

Ministry of Higher Education and Scientific Research  
Kasdi Merbah Ouargla University  
Faculty of Letters and Languages  
Department of Letters and English Language



Dissertation submitted in partial fulfilment of the requirement for the Master's Degree in field of English  
Language and Literature

Specialty: Translation

**Annotated dubbing  
of the Algerian Dialect into English**

**Case Study: Sultan Achour Al Acher (Achour Ten)**

Presented and publicly defended by

**Meriem Yasmine Abadou  
Djouda Mestour**

Supervised by

**Dr. Leila Yahiaoui**

Jury

Youcef Bencheikh	Kasdi Merbah University	Chairperson
Leila Yahiaoui	Kasdi Merbah University	Supervisor
Hemza Zeghar	Kasdi Merbah University	Examiner

Academic Year:

2022/2023

## **Acknowledgements**

**"Success is not the key to happiness. Happiness is the key to success. If you love what you are doing, you will be successful." - Albert Schweitzer**

*We are deeply grateful to our supervisor Leïla Yahiaoui for her invaluable guidance, support, and encouragement throughout the course of this thesis.*

*We would like to express our heartfelt appreciation to the members of the jury for their time, expertise, and valuable feedback.*

*To our friends and family, thank you for your unwavering belief in us and for being a constant source of love, motivation, and inspiration. Your support has been instrumental in our journey.*

*Although he is not physically with us, we would like to dedicate this work to the actor Blaha Ben Ziane (may Allah have mercy on him), who was one of the brightest Comedians in Algeria.*

# **Dedication**

*I dedicate this thesis to the unwavering support and love of my mother, whose encouragement and belief in me have been my guiding light throughout this journey. Your sacrifices and unwavering faith in my abilities have made this accomplishment possible.*

*To my dedicated supervisor, Leïla Yahiaoui, thank you for your guidance, expertise, and endless patience. Your invaluable insights and mentorship have shaped my research and enriched my academic growth.*

*To my thesis partner, Djouda, your collaboration and shared passion have made this endeavor both enjoyable and rewarding. Your friendship and support have been invaluable.*

*To my dear friends and loving family, thank you for standing by me during the ups and downs of this academic pursuit. Sawsan, Your unwavering support, words of encouragement, and understanding have fueled my determination.*

*This thesis is a testament to the collective love, support, and belief from each of you. I am forever grateful for your presence in my life and the indelible impact you have made.*

**Meriem**

## **Dedication**

*Above all , I would like to express my sincere gratitude and thanks to Allah, the Almighty, for His guidance, blessings and help throughout the entire duration of this research project.*

*Primarily , I would like to extend my heartfelt gratitude and appreciation to my supervisor, Dr. Leila Yehiaoui, for her exceptional guidance, unwavering support and invaluable expertise throughout this research journey. Her profound knowledge, insightful feedback and dedication have been instrumental in shaping this study and pushing us to achieve our best.*

*I am truly fortunate to have had such a knowledgeable and dedicated supervisor who invested her time and effort into providing us with guidance and mentorship. Her continuous encouragement, constructive criticism, and patience have significantly contributed to the quality and success of this research.*

*Working alongside Yasmine has been an enriching experience, as we navigated through the challenges and complexities of our research together. Her insights and commitment to excellence have significantly enhanced the quality of our work. I am grateful for her relentless efforts and her willingness to share ideas. Thank you ,Yasmine, for your invaluable contributions and for being an exceptional partner in this research endeavor.*

*Also , I want to acknowledge my little brother Chaheer . His presence during the challenging times of this research has kept me motivated and determined to overcome obstacles. My deepest and special thanks to my parents and my family as well .*

*Of utmost importance ,I dedicate this research to the memory of my beloved grandfather " El Mekki ',May Allah have mercy on him, knowing that his influence continues to shape and guide me in my pursuit of knowledge and academic achievements. Thank you, dear grandfather, for your everlasting presence in my life. Your love, support, and teachings will forever be cherished and remembered.*

*Though he is not here physically, I carry his memory in my heart and mind as a constant source of motivation. I am forever grateful for the love, wisdom, and support he provided during his time with*

*us.*

*I am also fortunate to have been surrounded by such a talented and inspiring group of colleagues (Darine , Aya , Nesrine , Manel , Rawnak and Roukaya ) who have made this academic year memorable and fulfilling. Their friendship, support, and shared experiences have made the journey more enjoyable and rewarding. I am truly grateful for their continuous support, encouragement, and willingness to go above and beyond to assist me whenever needed. Their generosity in sharing resources, discussing ideas, and offering valuable perspectives have been invaluable in shaping my research and broadening my horizons.*

*Lastly , May this research serve as a beneficial and worthy contribution to the field. May it shed light on the intricacies of the topic and provide insights for further exploration and understanding.*

**Djouda**

## Table of Content

-Acknowledgments.

-Dedication.

-Table of content.

-Abbreviations.

I.	Introduction.....	1
II.	Part One : Conceptual Framework.....	5
II.1.	Audiovisual Translation.....	6
II.1.1.	History of Audiovisual Translation.....	6
1.	Pre-sound period.....	6
2.	Sound period.....	6
II.1.2.	What is AVT.....	7
II.1.3.	Modes of AVT.....	9
1.	Revoicing.....	9
2.	Captioning.....	11
II.1.4.	Dubbing.....	13
1.	History of Dubbing.....	13
2.	The Dubbing process.....	15
3.	Synchronization.....	16
II.1.5.	Subtitling.....	16
1.	History of Subtitling.....	16
2.	The Subtitling process.....	16
II.1.6.	Dubbing VS. Subtitling.....	17
II.1.7.	AVT in Algeria .....	18
II.2.	Strategies of Dubbing Humor.....	21
II.2.1.	The Construction of Humor.....	21
1.	The Concept of Humor.....	21
2.	Theories of Humor.....	22
3.	Humor in Comedy.....	24
II.2.2.	Algerian and American Humor.....	24

<b>II.2.3. The Translaton of Humorous Discourse.....</b>	<b>26</b>
1. Humorous Puns.....	26
2. Humorous Cultural Specific Refrences (CSRs) .....	27
<b>II.2.4. Domestication and Foreignization .....</b>	<b>29</b>
1. Domestication and Foreignization .....	29
2. Dubbing as Domestication.....	31
<b>II.3. Language register.....</b>	<b>32</b>
<b>II.3.1. Algerian language register.....</b>	<b>32</b>
1. Language variation in Algeria.....	32
2. Historical Algerian Lingua Franca.....	35
3. Algerian switch coding.....	36
4. Algerian language register.....	37
<b>II.3.2. English language register.....</b>	<b>38</b>
<b>III. Part Two : Annotations.....</b>	<b>40</b>
<b>III.1. Corpus Identification.....</b>	<b>41</b>
a- Data collection .....	41
b- Samples.....	42
c- Methodology.....	46
d- Discussion (Analysis) .....	47
<b>III.2. Annotations.....</b>	<b>48</b>
<b>III.2.1 Annotating linguistic issues.....</b>	<b>48</b>
<b>III.2.2 Annotating lexical and phraseological choices .....</b>	<b>59</b>
<b>III.2.3 Annotating sociocultural and pragmatic issues .....</b>	<b>61</b>
<b>III.2.4 Annotating technical constraints of dubbing / subtitling .....</b>	<b>64</b>
<b>III. Conclusion.....</b>	<b>68</b>
<b>Bibliography</b>	
<b>Abstract</b>	





## Transliteration Rules (Arabic-English)

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

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

## Abbreviations

In this study, we will use these abbreviations to refer to linguistic terms:

Abbreviation	Significance
AVT	Audiovisual Translation
TT	Target Text
ST	Source Text
CSRs	Culture Specific References
MSA	Modern Standard Arabic
AA	Algerian Arabic
AI	Artificial Intelligence

***I***  
***Introduction***

## **Background of the study**

With the appearance of the globalization and the spread of social media , the world has become a small village where everyone tries to coexist with one another through different aspects of life such as language ! Evidently, language is the most important tool needed for communication gain and culture share. It is certain that the methods and the strategies of translation are numerous and various and they can be used in any field of translation ( religious , political , touristic , digital , audiovisual ... ) . Nowadays , the industry of video making , movies , comedy shows and series is in the spotlight and they are all transferred to people through many processes such as dubbing as subtitling which are the stars of this reserach . Dubbing and subtitling are the two most common methods of audiovisual translation utilized in the international distribution and consumption of moving image. Both have been viewed as compromised techniques of translating conversation since their introduction with the advent of sound in cinema since they interact in various ways with the original text, sound track, or image.

Most nations have tended to favor one approach over the other since the early 1930s. Dubbing and subtitling have remained the most well-known, as well as the most contentious, methods of language versioning or transfer despite the fact that there are many of them currently in use in the international audiovisual industries. Any one of them may be used in some cases either alone or in combination with others.

With the current globalization ,the use of dubbing and subtitling increased thanks to the various available platforms of internet , therefore this research will present the difference between the two methods and their relation with the wide concept of translation.

However, this field of translation is not as widespread in the Algerien cinematic community, with little to no growth in the cinematic dubbed productions from Algerian to Arabic to English and vice versa

## **Literature Review :**

The Algerian audio visual market suffers from the lack of professional institutions working on AVT in Algeria. Despite the efforts made by public organizations in producing translated AV material in the past, it mainly didn't work out due to the absence of professional audio visual translators. This resulted in the need of AVT services in Algeria. Although translation institutions have only some courses dedicated to AVT, there is little to non-existent professional training in this field. However we can see an increasing interest in AVT ,through a scientific production lense, shown by the high statistics of research related to the topic, which calls for the need to open a Master's in AVT. To provide the Algerian market with professional AV translators.

## **Statement of the problem :**

Clearly , Algerian and American culture seem to have nothing in common whether in terms

of history , language or any other aspects of life . Thus , the strategy of transferring a whole culture with all its elements into a different one is not quite simple nor direct . When it comes to dubbing, particularly this type of series , it is well known to be found in other Arab countries like Egypt , Syria and Lebanon .. ect . It is also common that many Arabic old stories were transferred into movies by American production companies such as ‘ ‘ Aladin ‘ ‘ which is originally علاء الدين . While no Algerian artistic work has been dubbed into English so far or at the minimum subtitled and that is because of the little spread of both the Algerian culture and dialect among the western world compared to other Arab countries . While talking about the Algerian film making market, it lacks an official AVT of its significant cinematic works especially in dubbing. This is due to the difficulties encountered in translating the Algerian dialect, because of its rich and diverse linguistic and cultural elements. which plays a huge role in the humor presented in Algerian media. Resulting in a lack of knowledge of the possibility of dubbing the Algerian dialect while preserving the humoristic value of it, and overcoming the cultural and linguistic challenges during the process. The issue is analyzing the process before , during and after the dubbing of Algerian work into American English.

### **The Research Questions :**

This study, aims to find out answers to the following questions:

#### **The main question:**

What sort of difficulties would be encountered while dubbing the humoristic Algerian show ‘ ‘Achour Tenth’ ’ ?

#### **Sub –Questions:**

- 1- To which extent is the humoristic value of a film translatable from one culture to another?
- 2- Is it possible to overcome difficulties faced when transferring cultural and linguistic elements in films?

### **Hypothesis :**

The study develops the following hypothesis :

The usage of domestication and adaptation in the dubbing process will result in rendering the same humoristic effect of the film .

Rendering cultural and linguistic elements in films is possible by adopting both domestication and foreignisation strategies selectively.

### **Aims of the study:**

This study aims to enrich the domain of audiovisual translation in Algeria, adding another research to this field. Ending the myth of the complexity of translating the algerian dialect and

bringing us one step ahead in gaining the cinematic algerian content, and thus, the algerian culture, the worldwide recognition that it deserves.

### **Significance of the study:**

Providing a professional audiovisual translation of an Algerian cinematic work. In order to export the Algerian media towards a larger global audience and make the Algerian experience relatable through humor. Hence increasing its presence in the global media.

### **Methodology:**

The present dissertation is the annotated dubbing of the Arabic Algerian comedy series “ Achour El Acher “ ( Achour Ten ) (2015)

As a part of descriptive translation studies, this study is based on the interspective method. As decision makers, we apply the interspective method as an ongoing process of tracking, experiencing, and reflecting on our own thoughts.

The adopted methodology consists of producing first an English version for the Algerian series then writing a commentary based on the annotations and observations of the researchers while in the process of dubbing the source text. One episode ( Episode six/ Season two) is randomly selected from the series which is composed of (66) in total.

Dubbing the series requires first to recreate dialogue for the episode by transforming the sequences into scripts then creating the English dubbed version

Based upon Venuti’s translation theory of domestication and foreignization , the present dissertation strives to explore the translatability of humour when it emigrates from its original environment to settle in a new one.

As such, when commenting the dubbing, many levels of analysis appear possible, namely linguistic, sociocultural, and technical issues.

### **Structure of the Study:**

The present study is composed of two parts: The conceptual Framework and Annotations.

The first part traces a brief history of dubbing and subtitling , it tackles the key concepts of audiovisual translation and its modes, diving into dubbing and subtitling and the difference between them, history of AVT in Algeria and strategies of translating humoristic texts in addition to distinguishing the English and Colloquial Algerian Arabic Language register

The last part stands for the annotations and analysis. Thus it includes an analysis of the source language material ,namely a synopsis of “Achor El Acher” series , besides the description of its various characteristics. Furthermore, this part will describe language problems and cultural references related to the task of the corpus dubbing into English in addition to a discussion of the conceivable solutions adopted to solve them.

## II

# Conceptual Framework

## **II.1 Audiovisual Translation**

### **II.1.1 History of avt translation:**

#### **- Silent films:**

In the pre-sound era, films were silent but not speechless. Mouths could be seen speaking on screen, and title cards conveyed narration and dialogue spoken by the actors. Although the translation of silent film is one of the biggest gaps in audiovisual translation (AVT) research, it was underwritten by a vast array of translation practices, including the presence of live narrators, the reorganization of intertitles, and the modification of storylines. The internationalism and supposed universalism of the silent era were preserved through the degree of translation required to maintain it. This was accomplished through the translation of title cards, the omission or addition of title cards, film editing, and paratranslation. In addition to these practices, there were people whose task was to explain and comment on what was happening on the screen, known as benshis, bonimenteurs, and conférenciers. These individuals read out or explained the content of the title cards for illiterate audience members. Overall, the translation of silent films was a holistic process that contributed to the global reach and success of early cinema. (Pérez-González, 2018)

#### **- Sound films:**

Audiovisual translation has become an integral part of the movie industry, but its origins can be traced back to the 1920s, when synchronized speech was first introduced in American films. The first talking film to be released internationally was Warner Brothers' *The Jazz Singer*, and it marked the beginning of the talking era. However, since dubbing and subtitling processes had not yet been developed, the film was shown with intertitles in different languages. With the increasing number of talking films released outside their original linguistic region, one of the early translation strategies was not to translate them, which led to the development of synchronized films. Hollywood producers and foreign distributors made silent versions of talkies with music as their only sound, and they inserted intertitles similar to silent title cards. Some countries, such as Italy, forbade speech on film in languages other than the local language, so films were exhibited with title cards that explained the dialogue spoken by the actors. As time went on, methods of adding written texts and replacing the original dialogues with lines spoken in languages that could be understood by local audiences were developed. Adding titles that



could be read simultaneously with hearing the characters speak became known as subtitling, while changing the spoken language of the film was achieved through dubbing, which consisted of replacing the original dialogue and actors' voices with new lines in the languages of the countries where the film was to be released.

The early 1930s saw the emergence of audiovisual translation in Hollywood as a means of maintaining film markets in territories that were essential to recoup production costs and increase profits. Hollywood studios primarily used dubbing to make their films heard in languages such as Spanish and French in Europe and Latin America. In Asia, subtitling was preferred, particularly in Japan and China. Germany also turned to dubbing in the late 1920s and early 1930s to maintain distribution beyond its borders, but the overall control of the German film industry by the Nazis from 1933 resulted in a decline in the export of films to the rest of the world. Intertitles were briefly used to translate foreign-language dialogue in Hollywood and non-English-speaking countries, while some films were provided with English-speaking sequences for release in English-speaking territories. (Pérez-González, 2018)

### **II.1.2 Audiovisual Translation:**

Audiovisual translation, a form of translation, involves transferring audiovisual texts either between languages (interlingually) or within the same language (intralingually). The term "audiovisual" reflects the use of two communication channels that convey information through different sign systems. The acoustic channel transmits words, paralinguistic elements, soundtracks, and special effects, while the visual channel transmits images, colors, movement, and linguistic signs such as posters or captions.

As Díaz-Cintas concludes; "Audiovisual translation (AVT) is an academic discipline and professional activity that involves the localization of audiovisual media content by means of different translation practices. Translating this type of material requires awareness of the coexistence of the acoustic and the visual communication channels through which verbal and nonverbal information is concurrently conveyed." (Díaz-Cintas, 2019)

According to G. Gotlieb, a distinguished translation scholar, there exist four primary channels of information that require consideration during the process of translation. These four channels are categorized as:

- 1) the verbal audio channel, which encompasses elements such as dialogues, off-screen voices, and songs.
- 2) the nonverbal audio channel, which includes music, sound effects, and off-screen sounds.
- 3) the verbal and visual channel, which pertains to subtitles, signs, notes, and inscriptions that appear on the screen.
- 4) the nonverbal visual channel, which is associated with the visual elements depicted on the screen. (Gotlieb, 1998)

In audiovisual translation, the primary focus is on translating the verbal component of the video. One of its distinctive features is the synchronization of the verbal and nonverbal elements. Translators working with audiovisual products must consider not only the text but also other polyphonic aspects of media art. This includes dialogues, comments, sound effects, and the overall atmosphere created by the video. Therefore, audiovisual translators engage with multiple elements beyond just the textual content.

