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Specialty: Translation

Annotated subtitling for the Algerian dialectical items into English

Ayla ki Ness movie as a case study

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Content

Dedication

First of all, I would like to thank the Almighty God for His guidance, protection and for giving me a healthy life. All Praises to him

This thesis is dedicated to my biggest cheerleaders my Parents who never stopped giving themselves in countless ways to achieve my dreams. Thank you for your unwavering support, love and encouragement.

For my beloved brothers and sister

To my wonderful friends, who have made this academic journey more enjoyable

To my binomial Dorsaf who shared with me five years of accomplishments during university career with whom I share this modest work.

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Rahil

Dedication

Thanks to God to make me be here at this point of success.

After 17 years, after many years of hard working ... here is the end of my academic path.

To my dearest Mom and Dad and my siblings : Anes, Mohmmed Bachir,Nesrine and my little Yasmine.

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To all who were with me in my tough times.

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At the end to myself for being strong to accomplish the goal that I wanted Elhamdolilah.

Dorsaf

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Abstract

Subtitling is one the audiovisual translation mode .This work deals with subtitling the Algerian dialect into English taking the comedian movie " Aila ki Enass " as a sample and to achieve this we used the procedure of " Equivalence " found by the famous theorist Eugene NIDA and and the other procedure " Literal Translation" using " CapCut" application.

To reach the success of this study we subtitle and analyse twenty nine some scenes then we dived them into four sections : Terms specifying Algerian culture, Idiomatic expressions , Religious examples and related to Foreign words in Algerian speech. Concerning subtitling with the previous programme, the translator encounters several constraints that demand modifications related for example to the number of characters, time and the space in the screen which need some modification .

Through this research, we conclude that the techniques used are able to render the meaning but it cannot keep the original humoristic effect.

Key terms : Audiovisual Translation - Subtitle- Algerian dia ct- English language - register- equivalence.

ملخص:

تعتبر السترجة نمط من أنماط الترجمة السمعية البصرية، فان هذا العمل يتناول سترجة اللهجة الجزائرية الى اللغة الإنجليزية في العمل السينيمائي الكوميدي "عايلة كي الناس" . لتحقيق هذا، فقد عملنا على إستعمال التقنية التي تم ايجادها من طرف المنظّر المشهور (يوجين نايدا) و النظرية الاخرى التي لا تخلو منها أي ترجمة و هي الترجمة الحرفية وبواسطة تطبيق "CapCut" .

ومن اجل تحقيق هدف هذه الدراسة قمنا بترجمة وتحليل بعض الأمثلة و هذا بعد تقسيمها الى اربعة اقسام: الخاصة بالثقافة الجزائرية و العبارات الاصطلاحية و الخاصة بالجانب الديني و أخيرا الكلمات المستعملة المنقولة من الدول التي استعمرت الجزائر قديما لفترة من الزمن كفرنسا مثلا. فيما يخص عملية السترجة باستعمال البرنامج السابق ،لاحظنا أن المترجم يصادف عدة صعوبات متعلقة بالعدد المحدد للاحرف و الوقت وكذا المساحة المتواجده على مستوى الشاشة و التي تستدعي التعديل . نستنتج من خلال هذا البحث ان التقنيات المستعملة قادره على آداء المعنى ولكن لا تستطيع الاحتفاظ بروح الدعابة الموجودة في النص الاصلي و هنا يكمن دور المترجم اين عليه نقل هذا الأخير الى النص الهدف بتمعن .

المصطلحات الدلالية : الترجمه السمعية البصرية ـ السترجة ـ اللهجة الجزائرية ـ اللغة الانجليزية ـ التكافئ ـ مستويات اللغة

INRODUCTION

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

During history scholars like Nida (1981) stated that, translation is to reproduce, in the target language, the closest natural equivalent of the source language message in terms of meaning and style. From the definition above translation has the same term as "equivalence". Meaning, context or message of the target language is naturally equivalent to the message of the source language. Meanwhile the result of translation must clearly transfer the meaning of the SL and it must be readable in TL. It is said that translation was done in the Mesopotamia era, where Gilgamesh (Sumerian poem written about the king "Gilgamesh") was translated into the Asian language also the first known significant translation was of the Hebrew Bible, dated back to the 3rd century. The translation of the Bible into Greek became the basis of future Bible translations that followed in multiple languages.

Movies, songs, television programs and any audio, visual or audio visual can be translated and this called "Audiovisual Translation"; It's a type of translation that submits to specific rules. It is the type of translation that centers our research.

Algerians are multilingual, they might understand different languages and dialects .We have four important languages in relation to their use and status in Algeria, they are: Modern Standard Arabic as the official language, Algerian colloquial Arabic (dialects) as a language of daily use in informal settings, also Berber which is the second official language in Algeria , French and English as a foreign languages and they are taught in schools and institutions. The relation that Algerian speakers have with English is not as confrontational as their relationship with French but nowadays they are interested by learning it since it is the first language in the world and considers as the language of technology .

In translation, the procedure of rendering messages from the ST into the TT called "Equivalence" . According to the American linguist Eugene Nida in his famous book "Toward a Science of Translation-1964", he categorised this procedure into two types: Formal and Dynamic. The present research tries to subtitle the Algerian dialect into English, it is considered as "dynamic equivalence". With dynamic equivalence, texts are rendered into the target language using words and structures that make more sense to their audience than a

word for word translation. The vocabulary, grammar structure and idioms of the source text will not be preserved. The aim is to maintain the intended meaning and elicit the intended emotional response by utilising grammar and vocabulary that feels more natural in the target language. This research is based on clips gathered in عايلة كي ناس , Algerian comedy film released in 1990. Directed by Amar Tribache, starring Othmane Ariot. A social story that monitors the beginnings of difficult life in Algeria after the days of prosperity that Algerians experienced in the seventies , we attempt to maintain the same humorous effect, which proved very delicate; however, we should consider several subtitling rules in the light of the interpretative theory; that is based on translating the meaning, focusing on the message and not on the words . Subtitles, which the definition in translation studies is still ongoing (Pavesi, 2005: 37), are based on a target-oriented approach, for their function is to help the audience to fully understand the movie, at the expense of source-text specificities. Researchers in translation studies (e.g., Vandaele 2010) generally treat dialect texts as "a form of social play" on which the "rules, expectations, solutions and agreements" are essentially culture-specific .The process of subtitling dialect is different from the translation of any other forms of a text. This is because, in contrast with other types of translation, subtitling involves certain technical rules and conventions, such as timing, spatial constraints, synchronisation and visual elements, which make the task of rendering both language and cultural aspects in films or sitcoms more difficult. Translating humour is not limited to the process of conveying the semantic and lexical features of a text; however, the translator's task is "to capture the mood and evoke in the target text audience the same or similar feelings to those experienced by the source text audience".

Statement of the problem:

English and Arabic do not belong to the same language family and thus to the same cultural background, which means that also the dialects related to them are dissimilar. So what makes the subtitling between them challenging?

- **Research questions:**
  - How to render dialect and cultural aspects ?
  - What are the main translation procedures used in subtitling ?

