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Translation
(Arabic-English-Arabic)

Dubbing and annotating Al-Jazeera Documentary
"حرب الجزائر..............شهادات الضمير"

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Dedication

To my grandpa's soul, to whom I was told that he loved education so much and that he loved and spoiled me as much and more, I wish I could've asked you questions, I wish I've asked you who to be, and I wish I've asked you to write it all down for me.

To my dad Ali Belaid, who chased the sun for me in a car ride at the golden hour of a beautiful day in Tunisia just to answer my question, "The sun looks so close, can we catch the sun?" I slept before knowing.

To my mom Sihem Kedadra, the woman sacrificed everything to see us happy, the woman I aspire to be, and who showed me the power of dedication and hard work. This wouldn't be possible without all your "Alaa, ne laisse rien au hasard."

To my best friend, my walking miracle, and my little big sister Aya. To my very dear uncle Sina Kedadra. To my uncle and old brother Yahia, to my grandparents, and to my entire family. To Mira, to all our never-ending daydreaming at midnight. To my long list of great friends who know exactly who they are. To all the Chess games.

Alaa

Abstract

This research study is a comprehensive and qualitative investigation that aims to address the various challenges encountered during the dubbing of the Al-Jazeera documentary "شهادات الضمير...حرب الجزائر". *The documentary was initially revoiced using the voice-over technique. The primary issues faced throughout this process encompass linguistic, pragmatic, socio-cultural, and technical aspects, along with the translation of the transcript for the purpose of dubbing and voice acting. The primary focus of this study revolves around the concepts of faithfulness and synchronization in dubbing translation. Further-more, it delves into the distinctive circumstances arising from the presence of an intermediate language due to the existing revoicing technique. To surmount these challenges, the research proposes a consultative approach, utilizing the limited original data available, while suggesting innovative methods to bridge the gap between the artistic and scientific dimensions of translation. This approach entails the development of a strong intuitive understanding through a systematic study and detailed analysis of the original corpus. By combining theoretical comprehension with practical techniques, this research endeavors to offer valuable insights and effective solutions for achieving faithful dubbing within such complex translation scenarios. The ultimate objective is to enhance the overall quality and authenticity of the dubbing process while ensuring the utmost precision and accuracy in conveying the original content and intended meaning to the target audience.*

Keywords: *Synchronization, Dubbing,* حرب الجزائر شهادات الضمير, *Documentary, Intermediate Language.*

ملخص:

هذه الدراسة هي تحقيق شامل ونوعي يهدف إلى معالجة التحديات المختلفة التي تمت مواجهتها أثناء دبلجة فيلم الجزيرة الوثائقي "شهادات الضمير .. ـــرب الجزائر". تم عرض الفيلم الوثائقي مبدئيًا باستخدام تقنية التعليق الصوتي. تشمل القضايا الأساسية التي تمت مواجهتها خلال هذه العملية الجوانب اللغوية والبراغماتية والاجتماعية والثقافية والتقنية، إلى جانب ترجمة النص لغرض الدبلجة والتمثيل الصوتي. يتمحور التركيز الأساسي لهذه الدراسة حول مفاهيم التزامن في دبلجة الترجمة. علاوة على ذلك، فإنه يتعمق في الظروف المميزة الناشئة عن وجود لغة وسيطة بسبب تقنية التعليق

الصوتي الحالية. للتغلب على هذه التحديات، يقترح البحث نهجًا تحليليا، باستخدام البيانات الأصلية المحدودة المتاحة، مع اقتراح طرق مبتكرة لسد الفجوة بين الأبعاد الفنية والعلمية للترجمة. يستلزم هذا التطبيق تطوير فهم حدسي قوي من خلال دراسة منهجية وتحليل مفصل للمجموعة الأصلية. من خلال الجمع بين الفهم النظري والتقنيات العملية، يسعى هذا البحث إلى تقديم رؤى قيمة وحلول فعالة لتحقيق الدبلجة الأمينة في مثل هذه السيناريوهات المعقدة في الترجمة. الهدف النهائي هو تعزيز الجودة الشاملة ومصداقية عملية الدبلجة مع ضمان أقصى درجات الدقة في نقل المحتوى الأصلي والمعنى المقصود إلى الجمهور المستهدف.

الكلمات الدلالية: تزامن، دبلجة،حرب الجزائر شهادات الضمير، وثائقي، لغة وسيطة.

Abstait:

C'est une étude complète et qualitative qui vise à faire face aux différents défis rencontrés lors du doublage d'Al Jazeera le documentaire a été initialement doublé à l'aide de la technique de la voix off. Les principaux problèmes rencontrés tout au long de ce processus englobent les aspects linguistiques, pragmatiques socioculturels et techniques, ainsi que la traduction de la transcription à de doublage. L'objectif principal de cette étude s'articule autour des concepts de fidélité et de synchronisation dans la traduction du doublage. De plus, il se penche sur les circonstances distinctives découlant de la présence d'une langue intermédiaire en raison de la technique du revoicing existante. Pour surmonter ces défis, la recherche propose une approche consultative, utilisant les données originales partiellement disponibles tout en suggérant des méthodes innovantes pour combler le vide entre les dimensions artistiques et scientifiques de la traduction. Cette approche implique le développement d'une compréhension intuitive forte à travers une étude systématique et une analyse détaillée du corpus original. En combinant la compréhension théorique avec des techniques pratiques, cette recherche s'efforce d'offrir des informations et des solutions efficaces pour obtenir un doublage fidèle dans des scénarios de traduction aussi complexes. L'objectif ultime est d'améliorer la qualité globale et authenticité du processus de doublage tout en garantissant la plus grande précision et exactitude dans la transmission du contenu original et du sens voulu au public cible.

Mots-clés : Doublage, Synchronisé, Documentaire, حرب الجزائر شهادات الضمير, langage intermédiaire

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List of Abbreviations

Abbreviation	*Expression*
SL	Source language
ST	Source text
OL	Original Language
TL	Target language
TT	Target text
AVT	Audio-Visual Translation
TLA	Target Language Audience
SLA	Source Language Audience
OD	Original documentary
TD	Target Documentary

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Introduction

Faithfulness is a golden, shimmering mirage that we translators will forever chase. This study describes my journey towards faithfully dubbing and annotating a documentary by Al-Jazeera, "حرب الجزائر ..شهادات الضمير", featuring five former French soldiers sharing their ruminations with the inter-viewer regarding their participation in the Algerian War (1954–1962). It's important to mention here that opting for dubbing as a revoicing technique in this audio-visual translation is not arbitrarily done but rather motivated by the fact that the documentary has already undergone revoicing using voice-over from French to Arabic, leaving us with the exclusive version and only access to an intermediate language (Arabic) and echoes of the original speech (French). Therefore, using voice-over or subtitling will only result in a chaotic final product with many overlapping languages and unnecessary confusion. There-fore, it is only possible to completely erase the original voice and background noise, then not only translate but rather recreate the entire verbal content that includes the transcript, background noise, and sound effects to synchronize with the non-verbal aspect of the documentary. In ordinary circumstances, dubbing is typically associated with localization, adaptation, and the entertainment industry, which presents an opportunity for translators to make necessary sacrifices while striving for their ultimate goal of "synchronization." This is in contrast to revoicing through voice-over, which is more related to factual and non-fictional content and aims to provide an authentic and believable translation, placing emphasis on faithfulness to the original speech rather than temporal considerations. However, in these unusual circumstances, this process is chained with more limitations than usual since I have to convey the speech faithfully along with temporal, naturalistic, and aesthetic considerations. It is important to note that in this study, faithfulness is not thought of in its utopian sense, and synchronization is not considered from Frodo's perspective.

Generally speaking, the audio-visual translation realm has blossomed; from the early days of silent films to the advent of high-definition visuals and immersive soundscapes, technology has greatly influenced the way stories are perceived and experienced. giving rise to a myriad of diverse categories that cater to the varied demands of global audiences. Yet, for several years, the industry has been enriching research rather than the other way around. (Angelo-ne et al., 2019). Therefore, this research was chosen because it studies,

in a practical way, how to tear down the sharp boundaries between theoretical assumptions and professional practices.

This documentary is really relevant and significant to me as an Algerian translation studies student. The Algerian Revolution, a pivotal era in Algerian history, and this documentary specifically entails important testimonies and information about the brutal torture that the Algerians were subjected to during the war, the international crimes and violations they had experienced. This dissertation presents a singular opportunity to dub and annotate this documentary, and give those testimonies a voice in the lingua franca, a voice that will cross all the lines where the sun meets seas.

The conduct of this study triggers the following questions, which I aim to answer in this research: How to convey the testimonies faithfully and how to make use of all the cues found in the documentary What are the linguistic issues that face translating a revoiced documentary? How do I reshape the translation and give it an oral speech structure rather than a written text shape? and how to produce a transcript that would be used later on for voice acting? What are the phraseological and lexical choices that serve the Skopos of this translation? And what are the technical limitations and constraints faced during the dubbing process?

I aim that by exploring traditional and innovative strategies, methods, and techniques to overcome obstacles, we shall have a more clear-cut plan on how to produce a high-quality dubbed documentary that remains faithful to the essence of the original speech despite all the obstacles.

Chapter One

Theoretical framework

I.1.Audiovisuel Translation: (AVT):

This field in translation focuses on the transmission of verbal and nonverbal aspects of audiovisual content, including movies, TV shows, videos, and multimedia. In order to enable successful communication and cultural accessibility for audiences across multiple languages and cultures, it comprises a variety of translation mechanisms, including subtitling, dubbing, voice-over, audio description, and other techniques. Beyond verbal transmission, audiovisual translation takes into account visual and aural components in order to convey the desired meaning and maintain the audiovisual experience of the source content in the target language.

The word "audiovisual translation" has become more widely used in academic interactions due to its transparency. It is also known as screen translation, film translation, multimodal translation, and multimedia translation, among other nomenclatures. The texts used in this sort of specialized translation mix two complementing media (audio and visual) with a number of meaning-making codes (language, gestures, paralinguistics, cinematic grammar), whose signs interact and create a complex semantic composite. (Zabalbeascoa-Terrán,2001; Martínez-Sierra, 2008).

Orero (2004b) point out that when we refer to text as audiovisual, we mean that it is transmitted through both acoustic and visual channels. The synchronization of verbal and nonverbal messages is crucial to comprehending. Such a text also includes a series of moving visuals that are communicated over the screen. These unique traits mean that research on audio-visual translation needs a specialized theory that does away with the general models for the held described in the theory of translation. These models aim to pinpoint elements of general translation that apply to audio-visual translation.

Accourding to Angelone et al. (2019), audiovisual translation is used as an umbrella term, AVT encompasses a wide range of translation processes that vary from one another in terms of the nature of their linguistic output and the translating methods they employ. The semiotic nature of the source and target texts used in the AVT process forms the common axis that unites all these modes, notwithstanding the internal distinctions between them. In addition to learning how to deal with the communication challenges brought on

by the simultaneous delivery of audio and visual input, audiovisual translators also need to be knowledgeable about the use of AVT-specific software that enables them to complete the technical tasks.