Chaume (2013) states, “For the translator, the complexity of audiovisual translation resides in creating dialogues that emulate a prefabricated spontaneous mode of discourse (particularly in fictional texts), that are constructed through written and spoken language, but also through other non-verbal codes of meaning, and at the same the translation (synchronies or fit in the case of dubbing and revoicing modes, and time and space restrictions in the case of subtitling and related modes).” (Chaume, 2013)

According to Díaz-Cintas (2007) “AVT was used to encapsulate different translation practices used in the audiovisual media – cinema, television, VHS – in which there is a transfer from a source to a target language, which involves some form of interaction with sound and images.” (Díaz-Cintas, 2007) The term employed to describe audiovisual translation (AVT) has undergone modifications over time to mirror the evolving landscape of media and the broadening scope of the discipline. During the early years of cinema, phrases such as "film dubbing" (Fodor 1976) and "film translation" (Snell-Hornby 1988) were commonly utilized, highlighting the pivotal role of AVT in the advancement of cinema as an artistic medium. Subsequently, as television gained prominence and transformed into a mass medium, terms such as "film and TV translation" (Delabastita 1989) and "media translation" (Eguíluz et al 1994) assumed greater significance within the specialized literature. The computerization of audiovisual texts introduced novel terminology like "screen translation"

(Mason 1989) and "multimedia translation" (Mateo 1997) which denoted the transition to electronic and digital media. Moreover, designations like "constrained translation" (Titford 1982) brought attention to the limitations confronted by audiovisual translators, while terms like "transadaptation" (Gambier 2003, Neves 2005) and "transcreation" underscored the transformative nature of AVT, accentuating the necessity to cater to new audiences and preserve the immersive function of media content. The evolving terminology serves as a testament to the expansion of AVT beyond conventional boundaries and its involvement with emerging textual manifestations. (Díaz-Cintas, 2007)

According to Díaz-Cintas, it is fortunate that the term "audiovisual translation" (AVT) has been experiencing increased recognition and is rapidly emerging as the widely accepted reference term in the field. Díaz-Cintas further notes that this term gained popularity from its inception. (Díaz-Cintas, 2007)

### **II.1.3 Modes of AVT:**

Regarding linguistic transfer in Audiovisual Translation (AVT), there are primarily two distinguished approaches.

As noted by Chaume, the two main macro-modes of AVT are captioning and revoicing. The former involves inserting a written translation or transcription on the screen, allowing viewers to read the translation while the on-screen characters speak and act out their dialogues. The latter, on the other hand, entails adding a new soundtrack in the target language, which is synchronized with the images through post-synchronization of sound, commonly referred to as revoicing. (Chaume, 2013)

#### **- Revoicing:**

##### **1- Dubbing:**

The process of dubbing involves replacing the original dialogue track of an audiovisual work with a new track that features the equivalent dialogue in the target language (TL). (Chaume-Varela 2012)

As asserted by Chaume (2013), dubbing stands out as the predominant modality of audiovisual translation employed in the localization of foreign films and television programs by international distributors and broadcasting corporations.

“dubbing’s ultimate aim is to make viewers believe that the characters on screen share the same language as the viewer.” (Díaz-Cintas, 2019)

## **2- Voice-over:**

The concept of voice-over involves overlaying an audio track of the translated text onto the subdued audio track of the original text.

Díaz-Cintas and Orero (2010) propose that the conventional method from a technical standpoint involves permitting the speaker's voice in the foreign language to be audible for a brief duration, followed by a reduction in the volume of the background soundtrack. This allows the original utterances to remain faintly audible while the translation in the target language (TL) is narrated. Usually, the translation is completed while the speaker continues to talk for a few additional seconds, ensuring that the foreign language is distinctly audible to the audience once again.

According to Matkivska (2014); “Voice-over is a faithful translation of the source message performed approximately in a simultaneous mode that is mostly used in the context of monologue”.

## **3- Narration:**

The process of narration in translation closely resembles that of voiceover, particularly in terms of rendering the source language content. However, the key distinction lies in the elimination of the original utterances in narration, which are substituted with a fresh soundtrack featuring solely the voice of the target language (TL) narrator. Consequently, the resulting translation is commonly synchronized approximately with the visual elements. (Díaz-Cintas, 2019)

## **4- Simultaneous interpreting :**

The process entails the interpretation of a film by an interpreter, rather than a translator, who is physically present at the cinema or screening location. Through the use of a microphone linked to speakers, the interpreter conveys the spoken words of the screen actors via voice-over translation. This modality of translation more closely resembles interpretation than traditional translation. It should be noted that this approach is presently limited to live speeches and interviews, as stated by Chaume (2013).

## **5- Audio Description:**

The practice of providing an audio commentary during stage performances or films, primarily aimed at aiding individuals with visual impairments, is typically conducted in the same language as the original production (intralingual). This supplementary narration encompasses a range of visual and audio elements that assist in comprehending the plot of the narrative, including the gestures and countenance of the characters, the environmental surroundings, the origin of specific sounds, the unfolding events, and the attire of the cast.

According to Díaz Cintas (2008), “AD consists in transforming visual images into words, which are then spoken during the silent intervals of audiovisual programmes or live performances.”

## **6- Fandubs:**

Fandubs, also known as fundubs, refer to unofficial dubbing productions created by fans of television series, cartoons (particularly within the anime genre), and pre-release film trailers in countries where the target language is not spoken. These fan-made dubbing projects involve the downloading of film texts from the Internet and the utilization of digital sound editing software to manipulate or eliminate the original soundtrack. Using a microphone, the enthusiasts then record and incorporate their own dubbed track, typically produced in the comfort of their own homes. Windows Movie Maker is among the commonly used editing programs for the creation of fandubs. Occasionally, the term "fundubbing" is employed to emphasize the clever and amusing nature of these homemade dubbing endeavors. (Chaume, 2013)

## **- Captioning**

The process involves supplementing the source material with written text, which appears on screen in brief segments. These text segments serve as condensed and synchronized translations or transcriptions of the spoken content in the source language. This overall process is referred to as timed text, which can be categorized as either interlingual or intralingual, depending on the relationship between the source and target languages.

## **1- Interlingual subtitling:**

Interlingual subtitling refers to the written rendering of translated dialogue exchanges and other verbal information that is visually transmitted (such as letters, banners, and inserts) or

aurally transmitted (such as lyrics and off-screen voices) in the original language. It involves the translation of these elements into the target language.

According to (Díaz-Cintas, 2010), Typically, subtitles are composed of a maximum of two lines, allowing for approximately 35 to 42 characters per line. These subtitles are positioned horizontally at the lower section of the screen.

## **2- Surtitling:**

Surtitling is a specialized type of subtitling intended for theatrical and operatic performances. It can be categorized as either interlingual or intralingual and serves to facilitate audience comprehension of the dialogue and storyline. Typically, the surtitles are displayed on a screen located above the stage, hence the name "surtitles," and are projected towards the proscenium. This placement allows the audience seated in the boxes to simultaneously watch the performance while reading the translated or transcribed dialogue displayed on the surtitle screen. (Chaume, 2013)

Similar to subtitles, their primary objective is to effectively communicate the general significance of spoken or sung content, while adhering to constraints of time and spatial constraints.

## **3- Subtitling for the deaf and hard of hearing:**

Subtitling for individuals with hearing impairments or auditory challenges is an additional method that involves the display of a written text on the screen, encompassing dialogue, music, and various auditory elements from the soundtrack. This serves the purpose of aiding individuals with hearing difficulties, as well as older or non-native audiences, in comprehending the audio content of the film.

In a broader sense, intralingual translation, although less common than interlingual translation, is primarily employed to convey the dialogues of characters in such a way that subtitles are displayed on the screen synchronously with their spoken words. This mode of translation is utilized for pre-recorded programs. To address the needs of deaf audiences who may struggle to identify the source of off-screen voices or characters speaking with their backs turned, as well as in crowd scenes, colors are employed for differentiation. Additionally, sound effects are replicated using symbols or onomatopoeic representations. Subtitles for sounds or

songs are sometimes positioned at the top of the screen when the dialogue subtitles appear at the bottom, ensuring comprehensive access to audiovisual content. (Chaume, 2013)

#### **4- Live subtitling:**

According to Díaz-Cintas, (2019), “Live subtitling is the production of subtitles for live programmes or events, which can be achieved by several means. This type of subtitling can be both intralingual and interlingual and be real live, as in a sports programme, or semi-live, as in the news, where a script of the content is usually made available shortly before the broadcast.” (Díaz-Cintas, 2019)

#### **5- Fansubbing:**

It is arguably the best-known manifestation of fan translation, As in the previously described fandubbing it is the subtitling of audiovisual productions, originally Japanese anime, usually made by fans who download the film texts from the Internet and use computer editing programs to insert new subtitles they create at home using free software. done by fans for fans and nowadays normally distributed for free over the internet.

### ***II.1.4 Dubbing:***

#### **- History of Dubbing:**

Dubbing, as a method to overcome linguistic barriers in film, emerged as a commercial strategy during the transition to talking cinema. Subtitling was limited in reach, and foreign versions with lesser-known actors failed to match the box-office potential of the original stars. Hollywood studios and Germany, as a major film-producing country, spearheaded the development of dubbing techniques to preserve the appeal of American films for foreign audiences. Initially, live dubbing during shooting faced synchronization challenges, but with advancements in re-recording and sound mixing, post-synchronization dubbing became possible. Two main dubbing methods emerged: actors learning translated dialogue by heart while watching the film without sound, and a mechanical system that transcribed lip movements for translators to match with translated dialogue. These methods were employed in Hollywood and France, with the latter also developing a band-guided dubbing system. Translation of dialogue

prior to recording was a delicate stage, involving anonymous translators and dialogue writers adapting the dialogue to dubbing constraints. (Pérez-González, 2018)

Dubbing's development was influenced by commercial factors as well as legal and political contexts. Italy and Francoist Spain used dubbing to enforce language restrictions and promote nationalist policies. France introduced legislation in the early 1930s to make French-dubbed versions mandatory, halting French-dubbing in Hollywood. China, under Mao's regime, released a limited number of dubbed foreign films with heavy ideological intervention. Today, dubbing remains prominent in countries like Italy, Spain, Germany, and France, extending beyond cinema to television programming. However, subtitling gained popularity in countries where foreign film releases were limited, such as the UK. The preference for dubbing in certain countries, like Germany and France, has led to a decline in subtitled films in cinemas, although there is still demand for subtitles in France. (Pérez-González, 2018)

- **Dubbing process:**

The dubbing process involves several key steps. When a TV channel or movie house acquires the rights to a foreign film, they enlist the services of a dubbing studio. The dubbing director within the studio selects professional dubbing actors and actresses to provide the voices for the translation. They guide and instruct the actors to deliver the most suitable and faithful performances. Simultaneously, the studio hires a professional translator to translate the film's dialogue. The initial translation is often a literal rendition that captures the nuances of the source text and culture. Subsequently, a dialog writer, sometimes the same translator, reworks the translation to sound natural in the target language, ensuring synchronization. The rewritten dialogue is then given to the dubbing actors and actresses, who, under the supervision of the dubbing director, synchronize their speech with the lip movements of the original source actors. A sound technician or engineer records the translated dialogue onto a separate track of the original film copy. Finally, the translated dialogue is mixed with the original tracks to create a version of the film that can be exhibited and heard in the target language. This multi-step process involving translation, rewriting, voice acting, and technical recording is crucial to achieving an accurate and synchronized dubbing for foreign films. (Chaume, 2006)



## - **Synchronization:**

According to Chaume (2006), Synchronization, or lip-sync, is a crucial aspect of dubbing and significantly impacts the translation process and the final product. It requires the translator to move away from literal translations and focus on the function of the text and the viewer's experience. Synchronization involves matching the translated dialogue with the articulatory and body movements of the on-screen actors, as well as aligning the timing of utterances and pauses with the source text. It can be categorized into three types: phonetic synchrony, kinetic synchrony, and isochrony.

Phonetic synchrony focuses on adapting the translation to the articulatory movements of the actors, particularly in close-ups and extreme close-ups, where the translation should respect the lip movements and pronunciation of specific sounds. Kinetic synchrony refers to aligning the translation with the body movements of the actors, ensuring that the dialogue matches the visual cues provided by the characters. Isochrony involves synchronizing the duration of the translation with the timing of the actors' utterances and pauses, aiming for precise lip movements and avoiding discrepancies that may be noticeable to viewers.

Character synchrony and content synchrony, do not strictly fall within the domain of synchronization. Character synchrony relates to the suitability of the dubbing actors' voices for the on-screen characters, while content synchrony pertains to the semantic relation between the translation and the visual and auditory elements on the screen. These aspects are more related to the dubbing actors' performance and the overall coherence of the translated content, rather than synchronization itself.

The degree of synchronization accuracy varies across countries and traditions, with different norms and expectations. Factors such as the characteristics of the source text, language and cultural proximity, client demands, viewer demographics, and target culture influence the observation and implementation of different synchronization types.

### ***II.1.5 Subtitling:***

#### - **History of subtitling:**

The development of subtitling in the sound era can be traced back to the influence of silent film intertitles. While intertitles served multiple purposes, including conveying narrative

information and dialogue, the function of subtitles in talking films was primarily limited to translating dialogue and written information such as signs and headlines. Initially, subtitling was predominantly done from English into other languages due to the dominance of American productions in global distribution. Different subtitling processes were developed in Europe, such as the use of photographic printing, which suffered from legibility issues. Hungary, Sweden, and France devised methods to improve readability, leading to the development of chemical and laser subtitling. With the advent of digital subtitling, legibility became guaranteed in all areas of the image. Electronic subtitles were introduced in the 1970s for television and later applied to video releases and DVDs. Dubbing became the preferred method in countries with major film industries, while subtitling gained popularity in regions like Scandinavia, the Netherlands, Belgium, Switzerland, Portugal, and Greece. Factors such as literacy levels and national bilingualism influenced the choice between dubbing and subtitling. France, despite favoring dubbing, played a significant role in the technical and commercial development of subtitling.

Early subtitling practices were characterized by a limited number of concise subtitles that aimed to convey the essential meaning of the dialogue. Over time, films became more densely subtitled, with an increasing number of subtitles. The first films to be subtitled in English in the UK were likely shown in 1932, but earlier instances of English subtitles projected separately or near the screen have also been reported. Herman Weinberg is credited as one of the first subtitlers in the United States, experimenting with different subtitle formats and eventually synchronizing them with dialogue using the Moviola sound editing machine. Subtitles gradually became more prevalent and numerous in films over the following decades. (Pérez-González, 2018)

#### - **The Process of subtitling:**

In the process of subtitling, a production or distribution company contacts a subtitling company with a commission. The film is checked for damage and completeness, and additional translation requirements are identified. A working copy of the film is made, usually in VHS or digital format. The next step is spotting, where precise timing for subtitles is determined. The film and dialogue list are forwarded to the translator, who may work from paper or soundtrack

only. It is recommended for translators to watch the entire film beforehand and take note of potential translation challenges. The translation process includes dialogue, as well as other audio and visual elements. English is often used as a pivot language for translations. Once the translation is completed, it may go through an adaptation process to fit time limitations. Revision and proofreading are crucial to ensure high-quality subtitles. Finally, a simulation of the subtitled film is reviewed by the client before the subtitles are inserted. (Diaz Cintas, 2007)

### **II.1.6 Dubbing Versus Subtitling:**

Subtitling and dubbing are two prominent methods of audiovisual translation that aim to bridge language barriers in film and television content. While both techniques serve the purpose of making audiovisual material accessible to foreign audiences, they differ in their approach and impact on the viewing experience.

Firstly, subtitling preserves the authenticity and originality of the source material. By providing a translation of the dialogue in written form, subtitling allows viewers to hear the original voices of the actors and experience the film as intended by the filmmakers. This is particularly important for preserving cultural nuances and linguistic variations that may be lost in the dubbing process.

Secondly, subtitling allows viewers to engage with the original language and improve their language skills. It promotes language learning and exposure to different cultures, as viewers can hear the original dialogue while reading the translated subtitles. It encourages a more immersive and authentic viewing experience.

While subtitling has its own merits, such as preserving the authenticity of the original language and allowing for a more direct engagement with the source material, dubbing remains a preferred choice for many viewers due to several reasons.

Dubbing provides a more immersive experience for viewers as they can focus on the visual aspects of the film without the need for constant reading. This allows for a more seamless and enjoyable viewing experience, especially for audiences who may struggle with reading subtitles quickly or have visual impairments.

Dubbing enables the preservation of the original actors' performances, including their voices, tones, and emotions, which can significantly impact the audience's engagement with the film. Subtitling, on the other hand, relies on the translation of dialogue alone and may not fully capture the nuances of the original language.

According to an empirical study on how elements of humor from an animated American film travel across languages, cultures, and different translation methods (dubbing and subtitling), Jankowska (2009) concludes that in the context of audiovisual translation, it is evident that dubbing tends to preserve a higher percentage of the original humorous content compared to subtitling. Subtitled versions generally exhibit a lower preservation rate of humorous elements, both in terms of quantity and type, regardless of the target language. This finding indicates that, overall, dubbing maintains a closer resemblance to the source text in terms of the quantity and quality of humorous elements. This closeness in quality of the humorous content in dubbing reflects the domesticating nature of this translation method. As a result, dubbed versions of humorous films may appear more entertaining or amusing to the target audiences.