Research hypotheses:

1- Cultural knowledge and dialects differences understanding help making an effective rendition .

2- Equivalence is a translation procedure, the subtitling is called equivalent if the meaning of the target language is appropriate with the meaning of source language.

Objectives of the research: The research objectives are the following:

- To identify the Algerian culture .
- To know more about both Algerian and English languages .
- To make the movie available to larger audience .

Relevance of the research:

This research can be useful in the field of translation in general and in particular the audiovisual translation . First, It makes the content more accessible; captions for the deaf and dumb are crucial to making the videos accessible, and allow the widest possible audience to engage with this content.

Second , subtitles are a great choice when learning a foreign language. In this sense, movies in learning languages are an important audio-visual tool in terms of reflecting the language, culture, customs and traditions, clothes and lifestyle of a community.

Rational of the research:

1- Arabic in Algeria is quite different to the Arabic language commonly used in other parts of the world because it's been greatly influenced by the French, Turkish and Berber languages. So , this research aims to recognise the difference between the Algerian dialect and the English language .

2- As many regions in Algeria as there are multiple dialects . These short clips in the research try to show the mentioned differences and also between both Arabic and English .

3- Algerian culture (costumes , habits , values , belifs) is so vast that it should be known in all over the world , and this research aims to fame the Algerian society .

Structure of the dissertation:

This research which deals with difficulties encountered in subtitling Algerian dialect in a film includes three parts; the first part is the methodological part, the second part is div into two chapters, the first one talks about translation and its history and the types of this field such as: subtitling. The second chapter mentions the different dialects in Algeria and how Algerian masters various languages, then we deal with both Arabic and English languages registers and the differences between each language and dialect, in addition to their piculiarities .

In the last chapter we tackle the practical part of this research that is the subtitling of different scenes of Algerian Movie " Aila ki Nass " into English, following the suitable translation's procedures such as "Equivalence".

Literature Review :

- Difficulties of Subtitling an Algerian Dialect into English language Case study: "Soltan Achour 10, Kahina Oubakouk, Chafia Tigroudja, University of Tizi Ouzzou, 2018. This work deals with the difficulties encountered in subtitling the Algerian dialect,used in comedy of Soltan Achour 10, into English language .opted for subtitlingusing the interpretative theory, "Equivalence and Borrowing" (Vinay & Darbelnet proceduresof translation), it is able to render the meaning but itcannot keep the original humoristic effect. The current research brings another study to the audiovisual field; it may helps in enriching this domainand pushes other translators to be interested by such studies in order to improve this domainthat serves to the exportation of the local cinematographic production.Considering our analysis, we have noticed that subtitles must have a complete meaning in a concise writing, and that the style used in subtitles must suits perfectly to the original script.some terms and expression proper to the Algerian society have to be keptthe same because it pushes the target audience to learn more about the Algerian traditions, andthe translators should not exaggerate with the use of cultural equivalents and adaptations because many changes in the cultural elements of original script occurred .
- Translation of the Algerian Cultural Specific Items from Arabic into English: Subtitling extracts of ذاكرة الجسد Soap-opera as a model, Boumala Nedjwa, Kecili

Dassine, Mouloud Mammari university Tizi Ouzzou 2019 . Based on the novel by Algerian writer Ahlam Mostaganmi. The present study sheds light on the translation of the Algerian cultural specific items from Arabic into English through subtitling extracts from Dakirat Al-Jassad soap opera. To analyse and discuss our translation of thirteen examples, we have opted for the Macrostrategies: "Domestication and Foreignization" proposed by Lawrence VENUTI, the Microstrategies proposed by Jan PEDERSEN and Newmark's categories . classified

the examples according to Newmark's categories .we have transcribed the needed examples and used the Subtitled Workshop software in order to subtitle them we think that translators shouldstudy the audiovisual translation and should give importance to this field, in order to boost this important domain.

- Toward a Science of Translating, Eugene Nida, 1964 . The book is useful in this research, defining the technique of "Equivalence" and its types . Nida proposed the ideas of dynamic equivalence and believed that the translation should be a representation of the source text in another language (target text) and the translated text should meet reader's needs and that the reaction of readers of the translations should be the same as readers of the source text.

Abbreviations :

In this study , the following abbreviations are used to refer to some terms :

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

Theoretical framework

This chapter is divided into six (07) main titles and each of these has sections. The first title is "Translation"(1), the latter has its own definition (1.1) and the type of this field that our research is focused on which is "Audiovisual" (2) and its history (2.1), in this part we have defined it and also mentioned the two categorization(2.2); Dubbing and Subtitling and our work is focused on "Subtitling"(2.2.1). In addition to the definition (2.2.1.1) we add its history (2.2.1.2). To achieve the success of this research we have followed some of the translation procedures (03) used in subtitling such as : Literal translation (3.1) and Equiuvalence (3.2) which we have given a special attention to this technique. We shall attempt show and highlight the various approaches that theorists take while approaching the subject. In another element it will be assigned to sociolinguistics and cultural studies(4) by assessing equivalence kinds. Also, language and dialect are another major title (05) besides definitions (5.1/5.2), we have dealt with the difference between them (4.3). We can say also that "Register" (6) is a point that have to be mention in our case so we have clarified what this term exactly means and what are the types of both Arabic and English register. At the end, we allocated a part speaking about the variety of languages that are used in our society (7).

1.Translation :

1.1. Definition of Translation

Nida (1981): "Translation means communication because it has three essential elements to form a process of communication. The three essential (...) elements are source, message and receptor, and these elements must be found in all communication activities" . The target language's meaning, context, or message is logically equal to the source language's message. In the meantime, the translation's output must accurately convey the SL's and It has to be readable.

Based on the definition given above, we presume that translation is the process of conveying ideas and messages from SL to TL, whether orally or in writing. It is essentially a form of communication that, like all other forms of communication, consists of a source, a message, and a target.

In "On Linguistic Aspects of Translation" (1959), Roman Jakbson put forth three ways of interpreting a verbal sign: "it may be translated into other signs of the same language

(intralingual translation), into another language **(interlingual translation)**, or into another, nonverbal system of symbols **(intersemiotic translation)**" (Jakobson 1959: 233).

2. Audiovisual Translation

According to leaders language factory website the Audiovisual translation typically means the transformation of the verbal content and components that are contained in an audiovisual work such as an image, a video, a movie, a song, a speech, a slideshow, etc. from one language to another. According to Gambier (1996), the vital obstacles to AVT are: first, the relationships between images, sounds, and words then the relationships between TL and SL; and finally, the relations between oral and written one. https://leaderstranslation.com/blog/types-of-audiovisual-translation/

In a world where we are increasingly consuming audiovisual products, audiovisual translation is key to reaching other countries and cultures. It concerns the translation of movies, television programs and any audio, visual or audiovisual productions. It's a new type of translation that submits to specific rules. It is the type of translation that centers our research, that's why we decided to do a more detailed study.