I.2.Audiovisual translation practices:

There are numerous variations of this practice, which can be divided into main two groups: transmitting oral texts to written texts and transmitting oral texts to other oral texts.

As Angelone et al. (2019) classify and explain, Revoicing and timed text are the two main strategies used to cope with the linguistic transfer in AVT. Revoicing and timed text can both be utilized in their more conventional applications, such as bridging linguistic divides or making audiovisual products more accessible to audiences with sensory impairments like the deaf, hard-of-hearing, blind, and partially sighted people. Moreover, they define:

I.2.1.Timed Text:

Timed text, which is often positioned at the bottom of the screen and superimposed upon the images, chiasmically recreates the original conversation as written text. The primary method of AVT is the addition of a written text to the original performance; some businesses in the market have started to call this "timing text." These fluttering pieces of text represent condensed, synchronized translations or transcriptions of the original spoken input in the originating language. Subtitling, surtitling, subtitling for the deaf and hard-of-hearing, and respeaking are all subordinate concepts that are included in timed text. A language may be intralingual or interlingual.

I.2.2. Revoicing:

is a hypernym for numerous AVT procedures where the target text retains the original creation's oral output. Voiceover, narration, dubbing, simultaneous interpreting, and audio description are the five most used revoicing techniques. However, the following revoicing practices are the most important for conducting this research:

I.2.2.1. Voiceover (VO):

This method of revoicing was employed in the study's initial corpus. The original voice is still audible, but the translation of the discourse is being spoken over it. According to Dáz-Cintas and Orero (2010), the typical approach from a technical perspective is to first allow the speaker to be heard in the foreign language for a brief period of time, after which the soundtrack's volume is lowered so that the original words can still be heard in the background, and the translation in the target language (TL) is then narrated. After the translation is complete, the speaker typically continues speaking for a few extra seconds to allow the listener to hear the foreign language clearly once more. It is commended by some authors (Franco et al.2010:26) as a transfer mechanism that genuinely preserves the message of the original text; of course, this assumption is highly controversial. It has a tight connection to the translation of factual genres like interviews and documentaries.

I.2.2.2. Dubbing:

Dubbing, which is the technique used in conveying the corpus from Arabic to English language, it is known as lip-syncing and famously referred to as 'traduction totale' by Cary (1960) due to its many linguistic challenges, entails the replacement of an audiovisual production's dialogue track with another track containing the new exchanges in the target language (TL) (Chaume-Varela 2012). This practice is widespread in many nations, including Brazil, China, France, Germany, Japan, Italy, Thailand, Turkey, and Spain. The ultimate goal of dubbing, a fictional world within a larger fictional universe that is cinema, is to convince viewers that the characters on screen speak the same language as them. To achieve this goal the three types of synchronization have to be considered.

I.3.Synchronization types: set by Orero (2004):

I.3.1.Lip-synching: makes sure that the TL sounds fit into the mouths of the characters when they are on screen, especially when they are up close.

I.3.2.Isochrony: makes sure that the source and target utterances have lengths that are close enough in duration to allow the target lines to fit nicely between the character's mouth openings and closings.

I.3.3.Kinetic synchronization: aims to ensure that the translated dialogue does not conflict with the actor's performance and that the voices used for the new recording do not conflict with the characters' physical characteristics and personality traits.

I.4.Approaches taken when dealing with synchronization:

Orero (2004) triggers a very important point in Dubbing by outlining the approaches taken when dealing with the question of synchronization:

I.4.1.Professional approaches (Martín, 1994; Ávila, 1997; Gilabert, Ledesma and Trifol, 2001):

The goal of audiovisual translation, especially in the context of dubbing, is to synchronize the performers' on-screen lip movements with the translated phrase. It is intended to appear as though the performers are speaking the target language naturally and seamlessly. The dialogue writers and the dubbing director are in charge of synchronization, and they may make changes to ensure that the translated dialogue adheres to the original ideas and improves the final product's naturalness. It is asserted, nevertheless, that translators ought to be included in this process as well because they have the linguistic proficiency and comprehension of both the source and target texts required to make the necessary alterations. In audiovisual translation, the translator's job is becoming more and more important.

I.4.2.In functionalist approaches, (Fodor, 1976; Mayoral et al., 1988; Kahane, 1990–1991; Zabalbeascoa, 1993):

In this approach the significance of synchronization in audiovisual translation is emphasized, they understand that the major purpose of fictional audiovisual texts is to amuse the audience, and that synchronization is essential to keeping the audience interested and immersed in the narrative. These functionalist techniques, in contrast to the previous strategy, explore theoretical considerations of synchronization and its function in the cinematic language and translation. Fodor in particular popularized the idea of visual phonetics by connecting lip movements made by actors with the phonemes that translators must match to maintain consistency with the original image. However, because to time restraints and the requirement for artistic interpretation through dubbing, Fodor's recommendations are difficult to put into practice. It is asserted, nevertheless, that

translators ought to be included in this process as well because they have the linguistic proficiency and comprehension of both the source and target texts required to make the necessary alterations. Despite certain objections and ongoing discussions within the profession, the translator's function in audiovisual translation is becoming more and more important.

I.4.3.Polysystemic approaches (Goris, 1993; Karamitroglou, 2000):

Give an alternative viewpoint to functionalist methods for dubbing. Instead, then emphasizing the purpose of the translation, these strategies concentrate on the customs of the target culture. The goal of synchronization is to domesticate foreign content while disguising the translator and the translation itself. Goris claims that visual synchrony, especially lip and kinetic synchrony, is essential for blending in the translated words and giving the appearance that the performers are saying them naturally. Instead of assessing its effectiveness or suggesting translation strategies to address synchronization difficulties, descriptive works in this field examine synchronization as a technique that reflects certain socio-political and economic circumstances.

I.4.4.Cinematographic approaches (Chaves, 2000; Bartrina, 2001; Chaume 2003 and 2004, Bravo, 2003) tances in the target culture:

Accentuate the connection between translation and film language. They look at the post synchronization procedure, which entails recording speech in a studio after the movie has been shot to produce the best possible sound. Both intralinguistic (within the same language) and interlinguistic (in another language) post synchronization are possible. It adheres to conventions such isochrony, which respects the timing of the utterances, kinetic synchrony, which aligns with the character's body movements, and lip synchrony, which matches the screen actor's lip movements. Cinematographic approaches integrate film language with translation procedures by analyzing synchronization as a crucial component in communicating the film's message.

I.5.Translating testimonies and personal narratives documentaries:

Fidelity and faithfulness are crucial factors in translating testimonies and personal narratives, "Recent discussions within trauma studies and explorations of testimony recognized that the latter is 'a product of selection, ordering, interpretation, partisanship, prohibition, character, reflection and the vicissitudes of memory' that is always already mediated by the speaking subject (Sarkar and Walker 2010, 7). Nonetheless, when a witness says, 'I saw', the responsibility for history is carried forward, passed on, made public. Thus, when audiences listen to personal testimonies, I ascertain the 'objective truth' of past events, one that is created through witnessing, but nonetheless exists irrespective of the witness." (Goldson, 2014).

I.6.Skopos Theory:

A functionalist strategy that stresses the goal or intention (skopos) of a translation, skopos theory was created by Hans Vermeer in the field of translation studies. According to Skopos theory, translations are intentional actions with particular goals and functions in a given context, rather than merely the transfer of words from one language to another. Skopos theory's central tenet is that the translator's primary goal is to create a target text that serves the intended purpose in the target culture. Accordingly, the translator must take into account the intended audience, the context of the communication, and the exact specifications and expectations of the translation brief or commission.

As Shuttleworth (2014) defines, an approach of translation proposed by Reiss & Vermeer in the late 1970s and early 1980s. Skopos theory emphasizes the pragmatic and interactive aspects of translation, claiming that the shape of TT should be primarily dictated by the "skopos" or purpose that it is intended to serve in the target environment. According to Reiss and Vermeer (1984:101, translated), this idea is expressed in two skopos rules: "an interaction is determined by (or is a function of) its purpose" and "the skopos can be said to vary according to the recipient." In other words, when producing a TT, "the end justifies the means" (Reiss & Vermeer 1984:101, translated). It follows from these principles that the translator should use the translation strategies that are most appropriate to achieving the purpose for which TT is intended, regardless of whether they are considered to be the "standard" way to proceed in a particular translation context. According to Vermeer (1989:186), understanding the skopos' needs "expands the possibilities of translation,

extends the variety of feasible translation procedures, and releases the translator from the corset of an enforced and consequently often useless literalness.

I.7.Chesterman's norms (Expectancy norms):

This study focuses on Chesterman's expectation standard, which is connected to accepted practices in documentary translation. According to Two norms—the professional norm and the expectancy norm—are used to characterize Chesterman's norm theory. Translation product norm is covered by the expectation norm. It claims that the readers' expectations in the target culture are what create this norm. Process of translation is governed by professional norms. The target culture's readers or viewers anticipate that a translation of this genre will be done in that way. This expectation is in part influenced by the recipient culture's pervasive translation tradition and related genre. It can occasionally be influenced by political, ideological, and economic forces. Style, register, sentence structure, and word choice in translation are all influenced by the readers or viewers in the target culture. When a translator performs as expected, their work is regarded as "right" and "good," and it may serve as a standard for a subsequent endeavor.

Chapter two

Annotations and analysis

II.1. Corpus Analysis

Corpus Identification:

The corpus of this study is non-fictional, factual audiovisual text, a historical and political documentary that delves into the personal narratives of five French soldiers who share their experiences and emotional and rational ruminations on the War of Algeria.

This documentary was aired on July 1st, 2018, simultaneously with the beginning of Algeria's celebration of its 56th anniversary of independence, which falls on July 5th. This 45-minute and 53-second footage was produced and broadcast by the state-owned Arabic news channel and international media network of Qatar, Al-Jazeera TV channel and Al-Jazeera Documentary YouTube channel, under the title "حرب الجزائر.شهادات الضمير".

Since voiceover is the common audiovisual revoicing type used in testimonies and personal statement documentaries (UTIC, 2020), is praised by certain authors (Franco et al.2010:26) as a transfer mechanism that truly preserves the message of the original text; this assumption is, of course, extremely controversial. It is closely related to the translation of factual genres, such as documentaries and interviews. Angelone et al. (2019), Al-Jazeera, as an Arabic television network, recorded the soldiers' testimony in their native French and translated it into Arabic using voiceover. The exclusive and only version of this film is aired with the Arabic translation voice overlaid over the French soldiers' narration of their experiences. Therefore, the documentary's language is Arabic with the French language as a background voice, noting that there were many attempts that resulted in failure, to have the untranslated footage.

This documentary artfully presents scenes of the French soldiers expressing to the interviewer the horrors they witnessed during their military service in the Algerian War (1954–1962), where they appear to be comfortable as they are practicing their everyday lives in different contemplative and evocative locations, which gives the film an ambience of opening up, a deeper sense of informality and reality, and a down-to-earth, relatable, and believable atmosphere. Hereinbelow, is a description of the scenes (non-verbal context) dedicated to each soldier:

Pierre Rambo:

He opens his diary to reveal his private thoughts and let us inside his world. He turns through its pages while the camera stays still, revealing his handwritten entries. His readiness to convey the profound experiences and emotions recorded within his heart is symbolized by this action. The footage also shows him enjoying tranquil moments spent paddling in his little boat. His motions show a sense of peace and reflection as he moves through the calm waters. The soldier's introspective mood is mirrored by the soft strokes of the paddle on the water, which serve as a metaphorical visual of his journey to healing and self-reflection.