“Looking at the results of the study it is obvious that the loss of the humorous elements is more significant in subtitling (64% of all the total loss) than in dubbing (36%). Subtitling lost 86% of all the paralinguistic, 69% of all the linguistic, 66% of all the community and institutions and 50% of all the community sense of humor elements lost.” (Jankowska, 2009)

### **II.1.7. AVT in Algeria:**

#### **1. In terms of professional production:**

In the context of professional production, according to Ghodbane et al. , (2022), the Algerian television industry's engagement with audiovisual translation (AVT) practices, specifically dubbing and subtitling, can be examined. Historically, Algerian television, represented primarily by EPTV, the sole public radio and television company in Algeria with a substantial budget, lacked a dedicated AVT service for the Arabic language. Instead, they acquired German cassettes dubbed in Arabic and widely distributed them on other Arab channels. In the late 1990s, attempts were made to subtitle some popular films, which were entrusted to the regional channel of Oran. However, due to the high cost of Arabization and a lack of a realistic vision for the future, the translation efforts were short-lived. The regional

station of Ouargla also made unsuccessful attempts at Arabizing certain productions, encountering numerous errors and poor rendering, thereby thwarting the experiment. Moreover, EPTV partnered with the TERRAMED PLUS Project, a project presented to the European Commission and co-financed by the European Union. As part of the project, a web platform was created to host a catalog of "video on demand" content, including fictions, documentaries, animated films, and short films produced by participating televisions. These productions were made available for free streaming with subtitles.

During the early 2000s, Algerian television started acquiring dubbed versions from other Middle Eastern countries. Egypt, with its media production city equipped with state-of-the-art studios, became a source of dubbed content. In Syria, companies like Syrian Artistic Production and Smaa-art Distribution focused on dubbing Turkish soap operas in the Syrian dialect for broadcast on MBC group's satellite channels. Lebanon also had private companies, including TT International Group, providing dubbing services. While the Al Jazeera group in Qatar possessed the technological capability for AVT, its primary focus remained on reports and news content of historical and political nature. (Ghodbane et al. ,2022)

In the first decade of the 21st century, Chaîne 4, a subsidiary of the EPTV group, undertook the dubbing of various Algerian films into the Amazigh language, leaving a significant impact on the national collective memory. Notably, the dubbing task was outsourced to a private company named Vox, which recruited individuals from various fields, excluding professional translators. This initiative faced criticism due to its rushed implementation for political reasons and the perceived lack of quality in the work produced.

Additionally, private Algerian satellite channels such as Echorouk, El Bilad, Beur Tv, and El Djazaria TV relied on importing subtitled and dubbed content and did not possess dedicated AVT services.

Currently, there are no state or private organizations providing AVT services in Algeria, and the experience of Algerian television in dubbing, whether in Arabic or the Algerian dialect, is limited. Television managers prefer to purchase captioned products due to factors such as cost-effectiveness compared to dubbing and a lack of expertise in the field of AVT (Ghodbane et al. ,2022). Moreover, the absence of specialized translators for AVT is attributed to the absence of adequate training in Algerian translation institutes and departments. Expensive subtitling

equipment and the requirement of a technical team skilled in various aspects of AVT contribute to this limitation.

## **2. In terms of education:**

In terms of education, Ghodbane et al. , (2022) states that the Ministry of Higher Education and Scientific Research has approved a recent training program (LMD) that includes a module on Audiovisual Translation (AVT). However, the AVT module in this program is mainly theoretical and lacks practical application. Due to limited budget and a lack of trained technicians, translation institutes currently rely on basic equipment such as data projectors and examples during AVT lessons. The advent of the digital revolution has made AVT equipment more affordable and easier to manage, highlighting the need to establish a Master's program specifically dedicated to AVT.

To address this need, the Translation Institute of the University of Algiers 2 organized an international conference on audiovisual translation research methods in October 2019. The conference served as a platform for national and international researchers in AVT to share their experiences, discuss challenges, and propose solutions. The conference also aimed to enhance the academic expertise of the Institute and pave the way for the establishment of a Masters program in audiovisual translation. (Ghodbane et al. ,2022)

During the conference, various theoretical and empirical contributions were presented, covering topics such as research methodology, new trends in AVT, training needs and tools, the impact of new technologies on AVT, quality and legal issues in subtitling and dubbing, audience reception and needs, the history of AVT, censorship, and manipulation. Distinguished experts, including Jorge Diaz Cintas, Frédéric Chaume, Margaret Rogers, and Aline Remael, participated in the event and conducted training workshops on subtitling, audiovisual description, the use of biometric tools in AVT research, eye tracking, and quality control in subtitling.

These efforts demonstrate the commitment of educators to enhance AVT education, align it with international standards, and meet market demands.

## **3. In Terms of Scientific production :**

A substantial number of students, including Masters, Magister, researchers, doctoral students, and teachers, have recognized the significance of Audiovisual Translation (AVT) as a

subject of study. By exploring the Algerian national electronic platforms, ASJP and PNST, which are under the administration of CERIST, a scientific and technological public institution, we observed a considerable amount of research conducted on AVT (Ghodbane et al. , 2022). Despite limited resources and tools, researchers demonstrated a notable interest in the subject. The statistics obtained from these platforms indicate that there have been 86 articles related to AVT, with 24 articles covering AVT in general. Additionally, sixty two articles focus on specific AVT types, such as subtitling (48 articles) and dubbing (14 articles). These publications date back to 2003. Furthermore, PNST, a platform for PhD theses, recorded 45 theses directly or indirectly related to AVT, including 11 theses covering AVT in general and 34 theses examining specific sections like dubbing (9 theses) and subtitling (25 theses) since 2000. However, the research conducted by master's degree students across the country was not included due to the lack of quantifiable and reliable data. It is worth noting that the absence of a professional AVT production in Algeria has led to the use of corpora from other Arab countries, resulting in a focus on Arabic language combinations in translation departments.

Finally, as Ghodbane et al. , (2022) concluded, these previous endeavors indicate a demand for AVT services in Algeria. Regarding education, specialized training in AVT is non-existent, with only limited courses available. Nevertheless, some translation teachers and scholars are making efforts to enhance the education in this field by arranging train-the-trainer sessions with renowned international experts. In terms of scientific production, there is significant interest in AVT, as evidenced by researchers' extensive studies on the subject. Considering the current status of AVT in terms of professional output, education, and scientific production, it is imperative to contemplate establishing a Master's program in AVT with the assistance of national and international experts. This initiative would ensure the provision of well-trained AV translators to the Algerian market, leading to an improvement in professional AVT production, facilitating adaptation to the rapidly evolving globalized landscape, and enhancing scientific contributions in AVT, thereby elevating it to a higher level.

## **II.2. Strategies of Dubbing Humour**

### **II.2.1. The construction of Humour:**

#### **1. The concept of humour:**

According to Diaz-Cintas, “throughout the centuries humour has been studied from innumerable perspectives: medical, anthropological, sociological, psychological, philosophical, historical, educational, linguistic, and so on” (Diaz Cintas, 2009: 159). the renowned linguist Victor Raskin (1985: 2) has remarked that “the ability to appreciate and enjoy humour is universal and shared by all people, even if the kinds of humour they favor differ widely”. Moreover, he defines humour as “a universal human trait” , As Guidi (2017: 19) has pointed out: “humour is considered a universal, partly natural and partly acquired, mode of communication”

To this end, Raskin’s (1985) definition comes in handy when he describes “an individual occurrence of a funny stimulus [as] the humour act”.

When humour is expressed via language, it may be accompanied by a host of linguistic, paraverbal and non-verbal markers. Prosodic features such as voice pitch, pauses, facial expressions, mimic and so forth, have often been believed to mark humorous discourse (Attardo et al. 2013 for an overview).

#### **2. Theories of humour:**

Attardo (1994) highlights the influence of Structuralist Theories and Semiotic and Text Theories in the development of Script-Based Theories, particularly Raskin's (1985) Semantic Script Theory of Humour (SSTH) and Attardo and Raskin's (1991) General Theory of Verbal Humour (GTVH). These theories have been recognized as the most influential linguistic humour theories in recent decades.

Raskin's SSTH defines the necessary textual and mental features for creating a joke. According to Raskin, a joke is a text that aligns with two opposing scripts, resulting in a cognitive clash when the joke is appropriately produced and received. Attardo (2001: 2-3) explains that a script is an organized cognitive structure internalized by the speaker, providing information about objects, events, actions, qualities, etc. It organizes one's world knowledge, such as the script "school" which encompasses associated actions and features like "teacher," "pupil," "book," "to attend," and "to evaluate."



However, considering only the cognitive dimension of humor production and reception is insufficient because humor is also socio-culturally characterized. A shared contextualization of reality between senders and receivers is necessary to elicit expected responses.

Building upon Raskin's SSTH, Attardo (2001: 22) expands the theory into the General Theory of Verbal Humour (GTVH). This modification aims to analyze the meaning of linguistic entities within a broader discourse context (Raskin 1985: 108), which is integrated with a pragmatic approach aimed at identifying the six knowledge resources generating a joke:

**Script Opposition**



**Logical Mechanism**



**Situation**



**Target**



**Narrative Strategy**



**Language**

The hierarchical organisation of Knowledge Resources (adapted from Attardo 1994: 227; Attardo 2017b: 128).

According to the GTVH, humor involves the interplay between cognitive factors and linguistic and extralinguistic features, such as cultural specificity, storytelling skills, compositional structure, and language used. The basis of humor lies in clashes that create oppositions between the "possible" and "impossible" or the "expected" and "unexpected," depending on the participants and the joke's context. These clashes occur when participants, who are typically situated within a script perceived as "possible" based on the receivers' background knowledge, engage in actions or events that are deemed unreasonable. To elicit a humorous response, the audience must recognize the incongruity and the deviation from their established mental frameworks. Additionally, conflicts can arise between the expected conventional outcome

of an event and the actual outcome, leading to humor through the activation of mental processes that link the witnessed situation to a similar one already experienced by the receivers. Despite variations in the characterization of clashes, the cognitive dimension serves a similar purpose, as the laughter of the receivers is triggered once they identify the intentional disruption.

### **Humor in Comedy:**

TV comedy production has experienced tremendous growth in the past two decades, gaining significant influence and attracting millions of viewers. According to Palmer (1994: 142), sitcoms rely on a balance between narrative flow and joke themes, even though they heavily emphasize the delivery of jokes. Sitcoms exhibit recurring patterns that emphasize their main themes and aim to secure the audience's appreciation and high ratings. Tagliamonte and Roberts (2005) argue that TV comedy attempts to replicate everyday language, serving as a surrogate for the "real world." Baños-Piñero and Chaume (2009) refer to this phenomenon as "prefabricated orality," where scriptwriters utilize linguistic features of natural language to make dialogue sound authentic in both original and dubbed texts. Humor in TV comedy, similar to real conversations, involves conversational wordplay and jokes that convey various types of humor, including challenging, offensive, or harmless. Additionally, these comedic elements can shape the friendly or antagonistic relationships between characters (Juckel et al. 2016). Characters in comedy often engage in exaggerated conversational exchanges for comedic purposes. Culpeper (2014 [2001]) explains that fictional characters are perceived based on viewers' knowledge and expectations of different social categories. However, in comedy, certain characteristics may be exaggerated to the point of becoming "exaggerated prototypes" or "fictional stock figures." This is due to the dual levels of communication involved in comedy: character-to-character and scriptwriter-to-audience. Therefore, it is crucial to comprehend how humor operates on both these levels.

### **II.2.2. Algerian and American humor :**

Algerian humor and American humor are unique comedic traditions stemming from their respective cultural backgrounds. While they share some common elements, each has distinct characteristics that reflect their specific societal experiences, social dynamics, and

historical influences. On one hand , Algerian humor draws from the diverse cultural heritage of Algeria, blending Berber, Arab, and French influences. It often employs satire, wordplay, and social commentary to address societal issues and cultural norms. Algerian humor serves as a resilient means of expressing opinions and finding joy in everyday life. On the other hand , American humor has evolved through a fusion of various cultures and is shaped by the nation's history, entertainment industry, and diverse immigrant populations. Known for its wit, sarcasm, and ability to challenge social norms, American humor encompasses a broad range of comedic styles and genres.

The Similarities and the differences between the Algerian and the American Humor : While Algerian and American humor may share certain traits such as satire, cultural references, and observational comedy, their distinct expressions reflect their unique values, perspectives, and ways of interpreting the world. The following elements are some of the similarities and differences between the two types of humor :

**Differences:**

**Cultural References:** Algerian humor often incorporates cultural references specific to Algerian history, traditions, and societal context. In contrast, American humor may rely on references to American pop culture, historical events, and iconic figures that resonate with American audiences.

**Linguistic Nuances:** Algerian humor may heavily rely on wordplay, puns, and linguistic creativity in Arabic, French, or local dialects. American humor, on the other hand, may utilize puns, double entendre, and linguistic humor primarily in English.

**Social and Political Commentary:** Algerian humor frequently addresses local social and political issues unique to Algerian society, providing social commentary on cultural norms, government policies, and everyday life in Algeria. American humor similarly engages in social and political commentary, but the focus is on American society, politics, and cultural phenomena.

- **Similarities:**

**Satire and Irony:** Both Algerian and American humor utilize satire and irony as powerful tools to critique societal norms, political systems, and human behavior. They employ humor to shed light on the contradictions and absurdities present in their respective cultures.

**Observational Comedy:** Both Algerian and American humor excel in observational comedy, finding humor in relatable, everyday situations. Whether It is family dynamics, social interactions, or common experiences, both humor traditions explore the comedic potential in the ordinary aspects of life.

**Self-Deprecation:** Both Algerian and American humor embrace self-deprecating humor, poking fun at their own cultures, stereotypes, and idiosyncrasies. This form of humor allows for a sense of humility, connecting with audiences through shared vulnerabilities and self-awareness.

In summary, understanding the humor of these cultures offers valuable insights into their identities and how they navigate and make sense of their respective societies. In spite of their differences, each tradition offers a unique perspective on the values and comic sensibilities of its own culture.

Also , it should be pointed out that humour can have an enormous subjectivity, and these examples make a good point. In every culture and in all individuals, the differences and similarities of Algerian humour with that of Americans can be very large due to their own cultural difference, personal tastes or comedy styles.

### **II.2.3. The translation of humorous discourse:**

Scholars have examined the translation of humor from two perspectives, focusing on achieving equivalence and adopting strategies based on different linguistic and cultural contexts. Nida's (1964) concept of "dynamic equivalence" represents localization strategies that create target versions similar to the source text, emphasizing the purpose and effects of the discourse rather than lexical or textual dimensions. This approach aligns with American producers and broadcasters who remake TV series or movies to suit the target audience's preferences while maintaining a similar plot with different actors and situational scripts. Alternatively, Attardo (2001) and Bassnett (2002) propose pragmatic and cognitive approaches that aim for linguistic and contextual equivalence, preserving both the original linguistic dimension and communicative function. This shift promotes strategies that foster pragmatolinguistic equivalence rather than relying on dynamic equivalence.

## 1. Humorous Puns:

In the context of an academic research paper on translation, Hempelmann (2014) defines puns as "a type of joke in which one sound sequence (e.g. a word) has two meanings and this similarity in sound creates a relationship for the two meanings from which humour is derived." This definition highlights the reliance on linguistic ambiguity to bring together two meanings in a single utterance for humorous effect. However, Attardo (1994: 133) emphasizes that ambiguity alone is not sufficient for punning to be humorous; it must also evoke two opposing meanings. Furthermore, scholars have developed specific taxonomies for translating humorous discourse. Delabastita (1994), for example, identifies eight strategies to translate puns:

Figure 1 summary of Delabastita's (1996) typology for the translation of puns

Strategy	Explanation
1 PUN→PUN	The pun is translated into the target language with adjustments in terms of formal or semantic structure, or textual function
2 PUN→NON-PUN	The pun is translated as a non-punning phrase that aims to retain one or both original meanings
3 PUN→RELATED RHETORICAL DEVICE	The pun is substituted by a related rhetorical device (allusion, parody, rhyme, paradox, etc.) in order to retain part of the original effect
4 PUN→ZERO PUN	The pun is omitted altogether
5 PUN ST=PUN TT	The original pun is reproduced in the TT in the source language
6 NON-PUN→PUN	A completely new pun is added in the TT where there is none, in order to compensate for the previous loss of an original pun or for other reasons
7 ZERO→PUN	Completely new textual material is added to the TT and it contains punning. This is a compensatory device which, however, does not seem to have apparent precedents or any justification in the ST
8 EDITORIAL TECHNIQUE	Editorial devices (e.g. footnotes, endnotes) are added to the TT in order to explain the original pun

**Note:** Summary of the most recent taxonomies for the translation of CSRs in AV, from "Humour In Audiovisual Translation, Theories and Applications", by Margherita Dore, 2020, Routledge Advances in Translation and Interpreting skills, P 188, ISBN: 978-1-003-00192-8 (ebk).

pun \_ pun and editorial technique are listed from the "foreignising", or literal, to the "domesticating", or free ones. from the approaches totally or mainly focused on the lexical and semantic dimension of the original jokes ( pun \_pun; pun \_ non-pun;), to those aiming instead at describing the modifications to the source scripts due to the socio-cultural differences between the sender and the recipients.

A joke may indeed require a sort of explanation or modification, resorting to a parallel version rooted in the target culture, in order to suit the audience's expectations (pun\_zero pun; ST-pun\_ TT-pun;). Yet, the domesticating tendency may lead to translations that discard linguistic and pragmatic equivalence, thus adding new jokes in the TTs in order to repair previous omissions, or due to a translator's free choice.

## **2. Humorous culture specific references:**

As Ramière (2006) has explained, CSRs are: “verbal and non-verbal (visual and auditory) signs which constitute a problem for cross-cultural transfer because they refer to objects or concepts that are specific to the original sociocultural context of the film – i.e. that, at the time of distribution, do not exist, or deviate significantly in their connotational value from similar objects and concepts in the target culture(s) considered.”

In the case of humorous CSRs in comedy, we can certainly say that, since they contribute to the entertainment function of the text, their successful translation is highly desirable, whenever possible.

The following is a summary of the latest taxonomies pertaining to the translation of CSRs in AV.