Audiovisual translation (AVT) refers to the transfer from one language to another of the verbal components contained in audiovisual wrks and products. Because audiovisual materials are meant to be seen and heard simultaneously, their translation is different from translating print . (chiaro, 2023)

Gregory and Carroll were the first to define the linguistic register employed in audiovisual texts as a form of speech in which the text is written there to be read as if it had not been written elsewhere. "Written to be spoken as if not written" (Gregory, Carroli, 1978:114).

However, multiple additional studies ,(Gambier: 1994) have established that the audio-visual text is a text whose features are both written and oral at the moment of origin, but whose language is also influenced by limitations of culture.

Indeed, as M.Cronin demonstrated in his book "Translation Goes to the Movies" (Cronin, 2009: 145), each culture has norms that affect, explicitly or implicitly, the audiovisual text (from a linguistic standpoint). Concepts such as culture and identity may be of interest to film directors and their translators**.**

2.1 History of Audiovisual Translation

The term audiovisual translation (AVT) was created in 2013 by Yves Gambier, a French linguist, and it refers to film or television programme translation. It started in the early 1930s thanks to the beginning of sound films and the consequent need to translate and make them accessible to the foreign audience. The largest production companies in the USA wanted to enter the European film market but they had to take into consideration different ways of translating their footages without losing their quality

In Italy, television stations began to acquire and import films and television series. (particularly from the United States). As a result, in order for these products to be offered to the public, they had to be dubbed or subtitled in Italian. As a result, beginning in the early 1930s, audiovisual translation began to evolve and eventually became a distinct branch of translation**.**

2.2 Audiovisual translation types

There are two main types of audiovisual translation; subtitling and dubbing.

2.2.1 Subtitling

2.2.1.1 Definition of Subtitling

"*Subtitles are the translation of a dialogue of a film presented at the bottom of image or the screen. Appear and disappear in correspondence to the original dialogue part*" Hurt and (WIDLER, 1998:261)

Due to its changing roles and multiplicating forms, audiovisual translation has grown into a broad and flexible field of translation. Subtitling, dubbing, voice-over, narration, and surtitling are only a few examples of the several subcategories or varieties that fall under the umbrella term of audiovisual translation.

The most often used techniques now, particularly in Europe, are dubbing and subtitling (ibid., 15). Although there are many various kinds of audiovisual translation, this study concentrates on subtitling, which is one of the more common types. Diaz-Cintaz,J.(2008).

Luyken et al. (1991: 31) define them as:

… condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time

with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity. This statement emphasizes the significance of preserving a relationship between the translated text and its target audience that is comparable to the relationship between the original material and its audience. It is critical to guarantee that when translating a message from one language to another, the translated version delivers the same meaning, tone, and impact to the new audience as the original text did to its original audience.In other words, the translated message should resonate and be understood by the target audience in the same way that the original message was received by its original audience. The goal is to achieve the same degree of comprehension, emotional response, and overall effectiveness in the new language as in the old. In order to accomplish this, translators must consider not just the words and grammar of the original text, but also cultural nuances, idiomatic expressions, and local context. Adapting the translation to meet the target language's cultural and linguistic norms helps ensure that the message connects with the new audience in the same way that it did with the original audience.

2.2.1.2 History of Subtitling

According to Collot Baca localization (2018) The first example of subtitles appeared in 1903, in Edwin S. Porter's Uncle Tom's Cabin. They weren't even called subtitles, they were called "intertitles," and they were shown as written signs printed on paper, then they were filmed and placed between sequences in movies. **https://www.collotbaca-subs.com/**

The first instance of a subtitle as we know them today came about in 1909 thanks to M.N. Topp, who filed a patent for "a device that would rapidly show titles for movies, apart from the images on the film strip."Technically, the first film ever made was in 1896, but it wasn't until 1906 that the first full feature length film was released. It was called The Story of the Kelly Gang, and as expected, it was without sound. During the silent movie era, 'intertitles' or 'title cards' were used in lieu of speech or complex narrative in a movie. Title cards consisted of boxes of text inserted between video sequences, and they were integral to the storytelling process. They could be seen as similar to voiceovers today and were easily translated, and so brilliant for foreign audiences.It wasn't until 1927 that technology made sound possible for movie production, and it was this year that The Jazz Singer was released. As you would expect, audiences loved sound. Characters became more real; storytelling became more complex. There was only one problem. The introduction of sound led to the redundancy of intertitles. This meant filmmakers would need to dub films in order to reach

foreign audiences. Subtitles were created due to the expense involved in otherwise entirely re-filming movies with foreign dialogue or dubbing a foreign voiceover in sync with the original video. **(**Collot Baca localization (2018) **).**

As stated in Capital Captions (2017) Subtitles would effectively bridge the gap between intertitles and audible speech. Dialogue would display along the bottom section of the movie, and could be translated in order to be read by foreign viewers without any need to interrupt the flow of the film. https://www.capitalcaptions.com/subtitles-and-captioning/history-subtitles-past-present-future/

3.Procedures of Translation used in subtitling

Several strategies can be used when subtitling a dialect to achieve effective and accurate depiction of the spoken language. Here are some of the most common approaches used in subtitling dialects.

3.1 Literal translation : : Both Newmark (1988), stated that literal translation translates the words of source language one by one and the grammar of target language is adjust as natural target language grammar and target language has similar or identical meaning of source language. Newmark (1988),

3.2 Equivalence: Subtitling equivalence is a delicate balancing act that necessitates careful consideration of linguistic, cultural, contextual, and visual components. Subtitlers aim to transmit the meaning and impact of the source language content accurately while adapting it to the target language and medium, ensuring that the subtitled content is effective and meaningful for the target audience.

3.2.1 Definition of equivalence

Equivalence in translation refers to finding a particular word or expression in the target language that has the same value, whether on the level of culture, religion, or customs. Because there are differences between the languages .

3.2.2 Equivalence according to VINAY and and DARBELNET

VINAY and and DARBELNET prroposed seven procedures of translation: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. However, our research will be based only on one of them, which is equivalence.

Equivalence: Vinay and Darbelnet view equivalence-oriented translation as a procedure (Leonardi, 2000) which 'replicates the same situation as in the original, whilst using completely different wording' (ibid.:342). They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds

3.2.3 Equivalence according to CATFORD

Catford builds his definition on the concept of equivalence, describing translation as "*the replacement of textual material in one language by equivalent textual material in another language*". Catford (1965:1) grounds his study on systemic functional linguistics. He takes Halliday's rank-scale grammar to address "the nature and conditions of translation equivalence (1965:21)". In this approach, system-based, cross-linguistic correspondents at different levels and ranks are accounted for by formal correspondence, whereas text-based, situationally interchangeable items are related to textual equivalence. A formal correspondent is any target language category which can be said to occupy the 'same slot' in the economy of both source and target language, a well-established principle in traditional linguistic contrast. However, textual equivalents rarely are the same or have the same meaning, but they can function in the same situation (Catford 1965: 49). When the source and target language items can be interchangeable in a particular cross-linguistic context, they are translation equivalents. Catford's equivalence is established generally at the level of the sentence, and meaning is subject to contextual conditions in the TT

3.2.4 Equivalence according to E.NIDA

Formal and dynamic equivalence are terms that were coined by Eugene Nida, an American linguist. He created the terminology to talk about translations of the most translated book of all time

- **Formal equivalence**

Formal equivalence is a literal, word-for-word translation. (NIDA 1964) The goal is to stay as close to the original text as possible. The translation will preserve the lexical details, grammatical structure, vocabulary, and syntax of the source text. This assumes the reader

knows the cultural and linguistic context of the source text. In other words, this equivalence tends to preserve the "foreignness" or the originality of the SL within the TL.E. . (*idem , p. 159*) Formal equivalence focuses attention on the message itself, in both form and content.