George Trillo:

The audience witness him engaged with a tree trunk while seated in a peaceful forest. He wanders from one location to another, savoring the peace and finding comfort in the surroundings. His warm contact shows a sincere passion for nature. The soldier's deep admiration for the beauty and simplicity of the natural world is depicted in this serene setting and reflects the concept of his peaceful character.

Remy Sarr:

In his scenes, he is actively repairing a wheel as he works with dedication and focus. His skill and commitment are on display in this scenario, which also exemplifies his unwavering devotion to his craft as well as his unfiltered testimonies since people tend to be quite honest and real while focusing on something.

Georges Garry:

His artistic side is included in the documentary. His expertise and artistic expression are on display as we watch him deftly sculpt a face. By transforming simple materials into something significant and individualized, he creates a metaphor for how people can express their emotions and find catharsis through art.

Louis Datan:

In his garage, he is shown standing. This setting represents his personal space and inner thoughts. Off there, he enters his garden and carefully selects apples from the ground next to the apple tree to represent the frailty of life and our ties to nature.

Those scenes offer intimate glimpses into the soldiers' lives beyond the war, emphasizing their desire to clear their conscience and to find peace, closure, and understanding. The documentary also includes scenes from the war era that portray the French recruits and soldiers in a good state, where even laughers are included, while Algerians are subjected to torture and random killing.

"حرب الجزائر...شهادات الضمير" is a recording of the live testimonies of Pierre, Louis, Remy, Goarge, and Goarge Trillo. These obscure soldiers describe the atrocities their country committed and they witnessed, as well as the injustice they believe the Algerian people endured and all the torture and use of internationally prohibited weapons, stories they believe, that are simply swept under the carpet.

II.2. Methodology:

This study adopts a qualitative and descriptive research approach in order to explore and describe the translation methods, techniques, and strategies used in dubbing a documentary of personal narrative testimonies. This introspective study is based on experiencing a real process to gain a better understanding of the interrelated considerations that restrain the dubbing process, especially with the dearth of information from the original speech. It strives to fill in the knowledge gaps surrounding the translation from an intermediate language and seeks to propose innovative solutions to overcome the difficulties presented in such situations.

A draft translation is done to start the research process, followed by a dubbing audition. This step helps to clarify the linguistic, pragmatic, and socio-cultural problems that were encountered during the translation process. It also helps to identify any potential technical constraints. Additionally, a comprehensive corpus analysis is undertaken to acquire a deeper understanding of the documentary's context and the personal narrative testimonies. To supplement this analysis, a thorough background study is conducted.

Then, in accordance with Chesterman's standards and this study's Skopos, a flexible edited translation and an alternate translation are created. These dubbing transcriptions are also designed to take into account the dubbing's technical limitations.

The formation of a team of sound engineers and voice actors is the next step. These individuals are chosen based on a variety of factors, including their aptitude for sound editing, language fluency, artistic viewpoints, acting abilities, and past dubbing expertise. Background information is given to the voice actors, and discussions are held to acquaint them with the history and motivations of the characters in order to ensure a thorough grasp of the people shown in the documentary for accurate voice acting. After that, the dubbing process takes place while the dubbing team members continue to communicate and work together. This requires frequent discussions about different viewpoints, debates over translation modifications, the fixing of technical problems, and coordinated efforts to assure the creation of a high-quality dubbed documentary. This process is con-ducted while the annotation of every decision is recorded and justified.

II.3. ANNOTATIONS:

II.3.1. Annotating linguistic issues:

"Every language is ultimately sui generis—its categories being defined in terms of relations holding within the language itself—"(Catford, 1969, p. 27)

Scholars' observation of different languages from different perspectives through all those years made them realize that languages are only similar in terms of uniqueness, which raised awareness and sympathy for the "traitors" and reduced the praise of faithfulness in its utopian sense. Languages came through long ways of cultural, social, historical, and purely linguistic changes that made languages share the same universals yet be absolutely asymmetrical. In our case of documentary dubbing, shape, text length, and sentence structure are just as crucial as conveying the message; therefore, these purely linguistic difficulties were encountered in translating, especially with the fact that Arabic and English (source language and target language) have more distinct language systems than English and French (target language and original language). Herein below, I will be discussing the main linguistic issues faced in producing the dubbed documentary:

II.3.1.1.Vocabulary:

Several linguistic difficulties can arise even while translating the smallest language units because English cuts up semantic spaces in a different way than the Arabic language does, languages have different ways of representing the same thing. As De Saussure (1986) argues, if words stood for pre-existing concepts, they would all have exact equivalents in meaning from one language to the next, but this is not true. Words are not a number of concepts in all human brains, so when we translate, we would be just flipping from one word to the other. Hence, full synonymy is not always available, and full correspondence is not always possible. Here is why it was challenging to translate the following:

ST	PATTERNS	ALTERNTIVES	TT
قيد	"وفق قولهم الإرهابي يأتون بالمشتبه به أو يقيدونه ويطرحونه أرضا ويضعون في فمه قمعا ثم يصبون الماء"	"cuff" "Tie up"	"Tie up"
غمر	"لا سبيل إلى النوم ليلا وانت تسمع صرخات الموقوفين منهم من علق من يد أو رجل أو غمر رأسه في حوض ماء"	"submerge" "immerse" "dunk"	"submerge"

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المجندين		"recruits" "draftees" "conscripts"	recruits" "draftees" "conscripts"
ذراع	"رأيت جلادين يجدون لذة كبرى في تدوير ذراع آلة الصعق والسجين عار تماما يتخبط في كل اتجاه"	"arm" "crank"	"crank"
إعاقة	"من اعاقتني يعرفون أنني خضت حرب الجزائر. ولكنني لم اروي لهم يوما كيف لحقت بي الإصابة"	"handicap" "impairment" "disability"	"disability"

We can't consider those cases as full-synonymy cases but rather cases of near-equivalence, since English, in these circumstances, makes use of hyponymy unlike Arabic, and as a result, the use of the modulation procedure (particularization) is obligatory according to what the nature of the target language requires. However, a serious study of the context is needed to judge wisely which hyponymy to translate by.

The first and second cases are the same since choosing the right hyponymy doesn't only require a context but also the right visualization or imagination of the situation, in the first situation "قيد" it was challenging to decide since I couldn't tell if they cuff him using cuffs or tied him up with a rope, the ST is general and the TT had to be specific. Moreover, the documentary doesn't include a scene about the incident which is why I can't assume for sure if the chosen translation portrays the same scene as in the speaker's mind. As for the second case "غمر"the three alternatives are valid but each verb portrays a different torture method so I chose "submerge" since it matches some scenes from the documentary however this remains questionable and to some extent raises a case of indeterminacy in translation.

The third and fourth cases are similar since all the alternatives match the context of the documentary and are commonly used interchangeably, but in the dictionary, each one of those alternatives implies a different nuance in meaning, and the translator's competence relies on being fully aware of those nuances and making the correct and accurate employment of those terms. So, the translation employed here is based on the correct and accurate alternative in each case and each context rather than common. Practically speaking, in the case of "ذراع" the word "arm" is commonly used in such contexts, however, crank has a more specific meaning that suits the logical flow in a better way, it is a handle or bar on a machine that you can turn to make another part turn (Crank, 2023). As for the translation of "مجندين" both "draftees" and "conscripts," can be used interchangeably, while "recruit" refers to someone who just joined the army, according to the Cambridge dictionary, which is why this term was used only in context where they're stating how they

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came to Algeria and their novice days in the army. But the issue here is: for a text to sound natural; shall I choose what's common, or what's correct and accurate?

In the last case, the different alternative translations imply very precise nuances: "disability" includes the effects of an impairment on a person's capacity to fully engage in society, whereas "impairment" refers to a specific loss or abnormality of function. The term "handicap" is less frequently used and is connected to the constraints placed on people by society. Using the right word is crucial, but according to the context, "disability" and "impairment" are more accurate, and I chose disability since it's more commonly used, but this is still considered a linguistic issue since I can't assure if the detail added is the intended one, but yet a detail had to be added.

II.3.1.2.Tenses:

"Centuries ago, the Greeks and Romans assumed that notional categories such as time, number, and gender existed in the real world and must therefore be common to all languages. All languages, they thought, must express these 'basic' aspects of experience on regular basis. With greater exposure to other languages, it later became apparent that these so-called 'basic' categories are not in fact universal, and that languages differ widely in the range of notions they choose to make explicit on a regular basis" (M. Baker, 2011, p. 83)

Since each language has its own genius, English and Arabic, those two languages that originate from different language families, have extremely different language systems, which have been studied over and over again by different scholars, and their key differences in terms of tenses usage have been pointed out: Verb Conjugation, Aspectual Differences, Present Past and Future Tense, Continuous Aspect, etc., and consequently many solutions have been suggested, such as transpositions by Vinnay and Darbelnet, shifts by Catford, etc., to the point where it became nearly impossible to face issues with language and grammar in message rendering while there are simultaneous attempts to make communication through languages even more possible. However, our case of a translation process that's dedicated to dubbing imposes new constraints while translating because there are additional factors that need to be respected, like duration, kinetic synchronization and isochrony.

The challenge imposed by tenses in dubbing this documentary is that, compared to English verbs, Arabic verbs have a more elaborate conjugation system. Arabic verbs can be conjugated in several ways depending on gender, number, tense, mood, and aspect since Arabic is an inflectional language. As opposed to this, English verbs generally use auxiliary verbs and straightforward inflections to express tense. which means, in more simple terms, that this language's systematic differences trigger the obligatory addition of more words to the TT and consequently, more seconds to the translated speech, and facing the risk of producing translation that does not synchronize with the image, the isochrony of the speaker's speech, and the original audio. However, high grammatical competence is extremely crucial in order to render the logical flow of events in the speakers' speeches correctly, and a lot of effort must be put even in such mini-micro details, which can't be considered as an issue but rather a potential challenge that has to be put into consideration

while producing an English version of the transcript that shall be dubbed in order for the final outcome to sound smooth natural and effortless.