Figure 2 Summary of the most recent taxonomies for the translation of CSRs in AV

Table 4.4 Summary of the most recent taxonomies for the translation of CSRs in AV

Fidelity scale	Ramière (2006)	Díaz-Cintas and Rinaudo (2007)	Pedersen (2007)	Gottlieb (2009)	Dore (2008, 2010)	Ranzato (2016)
Foreignisation (Source-oriented)	Transference or Borrowing	Loan Calque Literal translation	Retention (by <i>direct translation</i> or <i>official equivalent</i> )	Retention Literal translation	Transference (by Literal translation or calque)	Loan Official translation
	Explanation/ gloss	Explicitation (by <i>Specification</i> with hyponym or <i>Generalisation</i> by hypernym/ superordinate)	Specification (by addition or completion)	Specification	Explanation (by Retention or Guidance)	Explicitation Generalisation by hyponym (subtype of explicitation)
Domestication (Target-oriented)	Neutralisation		Generalisation (by hyponym or paraphrase)	Generalisation	Neutralisation	Concretisation (or specification; by hyponym) Lexical recreation
		Lexical recreation (e.g. replace neologism by neologism)			Re-creation	
	Cultural substitution	Substitution (by <i>TL equivalent</i> by <i>paraphrase</i> ) Transposition (by <i>TC reference</i> or <i>general equivalent</i> )	Substitution (cultural or situational)	Substitution (by <i>foreign element known to the target audience</i> ; by <i>international element</i> foreign element shared with the target culture; replacement by a domestic element)	Substitution (Replacement by <i>SL item</i> or Replacement by <i>TL item</i> )	Substitution (by <i>TL equivalent</i> by <i>paraphrase</i> ; by <i>TC reference</i> or <i>general equivalent</i> )  Creative additions (mostly arbitrary)
		Compensation	Omission (a.k.a. Elimination)			

**Note:** Summary of the most recent taxonomies for the translation of CSRs in AV, from “Humour In Audiovisual Translation, Theories and Applications”, by Margherita Dore, 2020, Routledge Advances in Translation and Interpreting skills, P 188, ISBN: 978-1-003-00192-8 (ebk).

## II.2.4. Domestication and Foreignization:

### 1. Domestication and Foreignization:

The terms domestication and foreignization were introduced by Lawrence Venuti, an American translation theorist and historian, in his book "The Translator's Invisibility: A History of Translation." Venuti drew inspiration from Friedrich Schleiermacher's lecture "On the Different Methods of Translating" in 1813, where Schleiermacher proposed two paths of translation: either moving the reader to the author or moving the author to the reader.

Venuti's theory of domestication and foreignization builds upon Schleiermacher's methods.

According to Venuti, translators have the choice between domesticating or foreignizing strategies when dealing with foreign elements in literary texts. Domestication involves reducing the foreignness of the source text (ST) and making it familiar to the target language (TL) readers. This strategy employs a transparent and fluent style that conforms closely to the linguistic and cultural norms of the TL. Translators have used domesticating strategies since ancient Rome, where translation was seen as a form of conquest, leading to the removal of culture-specific references and the addition of allusions to the dominant culture. (Venuti, 2008)

Foreignization, on the other hand, aims to highlight the linguistic and cultural differences of the ST by deliberately breaking TL norms and conventions. This strategy retains the foreign aspects of the original text and may include non-fluent opaque language, foreign culture-specific references, and archaisms. The goal is to provide TL readers with an alien reading experience and make the translator's presence visible.

Venuti criticizes the use of domestication as an "ethnocentric violence," often serving an "imperialist appropriation of foreign cultures" for domestic purposes. In contrast, Venuti strongly advocates for foreignisation as a translation strategy, considering it a crucial cultural intervention in contemporary global affairs. He argues that adopting foreignization challenges the traditional notions of fluency and expands the possibilities of translation. He believes that fluency varies across historical periods and cultural constituencies, and strictly adhering to current standard dialects limits translators' creativity. (Venuti, 2008)

In summary, domestication is a reader-oriented strategy that reduces the foreignness of the ST, while foreignization emphasizes the differences and challenges TL norms. Venuti's advocacy for foreignization aims to foster a more respectful and diverse approach to translation, breaking away from dominant practices and promoting a globalized discourse. According to Venuti (2008), translators should prioritize foreignisation over domestication and preserve the cultural values of the source text without adapting them to the target audience.

Both domestication and foreignization have their advantages and disadvantages. Domestication allows readers to perceive the similarities between different cultures, producing smooth and coherent translated texts that align with the reading and expressing



habits of the target-language readers. It maintains the norms of the target language and protects it from external influences. However, domestication may limit the readers' exploration of the cultural Other, hinder their understanding of the source culture, and diminish their exposure to the author's full cultural and stylistic message.

The excessive use of domestication can lead to the distortion of the original text, erasing national and cultural characteristics. It is considered an ethnocentric strategy that attempts to align the differences in the source text with the mold of the target culture. Domestication prioritizes the readability and acceptability of the translated text within the target culture but may restrict the reader's knowledge expansion and access to the Other.

Venuti (1995) extensively discusses the issues concerning the visibility of translators and the concepts of domestication and foreignisation. These concepts involve making a choice between accepting to or deviating from the social norms and constraints of the target culture (TC). The foundation of this discussion can be traced back to Schleiermacher's well-known notion of translation. Domestication, as explained by Schleiermacher, "leaves the reader in peace, as much as possible, and moves the author towards him" while foreignization involves moving the reader closer to the author. Venuti (1995) argues that the latter approach allows translators to emancipate themselves from strict adherence to linguistic and textual constraints of the target language (TL), resulting in a distinctly "alien reading experience" for TC readers. (Ulrych, 2013)

## **2- Dubbing as a Domesticating Strategy:**

Dubbing operates as a domesticating strategy by replacing the foreign language with the target language, typically the dominant language of the target audience, dubbing effectively supplants the original linguistic and cultural elements. This process can be seen as an act of cultural protectionism, as it tends to erase traces of the foreign language and culture. While some scholars view dubbing as a violation of ethical principles, others, considering the direction of translation, see it as a means to challenge the dominance of the US media industry.

Dubbing provides more flexibility for domesticating translation choices compared to subtitling. Since lip synchronization is a priority in dubbing, content synchronization is less crucial. As a

result, dubbing translators have more freedom to translate proper names, deviate from the syntax of the original dialogue, or even modify entire sentences. These adaptations can make the dialogue more idiomatic, entertaining, and relatable to the target audience. Additionally, given the oral nature of dubbing, translators can introduce dialects, sociolects, and accents of the target language, further enhancing the domesticating effect. Ultimately, the goal of dubbing is to create the illusion that viewers are watching a domestic production, contributing to the overall process of domestication. (Klinger, Susanne, 2017)

### **II.3. Language Registers:**

#### **II.3.1. Algerian Language Register:**

##### **1- Language Variation in Algeria:**

Algeria identifies itself as an integral part of the Arab and Muslim world. The majority of its population speaks Arabic and utilizes a vernacular variant. However, a minority of Berber speakers employ Berber dialects, alongside the related standard form known as Tamazight. Notably, the French language maintains a significant position within Algerian society, a status that originated during the colonial era. (Abbassia, 2021)

Previously, only Standard Arabic, also known as *fuṣḥa*, held official recognition as the sole formal language. It was employed in news, television programs, religious and literary contexts, as well as in education. However, the linguistic landscape has since evolved, with Tamazight attaining national and subsequent official recognition. Furthermore, the linguistic situation in Algeria mirrors that of other Maghreb countries, characterized by a dual phenomenon of diglossia and bilingualism.

Diglossia refers to the coexistence of two language varieties, one being the standard form and the other being a dialectal variant. Bilingualism, on the other hand, pertains to the presence of two genetically unrelated languages, namely Arabic and French, within the Algerian speech community as a whole.

The Algerian landscape is characterized by a multiplicity of languages and language varieties used for different specific daily uses, as presented in the following sections:

- **Arabic:**

According to the 1963 Algerian Constitution, Standard Arabic is officially designated as the sole language permitted in administration, education, and media. However, Tamazight is acknowledged and mentioned in the preamble of the 1996 constitution (amending Article 3 of the February 1989 constitution) as a fundamental element of Algerian identity, along with Islam and Arabity. In terms of linguistics, researchers, particularly Sayahi (2014), highlight that Arabic, in its various forms, ranks among the top five most widely spoken languages in the world today.

Abbassia (2021) states that despite its elevated status, Arabic lacks natural usage in spontaneous conversations. While all Arabs claim to speak Arabic, it is not their daily language of communication. Kaye (1494) shares this perspective, asserting that Classical Arabic is somewhat artificial and has not had native speakers for at least ten centuries. However, Arabs collectively value Arabic (i.e., fuṣḥa) due to its association with Islam, the sacred book (the Quran), and its preserved prestige, eloquence, rhetorical strength, and beauty.

Said (1967) defines Modern Standard Arabic as the form of Arabic found in contemporary books, newspapers, magazines, and used orally in formal speeches, public lectures, and on television. This simplified version of Arabic is standardized and codified to facilitate mutual understanding among Arabic speakers and aid foreigners in learning the language quickly. The modernity of Standard Arabic lies in its autonomy, dynamism, and adaptability, as it constantly incorporates new terminology and loanwords, ensuring a lively and up-to-date language.

Unfortunately, not all Algerians possess a mastery of Modern Standard Arabic. Even individuals with a high school diploma or other qualifications struggle to read a newspaper page without interpretation or pronunciation errors. Despite being a national and official language in Algeria, policy makers seem to have failed in promoting the correct and error-free usage of Standard Arabic among the Algerian population. (Abbassia, 2021)

- **Tamazight:**

The term "Tamazight" is occasionally employed to denote an ethnic classification rather than a linguistic categorization within a language family. However, Chaker (2014) argues that both "Berber" and "Tamazight" are used interchangeably. Chaker further states that the primary region in Algeria where Berber is spoken, Kabyle, encompasses two-thirds of the Berber-speaking population.

Currently, Berber is progressively evolving into a national language, being taught in primary, intermediate, and secondary schools. In 2016, it obtained official language status and is referred to as Tamazight. Sociolinguistically, Tamazight represents the high variety, while the low variety is known as Berber and is used in everyday contexts.

According to Abbassia (2021), the Algerian parliament addressed language policy and planning in 2016, with efforts made towards the standardization of Tamazight. Despite resistance, the Berber community has achieved success in advocating for the promotion of their language and culture.

Consequently, Imazighen represents a single language and constituent within the linguistic landscape of Algeria. This profile has been constructed by influential individuals occupying positions of authority who are responsible for determining the legal status and usage of languages.

**- French:**

Algeria's strategic geographic position within the Maghreb region, coupled with its historical dynamics, has facilitated significant interactions with countries such as France, Spain, and Italy. As a result of colonization, the presence of these populations has influenced the adoption of their respective languages to varying degrees in Algeria. The existence of multiple languages in Algeria can be attributed to their native speakers.

The Turkish presence in Algeria and the influence of the Turkish language on Algerian varieties is evident through numerous loanwords that continue to be used in speech. The significant influx of Spanish colonists and refugees from the Spanish Civil War left a noticeable impact, as evidenced by borrowings present in certain dialects, particularly in the western region, notably Oran. Similarly, Italians who arrived in eastern Algeria also contributed linguistic borrowings to the Algerian variety. (Abbassia, 2021)

However, the most profound influence on Algerian society was exerted by the French occupation, which lasted for over 130 years. French obtained a prominent position in Algeria and across the Maghreb countries, with its linguistic forms integrating into Algerian Arabic and Berber varieties. During the colonial period, French was imposed as the official language, limiting access to education for native Algerians and solidifying the use of French.

Despite its status as a foreign language, French holds a significant position in Algerian society, albeit to varying degrees among the majority. It is considered a foreign language according to the Algerian Constitution, and President H. Boumediene described it as having a special situation due to historical factors. Additionally, French is viewed as the language of prestige.

Abbassia (2021) continues, the postcolonial era witnessed the emergence of French proficiency among Algerians through the education system, where French became the language of instruction rather than Arabic. This decision was influenced by the perception that Arabic was classical and archaic, whereas foreign languages represented modernity and facilitated technological and scientific advancements. Despite efforts to promote Arabization, French continued to maintain a privileged status in various domains, such as administration, university education (particularly in scientific subjects), and the economic and financial sectors. While the objective of Arabization was to reduce the use of French, the language still persists and now faces competition from English. The rise of English can be attributed to media, the Internet, satellite TV channels, and recent Algerian relations with the United States and Great Britain.

To bypass Arabization, some parents, especially the elite, enrolled their children in private French schools to ensure bilingual education. However, in 2006, President Abdel Aziz Bouteflika ordered the closure of 42 private French-language schools for deviating from the linguistic policy.

Despite the language policy in place, French continues to be perceived as essential for social and professional success, although further research is required to corroborate this claim.

## **2- Algerian Historical Lingua Franca:**

The Mediterranean Lingua Franca has played a crucial role in facilitating communication and cross-cultural exchange in Algeria. The historical Algerian lingua franca, also known as "Sabir," emerged during the period of Ottoman rule and continued to evolve throughout Algeria's complex history.

The Sabir language was a hybrid of various languages, including Arabic, Berber, Ottoman Turkish, Spanish, Italian, and French. It served as a means of communication between different

linguistic communities, such as Arab speakers, Berber tribes, Ottoman administrators, and European traders and settlers. Sabir emerged as a necessity to overcome linguistic barriers and foster trade, diplomacy, and social interaction.

Arabic formed the core of the Sabir language, providing its grammatical structure and vocabulary. Berber contributed native Berber words and expressions, enriching the linguistic diversity of the lingua franca. Ottoman Turkish influenced the Sabir lexicon, introducing administrative and bureaucratic terms. Spanish and Italian left their mark through maritime trade and cultural contacts, contributing words related to commerce, navigation, and everyday life. French, as the language of the colonial power, had a significant impact on Sabir, especially during the French colonization period, influencing the introduction of French loanwords.

The historical Algerian lingua franca played a crucial role in the multicultural and multilingual context of Algeria, serving as a bridge between different communities and fostering intercultural understanding. It enabled people of diverse backgrounds to communicate, trade, negotiate, and forge social connections. Sabir was not only used in everyday conversations but also found its place in literature, songs, and poetry, reflecting the vibrant linguistic and cultural landscape of Algeria.

With the passage of time and evolving political and social dynamics, the prominence of Sabir gradually diminished. Modern standard Arabic became the dominant language in official and educational contexts, while French gained prominence during the colonial period. Nevertheless, the influence of the historical Algerian lingua franca can still be seen in the colloquial Algerian dialect, which bears traces of its rich linguistic heritage.

The modern-day colloquial Algerian dialect is a rich linguistic blend influenced by various languages. Here are some other languages that have had a significant impact, along with examples showcasing their influence:

**Berber:** The indigenous Berber language, with its numerous dialects, has a profound influence on the Algerian dialect. Berber loanwords have enriched the vocabulary, such as:

**Traditional Clothing:** Berber cultural elements have influenced the names of traditional clothing items incorporated into the Algerian dialect. The word "burnous," used to refer to a cloak or traditional robe, originates from the Berber term "ibernus."

**Food and Cuisine:** Berber culinary traditions have left a lasting impact on the Algerian dialect's vocabulary related to food and cuisine. Words like "couscous" and "tajine" have their roots in Berber and have been adopted into the Algerian dialect.

**Rituals and Festivals:** Berber cultural practices and festivities have influenced the names of rituals and festivals in the Algerian dialect. For example, "Yennayer" refers to the Berber New Year, and the term has been adopted into the Algerian dialect to signify the celebration.

**Animal Names:** The Berber language has contributed to the vocabulary related to animal names in the Algerian dialect. For example, the word "aghyul" (donkey) and "amellal" (camel) find their origins in Berber and are commonly used to refer to these animals in Algerian dialects.

**Herbal Remedies:** Berber traditional medicine and herbal remedies have shaped the vocabulary associated with healing practices in the Algerian dialect. Words like "azemmur" (sage) and "zgougou" (fenugreek) have Berber origins and are used to refer to specific herbs and their medicinal properties.

**Ottoman Turkish:** Ottoman Turkish has contributed to the Algerian dialect, primarily through administrative and religious terms.

"Bey" (بای): Borrowed from Ottoman Turkish, "bey" is used in the Algerian dialect as a title for a governor or an honorary title for a respected person.

"Divan" (ديوان): Borrowed from Ottoman Turkish, "divan" refers to a council or administrative body. In the Algerian dialect, it is used to denote a government office or administrative department.

**Spanish and Italian:** Due to historical connections and proximity, Spanish and Italian have left traces in the Algerian dialect. Loanwords from these Romance languages include "pasta" (pasta) and "café" (coffee), showcasing the culinary influence, as well as the shared pronunciation of certain sounds like the rolled "r."

"Plaza" (بلاصة): Borrowed from Spanish, "plaza" is used in the Algerian dialect to mean a public square or open space, often referring to a town square.

"Dinero" (دينار): Borrowed from Spanish, "dinero" is used in the Algerian dialect to mean money or currency, specifically referring to the Algerian dinar.

"Casa" (كازا): Adapted from Spanish, "casa" means house and is commonly used in the Algerian dialect to refer to a dwelling or home.

"Guitarra" (گيتارة): Borrowed from Spanish, "guitarra" is used in the Algerian dialect to refer to a guitar, reflecting the influence of Spanish music and culture.

"Tiramisù" (تيراميسو): Borrowed from Italian, "tiramisù" retains its meaning in the Algerian dialect, referring to a popular Italian dessert made with layers of coffee-soaked ladyfingers and mascarpone cream.

### 3- Arabic Language Register:

According to Ahmed Hassan (2010), Arabic language exhibits distinct registers or levels, which are determined by the context of language usage and the individuals involved in communication. These registers can be categorized into four types:

- **Formal language:** This register represents the highest level of Arabic expression, characterized by exceptional fluency and eloquence. Examples include the Qur'an, pre-Islamic poetry, and the proficient writings of renowned figures such as Ibn El Moqafaa and El Jahedh.
- **Clear language:** This level adheres to the proper grammatical rules in terms of conveying meaning accurately, without the embellishments of melody and sophistication that may distort the intended message. It can be found in Arabic heritage writings and certain modern books authored by individuals like Zaki Mubarak, Mahmoud Chaker, Mohcene Amine, and others. Moreover, it is taught in classical educational institutions like El Zaytouna and El Azhar universities.
- **The Third language:** This level of Arabic is prevalent in conversational contexts where speakers combine both correct and incorrect language usage without much concern for grammatical accuracy. It is commonly observed in media platforms (such as journalism, television, and radio), as well as in novels and stories.
- **The dialectal language:** This level represents a blend of correct and incorrect language usage, and it is widely adopted by the majority of Arabic speakers due to its simplicity and ease of comprehension. This register emerged over an extended period, primarily influenced by converts to Islam who settled in the Arabic-speaking world.

