usually white on black. Their primary functions were to transmit character speech and descriptive narrative information relating to the photographs. The emergence of the soundtrack mainly rendered them obsolete. In modern usage, intertitles refer to similar text and logo content that is introduced at or near the beginning or end of films and television broadcasts (Cintas & Remael 2006).

3-Fansubs:

This new type of subtitling was created as a way to popularize Japanese cartoons known as manga and anime. The free distribution of audiovisual programs with subtitles created by fans over the Internet is the philosophy that underlies this form of subtitling. The translations are done for free by fans of these shows and then uploaded on the Internet for anybody to see. Some of its defining features are the use of colors to identify speakers, the incorporation of explicative glosses and metalinguistic notes in the subtitles themselves or on the top of the screen, and the use of cumulative subtitles. (Diaz Cintas, forthcoming.).

I.4-Technical parameters in subtitling:

For so long, AVT has been ignored by many scholars in translation, and that is because they considered it to be a case of adaptation rather than translation proper. The reason behind this attitude is the medium itself, which imposes a lot of spatial and temporal limitations that constrain the end result. (Cintas & Remael, 2006) The authors believe that: Audiovisual programs use two codes, image and sound, and whereas literature and poetry evoke, films represent and actualize a particular reality based on specific images that have been put together by a director. Thus, subtitling – dubbing and voice-over too is constrained by the respect it owes to synchrony in these new translational parameters of image and sound... and time (Cintas & Remael, 9).

In another chapter of their book, Cintas and Remael (2006) explains that after observing a few subtitled programs, It can be concluded that consensus and harmonization are generally absent when presenting subtitles on screen. Subtitlers and all professionals involved in the process of subtitling do not always follow conventions, which lead to a variety of outcomes that differ at a technical level as well as in the layout of the subtitles. A considerable range of styles has developed over time affecting the length and duration of lines, reading speeds, the use of typographical signs, and line breaks, among others. (Cintas Remael 80).

In an attempt to reduce diversity in subtitling styles, enhance quality in subtitling, and also help with overcoming some constraints and limitations, a number of authors like Ivarsson and Carroll (1998 :157-159) put forward a Code of Good Subtitling. And with the efforts of the European Association for Studies in Screen Translation (ESIST) these guidelines became the standard in the profession. These recommendations have been grouped under three categories:

Spatial dimension, temporal dimension, and punctuation and other conventions. However, we will limit ourselves to technical issues, i.e., spatial and temporal dimensions.

I.4-1 Spatial dimension:

This section will be concerned with the spatial aspects of subtitling, including: number of lines and characters in each line, the positioning of the subtitles, font type... etc. Although there is no uniformity between different countries and companies regarding these aspects, there certainly are a number of trends (Cintas & Remael, 2006).

However, according to Cintas and Remael (2006) It usually is not the subtitler who makes the final decision in these matters; however, future subtitlers should above all try to be flexible in their approach, gain an insight into the advantages and disadvantages of different practices, and be consistent when applying the conventions proposed by a particular subtitling company. (Cintas & Remael, 81).

In each of the sections below we will tackle a subtitling issue and one of the generally accepted practices to overcome it.

A-Maximum number of lines and position on the screen:

One of the major constraints of subtitling is the limited space of the screen. Subtitles should not take a large portion of the screen or distract the viewer from actually watching and enjoying the show. For that, Cintas and Remael indicated that... Generally speaking, interlingual subtitling is limited to two lines, which occupy no more than two twelfths of the screen. (Cintas & Remael, 82).

But this rule tends to bend a little in the case of subtitling for the deaf and hearing impaired or bilingual subtitles, because they often resort to three- lines or four-line subtitles. Some companies opt for one-line subtitles, a portion of these companies use the first - i.e. top -line, and others prefer using the second line. And

to keep the image clear, most one-liners these days use the second line. (Cintas & Remael, 2006).

Cintas and Remael (2006) also pointed out that any video on the screen consists of frames, which are pictures made up of individual dots known as pixels. Each picture is 720 pixels wide and 576 pixels high. If subtitles are placed too near to the edges of the screen, they may get distorted, because TV manufacturers deal with the screen edges differently. In order to prevent that, all texts should be positioned 10% of the screen away from the edges, which is known as the safe area. So, the authors provided “By default, the following standard parameters are applied by Win CAPS in regards to the safe area: top 32, left 56, right 56, and bottom 32. They should always be respected when working with this subtitling program”. Cintas & Remael, 82).

Another issue regarding the lines is the physical distribution of text. As the authors questioned “Is a single line subtitle always the preferred solution? Are two short lines of equal length better? Should one go for a short first line and a longer second line?” (Cintas & Remael, 86). The solution is to always balance between the linguistic aspect, visual aesthetic matters, and the safe area.

Cintas and Remael provided “The general rule is: if a relatively short subtitle fits into one line, do not use two” Cintas & Remael this rule works best for left or right aligned subtitles. However, when it comes to cinema and centered subtitles, two shorter lines of equal length is preferred by some companies for aesthetic reasons. But then again, the grammatical aspect should be taken into consideration. For instance, some sentences are composed of two clauses, so in order to underscore syntax and/or intonation, the sentence is divided into two lines. (Cintas & Remael, 2006).

But after all that is said, priority should be given to readability rather than aesthetic matters. Most of the time, subtitles are placed horizontally on the bottom of the

screen since close to no action happens on that part of the screen, and that will limit the obstruction of the image. But in some languages like Japanese, subtitles are traditionally positioned vertically on the right-hand side of the screen. (Cintas & Remael, 2006).

The authors stated that: Subtitles can be moved from the bottom of the screen to another position if the need arises. Such a move can occur if:

- The background at the bottom of the screen is so light that the subtitles are illegible.
- Some important action is taking place at the bottom of the screen.
- Some essential data are displayed at the bottom of the screen while dialogue continues and must therefore be subtitled (examples are: other subtitles, inserts with dates or information about a speaker, or the broadcaster's logo). (Cintas & Remael, 83)

There are various solutions to such issues. the subtitles or the original data are usually moved to the top or middle of the screen, if moving the original data is not possible, they tend to be covered (partially) with a gray or black box (Cintas & Remael, 2006).

B-Font type and number of characters per line:

Regarding the color and font of the subtitles, the authors stated that

“Today, most subtitles are white, although occasionally yellow is used when subtitling black and white films, so that the contrast between image and text is sharper. Fonts without serifs are preferred (Arial, Helvetica, Times New Roman) and the size varies.” (Cintas & Remael, 84).

When the background is too bright for the subtitles to be legible, the solution is almost always to black contour the characters, if that did not work, the subtitles

may be encased in a - sometimes transparent - gray or black box. (Cintas & Remael, 2006).

As to the number of characters per line, it differs from one medium to the other. On TV, the usual number of characters is 37 characters per line. Depending on the client's request, companies' guidelines, and software used, a maximum of 33 or 35 characters are sometimes allowed too; it can even go as high as 39 or 41 characters per line. Whereas for cinema and DVD, there are usually 40 characters per line at most. As for VHS, this used to be between 33 and 35. (Cintas & Remael, 2006)

And the number of characters per line differs from a language to another, as stated by authors "The maximum number of characters per line varies according to alphabets, and it is normal to allow 35 for Cyrillic languages like Bulgarian, Macedonian and Russian, 34 to 36 for Greek and Arabic, 12 to 14 for Japanese and Korean and between 14 and 16 for Chinese". Cintas & Remael, 85)

However, according to the authors "In any case, the concept of characters per line is somewhat being blurred when working with digital technology, as pixels are fast becoming the way of measuring text on screen".(Cintas & Remael, 84)

It is only rational to use the units that the image on the screen is composed of (i.e. pixels) to measure the space that should be dedicated to the subtitles. There is no fixed minimum number of characters per line. One-word subtitles are rare, but it is better to incorporate them into the preceding or following one, because if one word was displayed on the screen for too long, the viewer will read it again and again, which can be irritating. Whereas, if it stayed for less than one second, it would not be enough for the eye of the viewer to register its presence. (Cintas & Remael, 2006).