II.3.1.3.Register:

  The main issue here arises from the fact that the source documentary is a translation, and the only access I have to the original speech is the background voice of the documentary. In the first translation, however, a lot of register, tone, and style were not rendered in that translation (from French to Arabic), since the Arabic version used a formal register and a rigid, emotionless style. However, in this translation, I aim to give a revival to the semantic impact that the original speakers intended to give, whether by speech, style, or register. Usually, depending on the situation and goal, the register used in testimonies can differ. Testimonies given in formal venues, such as courtrooms or government investigations, typically utilize more professional language. On the other hand, testimonies given in more informal settings, such as personal narratives or informal gatherings, may adopt a more casual or conversational tone. Informal testimonies can include personal experiences or subjective perspectives, like the testimonies given in this documentary. Yet this is not enough reason to translate from the formal register in the ST to an informal register, which is why I employed an innovative method in order to detect what register was used in the original speech. This method is to analyze and study this documentary in hands and consume every and each clue found in the original documentary and mainly in the French audible voice before the biggening of each Arabic voice-over, and the main register clue was:

  The main clue was found in the minute "16:41," when Rimy Sarr said "des salopes" in the sentence "je pense qu'elle a fait des salopes, oui!" which is a pejorative informal French term that was translated to "أنذالا" using some kind of euphemism to give it a more formal register in the original documentary. which means that the speaker used an informal register. Moreover, in order to generalize this result of detection on the six speakers, as I shall seek to be faithful to each one of their speeches. Therefore, this analysis was made, according to M. Baker (2011, p. 15, 16), in her interpretation of evoked meaning that is suggested by Cruse. She distinguishes between register and dialect and mentions that register arises from the following: field of discourse, toner of the discourse, mode of discourse.

The following table gives a detailed study of the register of every speaker according to the factors mentioned herein above:

Factor \ Speaker	Field of the discourse	Toner of the discourse	Mode of the discourse	register

Pierre Rambo	Testify	Informal	Speech	Informal register
George Trillo	Testify	Informal	speech	Informal register
Remy Sarr	Testify	Informal	speech	Informal register
Georges Garry	Testify	Informal	speech	Informal register
Louis Datan	Testify	Informal	speech	Informal register
The interviewer	Intervieww	Semi-formal	Speech	Semi-formal register

-Table 01: *Register analysis based on Mona Baker technique-*

And those are samples from the final output after this study, translating by an informal register:

ST	TT
" لم نكن نبالي مثقال ذرة بأن نفقد الجزائر، وكنت أقولها لرفاقي بصراحة في ساعات الراحة في مراقد الثكنة"	"We didn't give a damn about losing Algeria, and I used to say it outright to my fellow soldiers in the barracks during off-hours."

II.3.1.4.Sentence Structure:

This sentence structure conversation goes beyond Catford's structural shifts and beyond the axiomatic rules or the necessary changes that automatically occur in moving from one language to another; rather, it is about producing a translation for an audiovisual content, not a rigid written text. Since this translation will be used later on as a transcript by the voiceover actors, a transcript that has life and vocal expression that give more factual features, naturalism, and authenticity to the utterance, this is only necessary because, unlike other dubbed documentaries, the dubbing voice is the only spoken voice in the translated documentary; there will be no background voice of any other language due to the procedures and steps taken to overcome technical problems that are addressed in the technical issues chapter. However, these kinds of details are essential, not in terms of faithfulness but for advancing and ameliorating the quality of the final product.

The difficulty is in translating a spoken language from a rigid source text that has no speech features. The challenge here is for the translator to know when and what interjection to add, what and when to employ appropriate punctuation to simulate pauses or interruptions, and to carefully select vocabulary to capture the speaker's cadence and register. And other challenges are for the voice performers who are skilled at producing other characteristics that include emphasis, intonation, rhythm, pauses, and other non-verbal indicators that are important to the whole speaking act. This area requires expert navigation by the translator, who must make the right linguistic and stylistic decisions in order to capture the expressive qualities of the original speech. The intention is to bring the reader right into the testimonies, allowing them to experience the zeal, regret, and authenticity that permeate the spoken word and bridging the gap between written and spoken communication.

The spoken language is known for its tendency to deviate from the syntactic norms found in written communication, which is why I intentionally employ sentences that are fragmented, full of repeats, interjections, or half-thoughts. As they capture the emotional intensity and the human experiences entwined within the spoken words, these components are essential in portraying the authenticity and genuineness of testimonies. This is exemplified in the translation samples herein below in the table:

ST	TT
" لم أخض في الأمر لا مع زوجتي ولا مع أطفالي، فأي فخر لنا بالمشاركة في حرب دنيئة كتلك. لمن حرروا فرنسا من النازيين أن يشعروا بالفخر أما نحن فكنا محتلين، يحاربنا الجزائريون لتخليص أرضهم منا "	" I haven't discussed the matter neither with my wife nor with my children, and what pride do we have in taking a part in that despicable war? pride is for those who liberated France from the Nazis, as for us… we were nothing but occupiers whom the Algerians fought to free their land."
" نعم، عراة، سمح لنا بإلقاء نظرة أخيرة عليهم من دون النطق بكلمة واحدة "	"Yes, naked! we were allowed to have one last look at them in silence."
" أذكر أننا أصبنا رجلين بجروح خطيرة، وأمرنا ضابط الصف بربطهما إلى بطن دبابة كان ساخنا جدا حتى حتى سلخ جلدهما وهما جريحان على قيد الحياة طبعا، ما الجريمة إن لم تكن هذه جريمة؟ "	"I remember that we severely wounded two men, and the non-commissioned officer ordered us to tie them to the belly of a tank, which was extremely hot, until their skins were flayed off, they were injured, and still alive, of course. What else can you call this but a crime? If this isn't a crime, then I don't know what is."
" نعم تلك الاشياء المسكوت عنها كالنابل الذي كانت تلقي به الطائرات، ويا له من منظر مفزع، كنا نمر بالمكان	"Yeah, those unspoken things, such as the napalm that planes used to drop. And My lord! what a horrifying scene. We would

English	Arabic
pass by the area and find rocks burning after being touched by the fire, and everything was stained black. I have a friend who participated in those missions, and he confirmed the information to me, that the napalm was used. He also told me that its name wasn't spoken out loud, but instead they referred to it using the word "buckets". Although, I've no clue to what extent it was used in this war."	فنجد الحجارة تتقد بعد أن نفذت إليها النار واصطبغ كل شيء بالسواد. لي صديق شارك في تلك المهمات، أكد لي خبر استخدام النبال وأن اسمه لم يكن يجري على ألسنتهم، بل كانوا يقولون كلمة دلاء للإشارة الى نابالم. وإن كنت أجهل الى اي حد استخدم في هذه الحرب."
Yes, to the point where they resemble us, and one cannot tell the difference between the French and the Algerians. So, our leaders decided to give each of us a colored bandana to tie around our necks to distinguish us from them. But let's get back on track, that girl was captured while taking off the military clothing from our dead soldiers, she was taken to the commander's office first and then to other places. The next day, she came out completely disfigured, covered in bruises and blood, and I don't know what happened to the poor thing afterwards. And since then, I haven't witnessed any frequent incidents of rape."	" نعم، بحيث يتشبهون بنا فلا يعرف الناظر من الفرنسي ومن الجزائري، لذا قررت قيادتنا منح كل واحد منا منديلا ملونا يربطه حول عنقه لتمييزنا عنهم. نعود الى موضوعنا، تلك الفتاة أسرت وهي تنزع الألبسة العسكرية عن قتلانا، أدخلت مكتب القائد أولا ثم إلى أماكن أخرى وفي اليوم التالي خرجت وقد شوهت ملامحها تماما وغطت جسدها الكدمات والدماء ولا أعرف ما حل بالمسكينة بعدها، و في ما عدها لم أشهد حوادث اغتصابا متواترة."

II.3.1.5. Transliteration:

ARABIC	TRANS-LITERATION	ARABIC	TRANS-LITERATION	ARABIC	TRANS-LITERATION	ARABIC	TRANS-LITERATION	ARABIC	TRANS-LITERATION
أ	A	خ	KH	ش	SH	غ	GH	ن	N
ب	B - P	د	D	ص	S	ف	F	ه	H
ت	T	ذ	TH - DH	ض	D	ق	Q G	و	W
ث	TH	ر	R	ط	T	ك	K	ي	Y
ج	J	ز	Z	ظ	Z -D	ل	L	ا ى ء	A
ح	H	س	S	ع	,	م	M		

- ***Table 01:*** *Arabic transliteration system used in this research* -

ST	TT
بيار رامبو	Pierre Rambo
جورج تريللو	George Trillo
ريمي سار	Rimy Sarr
جورج غاري	George Garry
لوي داتان	Louis Datan
ميان	Mian
مارسيليا	Marseille
قرية أفيرون	Aveyron
تولرز	Toulouse
غرداية	Ghardaia
وادي يس	Oued Isser
كيبورا	Kibura

Translating French proper nouns from an Arabic source text to the target language (English) presents a formidable challenge, as nouns are extremely important in conveying the identity, culture, and history of people, places, and things they represent. The common procedure for translating proper nouns is glaring most of the time in the realm of translation studies: transliteration, yet even if transliteration is not standardized, it cannot be used arbitrarily. the translator should have a full understanding of the entire background of names and proper nouns and their common use in the original language culture before translating. Especially in this documentary, since what is being translated here are testimonies, personal opinions, and lived experiences. Translating proper nouns accurately protects the identity of the soldiers and the information they are giving; hence, their names and the city and ship names mentioned in the documentary must be exact .

However, practically speaking, many complexities were faced when dealing with transliterating proper nouns in this documentary, which emerge from the divergent phonetic and orthographic systems of Arabic, French, and English. More specifically, not every letter in the ST has an exact correspondence letter in the target language since each language has its own alphabets and sounds system, so transliterating the letter "ب" in

"بيار رامبو"to the English alphabets might be "B" as it might be "P" as shown hereinabove in Table 01. And this problem is only real because the names here are not Arabic but actually a translated version from French. So, and since spelling in Arabic is less challenging than English and French therefore not much could be lost in the French to Arabic transliteration unlike Arabic to English transliteration, and to overcome this risk I employed a strategic approach by resorting to social media platforms to ascertain whether the soldiers possessed any accounts. Regrettably, this endeavor yielded no fruitful results. Consequently, an alternative method was employed: research was conducted via websites

and social media to determine the common way to spell those names in French culture, and by mimicking the orthographic renderings employed by native French speakers from French to English since the two languages have close alphabet systems, and the results shown herein above in Table of translations are the translations employed of the names of the talking heads in the documentary .

As for the city names mentioned in the documentary, I used the transcription used in Atlas. " The Proper nouns referring to geographical locations whose transcription has to be verified in atlases." (Matamala, 2009). The translation of ship names is also problematic because ship names typically have a sentimental or deep reference, but since there was no information about this ship, I chose to imitate the pronunciation from ST AND OT since its name won't be on screen, unlike the names of soldiers, which makes it less difficult.

II.3.1.6.Text Length:

Translating a documentary with five testimonies, especially when preparing it for dubbing and departing from intermediate translation, presents a special text-length challenge yet, this is where all the magic happens. In addition to linguistic considerations, the work of translating audiovisual content into another language necessitates careful consideration of the limitations imposed by the time and visual components of the original footage. In light of this, extensive research was conducted on the strategies, procedures, techniques, and solutions that are automatically connected with translating a documentary consisting of five testimonies that has a political and historical context that calls for a certain level of transparency and credibility, departing from an intermediate translation that allows some access to the original speech and will ultimately be used in dubbing which adds more limitations to the process. This research was unsuccessful, however, and no study could be found, there is no textbook that has a clear-cut plan on how to translate such material faithfully and yet produce a speech that synchronize with the image and realizes the isochrony with the original speech (this is only necessary because of technical problem that's addressed in the last chapter). Due to this, the only option to translate is for the translator, the artist, to work their magic, which might move us a step forward or maybe, chronologically speaking, a step backward, and look at this from an artistic perspective. This does not mean that the scientific component or all the studies are excluded; rather, it means that the art lies in coordinating between what mandatory and optional changes to produce the coordinated final product because procedures, techniques, and strategies are either too specific and solve problems at the micro level or too general and deal with the macro level.