The dialectal language is characterized by distinct acoustic qualities and a robust structure derived from the original Arabic language. However, this register often leads individuals to overlook the importance of employing a correct language devoid of distortion.



#### 4- Code Switching:

Code switching, which refers to the alternating use of two or more linguistic codes, is a prominent characteristic observed in multilingual communities across the globe. Consequently, within the context of Algeria, a community characterized by the coexistence of numerous languages, code switching (CS) prevails as a prevalent sociolinguistic phenomenon among Algerian speakers. The transition from one code to another becomes readily apparent through casual and spontaneous conversations between individuals. According to Bagui (2014), Historical factors have played a role in shaping CS patterns, primarily between Modern Standard Arabic (MSA) and Algerian Arabic (AA), as well as between French and AA. (Bagui, 2014)

Despite more than half a century having passed since the departure of French colonizers, the influence of the French language remains deeply ingrained in Algerian society and continues to hold significance across various domains. Concurrently, especially following the arabization process, a substantial portion of educated speakers frequently shift between AA and MSA in their daily speech. These instances of code switching, specifically MSA/AA and AA/French, are clearly discernible and align with the three types of code switching distinguished by Poplack (1980), as exemplified in the following instances: (MSA & French are italicized in the examples).

Extra-sentential switching refers to the inclusion of a tag or a pre-existing expression, as exemplified in the following occurrences suggested by Bagui (2014) :

- 1) *Je crois* had triqra mbale3a ( I think that this road is closed ).
- 2) wach hada *khaffid sawtak* (what is this? lower your sound).
- 3) ghi hada *c'est déjà beaucoup* ( just this, It's enough)

Inter-sentential switching refers to the act of switching languages at the boundary between sentences and/or clauses. This type of language switching appears to be more prevalent among individuals with higher levels of education, as it relies on their fluency in both languages. To illustrate this point, let us consider the following example:

- 1) hadi sa3tayan wana m3a *la révision et enfin je n'ai compris rien que le titre.*  
(It is more than two hours I am revising and I have understood nothing only the title).
- 2) da3wa mata3jabch *albarnaamaj mukathaf jiddan wa yafuuqo qudrata ttilmiidi l3ilmiyya* (the programme is very condensed, it exceeds the pupils' educational capacities).

Intra-sentential switching refers to the act of switching languages within the boundaries of a clause or sentence. This linguistic phenomenon involves the transition from one language to another within a single grammatical unit.

1) rani rayha *la mairie nkharraj les papiers* bach n *inscri* (I am going to the town hall to get some papers to enroll).

2) yballi raha *fi tahassun tafif* bessah *ghayr kaafin* (I think there is a slight improvement but not sufficient).

### **II.3.2. English Language Register:**

Language register in English refers to the continuum of formality employed in both written and spoken communication. It encompasses five primary levels, each delineating distinct registers or degrees of formality. These registers, also referred to as address registers, serve to enrich linguistic diversity and establish boundaries between formal and informal language use.

#### **- Static Register:**

Which remains largely unaltered and immutable over time. Examples include fixed texts such as the Pledge of Allegiance, the Lord's Prayer, the Preamble to the US Constitution, the Alma Mater, bibliographic references, and laws.

#### **- High Formal Register:**

Utilized in formal contexts when addressing individuals such as the Queen, archbishops, presidents, or prime ministers.

#### **- Formal Register:**

The third level, finds application in formal settings and typically adopts a unidirectional format. It commonly adheres to established conventions and maintains an impersonal and formal tone. Speeches, sermons, rhetorical statements and questions, judicial pronouncements, and official announcements exemplify the use of this register.

#### **- Consultative Register:**

The fourth level, denotes a standardized mode of communication characterized by a mutually recognized framework. This register embodies formal discourse and entails specific

societal expectations. Instances of its usage can be observed in encounters between strangers, interactions between superiors and subordinates, doctor-patient exchanges, lawyer-client interactions, court proceedings involving lawyers and judges, and interactions between teachers and students or counselors and clients.

- **Casual or Informal Register:**

The fifth level, represents informal language employed among peers and friends. It incorporates slang, colloquialisms, and vulgar expressions as commonplace elements. Access to this register is typically limited to group members, and it finds expression in informal conversations, team dynamics, online chats, emails, blogs, and personal letters.

- **Intimate Register:**

Which pertains to private communication reserved for close family members or individuals with a deep personal connection. This register is employed in interactions between spouses, siblings, and parents and children.

- **Vulgar Register:**

Consists of language usage that is generally deemed inappropriate. It is employed for emotional or stylistic impact and is best avoided whenever possible. However, understanding this register is necessary to comprehend its implications. Vulgar language encompasses words or expressions that should not be used in everyday conversations, as they convey disrespect and reflect poorly on the speaker's education and manners.



*II*  
*Annotations*

### **III.1 Corpus Identification**

#### **III.1.1 Presentation of the corpus:**

The corpus of this study is an episode of the infamous Algerian series "Soltan Achour El Acher (10)". It is a comedy directed by Djaffar Gacem and produced by ProdArtFilm. It was broadcast by Echorouk TV for the two first seasons and ENTV for the third season. After the success of the series and the ending of the second season on a cliffhanger, the presence of a third season was necessary. where season one has 20 episodes and season two and three has both 23 episodes for each. Each episode lasts from 20 to 30 minutes. The first two seasons were broadcast for the first time on June 18, 2015 - June 20, 2017 successively, while the third season was aired in April 13, 2021.

The series is well known by Algerian viewers; it cost around 20 billion centimes and is considered as the largest production in Algerian comedy. The events of this sitcom take place between the eleventh and twelfth century in a fictional kingdom located somewhere in Algeria, called "the achourite kingdom", ruled by sultan Achour 10. They tell the adventure of a king with his family, his people or with the other kingdoms, where each episode reveals a new story that is not necessarily related to the previous episodes. The 6th episode of season 2 is the subject of our research; it was broadcast during the month of Ramadan 2017 under the title: " الجارية عاشورة " "the servant Achoura". It is a continuation of the plotline of the two previous episodes; (E04, E05) where Sultan Achour sneaks into the castle undercover, in disguise as a servant named "Achoura". Achoura instantly wins Queen Djawaher's heart and becomes her favourite servant, which allows Achour to get closer to her while plotting with Bourhan to restore the throne and the kingdom.

The episode is in Arabic language (Algerian dialect) and lasts 00: 26: 58s. According to an audience study carried out by the Media & Survey institute in Ramadan 2015, the Sultan Achour 10 series, airing at 7:55 p.m. on Echorouk TV, emerged as the most widely watched program among Algerians during this month, capturing a substantial audience share of 39.95%.

The Sultan Achour 10 series has been evaluated in relation to the well-liked Turkish soap opera, Herim Sultan, within the Arab world. Salah Aougrou, the lead actor in Sultan Achour, has compared the two works, noting that while Herim Sultan is a "historical soap opera" centered

around factual characters, Sultan Achour is a "historical comedy." The sole elements shared between the two, according to Aougrou, are the "settings, costumes, and props."

### **III.1.2 Analysis of the corpus:**

The character of Sultan Achour is a product of fictional creation by Djaffar Gacem and the collaborative efforts of the series' staff. While the narrative of the series appears to unfold during the 11th and 12th centuries, the protagonist of the show, Salah Aougrou, clarifies that there is no specific historical period as the depicted kingdom is entirely fabricated. It is worth noting that each episode of the series is independent in nature, presenting a self-contained story that may not have direct connections to preceding episodes.

The analysis reveals that the series in question is a political satire that deviates from chronological norms, incorporating contemporary elements such as drug-related issues, leaks during the baccalaureate exams, and the deficiencies of the medical system in Algeria. According to the director, Djaffar Gacem, there is a deliberate and intentional disconnect between the historical context and the present-day themes addressed, accompanied by the utilization of contemporary language. The dialogues in the series are composed in Darija, a local dialect. The series draws inspiration from the French show *Kaamelott* and unfolds during the golden age of Arab-Muslim civilization in the Maghreb. It centers around a fictional kingdom that thrives on olive oil, symbolically referencing the significance of oil in the real world.

### **III.3.3 Characters of Soltan Achour 10:**

Here is the list of the main actors of the series:

**Salah Aougrou** (seasons 1 and 2), Hakim Zelloum (season 3): Sultan Achour 10; a father and the tenth successor of the Achourite kingdom. He is the main character, the adventures of the series revolve around him.

**Yasmine Ammari:** Sultana Razane, the second wife of Soltan Achour 10, prince Loqman's mother, and General Fares's sister. She also plays the role of her twin sister Zarane.

**Claire Taous Khazem:** Maria (recurring season 1, main season 2); the first wife of Sultan Achour 10 and princess Abla's mother.

**Souhila Mallem:** Princess Abla, Sultan Achour 10's daughter and the responsible of the palace guards.

**Mahdi Hattab (season 1), Ahmed Zitouni (seasons 2 and 3):** Prince Lokmane, Sultan Achour 10's son. He is the crown prince and the General of the Achourite kingdom army.

**Sid Ahmed Agoumi:** Minister Qandil and the sultan's right arm.

**Naamoun Madani:** Bourhan, Doctor and researcher of the Achourite kingdom.

**Ahcene Bachar (season 1), Ali Sharaf (from season 2):** Redjlaoui; Sultan Achour 10's servant.

**Blaha ben Ziane:** Nouri, Soltan Achour 10's servant.

**Tir El Hadi:** Baji, Soltan Achour 10's servant;

**Othmane Ben Daoud:** King Dahmanus; King of a powerful neighboring kingdom.

**Mohammed Yabdri:** General Fares (seasons 1 and 2) and Queen Razane's brother.

**Kawther El Bardi :** Nouria, the palace cook and Nouri's wife.

**Mohamed Mrad (seasons 1 and 2), Zakaria Karouet (season 3):** Djawad; Princess Abla's husband (season 3).

**Nadia Alahoum:** Morjana, Queen Razane's servant.

**Merouane Guerouabi :** El Hachmi (season 3)

**Bahia Rachedi :** Bariza (season 3)

**Kamel Abdat:** Mokranus (season 3)

**Ahmed Meddah:** Cheddad (season 3)

**Nadia Kounda:** Manina (season 3)

#### **Recurring actors:**

Here is the list of secondary actors:

**Ibaa Hamli:** Queen Djawaher

**Haifa Rahim :** Queen Domina

**Najla Ben Abdallah :** Cleopatra VII

**Younes Ferhi :** Al-Khwarizmi

**Mehdi Tehmi :** as King Rooney

**Khaled Bouzid :** Said The Truth

**Hassan Kerkache:** Sadek El Kedbaoui (season 1), Djaadaoui (season 3)

**Narimène Ouahabi:** Hadjra (Fouffou)

**Mohamed Amine Ikhlef:** Kheffoufi

**Ali Djebbara:** Sultan Sulaiman El Qanouni

**Nadjia Laaraf:** Djadour (season 3)



**Mohamed Boukhdimi:** Pnipen  
**Mohamed Kariâa** (unknown role)  
**Adam Aberkane** (unknown role)  
**Ahcene Azazni:** Fehchouche (season 3)  
**Omar Tairi:** Boufdiha (season 3)  
**Zoubir Belhor:** Nemsus (season 3)  
**Zouhir Gacem:** Pousticha  
**Boukhalfa Sahli:** Hagrouna  
**Khadidja Brahimi:** Rqiqa

### III.3.4 Technical Sheet:

**Original title:** السلطان عاشور العاشر  
**English title:** Sultan Achour 10  
**Creation:** Djaffar Gacem  
**Directed by:** Djaffar Gacem  
**Screenplay :** season 1: Djaffar Gacem, Chemseddine Amrani, Chafik Berkani, Samir Ziane  
**Script (Scenario):** Djaffar Gacem, Chemseddine Amrani, Chafik berkani, samir ziane  
**Artistic Direction :** Djaffar Gacem  
**Costumes :** Adel Fouzi Chegroun  
**Photography:** Hazem Berbah  
**Sound:** Khaled ben Younes  
**Music :** Smaïl Ben Houhou and Mouh Sghir [ 3 ] , Performer: Nada Rayhan.  
**Season 2:** Tarek Kaddem  
**Performer:** Farida R'guiba  
**Production companies :** Prod Art Films and Carthago Film (executive production)  
**Budget:** \$1.76 million [ 3 ]  
**Country of origin:** Algeria  
**Original language:** Algerian Arabic  
**Format:** 1080i ( HDTV )  
**Genre :** Comedy  
**Duration :** 20-30 minutes.

### **III.3.5 Biography of Djaffar Gacem:**

Djaffar Gacem, an Algerian producer and director, was born and has continuously resided in Algiers since September 18, 1966. He pursued his education at the Algerian television training center, where he obtained a degree in shooting operations. He furthered his studies in cinematographic writing and staging at the University of Paris VIII. Gacem gained extensive experience as a head cinematographer for various French television channels, including TF1, FRANCE2, ARTE, and MBC. In 2002, he transitioned into the audiovisual domain, venturing into the film industry by directing his first cinematic works, which were commercial advertisements.

In 2001, Djafar took on the role of director for the television sitcom titled "Nass Mlah City," which made its initial debut on Télévision Algérienne, Canal Algérie, and A3 on November 6, 2002. This sitcom garnered significant popularity and achieved high viewership ratings in Algeria during the 2000s. The series reached its conclusion in March 2006, spanning a total of three seasons and comprising 119 episodes. Djafar's directorial prowess was recognized in 2006 when he received the prestigious Best Director Award at the Fennec d'or festivals for his exceptional work on the series.

Building on the success of "Nass Mlah City," Djafar proceeded to direct the subsequent television series titled "Djemai Family" in 2008, for which he was once again honored with the Best Director accolade at the Fennec d'or Festival. Subsequently, in 2013, he embarked on the creation of the series "Dar El Bahdja," followed by "Sultan Achour 10" in 2015. Notably, the release of Djafar's maiden historical fiction feature film, "Héliopolis," was impacted by the COVID-19 pandemic's adverse effects on the Algerian film industry. As a result, the screening of the film had to be postponed. Eventually, the trailer was unveiled on October 25, 2020, and the film was finally showcased under stringent health precautions on November 4, 2020. Moreover, "Héliopolis" was chosen as Algeria's official submission for the Best International Feature Film category at the 93rd Academy Awards.

### **III.3.6 ProdArtFilms:**

Established in 2014, ProdArtFilms is a prominent production and audiovisual company that offers comprehensive services for various video projects, including conceptualization, production, advertisement creation, and making-of documentaries.

Operating within the framework of Algerian legislation, ProdArtFilms specializes in film production, television program production, and advertising film production. The company assumes the responsibility of devising and implementing communication strategies, ensuring a holistic approach to their projects.

### **III.3.7 Summary of the 6th episode:**

The narrative of this episode commences with Sultan Achour sneaking into the castle disguised as a servant named "Achoura". Achoura swiftly captivates the affection of Queen Djawaher, emerging as her favored attendant, thereby granting Achour an opportunity to draw closer to her while collaborating with Bourhan to reinstate the throne and restore the kingdom. A moment of fright leads to Achour's fainting when he encounters a dragon before him, which Bourhan later reveals to be Queen Djawaher's dragon that is currently unwell. Unexpectedly, the dragon begins to communicate and shares his tale with Achour. He recounts a time when he lived as a human alongside his wife Djawaher in a patriarchal kingdom that subjugated women and executed female newborns. Upon opposing the oppressive regime, he was sentenced to death, prompting the couple to seek the assistance of a witch who transformed him into a dragon. Together, they resolved to establish a kingdom for women and champion the cause of women in other kingdoms, conquering those favored by Djawaher. Bourhan concludes that in order to revert the dragon to his human form, they must procure Djawaher's tears for the dragon to drink. However, the dragon reveals that Djawaher has shed all her tears and has not wept since. Achour endeavors to elicit tears from the Queen by eating an onion in front of her, but his efforts prove futile as General Soulef, her protector, dismisses him before eliciting a response. Undeterred, Achour makes a second attempt, this time using his smelly feet. He succeeds in collecting the tears and brings them to Bourhan, who gives them to the dragon. Meanwhile, the inhabitants of the kingdom revolt against Queen Djawaher, causing the dragon great concern and a fervent desire to protect her. With a resounding roar, he takes flight, but undergoes a sudden transformation back into his human form. The kingdom's inhabitants pursue him, resulting in the ultimate liberation of the Achourite kingdom.

#### **- Methodology**

The employed methodology in this research paper entails a descriptive analysis grounded in Venuti's strategies of Domestication and Foreignization. The study aims to examine an

episode through a functional investigation, which facilitates a comprehensive comprehension of the linguistic and extralinguistic construction of the episode. Moreover, it explores the interplay between language and culture, along with the multimodal realization of socio-cultural and cognitive constructs that influence the source meanings of the episode.

Initially, the spoken scenario of the episode will be transcribed and transformed into a script. Subsequently, the script will be translated, taking into consideration the target culture, with the objective of preserving the comedic essence.

Furthermore, our translated versions will be subjected to annotations based on both The Humor Theory (GTVH) and the translation methods established by AVT scholars operating within the framework of Venuti's strategies of Domestication and Foreignization.

Additionally, we will delve into the technical limitations encountered during the process of producing the dubbed version of the episode.