C-Centered and left or right-aligned:

Centered subtitles are preferred for various reasons.

When subtitling for TV, it's preferred to center the subtitles so there would not be a risk of it being blocked by the broadcaster logos.

As for the cinema, left or right-aligned subtitles would be too far from spectators on the other side, so centering subtitles is preferred. (Cintas & Remael, 2006).

Win CAPS : All subtitles, including dialogue subtitles, should be centered on the screen.

I.4-2 Temporal dimension:

In this section we will tackle some issues in subtitling that are related to temporal aspects like: Spotting, synchrony, reading time... etc.

A-Spotting and duration of subtitles:

How long should a subtitle remain on the screen? When should it appear and when should it disappear?

If a subtitle was presented a bit earlier or later than it is supposed to be, it can be very confusing to the viewer. If it stays for a short period of time, the eye will not be able to catch it. However, if it remains on the screen for longer than necessary, the viewer will read it multiple times, which can be equally irritating.

All of these issues can stand in the way of enjoying a translated program. To overcome such problems, some rules were presented by Cintas and Remael (2006).

“The golden rule for ideal spotting is that subtitles should keep temporal synchrony with the utterances.” (Cintas & Remael, 88)

Using an eight-digit time code - which is a figure engraved at the top or the bottom of the working copy that indicates the hours, minutes, seconds and frames - this should be easy enough.

To guarantee that the viewer has enough time to read the subtitle, it should remain on the screen for at least one second. If the utterance is too short, it is better to include it in the previous or following subtitle (Cintas & Remael, 2006:89).

To avoid the unnecessary re-reading of the same subtitle, six seconds, at most, is enough to read two full lines.

Many subtitling programs nowadays have a sound recognition application, which detects the point at which the speech begins and its duration (Cintas Remael, 2006:90)

B-Multiple voices:

When there are more than one person speaking at the same time, subtitling becomes extremely challenging. The subtitle should be timed as clearly as possible, or else, the viewer will be hearing multiple voices at the same time, but not be able to know who is saying what, which can be confusing (Cintas & Remael 2006 :91).

C-Reading time:

It is very frustrating to the viewer when the speakers are talking too fast for them to be able to read it in translation. That can leave them confused or/and stressed, and make them feel that they have 'read' rather than 'watched' the movie. (Cintas & Remael 2006:95)

To solve this problem, subtitlers should lower the speed of the subtitle to give the viewers of all ages and educational backgrounds enough time to read it and watch the movie at the same time. Subtitlers should also lower the condensation of

information presented in the subtitle so it would not hinder the reading speed of the viewer (Cintas & Remael 2006:96).

Conclusion

Screens have become an essential part of our everyday life. We see them every day and utilize them for different reasons. Some of us use it for work, others for education, and some, for enjoyment. With the increasing of screen use, comes the increasing of audiovisual materials consumption, and thus, the need to translate said materials. One of the main ways to translate them is subtitling .Subtitles are classified according to two categories: Linguistic parameter (intralingual subtitles, interlingual subtitles, and bilingual subtitles), and technical parameters (open subtitles and closed subtitles).

The process of transitioning from oral to written material may result in many constraints. These constraints are either technical or are related to the layout of the subtitles. We only tackled technical parameters, which are, spatial dimension and temporal dimension. One of the main constraints in subtitling is the limited space on the screen, and this can cause a lot of spatial issues like: how many lines are allowed? And how to position them on the screen? What is the number of characters per line? Etc. Another major constraint about subtitling is timing and synchronizing the text with the audio, dealing with multiple voices, and knowing what time is enough for the viewer to read the subtitle. Scholars and professionals are constantly evolving general rules to overcome these constraints.

CHAPTER-II.
Semantic and
Communicative
Translation

Introduction

"Chronicle of the Years of Fire" is an Algerian historical movie that tells the story of a poor farmer during the French colonization of Algeria, it depicts the hardships Algerians suffered through trying to make ends meet despite the anguish and onslaught they faced.

All that is said above can indicate two things: Firstly, the events in the movie happened during the fifties, which means, the language used in the movie is heavily colloquial and outdated, one that is hard to understand and interpret even for the new generations of Algerians; Secondly, All of that struggle and hopelessness rendered their language simple and shallow, one that is of a poor, tired and ruined peasant. Translating such a work can be a challenge. The translator can't use a too formal language, for that can ruin the tone of the movie and fail to convey its spirit.

On the other hand, using an informal and heavily colloquial language is equally harmful and damaging. Therefore, the translator has to find a middle ground.

In this chapter, we will be exploring said middle ground. We will be introducing language functions then translation methods. After that, we will discuss semantic and communicative translations. In the end we will tackle colloquial Algerian as a variety of Arabic.

II.1-Language Functions:

Peter Newmark (1988) explained that semantic translation is used for expressive texts whereas communicative translation is used for informative and vocative texts.

Expressive, informative and vocative texts are identified by the functions of language used in them. In order to be able to know which method of translation (semantic or communicative) to use on a text, one needs to identify what language

function it includes. In this section, we will define each language function and mention each of their characteristics as introduced by Peter Newmark

II.1.1. The Expressive Function:

The core of the expressive function is the writer of the text, it represents the mind, thoughts, and feelings of the producer of the utterance.

For the purposes of translation, Newmark thinks that the characteristic expressive text-types are:

2.1.1- Serious imaginative literature: includes lyrical poetry, short stories, novels, and plays.

2.1.2- Authoritative statements: Typical authoritative statements are political speeches, documents etc, by ministers or party leaders; statutes and legal documents; scientific, philosophical and 'academic' works written by acknowledged authorities.

2.1.3- Autobiography, essays, personal correspondence: These are expressive when they are personal effusions, when the readers are a remote background. (Newmark 1988).

II.1.2. The informative Function:

The core of informative Function is the truth, it focuses on the facts of a topic. The author is anonymous to the reader. "For the purposes of translation, typical 'informative' texts are concerned with any topic of knowledge... The format of an informative text is often standard: a textbook, a technical report, an article in a newspaper or a periodical, a scientific paper, a thesis, minutes or agenda of a meeting."(Newmark, 41).

II.1.3. Vocative Function:

The core of the vocative function of language is the readership, its main purpose is to influence the reader to act, think, or feel a certain way. For the purposes of translation, vocative texts include notices, instructions, propaganda, publicity and it can even include popular fictions (Newmark, 1988). Purely expressive, informative or vocative texts hardly exist. Most texts include all three functions, with an emphasis on one of them.

II.1.4. Other functions of language:

Jakobson introduced three other functions of language: the aesthetic (called by Jakobson the 'poetic'), the phatic and the metalingual.

The aesthetic function is the language designed to please the senses, firstly through its actual or imagined sound, and secondly through its metaphors.

The phatic function is used for maintaining friendly contact with the addressee rather than for imparting foreign information.

The metalingual function indicates a language's ability to explain, name, and criticize its own features. (Newmark,1988).

II.2-Translation Methods:

II.2.1- Definition of method:

According to 'Oxford Languages' website, a method is: "a particular procedure for accomplishing or approaching something, especially a systematic or established one".

In translating, and according to Peter Newmark (1988), a method of translation refers to all the activities applied on an entire document or text

II.2.2- The Difference between methods, procedures and strategies in translation:

Many students, scholars even, confuse between translation methods, procedures and strategies and use them interchangeably.

Newmark (1988) explained that “While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language” (p 81).

However, the definition of strategies offered by each author or theorist represents his/her own point of view and their views differ from each other. Most theorists agree that strategies are used by translators when they encounter a problem and literal translation does not work.