In his presentation about the Equivalence theory vs the Skopos theory (Anthony Pym, 2022), Anthony Pym talks about equivalence in the ideal world and he illustrates:
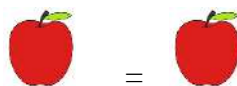
-figure01: Equivalence in an ideal world-

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In his imagination, this is how equivalence would look like in the perfect world that the equivalence in the target text would be the same in terms of meaning and form but regretfully this is not true, and equivalence in the real world looks more like this equation:

$$2 + 3 + 4 = 2 + E + 3$$

Where the TL offers different cases of equivalence, as E might be one of the following:

E^1 : 4

E^2: 2+2

E^3: 1,5

E^4: 5

Here, it is the translator's responsibility to select the appropriate equivalence based on linguistic and semantic factors, make the required changes and adjustments, and maintain the equation's accuracy to the greatest extent possible. In our circumstances, the appropriate equivalency is the one that effectively communicates the intended meaning and serves to produce a specific speech time while maintaining the appropriate text length.

The process of creating the intended output is dynamic, and occasionally the balance of duration is accomplished automatically in accordance with the linguistic servitudes, which include interchangeable level, structure, units, and class shifts between ST and TT, for example:

ST	TT
الذين قتلوا في صبيحة تسريحنا من الخدمة العسكرية	who were killed the morning of our demobilization

But other times I had to improvise and use other optional procedures:

e.g.:

modulation:

ST	TT
خرج 30 من رفقاء السلاح لتنفيذ عملية عسكرية وبقيت وراءهم في مخفر الحراسة وفي اليوم الموالي لم يعد 16 منهم	30 of the comrades-in-arms went out to carry out a military operation, while I stayed behind at the guard station. On the next day, only 14 came back

And other times the translation speech duration is less than the SD and I face a time lag; therefore, I add speech elements like hesitation expressions or stressing expressions or use literal translation rather than free translation to make the balance, e.g.:

ST	TT
بدأ أحد أصدقائنا ادمان الكحول وانتهى بقتل نفسه	one of our friends began struggling with alcoholism and ended up killing himself …. suiciding."
لم نكن ندرك تمام الإدراك سبب وجودنا في الجزائر، ولم نكن نعرف ما الحرب	We didn't fully understand why we were in Algeria; we didn't even know what war was

In order to make the dubbing process more efficient in terms of ready-made remedies for potential problems, I also provided the voice actors alternate translations as their performances might contain varied intonations and speaking speeds:

ST	TT	ALTERNATIVE TRANSLATION
لا أبرئ مجمل المجندين في الخدمة العسكرية من سوء الأفعال، أنا مثلا لم أتورط في التعذيب والاغتصاب لا لشيء إلا لأنني لم أجبر، أقولها جهارا ولكن من المجندين من اقترف ما اقترف مختارا غير مكره، ولو أنني مكانهم وقتها لما كانت صحيفة أعمالي بيضاء على الأرجح.	*I do not absolve most conscripts of misdeeds. For example, I did not get involved in torture or rape, for nothing but because I wasn't forced. I say it out loud, but some soldiers did what they did willingly, and if I were in their place at the time, my record would not have been clean either.*	*From where I stand, none of the soldiers shall be considered innocent, as they are not absolved of all the misdeeds, I, for example, didn't get involved neither in torture nor in rape not for anything but only because I wasn't forced to, yes, I say it loud…. However, some soldiers did what they did with their own free will, and if I were in their shoes at the time, probably my hands wouldn't be all that clean.*
في اليوم الموالي تتملكك الرغبة الانتقام ويسيطر عليك الحقد بحيث لم أكن لأفلتهم لو أنهم وقعوا بين أيدينا	*In the next day, you get so consumed by the desire for revenge and so blinded by hatred that you would not have spared them if they had fallen into your hands.*	*in the next day you get so blinded by vendetta, and grudge gets the best of you to the point where you wouldn't've spared their lives if you lay hands on them.*

To effectively address text length difficulties, collaboration between us translators, dubbing directors, and voice performers is vital. I can come up with inventive ways to keep the translated testimonies coherent, on time, and emotionally resonant by cooperating

closely. This cooperative approach helps to ensure that the dubbing process maintains the testimony's original meaning while giving the intended audience an immersive and culturally appropriate experience. In this light, I suggested a translation solution for such cases. In the annotation related to lexical and phraseological choices.

However, the translation of speech must be timed to match the body movement and general timing of each of the original speakers' speech. Noting that, in this practice, The focus was mainly on isochrony and kinetic synchronization. Yet, the issues faced might sound like a matter of 1 or 2 seconds, but to professional sound editors, the devil is in the details, and synchronization with visual elements takes ironing out those details.

II.3.2. Annotating Lexical and Phraseological Choices

1st Sample:

ST	TT
رشاش ثقيل من طراز دوسات	The Hotchkiss heavy machinegun

The main limitation of translating this term is the skepticism of its meaning, since there is neither literature nor sources about what دوسات"" actually stands for. However, according to the context, it might be a military term for a weapon model, and as weapons are constantly improved, their designations are constantly changing as well. Thus, it might be a heavy machinegun model related to a certain epoch (1954–1962), and this term might allude to an old version of the weapon that is outdated and probably full of weaknesses (overheated barrels, etc.), and accordingly, the name "Dousset" might be left in the past for a version that is not worth recording or writing about and only old soldiers (like the speaker) know about it.

Another possibility is that this might be a case of intertextuality; the speaker is making reference to a French political story that took place in 1943. Maurice Dousset, a French political figure, assassinated Maurice Sarraut, the president of Centre-Val de Loire, using a heavy machine gun (2 Décembre 1943 : Maurice Sarraut Abattu Par Un LVF – Les Guerres D'hier Au Jour Le Jour, 2013). The speaker may be making reference to this incident and claiming that he used the same model of heavy machine gun.

However, one of the solutions proposed for this case of uncertainty is the borrowing procedure by Vinay and Darbelnet (1995), and the translation for "دوسات" can be "Dousset", but this translation might cause unnecessary confusion to the addressee, especially with the shortage of information about it online. In addition, the names of

weapons (such as the heavy machinegun, napalm, etc.) have a significant impact on the meaning and the intended impact that the original documentary and this translated version aim to leave on the audience (the brutal and inhumane actions of the French army against the Algerian civils), which is the justification for not using the Omission Strategy by M. Baker (2011, p. 40) here. Because usually and in these circumstances, the omission strategy can be quite helpful, but in this instance, it does not serve the skopos of this translation, as opposed to choosing the "Hotchkiss" translation for the term, which is more relevant in terms of providing accurate information regarding the Algerian War, as the Hotchkiss was the heavy machinegun used by the French army in that war (Heavy Machine Guns (HMG), n.d.) (Hotchkiss Model 1914 (Mle 1914), n.d.)

2nd Sample:

ST	TT
جهاز الصدمات الكهربائية	La gégéne

Regardless of the fact that the target language provides an equivalent translation, which is "the electric shock device," I opted for particularization and translated by hyponymy for two major advantages that this translation provides the documentary:

First, linguistically speaking, this decision was made to balance the economy of words in both documentaries, the OD and TD. As I am dealing with dubbing, duration is a crucial factor that must be taken into consideration. However, this is not a call for imitating the source transcript form but rather creating a new output with approximately the same total speech duration at least or the total video duration at most (in this case 45 minutes and 53 seconds). Professional sound editors are skilled at aligning the dubbed speech with the image of the documentary, yet that is only relevant and possible if the difference between the original speech and the dubbed speech is a few seconds long. But since most of the time, it is easier for sound editors to adjust speech with the image if the translation duration is less than the original, I opted for every opportunity to use fewer words to convey the same message and eventually occupy the same time as the OD. In this case, I used unit shift by Catford (1965, p. 79), and I shifted from a noun phrase جهاز الصدمات " الكهربائية" to a noun (word) "La gégéne", since it will take less time to say "La gégéne" than the time it takes to say "electric shock device." Although it may not seem like it will have a significant impact on the outcome, the devil is always in the details. Numerous additional details, decisions, and procedures that will be discussed hereinafter were made to serve the same purpose.

Secondly, semantically speaking, the word "gégène" has a denotative meaning that refers to an electric shock device with a power generator that was made specifically for radio equipment and was used to torture detainees in Algeria. However, this term's connotation is the Machiavellian ways of France to win the war, as it is crucial to remember that using torture, including methods like "la gégène," which Henry Alleg and other authors have discussed in a number of publications, violates numerous international

laws and conventions and is strongly opposed by human rights organizations on a global scale. Hence, using this precise term highlights how France employed such devices as "la gégène" with dual functions to hide the crimes and torture committed against prisoners of war in the French colonies and eventually get away with it without facing any sanctions. Therefore, based on the limited access I had to the French speaker's actual speech (the actual speakers' voices are mutedly audible in the background while speaking in their mother tongue), at minutes 02:27 and 26:31, George Trillo and Georges Garry used the word "gégèné." So, by the first translator opting for an explanatory translation, and translating "la gégène" to " جهاز الصدمات الكهربائية " he lost a lot of the connotative meaning and historical and ideological significance of the term, so bringing this back to the English version is not an attempt of manipulation but rather gaining back what was lost in the first translation and not only translating what has been said but also what is implied. Moreover, and since clarity is key factor in documentaries, it is essential to note that this term was later on explained in the minute 22:12 of the TD.

3rd Sample:

ST	TT
واليدي الجزائر	pieds-noirs " Pied-Noir, literally meaning "Black-Foot", was originally a term coined to refer to any white settler born in Africa, later evolving into a slang name for French settlers who were born in Algeria." (Algeria.com, 2021)

In producing this translation, not only one strategy was used but rather two: couplets: "it occurs when the translator combines two different procedures" (Newmark, 1988, p. 91). And couplets in particular are useful in this case because they bring to life an accurate and valid translation to "واليدي الجزائر " that also meets the expectancy of the target audience. Utilizing the first procedure Particularization (modulation) is driven by the following reasons :

Even though the expression "واليدي الجزائر"is too general, once contextualized, the Arab audience (specifically, the Arab Maghreb audience) can determine exactly what it refers to, as they are involved nationally and historically in the context of the documentary unlike the TD audience, who are not familiar with the context, hence, translating it literally to "those who were born in Algeria" won't render the same concept; moreover, this literal translation, whether contextualized or decontextualized, produces a case of undertranslation .