- **Dynamic equivalence**

Nida first put forward the principle of dynamic equivalence which he defines as the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida,1964, p. 159 Texts are converted into the target language using terms and structures that make greater sense to their audience than a word for word translation. The source text's vocabulary, grammar structure, and idioms will not be retained. The goal is to use syntax and vocabulary that feels more natural in the target language to keep the intended meaning and elicit the intended emotional reaction (Nida,1964)

4. Equivalence in sociolinguistics and cultural studies

There's a common correspondence between sociolinguistic and Translation, the first deals society's effect on language in cultural norms ,while the other deals with formulate a text by its equivalent in target language based on factors like culture and society, it is important for the translator to be conscious of both S and T language . Translation can no longer be considered as purely a linguistic activity (NIDA 1964) realised that sociolinguistic effect are vital factor in translation and suggested two types of equivalence:

5. Language Vs Dialect

5.1 Language

Robert Henry Robins (Britannica,2023) Language is fundamentally made up of a system of rules and norms that control the combination and organization of words, phrases, and sentences, allowing people to form and comprehend meaningful messages. Grammar, syntax, semantics, phonetics, and pragmatics are examples of these norms

5.2 Dialect

A dialect is a subset of a language spoken by a specific group of individuals in a given geographical region, social group, or community. It is a dialect of the standard language,

distinguished by changes in pronunciation, vocabulary, syntax, and idiomatic expressions. Natural dialects evolve as a result of regional, social, historical, and cultural influences.

➢ The Algerian dialect

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

It's true that the Algerian Arabic is inspired from Arabic, but the original word has been changed phonologically with significant Berber substrate, and the new words and loawords are borrowed from Frensh, Turkish and Spanish.

➢ The English dialect

English is actually an unusual language. Already a blend of early Frisian and Saxon, it absorbed Danish and Norman French, and later added many Latin and Greek technical terms. In the US, Canada, Hawaii, Australia, New Zealand, South Africa, and elsewhere, it absorbed terms for indigenous plants, animals, foodstuffs, clothing, housing, and other items from native and immigrant languages. Plus, the various dialects, from Cockney to Jamaican, and innumerable sources of slang, from Polari to hip hop, continue to add novel terms and expressions to the mix. It is no surprise to hear from people learning English what a student once told me: English just has too many words!

This widespread expansion has witnessed the language evolve from standard British notation to a diverse range of different words that have become part of the language with time.

Just like with many languages, the specific accent of English relies heavily on the region that it is spoken in. However, an accent is simply how people pronounce words while a

dialect involves not only pronunciations, but also different vocabulary and grammar. This deviation in grammar and vocabulary of the language is referred to as a dialect.

Dialects are massively impacted by the first language of the local population. The specific way of delivery over time in a certain region gets to be known as a dialect.

Even though it is impossible to estimate the exact number of dialects in the English language that are spoken around the world, it is estimated that over 160 different English dialects exist around the world.

5.3 The Difference between a Dialect & Language :

The word language describes a body of words and the systems we apply to those words, such as grammar and spelling, in order to communicate with each other. A language includes the spoken, written, and signed forms of the words and systems. Some examples of languages include English, Spanish, Arabic, Japanese, and Hindi. The word dialect describes a particular variety of a language. A dialect often follows most of the rules of its respective language, but it may have different vocabulary, grammar, or pronunciations. Most dialects are recognized by their usage in a specific geographic area, but dialects may be determined by other criteria such as social class. Some examples of dialects include Australian English, Chilean Spanish, Egyptian Arabic, and Jamaican Patois.

The word language is more general, while the word dialect is used to refer specifically to a particular variant of one language. Additionally, a language includes the written form of communication, while the word dialect is often used specifically to refer only to a spoken variety of a language. The many dialects of English, for example, all use the same Latin alphabet but will often sound very different from each other when spoken aloud. https://www.dictionary.com/e/language-vs-dialect-vs-accent/ (dictionary.2023)

6. Register

6.1 Definition of register

Register often refers to the degree of formality of language, but in a more general sense it means the language used by a group of people who share similar work or interests, such as doctors or lawyers. Also, it designate as the way a speaker uses language differently in different circumstances.

6.2 Arabic language registers

Ahmed Hassan (2010) indicates that depending on the individuals' usage of language and personal circumstances. The exact criterion in determining the meaning of the language is to render the meaning so there is what we call a language level or register which we divided into four types.

6.2.1 Classical Arabic (Formal language)

It is principally defined as the Arabic used in the Qur'an and in the earliest literature from the arabian peninsula, but also forms the core of much literature up until our time (Bouchemal)

Classical Arabic is the Arabic of the pre-Islamic era, and it is an incredibly complex and sophisticated language in terms of grammar and vocabulary, peaking in the development of the Qur'an, which took the Arabic language to a whole new world that native speakers believe will never be reached again. Ahmed Hassan (2010)

6.2.2 Modern Standard Arabic (MSA)

It is the variety of Arabic which was retained as the official language in all Arab countries, and as a common language between them This level of language found in the writings of Arabic heritage and some modern books (Bouchemal)

Modern Standard Arabic is essentially formal Arabic and is considered as a simplified version of Classical Arabic. MSA is the level of Arabic that is taught at most colleges and universities. It is also used in news reporting/broadcasting, books, and in formal settings such as political meetings, etc. It is not a conversational language due to its rigid grammar Ahmed Hassan (2010)

6.2.3 Colloquial (dialect)

It's a mixed form, which has many variations, and often a dominating influence from local languages we can consider them as disparate languages or more exactly as different dialects depending on the geographical place in which they are practiced The appearance of this level goes back many years, beginning with the influences of strangers who converted to Islam and settled in the Arabic world. Ahmed Hassan (2010)

6.3 English language register

The concept of English register was first introduced by linguist Douglas Biber in his book "Variation Across Speech and Writing" (1988). Biber's work on register has been influential in the field of linguistics and has been cited in numerous subsequent studies on language variation and usage . The term register refers to the various ways people use language based on who they're talking to and their situation. We often talk about register in terms of formality. (Alliancetimes Patricia Jones, 2022) It's classified into 4 types :

6.3.1 Formale register The standard sentence syntax and word choice of work and school. Formal structure uses complete sentences and a large, nuanced vocabulary. This is generally recognized as the language of both wealth and middle class. is used in professional or academic settings, like writing a research paper. A formal register is most commonly used to address people in positions of authority and individuals that merit respect, such as headteachers, police officers, and people who work in the services. In writing, you would use a formal register in letters of complaint, official speeches, or essays.