II.2.3-The Methods:

Newmark (1988) explained the eight methods of translation as follows

3.3.1. Word for Word VS Adaptation: Word for word translation is translating each word of the ST individually by its most common, out of context meaning, while preserving the SL word order. Adaptation is the rewriting of the original text to match the target culture.

Mainly used for plays and poetry by translating them literally and then having an established dramatist or poet rewrite them.

3.3.2. Literal VS free translation: in literature translation too, the words are translated individually, but with converting the SL grammatical construction to their nearest TL equivalents. Free translation is translating the meaning and content of the original without the form of the ST

3.3.3. Faithful VS Idiomatic translation: faithful translation aims to preserve the meaning of the ST with regard to the TL grammatical structure, “It attempts to be

completely faithful to the intentions and the text- realization of the SL writer” (Newmark, 46). Whereas, the idiomatic translation aims to preserve the meaning of the original but distort its nuances by adding colloquialisms and idioms that do not exist in the ST.

Newmark introduced two new methods: Semantic VS communicative translation. We will tackle them in further detail next.

II.3.Communicative VS semantic translation.

II.3.1- Communicative Translation:

In Peter Newmark’s famous book Approaches to Translation, two translation theories are introduced: Semantic Translation and Communicative Translation. He claimed that ‘communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original’ (Newmark, 1981, p. 39). Communicative translation has a target language bias; it is free and idiomatic. It attempts to make the reading process easier for the TL reader ‘who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary’ (Newmark, 1981, p. 39). It must emphasise the force rather than the content of the message. It is likely to be smoother, simpler, clearer, more direct, more conventional, tending to undertranslate, it uses more generic terms in difficult passages. Communicative translation relates to the sentence (1981, p. 60).

Examples:

1-After a hard day, Sami prepared a blood and bone meal to restore his strength.

بعد يوم شاق، حضر سامي وجبة دسمة ليسترد قوته.

2-الي فات مات / عفا الله عما سلف.

- Let bygones be bygones.

II.3.2- Semantic Translation:

According to Newmark, ‘semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original’ (1981, p. 39). Semantic translation has a source language bias; it is literal and the loyalty is to the ST (source text) author. It is readable but remains with the original culture and assists the reader only in its connotations if they constitute the essential message of the text. It tends to be more complex, more awkward, more detailed, and tends to over translate – it is more specific than the original in transferring nuances of meaning. Semantic translation relates to the word or the word-group (1981, p. 60).

Examples:

1- Are you comfortable here?

- أتشعر بالراحة هنا؟ أو أمرتاح هنا؟

2- The criminal begged for mercy from the judge.

- التمس الجاني الرحمة من القاضي.

II.3.3- semantic and communicative:

Newmark stated that “only semantic and communicative translation fulfill the two main aims of translation, which are first, accuracy, and second, economy. (A semantic translation is more likely to be economical than a communicative translation, unless, for the latter, the text is poorly written). In general, a semantic translation is written at the author's linguistic level, a communicative at the

readership's. Semantic translation is used for 'expressive' texts, communicative for 'informative' and 'vocative' texts” (Newmark, 1988, p. 47).

Semantic and communicative translation treat the following items similarly: (stock and dead metaphors, normal collocations, technical terms, slang, colloquialisms, standard notices, phaticisms, ordinary language). The expressive components of 'expressive' writings (unusual syntactic structures, collocations, metaphors, words peculiarly used, neologisms) are rendered closely, if not literally, but when they appear in informative and vocative texts, they are normalized or toned down (except in striking advertisements). In expressive texts, cultural components are transferred intact; in informative texts, they are transferred and explained using culturally neutral terminology; and in vocative texts, they are substituted by cultural equivalents. If a passage is badly and/or erroneously written, it must remain thus in translation if it is 'expressive,' albeit the translator should comment on any errors of factual or moral truth, if appropriate (Newmark, 1988, p. 47).

“Semantic and communicative translation must also be seen as wholes. Semantic translation is personal and individual, follows the thought processes of the author, tends to over-translate, pursues nuances of meaning, yet aims at concision in order to reproduce pragmatic impact. Communicative translation is social, concentrates on the message and the main force of the text, tends to under-translate, to be simple, clear and brief, and is always written in a natural and resourceful style”. (Newmark, 1988, p. 48).

Newmark acknowledged that sometimes a communicative translation worked better than a semantic one. Indeed, he maintained that a semantic translation does not allow for corrections or improvements of the source text and that therefore a communicative translation may be better on occasion since one has the right to: correct logic, clarify ambiguities and jargon, replace clumsy with elegant

structures, remove obscurities, eliminate repetition, and normalise badly written texts. (Newmark, 1981,)

Newmark argued that the vast majority of texts require a communicative rather than a semantic translation. He suggested that the communicative approach is to be adopted for most non-literary writing, textbooks, technical writing, popular fiction, propaganda, whereas the semantic approach is to be adopted for texts ‘where the specific language of the speaker or writer is as important as the content’. Indeed, for Newmark, ‘any important statement requires a version as close to the original lexical and grammatical structure as is obtainable’ (Newmark, 1981, p. 44).

II.3.4-Features of semantic and communicative translation:

According to Newmark, the characteristics of semantic and communicative translation are classified in table 1

Table 1

Features of semantic and communicative translation

<i>Parameter</i>	<i>Semantic translation</i>	<i>Communicative translation</i>
Transmitter/addressee focus	Focus on the thought processes of the transmitter as an individual; should only help TT reader with connotations if they are a crucial part of message	Subjective, TT reader focused, oriented towards a specific language and culture
Culture	Remains within the SL culture	Transfers foreign elements into the TL culture
Time and origine	Not fixed in any time or local space; translation needs to be	Ephemeral and rooted in its own contemporary context

	done anew with every generation	
Relation to ST	Always 'inferior' to ST; 'loss' of meaning	May be 'better' than the ST; 'gain' of force and clarity even if loss of semantic content
Use of form of SL	If ST language norms deviate, then this must be replicated in TT; 'loyalty' to ST author	Respect for the form of the SL, but overriding 'loyalty' to TL norms
Form of TL	More complex, awkward, detailed, concentrated; tendency to over translate	Smoother, simpler, dearer, more direct, more conventional; tendency to under translate
Appropriateness	For serious literature, autobiography, 'personal effusion', any important political (or other) statement	For the vast majority of texts, e.g. non-literary writing, technical and informative texts, publicity, standardized types, popular fiction
Criterion for evaluation	Accuracy of reproduction of the significance of ST	Accuracy of communication of ST message in TT

Note. Reprinted from *About translation* (p11-13), by P. Newmark, 1991

II.4-Colloquial Algerian as a variety of Arabic:

II4.1-Definition of colloquial language:

The noun colloquy was first used in English to refer to a conversation or dialogue. The word colloquial comes from the Latin word colloquium, which means "speaking together." The roots are the prefix com-, which means "together," and the suffix -loqu, which means "speak."

Colloquialism or colloquial language is the linguistic style used for casual (informal) communication. It is the most common functional style of speech, the idiom normally employed in conversation and other informal contexts. Colloquialism is characterized by wide usage of interjections and other expressive

devices; it makes use of non-specialist terminology, and has a rapidly changing lexicon.

Colloquial language is used in informal writing situations and creates a conversational tone, it gives your writing a casual, relaxed effect. It's the way you speak to friends or family members without giving any thought to what you are saying, as opposed to formal.