Instead, and since I am limited by time and I do not have the benefit of using an explanatory translation, I translated with "pieds-noirs," a more precise expression that precisely captures the intended meaning. This concept was lexicalized originally in French since it's a French/Algerian history-colored concept, then borrowed later on to fill the lacuna in the English language since the literal translation of the expression "Blackfeet" stands for a North American Indian tribe (The Editors of Encyclopaedia Britannica, 1999) .

as much as this translation conveys exactly the intended message and gives a value to the documentary in terms of using terminology yet to the TL audience, who is unlikely to be cultured about the Algerian war, it is still vague, which is why the second procedure notes, suggested by Newmark (1988, p. 91) is substantial. According to Matamala (2009, p. 101), we as translators cannot expect the audience to stop and look up a word in a dictionary, as could be done in a written translation. Documentaries deal with important scientific, historical, and factual topics, yet they are not academic research or journals; they are not dedicated to a professional audience; they are mostly aired on TV or YouTube channels for anyone; and most documentaries are for introducing and simplifying topics, so here's why it's important to highlight that in this situation there is no "excluded receiver" (Shuttleworth, 2014, p. 52). And notes procedure is to help the logical flow of the documentary and to make it easier for the viewers, as it is an attempt to meet the general expectation of the documentary audience, which is to be educated and enriched with information.

In summary, the correct and limited employment of notes and the use of realia and terminology helps the documentary add value and fulfill its mandate to be an educational and rewarding experience while yet being simple to grasp.

4ᵗʰ Sample:

ST	TT
دريهمات	*Francs*

This translation decision is for the purpose of providing historical accuracy and preserving the authenticity of the setting, as it is crucial to take the context and monetary system into account while translating financial words. Therefore, the translation procedure used involved considering the historical and cultural context of the war and the specific coinage system enforced by the colonizing power in Algeria during that period; as a result, the term "دريهمات" is translated to "francs" in English. "دريهمات" is an Arabic word that refers to a general currency unit, whereas "francs" is used in several francophone countries as their currency name, such as France, Switzerland, and many former French colonies (including Algeria); hence, this translation here is more specific than the ST term, which is another case of using the procedure modulation (particularization). It is important to note that the choice of "francs" does not reflect the culture, current coinage, or historical terminology of the target language.

5ᵗʰ Sample:

ST	TT
قتل نفسه	*killing himself*

Pattern:

ST:

التعميم غير وارد هنا، فمنا من يعد ما جرى مفخرة ومنا من يجهش بالبكاء كلما روى تلك الاحداث، في عائلتي مثلا، بدأ أحد أصدقائنا ادمان الكحول وانتهى بقتل نفسه

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TT:

It's not possible to generalize in this situation. Some of us consider what happened as a crowning glory, while others break into tears whenever they narrate these events. In my family, for example, one of our friends began struggling with alcoholism and ended up killing himself .... suiciding.

The procedure used here is literal translation, opting for this procedure is intentional, in order to leave a little room for the audience to interpret the melancholy in this former soldier's story, also to add lyrical resonance the speech that like all soldiers this soldier too spent his entire life hiding from the enemy out of fear of being killed, once the war was over, he was the one to kill himself.

This expression highlights the devastating psychological effects of war and the potentially catastrophic consequences it may have on those who have endured prolonged terror, trauma, loss and probably remorse.

With the option of choosing "suicide" alone, it was decided to opt for the literal translation to preserve the affective meaning in this translation in order to evoke the intended emotive effect and leave a lasting impression on the audience, allowing the narrative arc and vivid imagery of the soldier's life story to be mirrored in the translation. It enables the audience to empathize with the soldier's internal struggle.

6th Sample:

ST	TT
الضمير شهادات ....حرب الجزائر	*The war of Algeria and the war of conscience*

Whether we like it or not, people often judge a book by its cover and decide whether to watch a documentary or not based on its title. This is why translating the title of the documentary is as important as translating its content, since it is essential in providing a first impression and also in setting the tone and expectations for the content they represent. Thus, and for the special care they require, I suggested more than one title as shown herein under:

- *Torn loyalties.*

- *The war of Algeria and the war of conscience.*

- *Haunted by the Algerian war.*

- *Confession.*

- *Regretful duty.*

- *At war with a war.*

- *The burden of a war.*

- *A war we wish we hadn't fought.*

- *The war of Algeria .... Testimonies of conscience.*

But since clarity is the key factor in translating titles, I opted for "The war of Algeria and the war of conscience." This title indicates the documentary's main themes so well that it provides the audience with a clear vision of what to expect. "The Algerian War" highlights the main focus of the documentary and shines a spotlight on the historical context of the audiovisuals. On the other hand, "the war of conscience" alludes to the fact that the content is about internal struggles and conflicts related to regretting that war and the way the speakers are considering the moral questions raised by their involvement in the fight and also justifying where this guilt is coming from.

7th Sample:

ST	TT
" بئس الجزائريين قابله نعيم المستوطنين الفرنسيين وضع كان يخرجنا عن طورنا، وقد عانينا الأمرين ونحن نحرص للمستوطنين غلالهم. في 1956 رأيت في أحد الحقول 7 من الحصادات المتتابعات، وفي المقابل كنا نرى خلال عملياتنا العسكرية الفلاح الجزائري يسوق بقرتين تجران محراثا خشبيا، ولأننا ريفيون أدركنا ما في الوضع من عوج لا يخفى على العين".	*It was the best of times, it was the worst of times... right where the French settler's paradise was, there was the misery of Algerians, a situation that drove us insane as we suffered greatly while we were guarding the yields of the settlers. In 1956 I saw 7 successive harvesters in just one field, and on the other hand and during our military operations, we saw an Algerian farmer driving two cows dragging a wooden plow, and since we are from the countryside, we understood that what was going on was undeniably wrong*

This translation is motivated by a method of translation that I suggest. This method aims to highlight that offering more freedom to the translation process will serve both faithfulness and speech duration. The next few paragraphs will explain our perspective on faithfulness and what to be faithful for, especially in such factual content.

Speech or utterance, the material in which it would be rendered, is an intricate assortment of so many components that are tangled and intertwined to deliver a message that is carried on way more than mere words. A message is an expression of culture and ideas that has been influenced by a wide range of human experience and ideology, expressed in a certain style in which every word contains the essence of the speaker's existence, their distinct personality, and their odd or ordinary way of thinking. Every choice of expression, every choice of words, idioms, or quotes gives us a glimpse of who the speaker is; then comes the register to balance the words selected and the situation in which they are spoken. All those colors together portray one semantic impact. This figure shall illustrate in a simpler way how the semantic impact functions:

↓
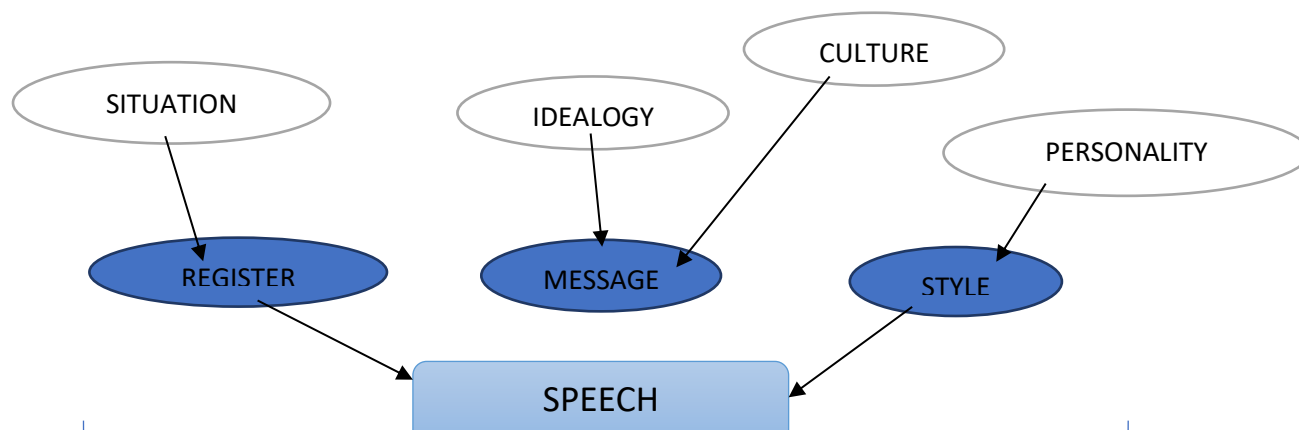
-figure 02: the components that shape the semantic impact-

This semantic impact has a semantic effect on the ST audience according to their involvement in the topic. Translators in such content as testimonies shouldn't be faithful to words and sentences or the message alone; rather, they shall recreate that semantic impact that each and every soldier is producing and attempt to leave the same semantic effect on the TL audience. This semantic impact of this documentary is easy to reach for the Arab audience, as they already agree with the ideology that France committed atrocities in Algeria in an attempt to steal their land. Therefore, not much effort needs to be put forward to ensure that the effect reaches the Arab audience. Unlike the French audience, who will certainly disagree because they are nationally and historically invested in the subject, it takes far greater efforts to leave the same semantic influence. However, the English-language audience, since the language is a lingua franca, is more divergent in ideology. Some agree, some see that the Algerian Revolution is just another failure for modernization, others are simply neutral, or probably this is their first interaction ever with this history.

Arab audience ⟷ *the OD semantic impact*

French audience ⟷ *the OD semantic impact*

English L audience ⟷ *the OD semantic impact*
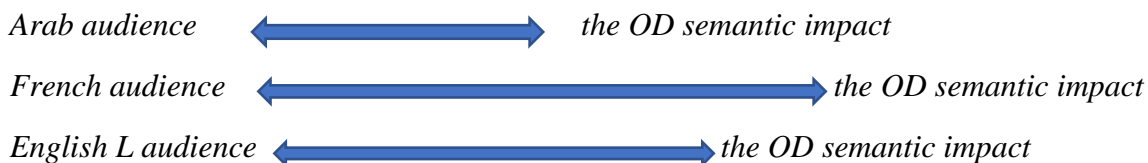
-Figure03: the distance between each audience and the semantic impact of the   original documentary-

The translator's job here is not simple but quite effective in bridging the distance:

First, the translator needs to analyze each speaker's idiosyncrasies along with the message he wants to deliver from the verbal and nonverbal content.

Second, study the target language audience and how much effort it will take to give them the same semantic impact.

Last but not least, artistically recreate the speech in the TL by adding poetic and lyrical expressions to make the speech more persuasive (adding efforts) in accordance with the speakers' personalities and the choices they are most likely going to make and in accordance to Chesterman's expectancy norms, to eventually perfectly fit the duration mold.

Factor \ Speaker	*Geographical*	*Temporal*	*social*
Pierre Rambo	*From Country-side in France*	*Greybread*	*writer*
George Trillo	*From Country-side in France*	*greybread*	*'not mentioned'*
Remy Sarr	*From Country-side in France*	*greybread*	*'not mentioned'*
Georges Garry	*Ghardaïa Algeria (pied noir)*	*greybread*	*Former teacher*
Louis Datan	*France*	*greybread*	*Former dancer-Disable*
The interviewer	*unknown*	*Off-screen*	*Journalist*

Characters' dialect analysis according to Mona Baker's taxonomy based on the information mentioned in the original documentary:

Table03: the dialect analysis according to Mona Baker's Taxonomy-

Here, I chose the former soldier Pierre Rambo to test this method for the following reason:

Being a writer, Pierre Rambo frequently writes about his time in Algeria because, in comparison to the other speakers in the documentary, he regrets that conflict the most. This concept is formed from the examination of the original documentary, from the facial expressions he made in the film, from the phrases he used. And from his usage of those

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expressions, I decided to give his speech a lyrical undertone because, as a writer, he is likely to select sentences that demonstrate his affinity for literature.