6.3.2 Neutral: This register would match actions and ways of communicating with strangers or coworkers with whom the working relationship is limited. Because we have yet to break the ice, it can be regarded a form of respect.

6.3.3 Casual: It applies to a lot of daily situations: with close close friends, family, and neighbors. register is what's usually used in everyday language. The vocabulary is shorter and less complex. Sentences are often incomplete.

6.3.4 Slang: A type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people. more colloquial also more fun It is a kind of a secret language. It is not only reserved for young since each generation develop its own slang.

7. Language Variation in Algeria

(ARAB Sabrina,2017)In Algeria, today, about 60% of the total population speak Algerian Arabic (or Darja)) that is used as a lingua franca, but in writing, Algerians use modern standard Arabic (MSA). Algerian Arabic dialect is originated from Arabic and it has

been mixed with Berber and French and is spoken throughout the country with slight differences according to the region. (aboutalgeria.com ARAB Sabrina,2017)

7.1 Classical Arabic

It is also called Quranic Arabic is also called classical Arabic. As the Quran was written as early as the 6th century A.D., the language found in the Quran, used from the period of Pre-Islamic Arabia to that of the Abbasid Caliphate the language will be slightly different from the Arabic of today.

Special symbols are used to signify proper pronunciation and to give emphasized effects to words, such as pauses between words. These written Arabic symbols are almost exclusively used in oral reciting of the Quran.

7.2 Modern Standard Arabic

It is the most widely used version of Arabic used today in Arabic speaking countries. MSA is used in virtually every media outlet from TV to movies to newspapers to radio broadcasts. Most books are written in MSA and politicians speak in MSA in debates and speeches. MSA is the Arabic that is used in everyday life in Arabic speaking countries. Modern Standard Arabic uses new, modern words and phrases that didn't exist back when the Quran was written. MSA also pronounces words, groups words and elicits a different context between words than in Quranic Arabic.

7.3 Algerian colloquial Arabic

Algerian Arabic, like other languages, has a vocabulary influenced by Arabic, but the original words have been transformed phonologically, with considerable Berber substrates and numerous new terms and loanwords derived from French, Turkish, and Spanish. Algerian Arabic, like all Arabic dialects, has abandoned the written language's case endings. It is not used in schools, television, or newspapers, which normally use standard Arabic or Algerian Arabic, which the vast majority of Algerians speak on a daily basis. Algerian Arabic vocabulary is very consistent throughout the country, with the easterners sounding more like Tunisians and the westerners sounding more like Moroccans.

7.4 Berber (Tamazigh)

The Berber language (Tamazight)—in several geographic dialects—is spoken by Algeria's ethnic Imazighen, though most are also bilingual in Arabic. The Berber languages, also known as the Amazigh languages or Tamazight, are a branch of the Afroasiatic language family. They comprise a group of closely related languages spoken by Berber communities, who are indigenous to North Africa

7.5 French

Frensh is considred as a first forign language in Algeria after the colonial period (1830-1962) The French colonialism followed a policy of dismantling Algerian common nation, cultural identity and society since 1830, through spreading French education in Algeria nowdays is widely used in educational system..

Annotations

and Analysis

1. Corpus Identification:

1.1 Corpus Presentation

In order to reach our objective from this work of research, we decided to work on an Algerian film; it is a comedy film, directed by Amar Trebache, produced by the Algerian national corporation for audiovisual production. It was premiered for the first time in Algerian television (Entv) in 1990.

The series is well known by Algerian viewers, it has addressed community issues especially those affecting poor classes and it is considered as the largest production in Algerian comedy. The events of this sitcom take place in the late twentieth century, it tells a social story that monitors the beginnings of life in Algeria following the prosperous days that the Algerians experienced in the seventies, which was played on screen in 1hour and 34 minutes. It is set in small city in Algiers .It was successful and attracted the interest of Algerians despite of the difficulty of understanding Algerian dialect used.

The language used in this series is not modern standard Arabic (Fus'ha) but with different types of the Algerian dialect used for most daily communication. We choose to work on this kind of series for its language specificities (dialect, idioms and code switching), as well as for the specific dialect use . These specificities urged us to work on this series.

➢ The major Characters :

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

ATHMANE ARRIOUATE: Ami Ahmed, A father who struggles with life hardships and tries to provide a decent life for his family despite the difficult financial situation.

FATIHA BERBAR: Khalti Fatiha, a mother who tries to live in luxury in one way or another regardless the ways, and always compares her life with others' ones and definitely never satisfied.

SAID OMRANE: Hamid, the oldest son of the family for whom the mother and the sisters try all the time to find a bride

MORAD CHAABANE: Morad, a jobless boy who lives his routine to find a job, but in vain.

SABIHA CHAMI: Zineb, the youngest daughter, like many girls in Algerian families, suffers from a bullying brother and her only dream is to buy wool fabric machine in order to gain money and improve her family's situation.

➤ Technical Sheet :

Original title : "Ayla Ki Al-Nas"

Creation: Amar Trebache

Director: Amar Trebache

Script (Scenario): Mahmoud Bouchibi

Photography: Said Bourlaf

Sound: Bouzid Ziane

Montage: Ismail Bouldjbel

Native Country: Algeria Original

Language: Algerian Arabic

Genre: Comedy

Duration: 1 hour 34 minutes.

➤ Biography of Amar Trebache

Amar Tribeche was born in September 20th, 1953 in Boghni, in the region of Tizi Ouzou (Algeria), he is an Algerian director. His passion for the world of cinema made him give up studying law, where he joined directing and graduated with the second class from the training center on radio. He joined television in 1973, where he directed several works such as documentaries, TV classes "between secondary schools", "Kids Club", the first movie A cinematic directed by him titled "The Grand Prize" won the award (Tarqa Anika) in Italy, followed by the movie "Ayla Ki Al-Nas", which is one of the most successful films in the public.

1.2 Summary of the Corpus

A film that tells the story of an Algerian family trying to become like all people as the title indicates, enjoying a house and pleasures in life, especially when the mother clings to buy a car, but the father refuses to do because he simply does not have enough money afford such a burden, so the mother decided to stop talking and started a hunger strike until the car is bought. The father reluctantly agrees to buy it, so the mother rushes to the dining table and begins the adventure with the help of her sons. When the car was brought at night, the family was then, as a sign of celebration, able to wander at night in the streets of the capital, by visiting the martyr's maqam and visiting the Mediterranean Sea with this car in a sarcastic comedy atmosphere. The famous cars where experiences many glitches on the road and each time they resort to their neighbour to fix it because he fell in love with their daughter, but his mother, on the other side, opposes to this relation.

Among the well-known customs in the Algerian neighbourhoods, women exchange news and talk for long hours even through the windows of their houses. Among the timeless shots in the movie, the four married daughters of the family try to convince their brother to marry, the sisters gather at home with their children, and this is a part of the ancient Arab customs, where married daughters meet and talk about their problems and concerns. Through the last shots in the film, we find the brother taking his younger sister to the institute to learn to knit, since her own dream was to buy a wool knitting machine to help her family, which refers to the start of opting for firls' education and learning of different skills to be productive and useful for their families as well as for the societies. After many attempts, she was able to buy the machine and work with it, where the financial situation of the family improved and they owned many things that they dreamed of.

This film describes the diaries of a simple Algerian family, that reflects the reality of the majority of Algerian families in that period; going through hard times but keeping the strong ties and family warmth.

2. Samples

What is common is that the Algerian dialect is so difficult to understand. So, the present research aims to subtitle some scenes of the Algerian dialect into English and encourages the export of the Algerian humoristic cinematographic product to other countries, since

audio-visual production today aims at creating an increasingly large and multinational public and open a door towards our future profession by subtitling one of our local cinematographic productions into English in order to introduce this new field to our society in a scientific way and to spread our cultural traditions and habits all over the world. All the chosen scenes have been collected to show the Algerian culture and dialect and to understand the way of living in a specific society, but the main reason for choosing this theme is trying to understand how a translator could balance between two different cultures and languages and find the appropriate equivalence under subtitling conditions .

3. Methodology:

After choosing the corpus , we started looking for the full version of the movie in the Archive of the Algerian TV website but we only found one version on YouTube of 1 hour and 34 min .after watching the movie multiple times we picked some scenes in order to subtitle them , initially we had no idea about this process . Then, we looked for different ways to achieve our goal by asking many specialists looking for various theses related to this topic, and we found out by the end that the majority of them have used specific software for the process.

Actually, after getting access to the software above-mentioned "CapCut" is owned by ByteDance, the Chinese technology company, we faced also difficulties to use it because it needed some training; we made our researches and we came up by using it adequately.

A subtitle editor is a type of software used to create and edit subtitles to be superimposed over, and synchronized with the video. Such editors usually provide video preview, easy entering/editing of text, start, and end times, and control over text formatting and positioning. Subtitle editors are available as standalone applications, as components of many video editing software suites, and as web applications.

After selecting the scenes we cut each one of them from the original video using our smartphones with the features of cutting and editing that provides adding effects such as changing sounds, we gather them in a full video. We had to pay attention to the movement of the characters, time and space as well to keep the full rendition of the scene to suitable space. Finally we watched the whole subtitling for the last time then we saved them on CD ROM . We acquire an important experience by using this application which is helpful in our study.

4. Annotation:

➕ Terms specifying Algerian Culture :

Films usually contain a lot of region-specific slang. The use of cultural references is always noticed. So, the translator should have knowledge regarding the culture of the film. These examples illustrate it:

Time	Scene	Translation
19:44	لا دراهم لا دراري لا جد ماليكم	We lost everything

What made us put this example in this categorization is the expression "جد ماليكم" which is a very frequently used in Algerian community and it is informal, and the meaning of this latter literally is « the grandparents of your parents » and it is somehow meaningless in this case. With the gesture he made with his hands, the actor alludes that everything has gone and nothing is around. We found that the word "we lost" is an appropriate transfer to the whole long expression " لا دراهم لا كروسه لا جد ماليكم.

Time	Scene	Translation
27:52	بلادنا شابه لي عندو التاويل	Our country is beautiful but for those who are rich

In Algeria, someone who has "tawil" "التاويل" is someone who is rich and has a lot of money, here in this case we translated the first part from the speech "بلادنا شابه لي عندو" by using the literal translation strategy, but when we come to the dialect word "التاويل" we have to understand first what is it and how do English people say such a word in this situation, and to do so we were obliged to transfer this word into standard Arabic and we found it as "مالا و جاها" which is money.

Time	Scene	Translation
38:45	كماره تاعك منحبش نشوفها	I don't wanna see your phiz

In this expression the word "kemmara" " "كماره " is used in Algerian dialect to represent"
وجه " in Arabic language and it can be translated into " face " in normal English but here the
situation is somehow informal so it can not be transferred into "face" because "kemmara"
"كمارة"should be "phiz" or "phizog" since they have the same negative dose. The father in this
scene is saying that he is angry from his son by using this expression so it is not that good
situation, in this case there is no other procedure can be used to transfer the meaning of this
word from SL into TL only neutralisation

Time	Scene	Translation
41:33	نقجم معاك	I'm just winding you up.

The word "nakjem" " نقجم " is typically Algerian word used in some regions in our
country, it means "أمزح" in standard Arabic we attempt to translate it " kidding " but this latter
is more formal. English people in like these cases where they try to annoy someone like in our
situation here the husband was doing with his wife; he was joking and telling her that
someone has stolen the car. Many different expressions can be used, such as our rendition:
wind up so in here we keep the same effect of SL humor into TL.

Time	Scene	Translation
41:55	يرحم باباك خليني نزيد نرقد غير شويا يسجيك	Please! just lemme sleep a little more

The word "يرحم" is coming from the word "الرّحمة " in English is "Mercy", Algerians use a
lot this expressions : يرحم والديك, يرحم باباك, يرحم لي جابك, يرحم من ربّاك. For example; if you help
an old Algerian man or woman you will automatically hear this famous expression يرحم والديك

and the exact meaning is "ask mercy from god to your parents" and also can represent the word "Thanks". This expression and and also the word "يسجّيك" « Ysejjik » are said to beg someone to do a favour for you but in this scene the actress " Fatiha Berber " who is the mother is begging her husband to let her sleeping little more. We found its equivalent in English language with the well-known expression " please!"

Time	Scene	Translation
47:53	ادا حسين ولدي خدا بنتها تهردت عليا	If my son Hussein marry her daughter, my life will be a mess.

In the extract we faced two difficulties , the first is how to render the verb " خدا" it is from the Arabic verb "أخذ" which means " to take " but in Algerian society it is also used to refer to the word " to marry " or "to get merried to someone" and that's what the actress meant by using it.

The second difficulty is the expression ٌ, تهردت عليا which is an expression that has no direct equivqlent neither in Arabic nor English language; it is a cultural specific expression used only in our society . In this statement, the actress wanted to show that a big trouble would happen in her life even if she didn't say it directly but specifically in Algerian dialect, we usually use this expression to show that we are in a big problem.

Time	Scene	Translation
49:15	اسمع هنا راك طيحتلي بقدري	Look !You underestimated me

As we can see that the word "اسمع" the verb « To listen » became in the TT as « look », it is because the two cultures Arabic and English express many point of views differently and this is an example. The expression " طيحتلي بقدري " is used in Algerian context for the purpose of demining someone ;to be little someone (express carelessness for someone). We find this in fusha or in standard Arabic as "قَلَّلتَ من شأني ", so we attempt to give it a sense of disrespecting and we found various words that may have the same meaning of "

underestimate" which means to disrespect and in other words can be: undervalue,underrate,belittle and it changes from context to another.

Time	Scene	Translation
49:29	سواسو, هيَّ بذّات	Exactly! That's it

Normally, the term " سواسوا " means " right " but the Algerian people use it also to express other meaning such as :

• " سواسوا " : indeed (that's what I want or want to say)

• "سواسوا" : right or correct (if you tell me something true)

• " سواسوا " or " فْدفْد " : for example if I said هاذ الروبة جاتك فْد فْد/سواسوا means that the dress suits you .

Here, from the actor's face gesture we understand that the word "سواسوا" in this situation means "exactly".

Time	Scene	Translation
54: 18	دخل روحك فالطراطق	You get yourself into troubles .

In this extract the word " الطراطق " is only used in Algerian society refers to " problems or troubles " and it is used with different names in other regions like " المشاكل"" mashakil " "الزبايل"" ezzebayel " " لي بروبلام، " دِيفْات " borrowed from the French language since Algeria has been colonized by France for almost a century and half that's why the majority of Algerians use French in their speaking .Based on this we found a different renditions to these words to express the suitable use in informal English situations like troubles , problems difficulties so in order to keep the same effect of SL we choose " troubles " which more appropriate with the context.

Time	Scene	Translation

55:51	لوكان تعود تلقف	Even if you're dying .

In the holy Quran, the word " تَلْقَفُ " means something has be eaten quickly but in the Algerian dialect we use the word " تْلَقَّف " « Tleggef » to express a different meaning. For example, if I said in Algerian language كون تْلَقَّف والله ما تديها means that if you're dying you won't take it.

Time	Scene	Translation
57:21	حية تاع كاويتشو	This WHATAMACALLIT .

In this scene the actor is trying to fix his old radio and because he gave up of it , he called it by the word "حية" "Hayya", so we render the word " حية " which express something unnamed in Algerian into "WHATAMCALLIT";is very common word in English use to call a nameless thing or to show that you forgot te name of a specific item so simply use this "whatamcallit"

Time	Scene	Translation
58:16	خطي جدي	Leave me alone

جدي as it's known in Arabic language is the direct equivalent of "my grandfather" but in this context it has no relationship with this meaning .The expression " خطي جدي " is widely used in Algerian culture and its direct or affective rendition in Arabic language is the expression "دعني و شأني", and according to its meaning, its means in English language " leave me alone" with anger.

Time	Scene	Translation

Time	Scene	Translation
1:00 :42	غير يدخل نطيحوا عليه بالهدره	Whenever he comes we talk to him .

It was a conversation between the mother and her daughters to convince their brother to get married, and the expression " نطيحوا عليه بالهدره " is famous in Algeria and used to persuade someone with an idea or to let him do something by talking too much and giving many reasons, justifications and insights to the point of not leaving for him any opportunity to think about a solution other than the one tackled by the speaker as well it is considered as a type of verbal pressure.

Time	Scene	Translation
1 :02 : 26	ايا عفطي	Go out of my face .

It's informal to say " go out of my face" in English, and here the word "عفطي" can't be used in formal situations and it can be expressed also by "get out of here" or "go to the devil" or "go out of my sight", all these expressions hold the same level of informality . The word "عفطي""Aftti" is specifically common and used in the east of Algeria and there are other expressions in different regions like : "بَعّدْني " this one is mostly said when someone is angry. Also, "طير عليا" may be used in the same concept.

Time	Scene	Translation
1:06 :27	جابلي ربي	If I'm not mistaken

The expression used in this scene "جابلي ربي"is spread among Algerians and it is used to show doubt about something or if you are not sure about something . Here, we render it into another expression that has the same concept that is showing doubt. For the Algerian use it means literally that God is showing me something and it refers to the beliefs of mystic individuals that God inspires them by giving them knowledge, so it tends more to certainty than to doubt originally.

29

Time	Scene	Translation
1:09:52	البنت لي نعرفها انا ماليها كاينلهم	The girl who I know is from a rich family.

This sentence has been said when the daughters(sisters) gather in their parents' house and they were trying to convince their brother to get married where every sister has a girl to suggest .One of them has said " البنت لي نعرفها ماليها كاينلهم " which expresse that is a girl from a rich family Algerians use many expressions in their daily life to say that someone is wealthy, as we have mentioned before "عندو التاويل" here is another way to express the same idea that we can render into the adjective "rich" is the word "كاينلهم" .

Time	Scene	Translation
1 :19 :00	وسع بالك	Easy,now.

"وسع بالك" is a cultural Arabic common saying but in different waysand in different situations. The actor in this scene wanted to tell the parker not to be mad at Mourad and Houssein so he used "وسع بالك" in order not to make problems with them .

"Easy,now" is an English idiomatic expression that is used in similar situation, and here it make an adequate translation.

Time	Scene	Translation
1 :20 :32	نديروا قهوه هي	We'll have a perfect coffee .

In this oral statement we rendered " هي " as perfect, but in original Arabic language "هي" is the personnel pronoun " she" but in Algerian perspective we can use the word " هي " to describe something done as is proper, so we are talking about something which is perfect, for example: " درنا فيها قعده هي " means : " We had such a perfect meeting " .

30

Time	Scene	Translation
1 :21 :52	وانا كي الطنه نجري مور الماشينه تاع الصوف	And I'm like a foolish looking for the wool machine.

Another situation where we faced an Algerian cultural specific item "الطنه"; it is used to describe a person who is silly or senseless who doesn't know what is happening around him. He also may called "بهلول" "جايح" to share the same level of informality with the English words "dull" "daft" .

Second, "نجري مور" if we translate it literally it will be "running after" however, Algerians say it to mean looking for something.

Time	Scene	Translation
1 :23 :07	تنجم ولا متنجمش	Can you ?

Mourad is asking his brother if he can provide the amount of money to buy the wool knitting machine, so he asks him if he can or not . "تنجم" is an Algerian word used in some regions to express the ability. We can see that English is different in asking questions, in Arabic he said in the meaning of " you can or you can not ?" but in English it is simply "can you".

Time	Scene	Translation
1:28 :10	شتاهو ذا ..	What's this …?

"What" in Algerian speaking can be expressed in different words since Algeria has 58 provinces. In the west they say"شوالا" like in Oran, in Algiers the capital they say "وشنو"

some other places like Djelfa they use "شنهي" . Here the principle actor used the word "شتاهو" which is used by people who live in Chlef and it has the meaning of "what".

🞣 Idiomatic Expressions:

According to Merriam Webster dictionary website , idiom is "*a style or form of artistic expression that is characteristic of an individual, a period or movement, or a medium or instrument*"

Algerian culture is full of idioms, Algerians often use them in their daily speaking and sometimes we cannot find the exact equivalents in the target language as was the case in the following examples:

Time	Scene	Translation
17:44	تاع عام دقيوس	Since donkey's years

In this statement " عام دقيوس " is an Algerian expression and " دقيوس " is an old emperor from the Roman Empire, and this expression is still used nowadays , it refers to very long time and in Arabic " منذ القِدم " , we rendered it into " Since donkey's years "; *A long time. The origin here is disputed. Some say it is a rhyming term for donkey's ears, which are quite long, and possibly also a punning allusion to the Cockney pronunciation of "years" as "ears"; others believe it alludes to donkeys being quite long-lived.* In this scene we found similar idioms like "Coon's age" , "since time immemorial " but depends on the space of screen while the process of subtitling where we choose " since donkey's years " which is more appropriate.

Time	Scene	Translation
1:09 :27	لوكان تشوف ربيعه جارتنا تقول لونجة كامله من كلش	Our neighbour Rabiaa is a ten ,she looks like a princess

In this scene we have faced a challenge with the word " لونجة " which is a myth telling that there was a charming princess once a time and the expression looks like a princess

represent the idea of being unbelievably pretty. Another challenge is in the phrase "كاملة من كلش" that is a saying holds the meaning of "she is the best or she is flawless" and the idiom "is a ten" ; *To be regarded as perfect or superlative in some way (as on a scale of 1 to 10)* has this meaning.

Time	Scene	Translation
01:09 :4 6	انا تاني نعرف بنات فاميليا كل صبع بصنعه	Me too I know girls who are Jane in all trades

This expression " كل صبع بصنعة "is an Algerian idiom used in everyday language which literally means that someone is very talented". The translation of such idioms requires first a strong knowledge about the Algerian and Arab culture and it is vernacular. Second, once we understood the meaning in the source text, it was easy to find this equivalence in English which is "Jane in all trades".

➕ Foreign words in Algerian speech :

Time	Scene	Translation
07 :21	عمري ما سلفت فرنك على واحد	I have never borrowed a penny from anyone

In this extract, we transferred the word "فرنك"; which is an Algerian word borrowed from French which refers to the ancient currency of France, and the use of this word specifically is due to the colonisation history we have in common with France and its direct influence on the daily language. In standard Arabic we find "فلس" of which the direct meaning in English is "penny" which is the smallest unit of currency in some English countries.

Time	Scene	Translation
1 :08 :33	ايا tranquilleايا ريح	Shuuuuuuut !!!Keep quiet

French is considered as a foreign language for Algerian, however, it has been noticed that it remains the most widely used and widely spread language in the Algerian sociolinguistic environment. In this example where borrowing is used, the lexical unit borrowed is "Tranquille" in English is simply rendered into quiet. Also the word "shuuut" in the TT refers to the gesture of warning someone of making noise as we have in this case.

Time	Scene	Translation
1:21 :59	الفيقوره ديالو	His face .

French is classified as a foreign language, and it has been observed that it is the most extensively used and diffused language in Algeria's sociolinguistic context. As a result, we see the existence of the French language in the linguistic practices of Algerian speakers. So here, the word "فيقورة" is originally French "figure" in Arabic is "وجه" in English is "face" . "ديالو" is used in Algiers to show possession. Thus, there is no other rendition but "his".

Time	Scene	Translation
1 :23 :58	البونيشه ديالكم راحت	Your servent has gone .

The term " بونيشة " is borrowed from the French word "boniche" which means "maid" in English language; she's the one who does all the housework and serve the house's owners so we found "servent" as a suitable rendition.

🔶 **Religious Examples:**

Time	Scene	Translation
1:09:52	و راس خويا	I swear.

This expression reflects the Algerian culture. We use it when we want to confirm something and also to swear in Algerian speech. Generally to swear in Arabic, or in Arab

Muslim culture we say "والله" That is to say the name of "God" . The word " الله " is often translated "God" but Algerians use more words and expressions than "والله" to swear including the heads of their beloved persons, or very respected and valuable things according to their beliefs. And "راس"here does not mean the head literally but means the life, so they swear by the life which is valuable. It is to mention that in Islam it is strictly forbidden to swear by using other names, because الله is the great creator the merciful and no one deserves this greatness except him, that's why we rendered the expression according to its meaning.

- The most used procedure in all these translated examples is "Dynamic Equivalence" founded by Eugene Nida.

5. The challenges of subtitling

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

- . According to the procedures used it is able to maintain the same meaning, but not the same humoristic effects as the original

- Subtitles necessitate exact translation to keep the original meaning and intent of the conversation. While adhering to character constraints, translators must retain nuances, cultural references, comedy, and idiomatic expressions .

- This is not enough to translate some terms specific to the Algerian society thing that pushed us to use Equivalence and (Vinay & Darbelnet"s procedure of translation) and literal translation .

We deduced from the second part that includes subtitling difficulties by using " CapCut" application that :

- Subtitles must be displayed on the screen for a limited duration to ensure they don't obstruct the viewer's experience. This poses a challenge in accurately condensing the translated text within the time available, while still conveying the meaning and preserving the context

- Synchronizing with dialogue: Subtitles must synchronize with the corresponding dialogue, ensuring that the text appears on-screen at the right time. This requires precise timing to match the spoken words, taking into account pauses, overlaps, and

speaker changes. Maintaining synchronization is crucial for viewers to comprehend the dialogue seamlessly

- Subtitles must synchronize with the proper conversation to ensure that the text appears on-screen at the appropriate time. This necessitates accurate timing to match the spoken phrases while accounting for pauses, overlaps, and speaker changes. Maintaining synchronization is essential for viewers to understand the dialogue smoothly

- Subtitles should be simple to read and comprehend. The text should be legible, correctly sized, and placed on the screen so that it does not obscure crucial visuals. It can be difficult to maintain readability when presenting complex information, especially when dealing with lengthy or quick speech.

Conclusion

The practice of transferring written or spoken text from one language to another while retaining its meaning and intent is known as translation. It is essential for overcoming communication gaps between people who speak various languages and for sharing information, ideas, and cultural expressions across linguistic barriers. Translation is a complex and skilled process that demands not only linguistic fluency but also extensive cultural knowledge and subject matter expertise. By breaking down language barriers and building relationships between people from different linguistic and cultural backgrounds, it facilitates cross-cultural interchange, improves understanding, and enhances our global society. our research is focusing on one of the recent type of translation especially in Algeria that is the rendition of a speech on the screen labeled as "Subtitling"

When subtitling a film, we must consider not only the oral speech but also the other film elements such as image, light, sound effects, and so on, as the intended message through the film is not only transmitted through words but also through the cohesion and coherence of the film's components. It was difficult to identify the appropriate equivalent in the target language because the working languages are radically different in terms of their systems and cultures. Moving from oral to written form is hampered by linguistic constraints, the limited space and time of the subtitle, and other problems that may arise throughout the translation process

In the present research we opt to utilize one of the most important procedure of translation found by Ugene Nida "Equivalence" and more precise the dynamic one .However, Although complete equivalency cannot be attained in subtitling, there is always an alternative approach. When the source material contains a word or expression relevant to its culture, it can be difficult to locate an equivalent in the target language; in this instance, the translator will identify the closest or similar equivalent in the target language Based on this research, we can conclude that subtitling cannot maintain the same sense of comedy as the original text; it can make you laugh, but not as much as the image itself. We might add that our research introduced this new field in our society, which had not before been researched; it may be useful for future translators as well as those interested in learning Arabic and discovering Algerian culture. Because it is essential to understand that the goal of translation is to approach people, enrich languages, and disclose cultures.It is an intercultural communication.

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