- **Discussion (Analysis):**

In the present study we make use of Humour Studies and AVT theories to develop a solid methodology for data selection and data analysis that allows us to fulfill the desired outcomes of this research, the sixth episode is a perfect sample for this analysis, due to the interaction of three language variations during it, being Algerian dialect, Modern Standard Arabic, and French. Which resulted in creating a humorous effect relying on wordplay, humorous puns, and idiom expressions that we will discuss later on.

The comic effect in the analyzed corpus of audiovisual texts is generally constructed on references to Algerian culture, on the cognitive clashes between the represented participants' expected and actual actions.

The character Achour shows up unexpectedly disguised as a servant, which creates a cognitive shock on the watcher's end, caused by the clash between his new appearance and the audience background knowledge of his character. This is best described by the theory of script opposition where we can define two scripts opposing each other, creating a humorous outcome.

In this scene we can distinguish the expected/ non-expected script, plus the female/ male script, in which Achour thrived as a beautiful servant shaming and insulting his castle servants in order to avoid being suspicious and blowing his cover.

that's in addition to him wearing a veil, which makes it easier to synchronize the dubbed version with his visuals.

### III.2. Annotations :

#### III.2.1. Annotations of Linguistics Issues

First of all, some character names should be changed due to its significance to the character's job at the castle and the humoristic load of the corpus.

Algerian	English
Bourhane	Norma
Lakhdar	Draco
Redjlaoui	Footman

'Bourhane' is an arab name that stems from البرهان الرياضي which means 'mathematical proof', he was named this to indicate his role in the castle, which is a scientist.

To translate his name, we searched for a science relevant name, and came across 'Norma'.

According to (thebump), it stands for the standard or the mathematical 'norm', which makes it a great choice as a name for our scientific researcher character.

Regarding 'Redjlaoui', he was named after that because of his role as Sultan Achour's feet cleaner. Since this role is performed by low level servants, we suggest the name 'footman' as a translation. 'footman' are in the bottom of the hierarchy of servants, they were the ubiquitous method of getting anything done. They might be tasked with staying in the foyer, ready to open the door, or might each have a section of the house where they simply waited in the halls, ready to run errands or do whatever was needed (Donna. H, 2018). This name is a perfect fit for 'Redjlaoui' since it literally contains the word 'foot', which makes the transfer of this wordplay possible.

For 'lakhder' the script writers used his name for another wordplay mentioning a famous Algerian football player 'lakhder beloumi'. In the process of adapting the name, the origin of this character was considered.

Figure 3  
of Thrones

a photo of The Queen of Dragons, from Game



Djawaher and her dragon ‘Lakhder’ are adapted characters from the famous series ‘Game of Thrones’ where Djawaher is The Queen of Dragons

“Daenerys Targaryen” and Lakhder is her dragon, named “Drogon”. We searched for names similar to Drogon or Dragon, and found the name Draco, which holds the meaning of ‘dragon’. Draco made a great cultural substitution since ‘Draco Malfoy’ is a known character in the Harry Potter series. What makes it even more suitable, is that Draco belongs to ‘The House of Slytherin’ in the Harry Potter universe, Slytherin’s emblematic animal is a serpent, which belongs under the ‘Reptiles Family’ along with dragons.

- **French loanwords:** Due to the fact that Algeria was a French colony for over a century , the dialect of the Algerian population contains a massive number of loanwords from French and as such in this episode , it can be noticed clearly how Algerians ( the characters ) use some of those French words as a part of their dialect . Also , some french words and expressions are used as they are known in the standard French presenting instances of code switching, and others are spoken by using the Algerian dialect grammar which differs from the one of the standard Arabic just like all Arabic dialects . It is similar to the fact that the English language itself and the American dialect contain words from different languages such as Latin and Spanish . The following examples are some extractions from the dubbed episode of Sultan Achour 10 to confirm the validity of the this fact .

- Standard French loanwords - Modified French loanwords  
- Modèle (design) – grenat (Burgundy) – intoxication (food poisoning) – la vérité (the truth) – quand meme (Regardless) – cachir (mortadella) – la purée (mashed potato) –steak - les lentilles (eye contacts) – surout (especially) – mauve (purple) – dragon – justement (exactly) – confiance (confidence) – mademoiselle (Miss) – enfin (well) - pardon.

Ça fait plaisir (with pleasure) – tout est possible (everything is possible) – refuge politique (political refuge) – c’est très bon (it is so good) – il y en a marre ( We are fed up) – jus d’orange (Orange Juice) – en contact (In Contact).

Algerian dialect	French loanwords	English translation
فريتها	(ferais)	Would Do
ميزيرية	( misère )	Misery
الفيستا	( veste )	Jacket
نافيفيتلنا	( naviguer )	To Navigate
نبروفيتيو	( profiter )	To Profit
مديفيزي	( déguisé)	To Disguise
يديرونجيني	( déranger)	To Disrupt

Algerian	MSA	English
Jus d’orange مام فلعشية نديرو	حتى مساء, أحضره كعصير برتقال	I even make it into an avocado smoothy

In Algeria, the French term ‘jus d’ orange’ meaning ‘orange juice’ is used to refer to all kinds of natural juice, whether it is strawberry or banana juice, it is referred to as ‘ orange juice of banana’ this creates a humorous effect influenced by the nature of this complex dialect. However, there is another situational joke here, it is that he is treating onions like healthy fruit and going on talking about its benefits, and that he would even turn it into a healthy drink like the other fruits.

To translate ‘jus d’orange’ we opted for a cultural substitution, which is ‘avocado smoothy’.

While natural juices are a popular drink in the Mediterranean , and oranges are known to grow in the Mediterranean region, Avocado smoothies are the standard drink for the health and fitness gurus in America, due to the availability of avocados.



Algerian	MSA	English
انا عمري ماشفت فيقورة تاعك	انا لم أرى وجهك ولا مرة في حياتي	I have never seen you in my life!

فيقورة is a modified Italian loanword that stems from ‘Figura’ and translates directly to ‘face’ or ‘figure’ in English.

Algerian	MSA	English
Tout est possible مولاتي	كل شيء ممكن مولاتي	Everything’s possible m’lady

This example features an aspect of Algerian switch coding into French, where Achour uses the fixed expression ‘tout est possible’ that is directly translated to ‘everything is possible’

**- Regional Variations:**

It is important to mention that the use of French loanwords and their pronunciation depend on the region because the regional variations play a fundamental role in the composition of the dialect . In other words , the characters’ dialect was rich with loanwords from French for the reason that most of them are from the north of Algeria where Standard French is very commonly used and spoken among people in their everyday life , whereas in the south for instance , the presence of such loanwords and the use of the French language decrease significantly which results in dialect more filled with standard Arabic words rather than French . These variations also appear in the use of the American English .



- **Modern Standard Arabic:**

Modern Standard Arabic is the official language of Algeria and the Algerian dialect is the language the population uses and speaks which makes it a diglossic country . It is used in formal settings such as the government and academic institutions. It is also taught in schools as a language by itself. Although the Arabic language strongly influences the Algerian dialect , the Algerian dialect involves many colloquial expressions and slang words that are specific to the Algerians' everyday life . As clearly remarkable in the episode both of them were used in different contexts. The standard Arabic (formal register) was used by the queen and her guardians and the dialect (vulgar register) was spoken by the rest of the population.

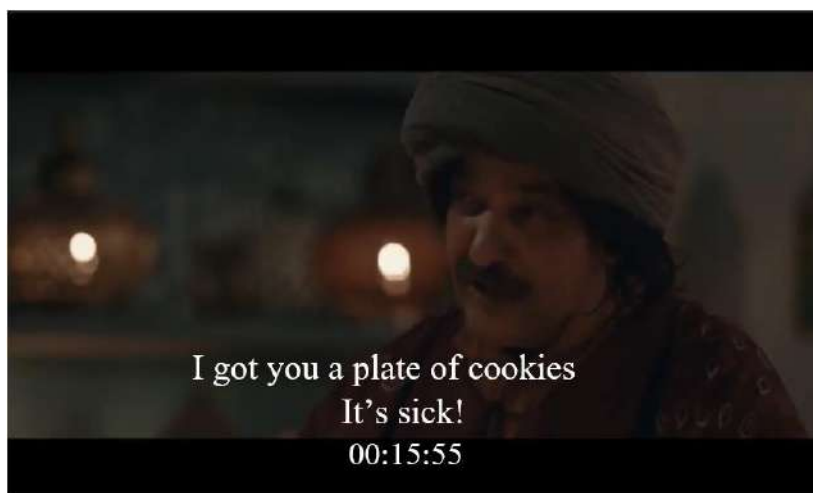
Bearing in mind that the character 'Djawaher' was adapted from 'Game Of Thrones' series character, The Queen of Dragons 'Daenerys'. And since Game of Thrones author George RR Martin has always made it clear that his epic series of novels is set in a land loosely based on Medieval Britain, the decision was made to translate Modern Standard Arabic into medieval English (formal register), and rendering the Algerian dialect into American English (Informal register). The choice of American slang was based on our familiarity with American culture nuances and slangs.

Here are some standard words and expressions from the episode :



MSA	English
لقد حذرتك منها	I did forewarn you of her
لكنك لم تسمعي كلامي	But you did not heed my council
من هاته الجارية الرشيفة	Who is this elegant maid ?
و هل يظلمك زوجك	And does your spouse oppress you ?

The semantic differences between the Algerian dialect and MSA has created many opportunities of wordplay such as:



Algerian	MSA	English
نوري: جبتاك طبسي مقروض, سم مولاتي جواهر: مسموم؟	نوري: أحضرت لك طبق مقروض, سم مولاتي جواهر: مسموم؟	Nouri: I got you a plate of cookies, it's sick m'lady Djawaher: sick?
عاشورة: لالا ماشي مسموم مسموم كيما نقولو حنا في المعني كي نقولو مسموم نقصدو بلي بنين يقتل فهمتيني؟ جواهر: يقتل؟	عاشورة: لا ليس مسموما, كما نقول في المعنى عندما نقول مسموم نقصد أنه لذيذ يقتل هل فهمتيني؟ جواهر: يقتل؟	Achoura: no not sickening sick, when we say sick we mean, umm... that's deadly delicious, you know? Djawaher: deadly?
عاشورة: هاها سمحيلي ماعرفتش كيفاش نوصلك حتى أنا عميتها ماشي يقتل يقتل محسوب لذيذ لذيذ بنين	عاشورة: هاها اسمحي لي لم أعرف كيف أوصلها لك لقد زدت الطين بلة ليس يقتل يقتل, انه يعني لذيذ لذيذ.	Achoura: ha ha sorry I didn't know how to explain, it's my bad. Not deadly DEADLY, it means delicious... just delicious

While the word سم in MSA translates to ‘poison’, Algerians call food سم to express that it is extremely delicious, which creates confusion for queen Djawaher since she speaks in MSA. Achoura goes on to explain the meaning to her, saying it is يقتل بالبينة , the word يقتل means ‘to kill’ in MSA, Algerians use it to describe something that is ‘extremely good’ in this context. Djawaher gets more confused thinking it actually kills. This kind of wordplay is called a pun, where a character says a word that is understood as another due to their similarity. This joke is based on the script life/death.

To translate this pun, it will be substituted to a pun in the TT, while preserving the same scripts in order to create a similar humorous effect. سم was translated into ‘sick’, as we know ‘sick’ stands for ‘sickness’ in formal register, on the other hand, when we say something is ‘sick’ in slang, we mean it is so cool. The same is applied to تقتل بالبينة which is translated into ‘deadly delicious’, the word ‘deadly’ is obviously related to death in formal register, however, it is used in slang to signify something is excellent.

The change in switching from Algerian to MSA in ‘محسوب لذيد لذيد’ was unexpected which created a humorous effect that cannot be transferred due to the language complexity that makes switching dialects humorous in itself.

**Note:** Although the standard Arabic and the Algerian dialect differ grammatically and lexically, both can be translated into the same sentence in English language regardless of its formality. For instance :

Algerian	MSA	English
كلبت تشينة	أكلت برتقالة	I ate an orange

Grammar: the grammar of the Algerian dialect has its unique features which make it vary from the grammar of the standard Arabic . This is also similar to the grammar rules of the American English. Despite the fact that each dialect’s grammar is based on a standard set of rules ( may or may not be the same as the standard language ) , each dialect may differ depending on regions or cultural differences .



Algerian	MSA	English
لا يستحي ماشي لا يستحي لا يستحي, يستحي شويا كومام	لا يستحي ليس لا يستحي لا يستحي, يستحي قليلا مع ذلك	Shameless He's not that shamelessly shameless, he got a tiny bit of shame tho

In Algerian, the use of repetition indicates that the person is not resembling that adjective extremely, Achour tries to defend himself weakly saying that he is not extremely shameless.

**a- Personal pronouns:** the use of the the personal pronouns in the Algerian dialect is almost absent which is in contrast to the American English. In both American and standard English , the verb is always preceded by a personal pronoun.

Algerian	MSA	English	The remark
واش نقالك	ماذا أقول لك	What can "I" tell you?	The absence of the pronoun أنا
ما نسيناش	لم ننسى	"we" didn't forget	The absence of the pronoun نحن
	لم أكن أعتمد	" I " was not counting on	The absence of the pronoun أنا

**b- Possession :**

To express possession generally in English , we use possessive adjectives such as my , you.. before the noun , while in the Algerian dialect it is enough to only attach some letters as ي ها , ه , ك , to the end of the word itself which is similar to the standard Arabic.

Algerian	MSA	English
رجالنا	أزواجنا	Our husbands
مرتي	زوجتي	My wife
رجليك	أرجلك	Your feet

**III.2.2. Annotations of Lexical and phraseological choices:**

- a- **Fixed expressions and collocations:** In the episode of the servant Achoura , there are many Algerian collocations and expressions which are directly related to the Algerian society and almost all the population uses them.



Algerian	MSA	English
وشبيك تخزر فيا يالشيبوخ؟ الشيب والعيب	الى ما تنتظر أيها العجوز؟ الشيب و العيب	Watchu looking at old man? Old age and shame

Achoura jumps to insult Bourhane ‘Norma’ to not draw suspicion to his disguise. The scene creates a humorus effect based on the scripts; expected/unexpected, where the audience did not expect to see the character insulting its own servant.

الشيب والعيب is a widely used idiomatic expression in Algeria, it is used to call out old people for their ‘inappropriate’ or ‘shameless’ actions, that does not match their old age. its literal translation is ‘ the grey hair and the flaw ‘ which makes no sense, because the expression has no equivalent in English. The joke follows the young/old script where Achoura is calling the old man out for staring at her, a young woman. The idiom has no equivalent expression in English, But the target remains ‘Bourhane’, thus, it was translated literally to transfer the meaning of the joke.

One of the collocations which is commonly used mostly by the population of Algiers is " جابلي ربي " which literally means " what God brought me " but in fact the meaning of this colloquial collocation is " I think " and in MSA is " ما خطر ببالي " or simply "أعتقد".



Algerian	MSA	English
أنا مسرارة فهمتي؟ و السر يغلب الزين	أنا ساحرة أتفهمين؟ والسحر يغلب الجمال	I'm charming, get it? and charm is more than beauty

السر is an adjective of the noun مسرار

According to Glosbe Algerian-French dictionary, مسرار translates to ‘charmant’ in French.

Meaning, ‘charming’ in English, hence السر is charm.

Luckily so, there is a similar English expression about charm and beauty, which is; ‘charm is stronger than beauty’ or ‘charm is more than beauty. We opted for the latter for synchronization purposes.

Algerian	MSA	English
دبري راسك, دوك دخليني للقصر	تدبر أمرك, أدخليني الى القصر الان	Fix it, you have to let me in, now!

According to mo3jam.com dictionary, دبري راسك is an Algerian expression that means ‘I do not care how, you should find a solution no matter what. I just need this to be done.’

A possible translation for this is ‘figure this out’, but the text was longer than the expression’s dedicated lip movement, which lead to changing the translation to ‘fix it’ in order to synchronise it.

Another example found in the episode is the expression of " من فمك لربي ". This expression is used by all the Algerians approximately , which conveys the meaning of “ may your prayers come true “ , ” may what you said becomes true” , ” so be it ” or ” Amen ” and all these translations can be understood by an American English speaker instead of using the literal translation of the expression that is ” from your mouth to my God ” which would seem very confusing .

"قولي / قول و الله " is a multi used expression that may convey two meaning but one message at the same time . At first , the literal translation of this expression is ” say by Allah ” and saying by the name of Allah in Islam means you swear to God in English and when one says ” by the name of Allah ” means that they are saying the truth and they are not lying about what they say or what they do . The second use of this expression is when someone hears a very strange or shocking news and they say swear to God with meaning of ” are you serious ” ” really ”.

#### b- Idioms :

Algerian	MSA	English
قلبوا الفيستا	غيرتم موقفكم	You switched teams

If someone changes her/his behavior towards the people they know, the Algerians use this very known idiom " قلبوا الفيستا ", it is an expression that contains two words, قلبوا is an Arabic word that means ‘to turn’ ‘to flip’, and لفيستا is a French loanword of the word ‘veste’, meaning ‘jacket’.

The expression 'flipping the jacket' here describes going from showing one face of the jacket, to showing the other face, which basically means the act of switching your stand and supporting the other opponent. In English, this is described with the expression 'you switched teams'.

Algerian	MSA	English
حبيتي تحرقيني؟	أتريدين كشفي؟	You wanna expose me?

The word تحرقيني comes from the Arabic word تحرقيني which means 'to burn/ the act of burning'. However, in this context, it is used to express the act of exposing somebody. Achoura here tells Nouria to be quite to not draw attention to him and blow his cover.



Algerian	MSA	English
بصل... نموت عليه مولاتي	بصل... أحبه بشدة مولاتي	Onions... I'm obsessed with it m'lady

Algerians use the expression نموت عليه when expressing the extreme degree of the love they have for a certain person or object, The literal translation for this would be 'I'd die for it'. While it is correct to some degree, Americans tend to use another expression to express their love for an object, they use 'I'm obsessed with it' to show how much they liked it.