The annotation:

The additional phrase, "It was the best of times, it was the worst of times," is taken from a famous literary juxtaposition that lyrically reflects on and discusses contradictions. It helps to bring the image closer to how Algerians and French settlers coexisted in the same area at the same time, but it was the worst of times for the Algerians and the best of times for the settlers. According to the original documentary analysis, Pierre Rambo is very likely to utilize this expression. This extra assertion highlights the extreme injustice and inequality that define the colonial setting. It highlights the narrator's anguish and annoyance as they watch the glaring inequalities in their surroundings. This is a revival of the influence that the speakers want to exert, even though the expression was generated in the TT but its effect has always been implied in the ST.

So here, after redefining faithfulness from being faithful towards speech and words in a utopian sense to being realistically and artistically faithful towards the impact and preserving the same effect from ST to TT by putting bigger efforts into expressing, this turn might seem like manipulation, but it's not since we're not attempting to change the ideology or the ideas but rather strengthening them to persuade the TLA as much as the SLA at least. This notion is liberating to translators since it gives them more freedom to render speeches and recreate them to fit the same duration mold as the original documentary while protecting the charge. This is a statement that in translation, it is possible to combine fidelity and felicity.

"I recommend we consider it a liberation, an acknowledgment that the translator, freed from the invidious task of trying to establish exact equivalences, can now concentrate on the much more rewarding, and perfectly possible, task of doing justice to the source text by bringing her own talents to its cause. Moreover, as has been repeatedly shown since the dawn of Modernism, art is not necessarily a singular, solitary process; rather to borrow Lautréamont's phrase, it can just as well "be made by all, not by one" and still remain perfectly valid as art." (Polizzotti, 2018)

II.3.3. Annotating socio-cultural and pragmatic issues

II.3.3.1. Translating idioms:

Cultures are clever; they have their own distinct ways to imagine, portray, and draw situations in vivid expressions, in which every culture competes to use its own unique colors and touches to vaingloriously express their genuineness.

Translating idioms and fixed expressions has long been a focus of scholars in the field of translation studies, as they present inherent challenges, which is why the ability to translate such cultural items shall not be discussed here but considered a translation competence. However, the true difficulty lies in identifying the moments within a text where

an idiomatic expression was not utilized, yet the natural flow of the target language necessitates its use, such as in the following cases:

ST	TT
كلنا عرف ما جرى إلا من أبى أن يعرف	*We all knew what happened except for those who turned a blind eye*
نعود الى موضوعنا، تلك الفتاة أسرت وهي تنزع الألبسة العسكرية عن قتلانا	*But let's get back on track, that girl was captured while taking off the military clothing from our dead soldiers*

In those instances, the ST didn't use idioms but instead presented the topic in straightforward, clear terms. The literal translation of the cases above would seem very strange and out of place because it is more customary in the English spoken language to use idioms in such settings. This is not a question of accuracy but rather of naturalness.

1- Pejorative expressions:

Translating pejorative expressions presents a unique set of challenges for translators. Pejorative terms are insulting or pejorative in nature and frequently imply unfavorable opinions or disrespect for particular people or groups. Translators must carefully consider their translation options when encountering such terms in a source language to provide suitable and culturally considerate translations in the target language.

ST	TT
عديم الرجولة	*Not a real man*

Pattern:

ST:

" أسهم التعذيب في تجنيد المزيد من الإرهابيين أكثر مما أحبط من هجمات، فمن عذب إما أن يموت وإما أن ينجو ويصبح من الفلاقة، وكنا نطلق سراح الواحد منهم ونصفه سلفا فيما بيننا بانه عديم الرجولة إن لم يلتحق بالفلاقة بعد التعذيب الذي تعرض له"

TT:

"The use of torture has resulted in the recruitment of terrorists far more than it has prevented attacks. Those who have undergone torture either end up dead or alive, and the

latter often join the Fellaga. We used to set one of them free, and just between us, we would bet that he would join the Fellaga unless he wasn't a real man."

Here, the decision was whether to translate it as "coward" or "not a real man." The first choice is suggested in order to convey the attitudinal meaning, while the second is to prioritize preserving the ST culture and way of thinking.

It is important to recognize that translation is not a direct substitution of words but an act of conveying meaning across different languages and cultures. When translating from another language into English, it's important to take into account cultural quirks and the potential effects of certain expressions on the intended audience. Comparatively to how "عديم الرجولة" is interpreted in the English language and Western culture, the Mediterranean culture's interpretation of "عديم الرجولة" may be more offensive or have more serious connotations than the TL culture, especially if I consider young people's ideologies and all the new notions related to genders and the way they are handled in the western world today. However, as translators, we need to pick between being true and conveying the meaning and culture or conveying the attitudinal meaning. Thus, to avoid getting overly dragged by considering the TL culture and losing the charge and cultural representation that this expression might hold, we chose to translate it to "not a real man" since the context in which this expression is spoken hints that this expression is offensive.

ST	TT
بانيول	*Banyol*

Pattern:

ST:

"بالمصطلح الدارج وقتها وهو بانيول"

TT:

"By the term used at the time, it was Banyol."

By adopting the borrowing procedure by Vinnay and Darblnet and translating it as "Banyol," the original term is preserved while making it understandable to an English-speaking audience. Although the precise connotations and historical context of "بانيول" might not be explicitly communicated in the translation, utilizing borrowing is a solution

for the lack of information regarding this French culturally specific term and for the questions raised about what it actually means. However, the term is automatically translated to how it was at the time, this enables a more accurate picture of the speaker's viewpoint and keeps its authenticity. The use of the phrase " by the term used at the time " indicates that the speaker is making an indirect allusion to a well-known expression from a certain era. In conclusion, the context makes it easier to translate even though the culturally unique term is ambiguous since it compensates for the term's untranslatability.

3-military ranks:

There is no international division of military ranks, yet in the modern world, they are considered to be "almost universal." Countries are similar in most ranks and the assignment of responsibilities associated with them. Countries and defense governments provide all the necessary information about their armies, ranks, weapons, operations, etc., e.g:.

The French defense government website is: https://www.defense.gouv.fr/terre

Regretfully, that information is related to the current army, as they do not provide a historical record concerning the changes accrued in the army or a chronological division of ranks and units. Hence, this was a main concern during this translation since the French army ranks in the context are related to a past era, the Algerian Revolution era (1954–1962), and according to Shrader (1999), the units and formations of the French Army that fought in the Algerian War changed over time. No changes occurred in the military ranks used in this documentary, yet it's important to highlight that there are no reliable sources to confirm that, which resulted in the issue of the indeterminacy of translation.

After 1962	Before 1962
1. **Army (*Armée de Terre*):**	• **Army (*Armée de Terre*):**
2. *Maréchal de France (Marshal of France)*	• *Maréchal de France (Marshal of France)*
3. *Général d'Armée (General of the Army)*	• *Général d'Armée (General of the Army)*
4. *Général de Corps d'Armée (Corps General)*	• *Général de Corps d'Armée (Corps General)*

5. *Général de Division (Divisional General)*	• *Général de Division (Divisional General)*
6. *Général de Brigade (Brigade General)*	• *Général de Brigade (Brigade General)*
7. *Colonel (Colonel)*	• *Colonel (Colonel)*
8. *Lieutenant-Colonel (Lieutenant Colonel)*	• *Lieutenant-Colonel (Lieutenant Colonel)*
9. *Commandant (Commander)*	• *Commandant (Commander)*
10. *Capitaine (Captain)*	• *Capitaine (Captain)*
11. *Lieutenant (Lieutenant)*	• *Lieutenant (Lieutenant)*
12. *Sous-Lieutenant (Sub-Lieutenant)*	• *Sous-Lieutenant (Sub-Lieutenant)*
13. *Aspirant (Officer Candidate)*	• *Aspirant (Officer Candidate)*
14. *Sergent-Chef (Staff Sergeant)*	• *Sous-Officier (Non-commissioned Officer)*
15. *Sergent (Sergeant)*	• *Caporal (Corporal)*
16. *Caporal-Chef (Corporal)*	• *Soldat (Soldier)*
17. *Caporal (Lance Corporal)*	
18. *Soldat (Soldier)*	

ST	*TT*
قائد فصيل	*Platoon Commander*
ضابط صف	*Non-Commissioned Officer*
الملازم	*Lieutenant*

II.3.4. Annotating technical constrains of Dubbing

1-Unavailability of the original recordings:

Voiceover is typically used in the audiovisual translation of documentaries that feature testimonies and personal statements (UTIC, 2020), which gives the finished product a more factual and realistic aura, gives the translator more room to work and fewer time constraints, and enables them to focus on their main goal in this translation, which is fidelity to the verbal content. On the other hand, dubbing is primarily concerned with localization, adaptation, and entertainment industry content; therefore, translators "who

take the professional approach" are somewhat free to make concessions in order to achieve their main objective, synchronization. In our situation, by dubbing a documentary that featured French soldiers testifying about the Algerian war, I am facing more challenges, and I had to seek to combine both fidelity and synchronization and recreate the verbal and non-verbal content of the original.

This decision was not made arbitrarily but rather for the rare case I am facing. The documentary is produced by Al-Jazeera, an Arabic channel; the original version of the documentary is a translated version. The channel employed the standard technique for such films: voice-over, in which the voice of the translated speech overlapped the original French voice, the lowered yet audible voice. Unfortunately, there is no available non-translated version, original recordings, or any medium that doesn't contain overlapping voices.

The main issue faced here, which paved the way for so many other issues to cross our way towards translating those testimonies, is that I am dealing with translated audiovisual content with little to no access at all to the original verbal signs. Using voiceover in these circumstances is impossible since it would be a huge chaos of overlapping voices from different languages. Although some sound editing solutions were suggested, the risk of producing a poor-quality translated documentary was high, which is why I decided to opt for dubbing to wipe out the sound track of the original video and record a fresh translated version. Hence, the limits that restrain this translation process are more than usual, since the translator here shall manage to produce a faithful, synchronized, to some extent natural, and aesthetic translated documentary, even though departing from an intermediate language.

2-Synchronization:

Synchronization is a huge constraint in dubbing generally, and it has been a topic of discussion among different scholars and different approaches: Professionals, Functionals, Cinematographic and Polysystemic (Orero, 2004, pp. 36–42) since the dawn of audiovisual global communication, which is why it is essential to specify and highlight our definition of synchronization here.

According to Orero (2004) reflection on the "functional approach," synchronization shall be considered a key factor, not the main factor, since I am not dealing with fictional

genres, yet it's important to highlight that the term "synchronization" in this study is not used in its ultimate ideal conception; Fodor(1976) conception,

"Fodor's standard of perfection is far removed from the situation professionals actually face at work, since the length of time required to carry out the dubbing process would make it financially unfeasible. Besides, in artistic terms, it is redundant, as the reality effect can also be achieved through the right interpretation on the part of the dubbing actor. Neither is it viable for the translator, who would require an excessive amount of time and an almost utopian linguistic proficiency to achieve this degree of harmony." (Orero, 2004, p. 38).