4.2-Arabic language:

Arabic (العَرَبِيَّةُ), al-‘arabiyyah [al ʕaraˈbijːa] is a Semitic language that first emerged in the 1st to 4th centuries CE. It is the lingua franca of the Arab world and the liturgical language of Islam. It is named after the Arabs, a term initially used to describe peoples living in the Arabian Peninsula bounded by eastern Egypt in the west, Mesopotamia in the east, and the Anti-Lebanon mountains and northern Syria in the north, as perceived by ancient Greek geographers. It is used by around 420 million people. It is the official language of about 22 countries . (Mourad Abbas et al, 2016)

Arabic is a generic term covering 3 separate groups:

- **Classical Arabic:** is primarily characterized as the sacred language of Islam “Qur'an”, which contains many archaic words .It is also the earliest literature from the Arabian peninsula, although it also forms the core of many literature up to the present day.(Mourad Abbas et al, 2016)
- **Modern Standard Arabic:** MSA (Alfus'ha in Arabic) is a variety of Arabic that has been preserved as the official language and a common language in all Arab countries. It is a modernized version of classical Arabic. Standard Arabic is not studied as a first language, but as a second language at school and through formal broadcast programs (such as the daily news), religious practice, and newspaper reading. (Mourad Abbas et al, 2016)

- **Arabic dialects:** Arabic dialects, often known as colloquial Arabic or vernaculars, are spoken dialects of Arabic. They are not written, as opposed to classical Arabic and MSA. These dialects have a hybrid form with several variations. They are influenced by both ancient indigenous languages and European languages such as French, Spanish, English, and Italian. The differences between these dialects of spoken Arabic across the Arab world can be significant enough to render them incomprehensible to one another. As a result of the significant distinctions between dialects, we can classify them as distinct languages based on the geographical location in which they are practiced. As a result, the majority of the literature describes Arabic dialects from the perspective of an east-west dichotomy.(Mourad Abbas et al, 2016)
 - ❖ Middle-east dialects: include spoken Arabic of Arabian Peninsula (Gulf countries and Yemen), Levantine dialect (Syria, Lebanese, Palestinian and Jordan), Iraqi dialect Egyptian and Sudan dialect.
 - ❖ Maghreb dialects: Spoken mostly in Algeria, Tunisia, Morocco, Libya and Mauritania. Note that, Maltese a form of Arabic dialect is most often found in Malta.

II.4.3-Colloquial Algerian:

Algeria's linguistic situation is extremely complex as a result of the occupation's ethno-geographical and colonial influences, which resulted in a complex socio-linguistic environment. As a result of communication among various languages and dialects.(Mourad Abbas et al, 2016)

The dialectical Arabic spoken in and around Algiers is known as Algiers dialect (ALG). It is not used in schools, television, or newspapers, which typically use Standard Arabic or French, but it is more likely to be heard in songs if not only in Algerian homes and on the streets. Algerian Arabic is spoken by the vast majority of Algerians on a daily basis. At various language levels, spoken Arabic differs

from written Arabic: Phonological differences between Classical Arabic and spoken Arabic are moderate, whereas grammatical differences are the most striking ones. At lexical level, differences are marked with variations in form and with differences of use and meaning. (Mourad Abbas et al, 2016)

A. Vocabulary: The vocabulary of the Algerian dialect is based on Arabic, but the original words have been phonologically altered, with significant Berber substrates and a large number of new words borrowed from French, Turkish, and Spanish. Despite the fact that the majority of this vocabulary comes from MSA, there is significant variation in vocalization in most cases, as well as omission or modification of some letters in others.

B. Inflection: The Algiers dialect, like Arabic, is an inflected language. This language's words are altered to express various grammatical categories such as tense, voice, person, number, and gender. Inflection is known to be called conjugation when it is related to a verb, and declension when it is related to nouns, adjectives, or pronouns, depending on the word category.

C. Syntactic level: In the declarative form, ALG sentences could begin with the verb, the subject, or even the object. This order is based on the importance given by the speaker to each of these entities. In the interrogative form, any sentence can be turned into a question by using an interrogative pronoun or particle, or it can be spoken in an interrogative tone of voice. And now for the negative form, the particles *ماشي* and *ما* are generally used to express negation. *ما* is used both in Algiers's dialect and MSA, but the form of negation differs between the two languages whereas *ماشي* is specific to the ALG. (Mourad Abbas et al, 2016)

Conclusion

Since the language used in our case is heavily colloquial and outdated, it is difficult to find the exact equivalence in addition to the variety in linguistic

systems in both Arabic and English, the translator faces a number of difficulties and challenges in the process of translation, particularly in rendering colloquial Arabic (Algerian colloquialisms) into English. As a result, certain methods must be used in order to convey the spirit of the original text.

This chapter has explored language functions where semantic translation is used for expressive texts whereas the communicative translation is used for informative and vocative texts, then it went over translation methods before delving into semantic and communicative translations in depth.

It also covered the notion of colloquialism, Arabic language, and colloquial Algerian as a dialect of Arabic, as well as the distinctions between classical Arabic, MSA, and Algerian dialect.

CHAPTER- III.

Practical

Part

Introduction:

"Chronicle of the Years of Fire" is an Algerian historical drama film that shows the appalling conditions and suffering Algerians went through, those which led them to resist the French colonization and start the Algerian revolution. The movie narrates events in Algeria between 1939 and November 1, 1954, however, it is in no way a historical account of the period.

The movie is divided into six sections: "The Year of Ashes" "The Year of Ambers" "The Year of Fire" "The Year of Cart" "The Year of the Massacre" and "November 1, 1954". The three-hour-long masterpiece tells the story of a poor rural man, Ahmad, who struggles through famine and drought to provide for his family by fleeing his village and becoming a slave laborer in the city working for French employers. Despite all Ahmed went through, the film does not showcase him as an ideologically motivated activist, instead, he is a simple peasant trying to provide for his family, but it is this very same goal that was the reason that brought him into conflict with the French colonizers. After the French colonization, thousands of French people migrated to Algeria and by 1954, the country was populated by one million French settlers and nine million native Algerians. Chronicle of the Years of Fire presents the racial discrimination, violence and land confiscation the French settlers exercised on Algerian natives. It also highlights the striking difference between Algerians' and French settlers' conditions of living, where Algerians fight over muddy water for their dry fields while French people keep unlimited clean water and Algerians' green fields to themselves. Upon going back to his village, the protagonist, Ahmad, finds his people fighting another tribe, and he gives them a speech about how they should be ashamed of themselves for killing each other over the little muddy unclean water that France left for them when they should be attacking the colonizers themselves instead. That gave them enough courage to select a few men from each tribe and head to the dam that directed the water away from their land and into the

land of the French settlers. After the group bombs the dam, they were made prisoners and sent to fight in Europe during World War II. As the end-of-war celebration in Paris was shown, Ahmad appeared as he was traveling back to his village only to learn that a massacre had taken place there. Later in the movie, an exiled activist called Larbi appeared and planted the idea of revolution in their head by convincing them that what had begun with violence could only be ended by violence. And that is how the poor farmer Ahmad was transformed from an illiterate peasant into a revolutionary leader. There are other important characters in the movie like the town's madman, Mieloud who was acted by director Lakhdar Hamina himself. The madman represents historical consciousness, for Mieloud was the only one that can speak and act freely, allowing him to not only witness everything but also set a context for the events shown on the screen. By the end of the movie, Mieloud was no longer taken for a madman but treated seriously and executed by a collaborator. After the death of both Ahmad and Mieloud, the movie ends with Ahmad's son running towards the mountains that served as a refuge for the Algerian fighters. And written on the screen "On July 5th 1962, after sacrificing more than one million martyrs, the Algerian people gained their independence."

In this chapter we are going to analyze and discuss the translation of some colloquial Algerian expressions we have collected from the subtitling of the movie and compare them to the original script.

Example01:- All dead = الله اكبر

When the old man asked Ahmed about his friends who went with him, he answered "الله اكبر" which was translated into "all dead". The expression "الله اكبر" (Allah is the greatest) is a colloquial Arabic expression that translators and subtitlers alike may face a problem in translating into English. This is a common Arabic expression, used in various contexts by Muslims and Arabs around the world: in formal Salah (prayer), in the Adhan (Islamic call to prayer), in times of distress or joy, or to express resolute determination. This colloquialism uses one of God's attributes which is in this case "الاكبر" which means the one who diminishes everything in front of His greatness and pride. As most Arabs' religion is Islam, they strongly believe in the attributes of God; Muslims use these attributes in their daily life based on the situation and the context of the situation. So Ahmed here considered the death of his friends as something that he has no power or strength over it, and that everyone on it is mortal and that God is the only one who has the ultimate supremacy and greater than anything which is why he said: "الله اكبر".

In this particular case, the subtitler adopted the semantic translation strategy. The colloquial expression was subtitled as: "All dead" here the pragmatic aspect was respected it was faithful to the pragmatic meaning because the intention of the speaker he was informing someone of someone's death. According to Peter Newmark semantic translation follows the thought processes of the author. Yet, it neglecting the Islamic cultural aspect related to this expression resulted in a subtitling loss for the cultural component of meaning.

Example02:- Friends = نتاجك

In this case, the colloquial expression "نتاجك" was subtitled as: "your friends" though an Alternative is available in the target language "your peers". This expression is typically used to refer to members who are equal in terms of abilities,

qualifications, age, background, and social status. However, they do not have to be friends. This subtitling is acceptable and conveyed the intended meaning of this colloquialism for viewers. Nonetheless, he could have chosen a more accurate expression in the TL.

The audiovisual translator in this example followed the communicative strategy, he attempted to make the reading process easier for the TL reader in such a way that both content and language are readily acceptable and comprehensible to the readership. According to Peter Newmark communicative translation attempts to produce on its viewers an effect as close as possible to that obtained on the readers of the original. Yet this subtitling does not seem to be quite relevant because there is a very big difference between peers and friends. Friends is not the actual meaning of the expression; rather it is “peers”, which the subtitler failed to convey.

Example03:- Your douar = دواركم

In this sample, the colloquialism “دواركم” was subtitled as: “your douar”. Generally, "Algerian douar" has a chaotic shape, with people living on the outskirts of major cities, and they are mostly peasants who rely on subsistence farming rather than cash crops. It brings together individuals who are related by kinship on the basis of a common origin in patrilineal descent.

The audiovisual translator opted for borrowing instead of other procedures for this expression “Your douar the audiovisual translator opted for borrowing instead of other procedures for this expression “Your douar ”. Because in this case there are equivalent in other languages but they do not convey the same idea and the conceptual meaning of Algerian douar. This subtitling is acceptable thus it conveyed the intended meaning of this colloquialism for viewers.

Example04:- They belong to the masters = باو هذاك شى لماليه

In the example above mentioned example , the colloquial expression “ ياو هذاك ” “شي لماليه” was subtitled as: “They belong to the masters” though an alternative is available in the target language " This thing belongs to its owners " . In this scene of the film the audiovisual translator preferred to use “masters” instead of “his owners” because here the movie is talking about the relation between Algerians as enslaved nation and French colons and Pieds-Noirs (European settlers who lived or were born in Algeria during the French occupation of Algeria) as the masters.

The subtitler rendered this expression as “They belong to the masters “by adopting the semantic strategy. This subtitling has conveyed the intended meaning for the expression because it is readable but remains with the original culture and assists the reader only in its connotations. Furthermore it tends to be more specific than the original in transferring nuances of meaning.

Example05: I swear = بالحرام و بالثلاث و ستين ثلاث

Regarding this example in this scene, the man swore not to stay in the barren town after the death of his brother, so he bind himself an oath and said: “ بالحرام و بالثلاث ” and that was what people used to swear by in the ancient Algerian culture .The audiovisual translator translated it as: “I swear” which used to assert or promise emphatically or earnestly. And this subtitling has conveyed the intended meaning for this expression.

The screen frame is limited therefore the audiovisual translator must opt for a brief or short translation “I swear” the subtitler adopted the communicative translation approach .Because the colloquialisms “I swear” it fits well this context .and according to peter Newmark communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Therefore the subtitling “I swear” is acceptable and conveyed the intended meaning of the original.

Example06:- our saint = سيدي الصحراوي

The people of the village were suffering so greatly due to their barren land and the drought that their sheep began to die, so they went to visit "al-Walī (الولي)", Sidi Sahrawi, to pray that God would bless them and it would rain."al-Walī (الولي)" he is originally a man known for his good deeds that and he was immortalized after his death by the people of his original village build place for him and this place became later a shrine where he is visited periodically by people of the same village and other people from neighbor villages because they respect him and for his good deeds.

The audiovisual translator here translated "سيدي الصحراوي" into "our saint" by adopting the domestication strategy because "al-Walī (الولي)" is an Islamic culture- specific item that does not exist in the target culture .So the audiovisual translator opted for a familiar term in the TL which is "saint" in order to made the text closely conform to the culture of the target language. This subtitling is acceptable for this expression. Yet, neglecting the cultural aspect related to this expression resulted in a subtitling loss for the cultural component of meaning. Thus, the subtitler, in this example, prevented the viewers from recognizing the SL culture.

Example07:- And your friends= وخواوتك الي مشاو معاك

Within the context of events of the film, the old man asked Ahmed about the group of people from his town who went with him so he said: "وخواوتك الي مشاو معاك؟" which means in Arabic "and your siblings". In the Islamic culture all the Muslims are sibling in Islam regardless if they truly biological sibling or not, that's why he said siblings instead of your fellows or the ones who went with you. This expression was subtitled as: "and your friends" although this group of people they not necessarily have to be friends .So here we have loss in meaning because translator failed to render the cultural component to the TT.

In this case, the audiovisual translator used the communicative strategy, attempting to make the reading experience easier for the TL reader by ensuring that both content and language are readily acceptable and comprehensible. According to Peter Newmark, communicative translation aims to achieve an effect on readers that is as close to that of the original as possible. Nonetheless, this subtitling is adequate and conveyed to viewers the intended meaning of this colloquialism.

Example-: -08 Poor and proud = الزلط والتفرعين

Here we have the Algerian colloquial expression "الزلط والتفرعين" which is simple in its structure, but deep in its significance and meaning. "الزلط" means poverty, the one who does not have anything, yet he is behave like pharaoh "متفرعن" he looks at others with contempt and arrogance .

The audiovisual translator tried to find a ready-made equivalent for this Algerian idiom but he failed and he subtitled it as: "poor and proud", perhaps at first glance we notice that there is a discrepancy in meaning between the expressions "proud" and "متفرعن". However in this case the word "proud" does not mean he is showing pride yet it means someone is arrogant. So according to Newmark the audiovisual translator opted for the communicative translation therefore this subtitling is acceptable and conveyed the intended meaning of this colloquialism for the target viewers.

Example-: -09 I'm sick of it all = بركات

In this scene, after his brother died, Kouider chose to join the army because there was nothing else for him in town. He was fully exhausted and irritated by the barren land, hunger, poverty, and his deplorable living conditions. So he walked on his way, yelling angrily, "I've had enough" "بركات". The audiovisual translator translated it as: "I'm sick of it all", this phrase is basically used in a context when someone is completely tired or exasperated about some person or a thing as if

someone is continuously doing similar things which are unacceptable or wrong, so this phrase is said in feel of annoyance or anger. In this scenario, Kouider was irritated and upset as a result of all that had happened to him, thus the idiom "I'm sick of it all" is suitable for this example and it conveyed the intended meaning of the original.

The audiovisual translator in this example followed the idiomatic translation strategy, he attempted to reflect the exact message of the source text as completely as possible in the target text and he used idiomatic expression when appropriate. According to Peter Newmark idiomatic translation aims to preserve the meaning of the original but distort its nuances by adding colloquialisms and idioms that do not exist in the ST. The use of the idiom “sick of it all” is acceptable in a way which reads naturally in the target language.

Example-: - 10 We deserve a share! = و هادي هيا طريق الله

In this situation, the colloquial expression “و هادي هيا طريق الله” was subtitled as: “We deserve a share”. What he meant here by the path of God is justice because Islam is the religion that calls for justice and commands it. Justice in Islam is a great value and a necessary principle for the integrity of life, the concept of justice expressed fairness, it is giving the right to its people in full, not deficient, and not decreasing or increasing it at the expense of others. It is also a balancing act between two or more parties. The audiovisual translator here subtitled it as: “We deserve a share!” which means to grant or give a share.

In this particular case, the subtitler adopted the semantic translation strategy. The colloquial expression was subtitled as: “We deserve a share” here the pragmatic aspect was respected it was faithful to the pragmatic meaning because the intention of the speaker was asking for equal portions, avoiding bias and injustice. Also according to Peter Newmark semantic translation it is more specific than the original in transferring nuances of meaning; as in our case. So This subtitling is

acceptable and conveyed the intended meaning of this colloquialism for viewers; yet, neglecting the Islamic cultural aspect related to this expression resulted in a subtitling loss for the cultural component of meaning. Thus, the subtitler, in this example, prevented the viewers from recognizing the SL culture.

Example-: 11 France= فافا / الحاج = Hitler

During the French colonization, and in order to hide their political views from France's informants, Algerians used alternatives to refer to certain names like France and Hitler all in fear of prosecution and persecution by the French government. They referred to France as Fafa which is a nickname for women named Fatima. Algerians deliberately used such a name to ridicule and contempt the French government.

As for Hitler, they called him alhājj, which is an honorific title used by Algerians to address men that are older than them and the ones they respect. Not That Algerians approve of Hitler's ways but, perhaps, this name represents their hope in him defeating France which they believed will free them from their colonizers.

The subtitler translated these two words simply as France and Hitler. Even though the notion behind those names was lost, the pragmatic impact was preserved. In addition to that, the subtitler cannot possibly take a large space in the screen to explain the meaning behind them as the space and time on the screen are limited and it would only distract the viewer from actually watching and enjoying the film, thus concision is preferred in this situation. Pursuing nuances of meaning and aiming at concision in order to reproduce pragmatic impact are, according to Newmark, characteristics of semantic translation In conclusion, the subtitler opted for semantic translation.

Example-: - 12 someone may hear us = لحياط بونديهم

Despite Algerians' caution, the streets are still filled with traitors who are ready to betray their brothers and report everything back to the French government. That is why when a group of Algerians were discussing their political views in the open, one of them said "لحياط بونديهم" literally "walls have ears" meaning that they need to lower their voices and be careful of what they are saying as there may be people eavesdropping .

The audiovisual translator overlooked the idiomatic meaning and translated the expression as "someone may hear us". This choice fails to reproduce the metaphorical image behind this colloquialism. Instead, this colloquial expression could have been translated as "walls have ears" since it is a well-known idiom in English as well. Thus, it reduces the cultural and linguistic distance between the original and the subtitle. However the subtitler adopted the communicative translation strategy, preferring to be simple, clear and brief. The reason for his choice is that the movie is aimed for international viewers from different countries and of all ages and educational backgrounds and not only English speaking nations, therefore, the subtitler must aim for simplicity, acceptability and readability for the target audience.

Example-: - 13 يروحو يملحو =not me

When a group of Algerians were gathered playing cards and discussing politics, a town crier made an announcement in French, which simple Algerian didn't understand much of, one of those men translated that the French government is recruiting men to go fight in the war. This piece of news did not sit well with Algerians, especially with one who had already served in the military before so he said "يروحو يملحو." The colloquial Algerian expression "يروحو يملحو" literally means "they can go and spread salt" or something similar. It is used to express adamant refusal to do what someone asked you to do.

The audiovisual translator chose to translate this expression as "not me" failing to capture the frustration and irritation behind the refusal to do as asked. However, the subtitler opted for reproducing the pragmatic impact in a concise manner, i.e. semantic translation, which is the best option in regards to the limitations of subtitling, explaining the passage would lead to a long sentence that could take up a lot of space on the screen as well as a long time to read by the viewer and that can hinder the viewer from watching and enjoying the movie.

Example-: 14 يا فرعون = you despot

After living in drought and hunger for so long, rain finally fell but when the men of the tribe went to the water source where the rain water is gathered, they found all the water going to the side of a rivaling tribe because their side was full of dirt and mud. When they decided to clean it up, a man from the rivaling tribe pointed a gun at them and threatened them that they would regret it if they went near the dyke. The act was so unfair and cruel to the protagonist's tribe so they called him "فرعون" meaning "pharaoh".

In Algerian culture, Arab and Islamic cultures in general, pharaoh is a tyrant ruler that represents unfairness, cruelty and oppression. In other words, "فرعون" is a colloquial Algerian expression that is said to a person who abuses their power and treats those who are below them in an unfair, cruel and oppressive manner. The subtitler translated the expression as "you despot" which is a simple, clear and brief translation written in a natural and resourceful style that conveys the exact meaning of the original. Thus, we can conclude that the audiovisual translator opted for a communicative translation method to translate this expression.

Example-: 15 جيتك قاصدة على بنت لحسب و النسب = about a marriage proposal

In the movie, the protagonist's uncle's wife came to their house to ask for his sister's hand in marriage for her son and in order to declare her used is expression "جيتك قاصدة على بنت لحسب و النسب" said she, intentions by Algerians when one

of the parents of a man asks another family for the hand of their daughter, it literally means "we came for the daughter of integrity and honor".

The audiovisual translator followed the semantic translation strategy and translated this expression as "about a marriage proposal" which is a concise and straightforward way to deliver the same pragmatic impact of this colloquial Algerian expression, notably, the best option to render it without taking a lot of space on the screen or needing more time than necessary to read it leaving the viewer's attention to enjoying the movie.

Example:- - 16 I am going to join the army = خلوني نقاجي

In the beginning of the movie, it shows the times of hunger and thirst Algerians went through, despair led people to do anything just to save themselves and their families from starvation, some migrated far away and some decided to join the army and because Algerians lived under the French colonization for a long while, they started to adapt to the French language. For example: In colloquial Algerian, they say "خلوني نقاجي" when they want to join the army which is an expression derived from the French word "engager" That, in this context, means to enlist in the army. The best way to translate this expression is using the semantic translation method which is exactly what the subtitler did by pursuing nuances of meaning yet keeping it concise, thus, translating it as "I am going to join the army".

Example:- - 17 the thunder is coming from Sellat = واقيل طرطقت على سلات

While they were sitting waiting for God's mercy, it came in the form of thunder coming from far away so one of the men said "واقيل طرطقت على سلات" which literally means "I think it went off on Sellat". Because thunder sounds like explosives, Algerians used this colloquial expression at that time to indicate that thunder is coming.

It was translated as "the thunder is coming from Sellat". Even though there was a loss in the cultural aspect of the original, the meaning was preserved and the pragmatic impact was reproduced so in conclusion, the subtitler opted for the semantic translation method.

Example-: 18 سيدي = sheik

When the protagonist was taking his family and leaving the village, he went to the head of the tribe to give him his blessing first. When he met him half way he addressed him as "سيدي" which can be literally translated as "my master" but that is not the intended connotation as the head of the tribe is not his actual master but this word is only an honorific title Algerians use to address men that are older than them or those who hold a higher status than themselves.

The audiovisual translator used the word "sheik", which is a borrowed word from Arabic that means an Arab leader, in particular the chief or head of an Arab tribe, family, or village, instead of master because it conveys the exact position of the man he's addressing. Since the word "sheik" is the perfect translation for "يا سيدي" as it is a brief and simple yet a natural word that delivers the exact meaning of the original we can conclude that the subtitler adopted the communicative translation method.

Example-: 19 I'll have a party for him = انا نديرلو زردة قد السخط

In the scene where a group of Algerians were talking about Hitler and their hope in him, one of the men expressed that he would sacrifice a bull to him if he defeats France, another man said "انا نديرلو زردة قد السخط" The word "زردة" means "a feast" and the expression "السخط قد" means huge or great in colloquial Algerian. So the meaning of the whole expression is "I will prepare a huge feast for him" instead of a party.

However, the audiovisual translator chose to aim for naturalness by using the word "party" instead of "feast" and that shows the difference between the Algerian culture, where people celebrate by having feasts, and the Western society, where they celebrate by holding parties. In addition to that, the translation was simple, brief and clear. In conclusion, the subtitler adopted the communicative translation method.

Example-: 20 police station = الكوميسارية

Another colloquial Algerian word that is derived from French is "الكوميسارية" it is derived from the word "le commissariat" which means the police station. The subtitler opted for communicative translation by using the ready-made equivalent "police station" which is simple and clear and written in a natural and resourceful style.

Conclusion:

We attempted to analyze and describe the selected samples of translations for the colloquial expressions in the movie "Chronicle of the Years of Fire" throughout the study, and based on that, we came to the conclusion that cultural boundaries could cause a problem when translating colloquial expressions.

The analysis identifies two key issues concerning the translation of Arabic colloquial phrases into English: 1- the rendition of the colloquialisms with religious implications 2- Subtitling specific examples has resulted in a significant loss of cultural meaning. To overcome the challenge of interpreting CSIs, the translators adopted a variety of approaches.

In most of their renditions the most adopted strategies were either semantic or communicative translation or in some cases a combination of the two. The audiovisual translators generally opted for these strategies because they are the

only strategies that fulfill the two main aims of translation, which are first, accuracy, and second, economy.

General Conclusion

This dissertation was conducted primarily to investigate whether the translator opted for one strategy and ignored the other or if he used both of them at the same time.

Newmark, who realized the difficulty and complexity of translation, explained in his book that some translation issues cannot be solved by using either strategies, rather, it is a must to mix them together in order to achieve the best translation.

After collecting a number of colloquial Algerian expressions, proverbs and maxims from the spoken dialog in the movie then comparing them to the translations suggested by the subtitler and analysing them we can conclude that both semantic and communicative translation were used together to convey colloquialisms in a brief yet acceptable way which is the most suitable way to subtitle a movie.

Being brief is required in subtitling any audio visual program because the space on the screen is limited and there is no space for long sentences of explanation. In addition to that, the time each line of subtitling is projected before it disappears from the screen is limited too so viewers do not have the time to read long explanations of the colloquial expressions said by the actors.

Apart from the technical obstacles of subtitling, there are other linguistic translation difficulties as it's challenging to decide on a method of translation to subtitle the colloquial Algerian language used in the movie. The reason behind that is the simplicity and shallowness of the language used by Algerians at that time in addition to it being out-dated and difficult to understand even for the new generations of Algerians let alone be translated into English so using a too formal language is out of the question. Using a heavily colloquial form of English is

unacceptable too since the movie is targeted towards a large audience of different cultures and languages and not just people who speak English as their first language. For this reason, the audiovisual translator must choose the most suitable method of translation from the ones suggested by scholars, which are: word for word, adaptation, literal, free, faithful, idiomatic translation, and last but not least, semantic and communicative translation. In the practical part of our research we analysed and discussed the subtitling of 20 colloquial Algerian expressions and compared them to the original dialog in the movie and from the collected results we noticed that subtitler mostly used semantic and communicative translation to render the Algerian colloquial expressions.

Semantic translation is personal and individual, follows the thought processes of the author, tends to over-translate, pursues nuances of meaning, yet aims at concision in order to reproduce pragmatic impact.

Communicative translation is social, concentrates on the message and the main force of the text, tends to under-translate, to be simple, clear and brief, and is always written in a natural and resourceful style.

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ملخص البحث:

رافق التطور التكنولوجي ظهور وسائل الإعلام الحديثة، و التي ساهمت في نشر و زيادة المعرفة و توفير الوقت والجهد حيث قاربت بين المجتمعات واختصرت الوقت. العديد من هذه الوسائل تدخل ضمن المجال السمعي البصري، و هي جميع وسائل الإعلام التي تعتمد الصوت و الصورة معا لنقل محتوى إعلامي معين. و بإعتبار الترجمة أداة للتواصل بين شعوب العالم فقد تم توظيفها أيضا في مجال السمعي البصري بغرض نقل منتجات سمعية بصرية و التعريف بها.

تعتبر دراستنا محاولة هادفة من أجل فهم أهم المشاكل والصعوبات التي يمكن أن تواجه المترجمين في مجال السمعي البصري عند سترجة العامية الجزائرية إلى اللغة الإنجليزية. و قد سعينا أيضا إلى معرفة أنسب المناهج وأدقها في ترجمة هذا النوع من الأفلام. تتمثل أهمية موضوع بحثنا في كونه محاولة نحو سد الفجوة المعرفية من خلال تحليل سترجة الفيلم الجزائري " وقائع سنين الجمر " من العامية الجزائرية إلى اللغة الإنجليزية، علاوة على ذلك فإن الدراسة تسعى إلى فهم و توضيح إستخدام منهج نيومارك (المنهج الدلالي و المنهج التواصلية) و مدى فعاليتها في تحقيق ترجمة مناسبة للغة العامية الجزائرية.

تسعى دراستنا لتحقيق الأهداف الرئيسية الآتية:

- تقصي كيفية تعامل المترجم مع ترجمة العامية الجزائرية
- تحري الإستراتيجيات المتبعة من طرف المترجم في نقله للعبارات العامية الجزائرية.

حاولنا من خلال بحثنا طرح الإشكاليات التي قد يواجهها المترجم عند سترجة فيلم "وقائع سنين الجمر" من العامية الجزائرية إلى اللغة الإنجليزية. من أهم هذه الإشكاليات ما يلي:
أولا، تكمن صعوبة ترجمة "وقائع سنين الجمر" في كونه يحوي عبارات عامية جزائرية يصعب فهمها من من قبل جمهور الثقافة الهدف من الناطقين باللغة الإنجليزية وغيرهم، بل يصعب فهمها حتى بالنسبة للأجيال الجديدة من الجزائريين وذلك لكونها قديمة، بالإضافة لإستعمال أمثال و عبارات جهوية ومناطقية لا يمكن فهمها في بعض المناطق الأخرى. ثانيا، يفرض نمط السترجة العديد من الضوابط والقيود على المترجم، حيث أن مساحة الشاشة المحدودة تمنع المترجم من شرح العبارات الصعبة أو توضيح أحد المفاهيم التي يصعب ترجمتها. بالإضافة إلى ذلك، هناك معيقات متعلقة بالزمن، كمزامنة السترجة مع الحوار الأصلي أو عرض السترجة على الشاشة لمدة أطول أو أقل من اللازم.

و سنحاول من خلال هذه الدراسة الإجابة عن السؤال التالي :

هل إعتد المترجم على استراتيجيات واحدة على حساب الأخرى أم أنه لجأ لكثرتنا الإستراتيجيتين في نفس الوقت؟

حيث أن نيومارك أدرك صعوبة و تعقيد الترجمة والمعوقات المرتبطة ببعض أنماط الترجمة دون غيرها و التي لا يمكن تخطيها باتخاذ منهج الثنائية القطبية أو باختيار إستراتيجية على حساب الأخرى بل بالمزج بين الإستراتيجيتين اللتين اقترحهما في كتابه.

الفصل الأول:

أصبح التصوير السينمائي - كجزء من وسائل الإعلام- أحد أكثر أشكال الفن انتشارا وتأثيرا. تسمى ترجمة المنتجات السينمائية بالترجمة السمعية البصرية. هناك أشكال مختلفة من الترجمة السمعية البصرية، بما في ذلك "السترجة" و "الدبلجة" و "شرح ترجمة الفيديو" و "الترجمة التلفزيونية".

تُعرف السترجة على أنها ترجمة مكتوبة للحوار الأصلي المنطوق و تظهر على شكل أسطر متموضعة عادة أسفل الشاشة أو عموديا في أحد جوانب الشاشة كما الحال في اللغة اليابانية.

تتمثل أهمية السترجة في النقاط التالية:

- تقدم السترجة الخاصة بالصم وسيلة للوصول إلى معلومات مهمة لهذه الفئة، كما أنها تمثل وسيلة تسلية لهم.

- تستعمل السترجة في الأفلام من أجل الوصول إلى جمهور أكبر.

- لا تتطلب السترجة ميزانية كبيرة مقارنة بالدبلجة.

و يمكن تصنيف السترجة حسب مقياسين:

المقياس اللغوي: و ينقسم بدوره إلى قسمين:

- سترجة داخل اللغة (السترجة الخاصة بالصم، المستعملة للتعلم، الكاريوكي، الشارحة للهجات الصعبة، المعروضة على الشاشات الكبيرة في الأماكن العامة)

- سترجة خارج اللغة و هي السترجة بين اللغتين (للصم والسماعين)

المقياس التقني: و ينقسم أيضا إلى قسمين:

السترجة المفتوحة: وهي السترجة التي تعد جزءا من الفيلم ولا يمكن إزالتها.

السترجة المغلقة: و هي السترجة التي يمكن إضافتها للفيلم حسب رغبة المشاهد.

تختلف السترجة عن باقي أنماط الترجمة، حيث تحكمه ضوابط و معايير و مقاييس مختلفة ولها معيقات خاصة بها أيضا متعلقة بالحيز الزمني والمكاني للشاشة .

تتمثل المعوقات المتعلقة بالحيز المكاني في المساحة المحدودة للشاشة حيث أن الحد الأقصى هو سطرين متموضعين أسفل الشاشة، كل سطر يحتوي على عدد محدود من الأحرف حسب اللغة المترجم إليها.

أما المعوقات المرتبطة بالحيز الزمني فتتمثل في محدودية الوقت و وجوب الدقة في مزامنة

السترجة مع الحوار الأصلي المنطوق حيث لا يجب أن تبقى كل سترجة على الشاشة لأكثر

أو أقل من المدة الزمنية اللازمة كما لا يجب أن تظهر قبل أو بعد النطق بها.

الفصل الثاني:

وظائف اللغة:

للغة وظائف رئيسية ثلاثة و هي الوظيفة التعبيرية و الوظيفة الإعلامية و الوظيفة الخطابية و تمثل هذه الوظائف الأغراض الرئيسية لإستعمال اللغة. إلا أن نظرة بيتر نيومارك لوظائف اللغة كانت أشمل، أوضح وأعمق.

أوضح بيتر نيومارك (1988) أن الترجمة الدلالية تستخدم للنصوص التعبيرية بينما يتم إستخدام الترجمة التواصلية للنصوص الإعلامية والخطابية. أساليب الترجمة:

- كلمة بكلمة ويقابلها التكيف

- الترجمة الحرفية وتقابلها الترجمة الحرة

- الترجمة الوفية و تقابلها الترجمة الإصطلاحية

قدّم عالم الترجمة نهجين مختلفين للترجمة ألا وهما الترجمة الدلالية و الترجمة التواصلية، وأوضح أن:

الترجمة الدلالية: يكون ولاءها الأصلي للنص المصدر. بما فيه من تركيبات نحوية وتلتزم بالمعنى السياقي الدقيق للنص الأصل وثقافته الأصلية.

يتم استخدامها في حالة أننا لا نريد التغيير في النص المصدر وذلك عندما يكون الكلام أو النص الذي كتبه الكاتب مهم جداً، على سبيل المثال المجالات الفلسفية أو الدينية أو السياسية أو العلمية أو التقنية أو الأدبية والنصوص الموثقة.

الترجمة التواصلية: تسعى إلى إحداث نفس الأثر الموجود في النص المصدر إلى النص الهدف لذلك تتحيز الترجمة التواصلية إلى النص المترجم وتحاول أن تزيل اللبس أو الغموض من النص وتنقله بشكل مفهوم يناسب ثقافة القارئ، وبهذا تكون أكثر سلاسة وأبسط وأوضح من الترجمة الدلالية.

تستخدم في حالة معظم الكتابات غير الأدبية، والصحافة، والمقالات والكتب، والكتب المدرسية، والتقارير، والكتابة العلمية والتكنولوجية، والمراسلات غير الشخصية، والدعاية، والشعارات العامة.

أكد نيو مارك أنه في بعض الأحيان تكون الترجمة التواصلية أفضل من الترجمة الدلالية، حيث أن الترجمة الدلالية لا تسمح بإجراء تصحيحاتٍ أو تحسيناتٍ للنص المصدر، وبالتالي فإن الترجمة التواصلية قد تكون أفضل في بعض الأحيان لأن المترجم يكون قادر على تصحيح المنطق وتوضيح الغموض في النص، واستبدال التراكيب اللغوية الركيكة بالتراكيب الأنيقة والمنمقة، وإزالة الغموض، والقضاء على التكرار، وإعادة كتابة النص إذا كان مكتوب بشكلٍ سيئ.

الجزائرية العامية كجزء من اللغة العربية:

اللغة العامية: هي أسلوب لغوي للتواصل غير الرسمي و هي اللغة المستخدمة بين عُموم شعب دولة ما.

اللغة العربية: هي إحدى اللغات السامية و تعتبر اللغة الرسمية ل 22 دولة وتنقسم الى ثلاثة أقسام:

- العربية الفصحى -العربية المعاصرة - اللهجات العربية العامية الجزائرية: هي لغة الحياة اليومية المتحدث بها من قبل الجزائريين، وهي عبارة عن مزيج من اللغة العربية و الأمازيغية و بعض اللغات الاخرى كالفرنسية والتركية والاسبانية.

الفصل الثالث:

في هذا الفصل، حاولنا تسليط الضوء على طرق الترجمة التي سلكها المترجمون أثناء ترجمتهم لفيلم "وقائع سنين الجمر" حيث قمنا بجمع عشرين شذرة تتضمن محادثة لشخصيات الفيلم بالعامية الجزائرية، ثم قمنا بتحليلها ومقارنتها مع ترجمتها. في محاولة لفهم الظاهرة الترجمية في ظل النموذج الذي اقترحه بيتر نيو مارك للترجمة. بعد تحليل وشرح التعبيرات العامية حسب النموذج الذي اقترحه بيتر نيو مارك وصلنا إلى فهم مفاده ضرورة اللجوء إلى الإستراتيجيتين فلا يمكن إعتداد إستراتيجية دون غيرها بشكل مطلق. فعادة يقوم المترجمون بالمزج بين الإستراتيجيتين داخل نفس العمل أو باللجوء تارة إلى أسلوب و تارة إلى أسلوب آخر من أجل الإتيان بعمل لائق ومقبول لدى الجمهور المستهدف.

الخاتمة:

حاول هذا البحث تقديم نظرة شاملة حول ترجمة اللغة العامية من اللهجة الجزائرية إلى اللغة الانجليزية مستهلا هذه الدراسة بتسليط الضوء على الجانب النظري وتقديم تعريفات تخص مجال الترجمة السمعية البصرية، المترجمة على وجه الخصوص، دورها وانواعها واهميتها. ثم تطرقنا إلى وظائف الترجمة متبوعة بنموذج الترجمة الذي قدمه بيتر نيو مارك (الترجمة الدلالية والترجمة التواصلية) مفهومها، ميزاتها وخصائصها. مختتما بدراسة تحليلية لبعض الشذرات من فيلم "وقائع سنين الجمر" حيث خلصنا إلى فهم مفاده ضرورة اللجوء إلى الإستراتيجيتين في نفس الوقت أو التنويع في الإستخدام داخل العمل الواحد تارة بإستعمال أسلوب و تارة بإستعمال الآخر، فلا يجب على المترجمين إهمال إستراتيجية على حساب الأخرى، و إلا فإن الخسارة اللغوية ستكون واضحة في العمل الترجمي النهائي، كما أنه سيكون ركيبا لدى الجمهور الهدف.