Algerian	MSA	English
قوليلي يا مخلوقة, كيفاش راهي الحالة في المملكة؟	أخبريني يا فتاة, كيف الحال في المملكة؟	Hey girlie, how is it going here in the kingdom?



مخلوقة is the feminine form of the word مخلوق, its literal translation is ‘creature’ as in we are all created by god, which is something we relate to each other with. This relationship is what makes Algerian refer to one another with this word. The word is translated into ‘girlie’ since Achoura and the saleswoman are both ‘females’ relating to each other with this word.

Algerian	MSA	English
خليها دير واش تحب خير من هذاك المصفار تع عاشور	دعيها تفعل ماتريد, انها أفضل من ذلك الشاحب عاشور	Let her be, she’s better than that pale-faced Achour

مصفار is an insult that means someone looks sick and about to die, it is used to insult Achour’s appearance, making him the target of the joke. In English, there is a similar expression used to insult (mostly white people) pale skin that makes them look like they’re sick, they use the term ‘pale-faced’ to make fun of their appearance.

Algerian	MSA	English
هاذي البوطو شابة منين جاها الزين؟	هذه العمود جميلة؟ من أين لها الجمال؟	This lamppost is pretty? Where’s the beauty?

The word بوطو in Algerian stands for a ‘pole’ or a ‘lamppost’, the woman here refers to Achoura as a pole to insult her saying she’s unattractively tall, thus, he target of the joke is Achoura’s appearance. insults for tall people travel through languages and remains the same, English speakers use the literal equivalent ‘lamppost’ to refer to tall people.

the Algerian dialect and accent used by the actors contribute to the humor and authenticity of this show. The humor is not only derived from the content or jokes themselves but also from the way the characters speak. The unique speech patterns, accents, and dialects used by the actors contribute to the comedic effect of the show. These distinct linguistic characteristics add depth to the characters, enhance their comedic timing, and create a sense of authenticity.



Algerian	MSA	English
بصح مادموازال, راني شاك... نكون يا شايك يا ماشي شايك	لكن يا انسة, أعتقد... أنني رأيتك أو لم أرك	Excuse me miss, I guess... I saw you before, or never did

شايك is literally translated to 'I saw you'. The essence of humour in this expression relies on the character itself, where the audience is used to seeing Nouri talking in this set forms of expressions ; 'I think... or not'.

### III.2.3. Sociocultural and pragmatic issues :

The Algerian culture is very rich in its all aspects :

- Religion : Islam has a very big impact on the Algerian culture as such in its dialect , thus one may notice the very frequent use of the word " Allah " in so many expressions . The expression of " الله يسلمك " has been seen repeatedly in the episode . The Algerians use it as an equivalent for " thank you " in English while its literal translation is " May Allah protect you "

Algerian	MSA	English
اووف وشمن زوج يرحم باباك	اووف أي زوج أرجوك	Ooh what husband, please!

الرحمة على أبيك or يرحم أباك is from the Arabic expression يرحم باباك

Which literally means ‘may god have mercy at your father’. However, the Algerian daily use of this expression differs from its literal meaning, *يرحم باباك* is used as an equivalent for ‘please’, whether it’s used genuinely or sarcastically, the meaning remains the same.

- When the Algerians are amazed by a beautiful thing , they usually say "الله يبارك" which is religious aspect that means in English ‘ May God bless ‘ but the America people usually they do not use such expressions but rather interjections such as : Aww , woah , etc. Thus the the wide use of religious terms in the Algerian dialect reflect the strong religious background of the country .

- Food : The Algerian and the American are two different worlds when it comes to cuisine , they vary in terms of ingredients , flavors and preparation . These differences were manly found due to cultural influences and history.

Algerian	MSA	English
جبتلك طيسي مقروض	أحضرت لك طبقاً من المقروض	I got you a plate of cookies

One of the Algerian traditional sweets that has been mentioned in the episode is ‘Maqrout’ ,which is well known kind of sweet mainly in the countries of north Africa such as in Tunisia and Morocco . It is mainly made of semolina which is not very known by Americans , most of the American sweets consist of pies, dry cookies and tarts.

‘maqrout’ is a traditional Algerian cookie that Algerians serve in gatherings and events such as weddings, parties, and Islamic holidays. We opted for translating this cultural dish to ‘cookies’, the term was generalized since it is technically a cookie.

Algerian	MSA	English
كلا كاشير تع جلاط	أكل السلامي الخاص بجلاط	He ate Fastro mortadella

جلاط ‘jellat’ is a refrence to ‘bellat’, a famous mortadella factory in Algeria.

It had many food poisoning reports back in 2015, which made the Algerian public cautious regarding the consumption of its products. Here the target of the joke is the factory itself, where Bourhan ‘Norma’ indicates that even dragons got food poisoning from the product.

To translate this part, ‘jellat’ was replaced by ‘Fastro’ a reference for ‘Mastro’ mortadella, an Italian brand that is famous in the US and Canada. Mastro Mortadella had approximately 15 pounds of mortadella products recalled due to misbranding and undeclared allergen, in addition to the Listeria outbreak that was caused by deli meats during the last year.

- **Art and sports :**

Certainly the Algerian society was influenced by other arab cultures such as the Egyptian or the Syrian one and which proves this claim is when Achour mentioned the name of the very known Egyptian actor ‘‘ Omar Sharif ‘‘ as a reference for a charismatic and handsome man because he was one of the shining stars in the Egyptian cinema back in the days and who was in fact famous worldwide . Achour also said the name ‘‘ Mouhanned ‘‘ for the same purpose but Mouhanned was a character in a very known series in the Arab world in 2007 and it was dubbed into the Syrian dialect.



Algerian	MSA	English
فهاذ القصر تالمون لي تزيرت منقدروش حتى نهذرو على حبابنا, لخضر... بلومي	اووف لا يمكننا حتى التكلم على أحباءنا, لخضر... بلومي	This castle got so strict, can't even talk about Harry Potter, Draco?... Malfoy!

The Algerian community is known for its interest in football and one of the former Algerian football players was ‘‘ Lakhdar Belloumi ‘‘ who is considered as the best Algerian player of all time . This player has been always admired and appreciated by the Algerians to the extent that whenever an Algerian hears the name ‘‘ Lakhdar ‘‘ the first thing that comes to mind is indeed ‘‘ Lakhdar Belloumi’’ . In order to make the scene of ‘‘ Lakhdar Belloumi ‘‘ more

relatable to the American audience , we changed the name of the dragon from ‘Lakhdar ‘ to ‘Draco’ to use the character ‘Draco Malfoy’ as a reference to the well known series ‘Harry Potter’ by JK Rowling, the series is well known among Americans and globally.

We had to manipulate the expression ‘we can’t even talk about our favourites’ into ‘can’t even talk about Harry Potter’ to make the reference easy to recognize.

- **Traditions :** ‘ khamssa w khmiss ‘ is a palm with five fingers and it is usually made of ivory , silver and plated copper . It is claimed that it keep the evil eye away and nothing can harm the person . It is in fact an Arabic tradition not only Algerian . It is a kind of superstition .

- **Cultural interference :** Algeria is one of the Maghreb countries as long with Tunisia . These two countries share many aspects in common in terms of history , culture and traditions and their communities are considered to be very close to each other and it is can be seen through the scene in the beginning of the episode by the Tunisian actress and her Tunisian speech while everyone can understand her easily and this can show the harmony of the two cultures .

#### **III.2.4. TECHNICAL CONSTRAINTS:**

The process of recreating the audio track for the selected segments from the episode involves separating the background music from the original spoken voice. This separation was achieved using a free AI software called Vocal Remover, specifically designed for vocal isolation and removal.

However, technical difficulties arose when we needed to provide different voices for the dubbing, particularly for the character Achour and multiple male voices. Finding a voice actor with a similar tone to Achour proved challenging. In this predicament, we came across videos featuring different audios generated by Artificial Intelligence (AI).

In light of technological advancements and the potential advantages they offer, numerous businesses, organizations, and industries have embraced the utilization of Artificial Intelligence (AI) in their operations. AI refers to the capacity of machines and robots to undertake tasks that typically require human intelligence, including learning and various other services. The adoption

of AI has witnessed a significant rise due to its ability to accurately and efficiently tackle complex tasks. Within the realm of dubbing, AI-powered speech synthesis technology is increasingly employed. This technology enables the automatic production of dubbed versions of movies and TV episodes, eliminating the need for human voice actors. By analyzing the original audio, this technique constructs a digital representation of the actor's voice, which can be utilized to generate new conversations in any language.

This concept was relatively new, and we embarked on a trial-and-error journey. We tested three AI cloning software programs to determine the most suitable one: Voice AI, Voicemod, and ElevenLabs.

The first two programs are voice-to-voice cloning software, meaning they record the speaker's voice and produce a cloned voice with a distinct voice print. Users can select a custom clone voice and record a 15-second audio clip, which is automatically converted to the chosen clone voice. These software programs were potentially beneficial for our dubbing project due to their ability to capture the speaker's tone, laughter, and other expressions. Unfortunately, the cloned voices lacked the desired stability and audio quality required for our study. The generated voices sounded flawed with spooky background noise, prompting us to exclude these software programs from consideration.

In contrast, ElevenLabs, a text-to-speech AI voice cloning software, offered two plans: a limited free plan and a paid plan. The free plan provided access to 10 pre-generated voices with a character limit, while the paid plan allowed up to 10 custom clone voices that users could train and generate. To train an AI clone voice, an audio recording of the desired voice lasting 3-10 minutes needed to be submitted. Submitting ten-minute audio recordings was recommended for generating the closest possible match. Consequently, we compiled character voices by creating scene compilations featuring each character.

For editing purposes, we utilized Adobe Premiere, a paid video editing software created by Adobe. This user-friendly platform allowed for seamless and efficient editing, as well as exporting the project in both video and audio formats.

After collecting voice samples, we imported them into ElevenLabs to train the clone voices and commence their utilization. Utilizing the text-to-speech feature entailed a significant amount of trial and error. Typing any additional letter or certain punctuation marks could dramatically alter

the voice and its tone. Clicking the 'Generate' button produced a new audio each time, varying in tone, emotion, and speaking speed. Thus, we had to continuously edit the text and regenerate audio until achieving the desired result that matched the visual representation of the characters and their emotions.

Moving on to the audio engineering process, we employed Adobe Audition, a paid audio editing program also developed by Adobe. Adobe Audition is widely used by voice actors, narrators, singers, and podcasters for professional audio engineering.

The audio engineering process involved adding the selected AI-generated audio tracks to a multitrack session alongside the previously created background music. The audio tracks underwent editing to align with lip movements and synchronize with the video. This step also required trial and error, as some tracks did not match the lip movements, necessitating the generation of new AI tracks with more adapted translations and repeating the process until achieving the desired outcome.

Finally, the finished dubbed audio was exported and synced with the original video, replacing the previous source audio. This final step was executed using Adobe Premiere Pro to preserve the video's quality and ensure a secure export.





***III***  
***Conclusion***

### **III. Conclusion**

In conclusion, this research delved into the fascinating domain of audiovisual translation, focusing on the specific techniques of dubbing and its intersection with Algerian and American humor. Through the exploration of audiovisual translation practices, it became evident that both Algerian and American humor play a vital role in shaping the comedic landscape of their respective cultures. The research shed light on the characteristics of audiovisual translation, highlighting the importance of accurately conveying meaning, cultural nuances, and audiovisual elements to ensure a coherent and culturally relevant viewing experience. The study also examined the distinct modes of audiovisual translation, specifically dubbing. The process of dubbing plays a crucial role in making audiovisual content accessible to a global audience. It involves replacing the original dialogue with translated versions in a different language, allowing viewers to enjoy movies, TV shows, and other forms of entertainment in their native language.

This research has examined the intricate process of dubbing one of the most famous Algerian humoristic shows “Sultan Achour 10” into the American English language, highlighting the challenges and considerations involved in adapting humor across cultures. The study has shed light on the complexities of audiovisual translation and the unique aspects of Algerian humor, providing insights into how it can be effectively conveyed to an American audience. Throughout the research, it became apparent that dubbing a humoristic show requires careful attention to cultural nuances, linguistic humor, and comedic timing. Adapting the jokes, wordplay, and cultural references of the Algerian show for an American audience involves striking a delicate balance between fidelity to the original content and ensuring the humor resonates with the target audience.

The process of dubbing an Algerian humoristic show into American English requires skilled translators and voice actors who understand the subtleties of both cultures. It involves adapting jokes, punchlines, and comedic situations while preserving the essence of the original humor. The challenge lies in finding equivalent linguistic expressions, idioms, and cultural references that generate laughter in the target language.

Furthermore, this research highlights the importance of cultural adaptation and localization in dubbing humor. It emphasizes the need to consider the cultural sensibilities, social context, and comedic preferences of the American audience. By understanding the American humor

landscape, including popular comedic styles, references, and social norms, the dubbing process can successfully bridge the gap between the Algerian source material and the American target audience.

In the end and to answer the fundamental question of this research, humor is subjective and varies greatly from person to person. It is influenced by personal experiences, cultural backgrounds, and individual preferences. There is no universal standard for humor, as different cultures and individuals have their own unique comedic sensibilities. Humor can change over time and is shaped by social, political, and cultural factors. It often sparks discussions and debates due to its diverse interpretations. Translating or adapting comedic content requires considering the audience's cultural context, linguistic nuances, and expectations to create humor that resonates with them. For "Sultan Achour 10" it may not be possible to render its exact same humoristic value into the English version due to several reasons.

Firstly, humor is highly subjective and deeply rooted in cultural contexts, experiences, and linguistic nuances. The specific Algerian cultural references, historical events, and societal nuances that contribute to the humor in the original show may not resonate with English-speaking audiences in the same way. Translating and adapting these elements while maintaining the comedic impact can be challenging.

Secondly, the show likely incorporates wordplay, puns, and clever linguistic humor that may not have direct equivalents in English. Translating these linguistic elements while preserving the humor and comedic timing can be intricate, as certain linguistic jokes rely on specific language structures, phonetics, or cultural word associations.

The humor in the characters' speech can stem from various factors. It could involve exaggerated or stylized delivery, including comedic timing, tone, and intonation. The use of specific linguistic features such as wordplay, puns, sarcasm, or clever use of language can also contribute to the humor. In addition to, the characters may employ specific idioms, colloquialisms, or cultural references in their speech, which further enhance the comedic value.

Lastly, cultural comedy styles differ between cultures. Algerian humor has its own distinctive style and comedic traditions, which may not align perfectly with the comedy styles commonly found in English-speaking countries. Adapting the comedic timing, delivery, and styles to fit English comedy traditions while retaining the essence of the original humor can be a complex task.

Overcoming the challenges of transferring cultural and linguistic elements in films is demanding but feasible through careful adaptation, cultural sensitivity, and collaboration. While complete preservation of humoristic value may not be possible, the goal is to create an enjoyable and culturally relevant experience for the target audience by finding a balance between faithfulness to the original content and necessary adaptations.

There can be a different degree to which the humoristic value of movies differs from culture to culture. Though some elements of humour may be outside the cultural borders and are universally understood, others depend on particular cultural references, linguistic dialects or social context which is not easy to understand. There can be a different degree to which the humoristic value of movies differs from culture to culture. While some aspects of humour can cross cultural boundaries and be understood widely, others often rely upon specific cultural references, language subtleties or societal context that are difficult to translate. As a result, the complete transference of humoristic value between cultures may be challenging. Some of these gaps could, however, be overcome with careful adaptations, cultural sensitivity and creative approaches to humour that will appeal to target audiences while retaining the essence of original humor. The success of translating humour depends mainly on the similarity and common experience between cultures affected, as well as upon the skills and knowledge of translators and translation teams.

Regarding AI, artificial intelligence refers to the ability of machines and robots to perform tasks which require human intelligence in reality such as learning and many other services it can provide. The use of the AI is increasing lately because of the amount of complex tasks that it can solve accurately and efficiently. The artificial intelligence is increasingly being used in the field of dubbing. AI intelligence-powered speech synthesis technology can be used to automatically produce dubs of movies and TV episodes, doing away with the requirements for human voice actors. Utilizing analysis of the original audio, this technique builds a digital representation of the actor's voice that may be used to create new conversations in any language.

This study made use of this cost-effective solution by generating the character's clone voices using the available and affordable AI technology softwares up to this day. Many argue that leaving voice acting to computers and machines result in the loss of the emotional

complexity and twists that makes acting so alluring, and we second that, for now. We see that human voice acting is an art form that can not simply be recreated by AI, based upon our experience with it in this study. However, AI technology is developing faster and faster as we speak now, and this study is just the tip of the iceberg of the capabilities of AI generated voice over. We hope this will open doors for further research in this field, continuing the deep and wide discussion about whether AI could possibly replace humans or not.

## Bibliography

### Sources

- Corpus: Sultan Achour. (2017, June 2). Sultan Achour 10, S2 EP06 Achoura la servante | الجارية عاشورة 06 الحلقة 2 موسم 2 الحلقه 10، سلطان عاشور 10، [Video]. YouTube.  
<https://www.youtube.com/watch?v=lc9JPCgVpRs>
- Dictionaries: Urban Dictionary, June 10: same-sider. (n.d.). In Urban Dictionary.  
<https://www.urbandictionary.com/>  
See on: [www.almaany.com](http://www.almaany.com) قاموس المعاني و ترجمة المعاني متعدد اللغات و المجالات  
The French - Algerian Arabic dictionary | Glosbe. (n.d.). Glosbe.  
<https://glosbe.com/fr/arg>

### Books

- Pérez-González, L. (2018). *The Routledge Handbook of Audiovisual Translation*. Routledge Handbooks in Translation and Interpreting Studies.
- Pérez-González, L. (2014). *Audiovisual Translation: Theories, Methods and Issues*.
- Chaume-Varela, F. (2006). Dubbing. In *Elsevier eBooks* (pp. 6–9). <https://doi.org/10.1016/b0-08-044854-2/00471-5>
- Matkivska, N. (2014). Audiovisual Translation: Conception, Types, Characters' Speech and Translation Strategies Applied. *Studies About Languages*, 0(25). <https://doi.org/10.5755/j01.sal.0.25.8516>
- Munday, J. (2016). *Introducing Translation Studies: Theories and Applications*. Routledge.
- Díaz-Cintas, J., & Remael, A. (2007). *Audiovisual Translation: Subtitling*. Routledge.
- Díaz-Cintas, J. (2010). Subtitling. *ResearchGate*
- Díaz-Cintas, Jorge. 2009. "Introduction – Audiovisual Translation: An Overview of Its Potential". In Díaz-Cintas, J. (ed.) *New Trends in Audiovisual Translation*. [https://www.researchgate.net/publication/314278085\\_Subtitling](https://www.researchgate.net/publication/314278085_Subtitling)
- Angelone, E., Ehrensberger-Dow, M., & Massey, G. (2019). *The Bloomsbury Companion to Language Industry Studies*. Bloomsbury Publishing.
- Iaia, P. L. (2015). *The Dubbing Translation of Humorous Audiovisual Texts*.
- Venuti, L. (2008). *The Translator's Invisibility: A History of Translation*. Routledge.

- Raskin, V. (1984). *Semantic Mechanisms of Humor*. Springer Science & Business Media.
- Attardo, S. (2017). *The Routledge Handbook of Language and Humor*. Routledge.
- Attardo, S. (2014). Humor in Language. *Oxford Research Encyclopedia of Linguistics*.  
<https://doi.org/10.1093/acrefore/9780199384655.013.342>
- Attardo, S. (2009a). Linguistic Theories of Humor. In De Gruyter eBooks.  
<https://doi.org/10.1515/9783110219029>
- Raskin, V. (1984b). *Semantic Mechanisms of Humor*. Springer Science & Business Media.
- Attardo, S., & Raskin, V. (1991). Script theory revis(it)ed: Joke similarity and joke representation model. *Humor: International Journal of Humor Research*, 4(3-4), 293–347.  
<https://doi.org/10.1515/humr.1991.4.3-4.293>
- Attardo, S. (2001). *Humorous Texts: A Semantic and Pragmatic Analysis*. Walter de Gruyter.
- Baños, R., & Chaume, F. (2009). Prefabricated Orality: A Challenge in Audiovisual Translation.
- Mavrogiorgou, P., & Juckel, G. (2016). Erkrankungen der Haut bei primär psychischen Störungen. *Fortschritte Der Neurologie Psychiatrie*, 84(10), 608–616. <https://doi.org/10.1055/s-0042-111823>
- Culpeper, J. (2001). *Language and Characterisation: People in Plays and Other Texts*. Routledge.
- Bassnett, S. (2002). *Translation Studies*. London: Routledge.

### ***Articles***

- Díaz-Cintas, J. (2020). Audiovisual translation. In Bloomsbury Academic eBooks. <https://doi.org/10.5040/9781350024960.0014>
- Chaume, F. (2013). The turn of audiovisual translation. *Translation Spaces*, 2, 105–123. <https://doi.org/10.1075/ts.2.06cha>
- Translating Humor in Dubbing and Subtitling*.
- (n.d.). <http://translationjournal.net/journal/48humor.htm>
- Agti, A. (2021, June 30). A Study of Domestication and Foreignisation of Culture-Specific Terms in Relation to the English and French Translations of Tahar Watter’s Novel *Al Zilzal* (The Earthquake). *ASJP*. <https://www.asjp.cerist.dz/en/article/160171>

Diaz Cintas, J., & Anderman, G. (2009). *Audiovisual Translation: Language. Transfer on Screen*. Hampshire: Palgrave MacMillan.

Venuti, L. (1995) *The Translator's Invisibility. A History of Translation*. Routledge, London.

Ulrych, M. (2013, October 9). Domestication and foreignification in film translation. OpenstarTs. <http://hdl.handle.net/10077/9228>

Foreignizing subtitling versus domesticating dubbing: Finding Nemo in German. - Free Online Library. (n.d.). <https://www.thefreelibrary.com/Foreignizing+subtitling+versus+domesticating+dubbing%3A+Finding+Nemo+in...-a0488193617>

Bagui, H. (2014). ASPECTS OF DIGLOSSIC CODE SWITCHING SITUATIONS: A SOCIOLINGUISTIC INTERPRETATION. <https://www.semanticscholar.org/paper/ASPECTS-OF-DIGLOSSIC-CODE-SWITCHING-SITUATIONS%3A-A-Bagui/5748fff491578c529e6ae77f8eeefcc1af737e0a#citing-papers>

Delabastita, D. (1994). Focus on the Pun. *Target-international Journal of Translation Studies*, 6(2), 223–243. <https://doi.org/10.1075/target.6.2.07del>

Abbassia, B. (2021). Development of the Algerian Sociolinguistic Landscape: Preliminary Observations. *International Journal of Language and Linguistics*, 9(3), 80. <https://doi.org/10.11648/j.ijll.20210903.13>

Sayahi, L. (2014.) *Diglossia and Language Contact: Language Variation and Change in North Africa*. Cambridge: Cambridge University Press

Ferguson, C. A. (1959.) *The Arabic Koiné*. *Language*, Vol. 35, N° 4, pp. 616-630.

Benrabah, M. (2007.) *The Language Planning Situation in Algeria*. In: Kaplan, R. and Richard Baldauf, R. (eds.)

*Language Planning and Policy in Africa*, vol. II. Clevedon: Multilingual Matters, 25–147.

Kaye, A. (1994.) Formal vs. Informal in Arabic: diglossia, triglossia, tetraglossia, Etc..., multiglossia- polyglossia viewed as a continuum. In: *Journal of Arabic linguistics*, 27, 47-66.

OUBAKOUK, K., & TIGROUDJA, C. (2018). Difficulties of Subtitling an Algerian Dialect into English



قلو. (2022). حالة الترجمة السمعية البصرية في الجزائر وآفاقها، & الغضبان, الحسين, بن عودة, عديلة  
Audiovisual translation State of play in Algeria and prospects. Cahiers de Traduction, 26 (1), 92-  
102.

BOUMALA, N., & KECILI, D. (2019). Translation of the Algerian Cultural Specific  
Items from Arabic into

language Case study: Soltan Achour 10 comedy (Master dissertation, ummto).

English: Subtitling extracts of ذاكرة الجسد Soap-opera as a model (Master dissertation,  
ummto).

**Websites:**

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

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

Hatch, D. (2022). The Hierarchy of Servants. Donna Hatch. <https://donna hatch.com/the-hierarchy-of-servants/>

Team, B. N. C. (2023). Norma. Baby Name Meaning, Origin and Popularity.  
<https://www.thebump.com/b/norma-baby-name>

## Abstract

The main focus of this research paper is to discuss the whole process of dubbing one of the episodes of Sultan Achour 10 into the English language. It analyses the different linguistic issues and cultural obstacles that might hinder both translation and dubbing operations. The ultimate objectif of the research is to discover the possibility of rendering the same Algerian humouristic value in the dubbed version. Also, we go through some of the main alternatives and solutions used in order to deliver the same message . Last but not least, there were several steps and tools and technical constraints during the process of dubbing which are being discussed as well in this paper.

**Keywords:** Dubbing- Algerian dialect – humour – audiovisual translation – Artificial Intelligence.

يتمحور هذا البحث حول إمكانية ترجمة نص فكاهي باللغة العامية الجزائرية إلى

اللغة الإنجليزية و ذلك من خلال دبلجة حلقة من المسلسل الفكاهي "السلطان عاشور

العاشر" كما يناقش أيضا عملية الدبلجة بأكملها من كلا الجانبين التقني واللغوي . خلال هذه المناقشة ، يتم

تسليط الضوء على أبرز المشاكل اللغوية و الثقافية التي بإمكانها أن تعيق عملية الترجمة و الدبلجة معا و

اكتشاف الحلول المناسبة لها مع أقصى المحاولات الممكنة للحفاظ على نفس سياق النص الأصلي و طابعه

الفكاهي . كما يتم التطرق أيضا إلى المعوقات التقنية كالصوت و غيرها أثناء عملية الدبلجة و كافة الوسائل

المستعملة في ذات العملية من برامج الكترونية و أدوات أخرى. يكمن الهدف وراء إنجاز هذا البحث عن مدى قابلية نقل نفس الحس الفكاهي الجزائري و دبلجته إلى اللغة الإنجليزية.  
**كلمات دلالية:** دبلجة – لهجة جزائرية – طابع فكاهي- ترجمة – ذكاء اصطناعي

Cette recherche discute l'ensemble du processus de doublage de l'un des épisodes de "Sultan Achour 10" en anglais. Elle analyse les différents problèmes linguistiques et les obstacles culturels qui pourraient entraver à la fois les opérations de traduction et de doublage. L'objectif ultime de la recherche est de découvrir la possibilité de rendre la meme valeur humoristique algérienne dans la version doublée. Nous passons également en revue certaines alternatives et solutions utilisées pour transmettre le meme message que le text original. Enfin, il y a eu plusieurs étapes, outils et contraintes techniques au cours du processus de doublage qui sont aussi abordés dans cette recherche .

**Mot-Clé:** Doublage – humour – dialecte algérien – traduction audiovisuelle - intelligence artificielle.

**خلفية الدراسة:**

## مقدمة:

مع ظهور العولمة وانتشار وسائل التواصل الاجتماعي ، أصبح العالم قرية صغيرة حيث يحاول الجميع التعايش مع بعضهم البعض من خلال جوانب مختلفة من الحياة مثل اللغة ! من الواضح أن اللغة هي أهم أداة مطلوبة لكسب التواصل و مشاركة الثقافة. من المؤكد أن أساليب واستراتيجيات الترجمة عديدة ومتنوعة ويمكن استخدامها في أي مجال من مجالات الترجمة ( دينية ، سياسية ، سياحية ، رقمية ، سمعية بصرية ... ) . في الوقت الحاضر ، أصبحت صناعة الفيديو و الأفلام والعروض الكوميدية والمسلسلات في دائرة الضوء ويتم نقلها جميعا إلى الأشخاص من خلال العديد من العمليات مثل الدبلجة كترجمة فرعية وهي نجوم هذا البحث . الدبلجة والترجمة هما الطريقتان الأكثر شيوعا للترجمة السمعية البصرية المستخدمة في التوزيع الدولي واستهلاك الصور المتحركة. تم النظر إلى كلاهما على أنهما تقنيات مخترقة لترجمة المحادثة منذ تقديمهما مع ظهور الصوت في السينما حيث يتفاعلان بطرق مختلفة مع النص الأصلي أو المسار الصوتي أو الصوري.

تميل معظم الدول إلى تفضيل نهج واحد على الآخر منذ أوائل عام 1930. ظلت الدبلجة والترجمة أكثر الطرق شهرة ، وكذلك الأكثر إثارة للجدل ، في إصدار اللغة أو نقلها على الرغم من حقيقة أن هناك العديد منها قيد الاستخدام حاليا في الصناعات السمعية البصرية الدولية. يمكن استخدام أي واحد منهم في بعض الحالات إما بمفرده أو بالاشتراك مع الآخرين.

مع العولمة الحالية ، زاد استخدام الدبلجة والترجمة بفضل مختلف منصات الإنترنت المتاحة ، وبالتالي فإن هذا البحث سيقدم الفرق بين الطريقتين وعلاقتها بالمفهوم الواسع للترجمة و مع ذلك ، فإن مجال الترجمة هذا ليس منتشرًا في المجتمع السينمائي الجزائري ، مع نمو ضئيل أو معدوم في الإنتاجات السينمائية المدبلجة من الجزائرية إلى العربية إلى الإنجليزية والعكس صحيح

## -مراجعة الأدب:

يعاني السوق الجزائري السمعي البصري من عدم وجود مؤسسات مهنية تعمل في مجال التصوير المرئي و المسموع في الجزائر. على الرغم من الجهود التي بذلتها المنظمات العامة في إنتاج المواد السمعية والبصرية المترجمة في الماضي, إلا أنها لم تنجح بشكل أساسي بسبب عدم وجود مترجمين سمعيين ومرئيين محترفين. وأدى ذلك إلى الحاجة إلى خدمات الترجمة السمعية البصرية في الجزائر. على الرغم من أن مؤسسات الترجمة ليس لديها سوى بعض الدورات المخصصة للفن ، إلا أن التدريب المهني في هذا المجال قليل أو غير موجود. ومع ذلك يمكننا أن نرى اهتماما متزايدا بهذا النوع من الترجمة ، من خلال الإنتاج العلمي ، يتضح من إحصاءات عالية من البحوث المتعلقة بالموضوع ، مما يدعو إلى الحاجة

إلى فتح الماجستير في مجال الترجمة السمعية البصرية لتزويد السوق الجزائري بمتترجمين محترفين

## -منهجية المذكرة:

هذه الدراسة هي الدبلجة المشروحة للمسلسل الكوميدي العربي الجزائري "عاشور العاشر"

(2015).

تتمثل المنهجية المعتمدة في إنتاج نسخة باللغة الإنجليزية للمسلسل الجزائري أولا ثم كتابة تعليق بناء على شروح و ملاحظات الباحثين أثناء عملية دبلجة النص المصدر. حلقة واحدة (الحلقة السادسة / الموسم الثاني) يتم اختيارها عشوائيا

من السلسلة التي تتكون من (66) حلقة في المجموع.

تطلب دبلجة المسلسل أولا إعادة إنشاء حوار للحلقة عن طريق تحويل التسلسلات إلى نصوص ثم إنشاء النسخ الإنجليزية المدبلجة.

استنادا إلى نظرية ترجمة فينوتي للتدجين والتغريب ، تسعى الأطروحة الحالية إلى استكشاف قابلية ترجمة الفكاهاة عندما تهاجر من بيئتها الأصلية لتستقر في بيئة جديدة على هذا النحو ، عند التعليق على الدبلجة ، يبدو أن العديد من مستويات التحليل ممكنة ، وهي المشكلات اللغوية والاجتماعية والثقافية والمعجمية والدلالية.

#### **-أهمية الدراسة:**

تقديم ترجمة صوتية ومرئية احترافية لعمل سينمائي جزائري. من أجل تصدير وسائل الإعلام الجزائرية نحو جمهور عالمي أكبر وجعل التجربة الجزائرية مترابطة من خلال الفكاهاة و بالتالي زيادة وجودها في وسائل الإعلام العالمي.

#### **-أهداف الدراسة:**

تهدف هذه الدراسة إلى مناقشة عملية دبلجة الحلقة المختارة بتعليق مفصل جيدا حول المشاكل و العقبات المختلفة كما يهدف إلى إثراء مجال الترجمة السمعية البصرية في الجزائر ، وإضافة بحث آخر إلى هذا المجال. إنهاء أسطورة تعقيد ترجمة اللهجة الجزائرية وتقدمنا خطوة إلى الأمام في الحصول على المحتوى الجزائري السينمائي ، وبالتالي الثقافة الجزائرية والاعتراف العالمي الذي تستحقه.

#### **-أسئلة البحث:**

تهدف هذه الدراسة إلى معرفة إجابات للأسئلة التالية:

#### **السؤال الرئيسي:**

ما نوع الصعوبات التي ستواجه أثناء دبلجة العرض الجزائري الفكاهي "عاشور العاشر" ؟

#### **-أسئلة فرعية:**

إلى أي مدى هي القيمة الفكاهية للفيلم للترجمة من ثقافة إلى أخرى

هل من الممكن التغلب على الصعوبات التي تواجهها عند نقل العناصر الثقافية واللغوية في الأفلام ؟

### -الفرضية:

تطور الدراسة الفرضيات التالية:

سيؤدي استخدام التوطين والتغريب في عملية الدبلجة إلى تقديم نفس التأثير الفكاهي للفيلم.

يمكن تقديم العناصر الثقافية واللغوية في الأفلام من خلال تبني استراتيجيات التوطين والتغريب بشكل

انتقائي.

### -بيان المشكلة:

بوضوح, يبدو أن الثقافة الجزائرية والأمريكية ليس لها أي شيء مشترك سواء من حيث التاريخ, اللغة أو أي

جوانب أخرى من الحياة . وبالتالي ، فإن استراتيجية نقل ثقافة كاملة بكل عناصرها إلى ثقافة مختلفة ليست

بسيطة ولا مباشرة.

عندما يتعلق الأمر بالدبلجة ، وخاصة هذا النوع من المسلسلات ، فمن المعروف أنها موجودة في دول عربية

أخرى مثل مصر وسوريا ولبنان .. إلخ . ومن الشائع أيضا أن العديد من القصص العربية القديمة تم نقلها إلى

أفلام من قبل شركات الإنتاج الأمريكية مثل علاء الدين الذي هو في الأصل علاء الدين . في حين لم يتم

دبلجة أي عمل فني جزائري إلى اللغة الإنجليزية حتى الآن أو على الأقل ترجمته ، وذلك بسبب قلة انتشار

الثقافة واللهجة الجزائرية بين العالم الغربي مقارنة بالدول العربية الأخرى . أثناء حديثه عن سوق صناعة

الأفلام الجزائرية ، فإنه يفتقر إلى صورة رسمية لأعماله السينمائية المهمة خاصة في الدبلجة. ويرجع ذلك

إلى الصعوبات التي واجهتها في ترجمة اللهجة الجزائرية ، لما لها من

عناصر لغوية وثقافية غنية ومتنوعة. الذي يلعب دورا كبيرا في الفكاهة المقدمة في وسائل الإعلام

الجزائرية. مما أدى الى عدم معرفة إمكانية دبلجة اللهجة الجزائرية مع الحفاظ على القيمة الفكاهية لها ،

والتغلب على التحديات الثقافية و اللغوية خلال العملية. القضية هي تحليل العملية قبل وأثناء وبعد دبلجة العمل  
الجزائري إلى الإنجليزية الأمريكية.