Rather, according to Orero's (2004, p. 42) taxonomy, the synchronization I am seeking for here is the kinetic synchrony, or body movement synchrony, along with the isochrony or synchrony between utterances and pauses, while excluding the phonetic synchrony for the imaginary linguistic competence it requires, especially when faithfulness towards the ST is the main purpose. Synchronization is the responsibility of the translator mainly, and the entire dubbing team generally, therefore, the team shall be selected carefully.
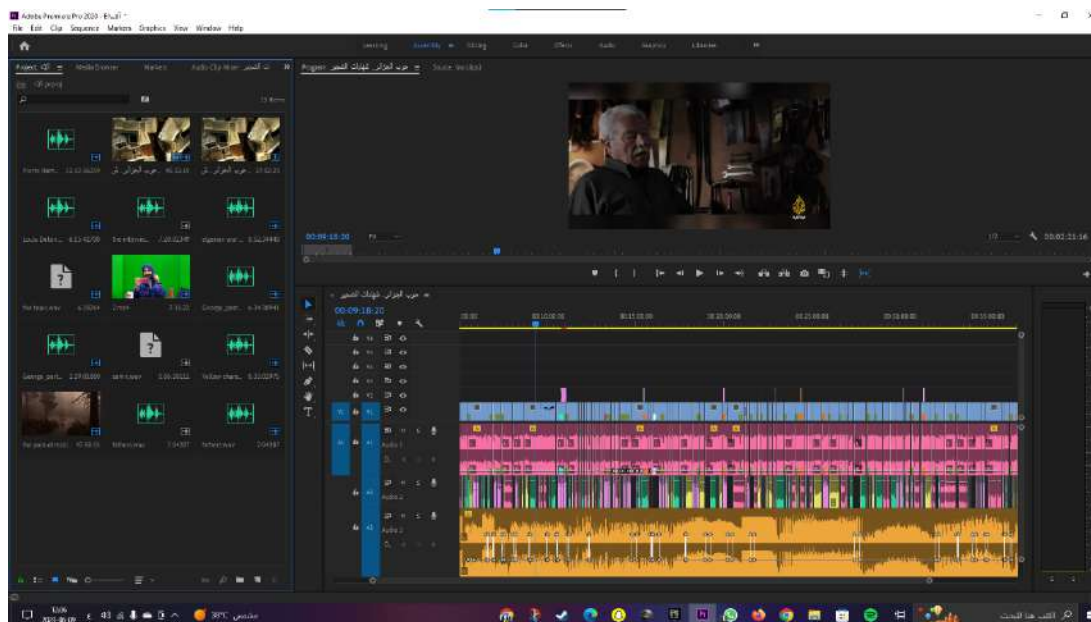
-figure04: A screenshot from the computer to illustrate the process of synchronization-

As shown in the figure above, the coloured rectangle the synchronization process, each colour represents the speech of a specific character or other sounds that serve the aesthetics of the documentary.

3-Competencies:

Each choice made by the translator, each choice made by the sound engineer, and every choice made by the voice actors play a different chord on invisible strings to create a symphony of linguistic artistry.

Competencies play a huge role in the final production of the translated and dubbed documentary, since these competencies and talents work together collaboratively to create a professional project that meets the highest standards of quality and effectively communicates the intended message.

Scriptwriter/Translator:

The scriptwriter or translator is responsible for recreating the original script or translating it into the target language. In this case, by adapting Chesterman's expectancy norms, they ensure that the text aligns with the visual content and effectively conveys the intended message.

The translator has to make sure that the recreation of the transcript is dynamic and has to leave space for later adjustments if needed. Even though I made a translation and an alternative translation in case the first translation didn't clash with the image and didn't serve the synchrony, the translator's presence during the entire work is very important, as he or she has to tackle the entire process. "I claim that it is the translator who must take care of synchronization, as it conveys textual operations requiring knowledge of source and target languages and knowledge of translation strategies and techniques, something that no other figure involved in the process of audiovisual translation has." (Orero, 2004, p. 50)

Project Manager:

The project manager is in charge of managing all aspects of the dubbing production. They plot the entire journey and organize schedules and deadlines to make sure the project runs smoothly from start to finish.

Director:

The director guides the entire translation, dubbing, and editing project. They provide guidance and instructions to the voice-over artists, sound engineers, and all the team members, ensuring that the desired performance and style are achieved.

Sound Engineer:

The sound engineer handles the technical aspects of voice recording and editing. They set up the recording equipment, adjust microphone levels, and ensure optimal sound quality. They also improve and edit the speech recordings, eliminating any flaws or background noise, as they are skilled at detecting little technical problems since they have high sensitivity to sound imperfections.

Audio Editor:

Their main role is to polish the voice recordings; the audio editor collaborates closely with the sound engineer. They could change the volume levels, add sound effects, use

filters, or make sure there are no gaps in the transitions between the various audio components.

Voice talents:

It goes without saying that voice actors and talents need to have a nice accent, a clear voice, and proper pronunciation, but most importantly, they need to be competent performers because synchronization is greatly influenced by the way they portray the character. The performers' acting style and their ability to convey the emotions implied in the transcripts by not only reading but also feeling the words and acting with a voice of a certain age are vital in creating a credible and organic flow for the performance. However, it is crucial to be aware that there are various methods for recording the speech used by the voice actors, like being present in the recording studio and collaborating with other voice actors, or alternatively, by capturing the complete speech of the character and submitting it to the sound engineers for editing, but this typically slows down the process. Which brings us to the following technical problem.

In conclusion, being in the studio alongside the entire team, including the translator, director, sound engineer, and other voice actors, offers numerous advantages in the process of dubbing. First of all, it facilitates a faster and more effective workflow. Due to the collaborative nature of dubbing, having the entire team present speeds up communication and decision-making. Adjustments, re-recordings, and any other potential problems can be handled quickly, ensuring the creation of a quality dubbed documentary. Additionally, the studio atmosphere offers a versatile and dynamic setting that promotes innovation and creativity. A collaborative environment is fostered by the frequent conversation and exchange of ideas among team members, allowing for various viewpoints and insights to improve the final product. This collaborative setting is crucial for effectively conveying the original content's substance into the target language. The collaborative nature of the dubbing process also fosters a sense of shared responsibility and unity. Each team member brings their expertise and skills to the table, working together to create a harmonious and coherent final product. This interplay produces an engaging and authentic dubbed documentary by ensuring that the voice acting, translation, and technological aspects all work together harmoniously.

4-Advanced Equipment:

The competent team require high advanced equipment in order to make it easier for them to show off their talents. herein under, are the needed equipment for the dubbing studio:

Microphones, Audio Interface, Headphones, Pop Filter, Acoustic Treatment, Studio Monitors/Speakers, Cables and Accessories and Computer.

Together, these hardware elements collect, analyze, and edit professional voice-over recordings for the best possible sound quality and a smooth production process. To get the greatest results in the field of dubbing, voice-over and voice editing, it's crucial to invest in dependable and high-quality technology.

The software elements are as important as the hardware, since they co-operate in the process of producing a high-quality film. The software used in this dubbed documentary production are:

Adobe premiere pro version 2020, Audible, Adobe audition version 2020.

5-Sound Aesthetics:

The recreation of sounds aesthetics is crucial in maintaining the authenticity of a video, particularly when aiming to preserve the essence of the original documentary. Paying great attention to nonverbal cues like background noise and music, is imperative to replicate every sound effect in the new documentary, especially after I made the decision to completely cut the original soundtrack. The choice of music was crucial in generating the same emotional resonance as the program on Al-Jazeera. As a result, the soundtrack's emotional resonance with the documentary's material was strong, dramatic, perfectly demonstrating the regret and the pain of past memories emotions. The sound design greatly contributes to the overall authenticity and immersive aspect of the viewing experience, thus by carefully selecting the music, I made sure that viewers would feel the same strong impact as they experienced in the original documentary.

The soundtrack employed:

https://www.youtube.com/watch?v=JUPoUnqDArk&t=30s

Conclusion

In summary, it is important to highlight that this translation process underwent several considerations and was produced in accordance with Chesterman's norms. Mainly, since the original voice is completely erased from the translated documentary, a new transcript had to be created according to naturalness considerations, such as that the translated text had to sound like an utterance, not a written text. This was achieved by adding sentences that are fragmented, full of repeats, interjections, or half-thoughts since the spoken language is known for its tendencies.

This documentary, although original, uses voiceover as revoicing from French to Arabic, which triggered many issues that I successfully overcame in the process of translating and then dubbing. Under the faithfulness and duration restraints, I first started by defining faithfulness, which involved preserving the semantic impact and effect of the original documentary. then consume all the verbal and non-verbal cues in the original documentary through careful observation of scenes and the lowered original voice to collect information and distinguish what was lost in the first translation in order to bring it back to life in our translation. Later, detailed analysis was conducted of each of the

following: the corpus as a whole and all its verbal and non-verbal elements; each of the talking heads; their body gestures, face expressions, speech, message, culture, ideology, register, style, and idiosyncrasies.

Then, employing the artistic intuition of the translator, I recombined all of those elements with different efforts to fit in the same duration mold as the original speech as well as to make sure the target audience received the same semantic effect. I also, provided a translation and an alternative translation to make the process of voice acting run flexibly and effectively. Lastly, after the dubbing team selection, ongoing conversations and perspectives were exchanged to recreate the same sound aesthetic as the original documentary.

Academics should embrace the artistic side of translation, particularly in this audiovisual domain where every case presents unique challenges that require dedicated attention. As this research clearly illustrates how challenging and nearly impossible it is to generalize a clear-cut dubbing plan in the field of AVT due to the endless variety in the production of audiovisual contents. Therefore, it is high time translation studies stopped being language and culture-centered and took a new turn towards technology and CAT tools, or it is time translation studies conducted successive similar research projects that are specific in nature. However, competent translators must catch the pace of the field and leave no room for "crowd subtitling and fan dubbing" (Angelone et al., 2019), in order to take over the AVT generally and dubbing mainly for the power and control this AVT type has over the minds of generations, point of view shaping, brainwashing, and truth filtering.

This research aims to empower translators to develop a strong intuition based on a systematic study and detailed analysis of the original corpus, provide solutions for this rare case, bridge the gap between the artistic and scientific aspects of audiovisual translation, and illuminate the linguistic, phraseological, lexical, and technical constraints that arise in the process. By doing so, it seeks to demonstrate how the artistic and scientific sides of audiovisual translation can work in harmony, paving the way for further exploration and understanding in this ever-evolving field. Studying rare cases, such as dubbing documentaries of testimonies with an intermediate language and conducting research to expand possibilities in translation, is what the field of translation studies is all about, to say less "this is untranslatable."

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Appendices

This study was conducted using Al-Jazeera Documentary

"حرب الجزائر شهادات الضمير".

Link:

https://www.youtube.com/watch?v=xjhZKBqc-Ds

Qr: