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Presented and publicly defended by

Adlene Benazzouz
Nour Eliman Bakhouche

Supervised by

Mrs. Leila Yahiaoui

Panel Of Examiners

Mr. Hemza ZEGHAR	Kasdi Merbah University – Ouargla	Chairperson
Ms. Leila YAHIAOUI	Kasdi Merbah University – Ouargla	Supervisor
Dr. Ahmed Noureddine BELARBI	Kasdi Merbah University – Ouargla	Examiner

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إعداد الطالبين:

بن عزوز عدلان

بخوش نور الايمان

تحت اشراف الاستاذة

ليلى يحياوي

لجنة المناقشة

رئيس اللجنة	جامعة قاصدي مرباح ورقلة	الأستاذ حمزة زغار
المشرف	جامعة قاصدي مرباح ورقلة	الأستاذة ليلى يحياوي
المناقش	جامعة قاصدي مرباح ورقلة	الأستاذ أحمد نور الدين بلعربي

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Alone, we can do so little together we can do so much (Helen Keller)

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Abstract

The absence of English translations in Algerian museums, specifically the Cirta Museum in Constantine, has a significant impact on visitors' understanding and their overall appreciation of the museum experience. This research focuses on identifying the challenges in achieving successful translations as well as proposing solutions to overcome the language barrier in these institutions. To conduct the study, we employed a qualitative methodology that focused on exploring the challenges encountered by both local and non-local visitors in communicating with museum staff and understanding exhibit labels. The results of this study indicate the urgent need for museum officials to prioritize the consideration of English translations and multilingual support to ensure a more comprehensive and educational environment for foreign visitors. By bridging the language barrier, museums in Algeria would play an important role in encouraging cross-cultural exchange, promoting their extremely rich cultural heritage, and boosting their global reputation. Additionally, this study sheds light on the importance of incorporating new technologies, such as audio guides and touchscreens, to increase accessibility and enhance visitor appreciation.

Keywords: English translations, Museums, Language barriers, Cultural Heritage.

Résumé

L'absence de traductions en anglais dans les musées algériens, en particulier le Musée Cirta à Constantine, a un impact significatif sur la compréhension des visiteurs et leur appréciation globale de l'expérience muséale. Cette recherche se concentre sur l'identification des défis à relever pour réussir les traductions ainsi que sur la proposition de solutions pour surmonter la barrière linguistique dans ces institutions. Pour mener cette étude, nous avons utilisé une méthodologie qualitative axée sur l'exploration des défis rencontrés par les visiteurs locaux et non locaux dans la communication avec le personnel du musée et la compréhension des étiquettes des expositions. Les résultats de cette étude indiquent qu'il est urgent que les responsables des musées accordent la priorité à la prise en compte des traductions en anglais et du soutien multilingue pour garantir un environnement plus complet et éducatif aux visiteurs étrangers. En surmontant la barrière de la langue, les musées algériens joueraient un rôle important en encourageant les échanges interculturels, en promouvant leur patrimoine culturel extrêmement riche et en renforçant leur réputation mondiale. De plus, cette étude met en lumière l'importance d'intégrer de nouvelles technologies, telles que les audioguides et les écrans tactiles, pour accroître l'accessibilité et améliorer l'appréciation des visiteurs.

Termes clés : Traductions anglaises, Musées, Barrières linguistiques, Patrimoine culturel.

المستخلص

إن غياب الترجمات الإنجليزية في المتاحف الجزائرية، ولا سيما في متحف سيرتا بمدينة قسنطينة، له تأثير كبير على فهم الزوار وتقديرهم لتجربة المتحف بشكل شامل. تركز هذه الدراسة على تحديد التحديات التي تعترض تحقيق الترجمات الناجحة، واقتراح الحلول الممكنة للتغلب على حاجز اللغة في هذه المؤسسات. لقد قمنا باستخدام منهجية نوعية استكشافية في اجراء هذه الدراسة التي ركزت على استكشاف التحديات التي يوجهها كل من الزوار المحليين وغير المحليين في التواصل مع موظفي المتحف وفهم اللوحات التوضيحية. تشير نتائج الدراسة إلى الحاجة الملحة لأن يُعطي المسؤولون في المتاحف الأولوية لتوفير الترجمات الإنجليزية والدعم متعدد اللّغات لضمان بيئة تعليمية وشاملة للزوار الأجانب. من خلال التغلب على حاجز اللّغة، يمكن للمتاحف في الجزائر أن تلعب دورا بارزا في تعزيز التبادل الثقافي والترويج لتراثها الثقافي الغني وتعزيز سمعتها العالميّة. علاوة على ذلك، تبرز هذه الدراسة أهمية دمج التِّقنيات الحديثة مثل الأدلة الصوتية والشاشات التفاعلية لزيادة الوصول وتعزيز تجربة الزوار.

الكلمات الدَّلاليَّة: التَرجمات الإنجليزيَّة، المتاحف، حواجز اللُغة، التراث الثقافي.

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General Introduction

General Introduction

At this time, in an era where people appreciate figuring out different cultures and nations, museums play an important role in fostering it all. However, providing a wider door only to history within sensational rooms is not the best they could offer. Such institutions dedicate so much work to showcasing and preserving culturally important objects and materials that go back centuries ago alongside restoring connections and promoting heritage while providing safe outlets for creativity and imagination through its exhibitions.

This dissemination is conducted by using qualitative research because it investigates the important role of museums in the 21st century, examining how these institutions can get beyond classical paradigms of preserving and showcasing cultural heritage to become the ones that promote social transformation, encourage artistic innovation, and foster cultural exchange. This study seeks to explore how museums can serve as dynamic cultural centers that bridge the gap between the past, present, and future. By examining the preservation of heritage, engaging with different communities, and embracing artistic innovation.

Furthermore, this research will also explore how providing translations and multilingual services could be one of the ways to help improve making museum exhibitions more impactful and accessible. Through analyzing various translation practices and exploring how technology can help improve language accessibility in facilitating language access. This study aims to provide some recommendations for museums that are willing to expand their reach and engage with new diverse audiences.

Statement of the problem

Despite the crucial role museums play in the promotion of culture and heritage, the significance of translation in museums is of little interest to most people in the tourism industry. Especially In Algeria, now that the world is shifting more to modern appealing developed tourist sites. This change occurred due to, among other factors, the total absence of English translations in the Algerian museums.

Algeria hosts a remarkable array of museums that exhibit its rich historical heritage from the ancient civilization, Ottoman and colonial period, to its contemporary culture. With all that this country has to offer culturally, the Algerian authorities on the other hand, have not shown much interest in addressing the need to soften the French language barrier that is all over the Algerian museums, regardless of their decision to adopt the English language as a primary language in

education last year. By addressing this problem, the research aims to uncover the obstacles to a successful translation and to propose solutions to bridge the gap of language barriers in Algerian museums.

Literature review

In a globalized world where English is taking over almost the whole world, translation cannot leave its side. It has become even more important as it acts like the essential connection that is linked between different language speakers. Robert Neather wrote a book entitled "Translating for Museums, Galleries and Heritage Sites". This book's main focus is on the translation of interpretive and informative texts, galleries, and heritage sites, specifically within the museum setting. Whether it is for international visitors with different language backgrounds or native speakers of local minority languages. The book also identified various aspects of museum translation, which involves translating fixed labels, websites, catalogs and leaflets. "Multilingual audio guides and multimedia translations for museums and cultural institutions" is an article created by LensUp (n.d.), The article sheds light mainly on the importance of translation within museums and cultural institutions, highlighting the crucial need for multilingual audio guides and multimedia materials to effectively engage with visitors from all over the world. Additionally, it pointed out the importance of high-quality translations and the challenges faced when translating audio guides. This article aligns perfectly with the goal of the website itself, which was originally made to collaborate with organizations and businesses to create multilingual videos and audios to assist and target transformative experiences and make it to international markets. Also, Museums and Translation by Neather (2021). This article investigated the distinction between "translation in museums" and "museums as translations." It discusses the importance of interlingual translation in catering to visitors from different lingua cultural groups and the need for effective translation strategies. The research mentioned above were few from many other research that revolve around the same idea, which is how museums are calling for an urgent need for English translations. This dissertation aims to clear and help, with a slight change of it being conducted in Algeria.

Research Questions

The research aims to answer the following questions:

Main question

General Introduction

1. How does the lack of English translation impact visitor experiences and understanding in Algerian museums?

Sub-questions

1. How do non-Arabic or French-speaking visitors navigate the museum exhibits?

2. What are the potential benefits of providing translation services in museums, and how can such offerings be evaluated?

Research hypothesis

It is hypothesized that:

Translation enriches museums' experience and makes exhibitions intelligible to visitors.

Objectives of the study

The present research hopes to achieve the following objectives:

1. To practice translation in a museum.

2. To investigate the impact of translation on local and non-local visitors in the Algerian museums, the challenges they face to understand labels and to communicate properly with the institution's staff.

3. To investigate the impact of translation on local and non-local visitors in the Algerian museums, the challenges they face to understand labels and to communicate properly with the institutions' staff.

4. To explore the importance of translation in facilitating communication for non-local visitors to Algerian museums.

5. To help museums conceive the necessity of the presence of translated materials for-visitors and the need to involve translators to foster communication with visitors.

Methodology

This study uses a qualitative method of data collection that aims to observe, interact, and understand users of museums while translation services are available. Driven by curiosity and to understand the subject matter in its natural environment, we opted for a field study that takes place in two Algerian museums, namely the Museum of Fine Arts in Algiers and the Museum of Constantine. Site visits to the aforementioned museums were used to augment the information available on translation practices in Algerian museums.

The selection criteria of the two sites aimed at a purposive sample are justified by the accessibility of information and materials in the Fine Arts Museum of Algiers and the Cirta

Museum of Constantine in comparison to other museums that the two researchers tried to access. The site visits were conducted during December 2023 and April 2024, our visit to the Fine Arts Museum of Algiers lasted one day, and our other visit to Cirta Museum of Constantine lasted three days.

Data collection for the presented study encompasses a range of methods that vary from direct observation to a questionnaire composed of 11 questions, 10 closed-ended questions, and an open-ended question. In addition to a structured interview process which was conducted with 3 interviewees.

Structure of the study

This dissertation is organized in two chapters, a theoretical chapter and a practical chapter. The first chapter focuses on museums in the tourism industry and translation's role and its various approaches in serving both. While the second chapter is dedicated to the practical aspect of the study, it is a case study covering an overview of Cirta museum, including corpus analysis, as well as a questionnaire and interviews analysis about the absence of English translated materials and services and how by providing that can show how much Algerian Museum officials are committed to providing high-quality service and is responsive to the needs of its visitors.

CHAPTER.I

Museums as spaces of

interlingual cross-cultural transmission

Introduction

Following introducing the primary subject of our research, its focuses, and its hypotheses, we move to the first chapter, which will act as a comprehensive exploration of the topic "Museum Translation". This chapter will lay out a foundation for our investigation by providing a well-defined framework. Our approach will commence with defining some concepts in museums as spaces of interlingual cross-cultural transmission.

I.1 Tourist translation as a mediation tool in Museum

Tourism is a multifaceted phenomenon with psychological, sociological and cultural aspects (Urry, 2002). For this part, tourism involves a direct contact between the cultures which mainly accents the value of exchange and sharing between local and foreign cultures. The tourism industry has been through a great expansion over the years due to globalization and the development of transportation.

Nowadays, there are more people than ever who are traveling from one side of the world to another. Despite all this growth, the tourism industry is facing a major problem that has to be solved, which is the language barrier.

The effect of Tourism on languages has been highlighted by the fact that it is highly influenced by the market and the media (Preclawski, 1993). In addition, according to Dann (1996, p. 2), tourism is an "act of promotion" with "a discourse of its own"; indeed, "the language of tourism attempts to persuade, lure, woo and seduce millions of human beings, and, in doing so, convert them from potential into actual clients".

To dig more into the specifics, Tourist translation is different from other translation types because of its unique features and the high demand of the tourism sector. Tourist translation has emerged as a global trend, it has developed considerably in the last decades and nowadays "it represents the largest industry in the world" (Dann, 1996: 1), it is also widely used throughout the travel industry.

This cross-cultural activity involves several elements from culture, society to language. Given that "translation is the key to scientific progress" (Fischbach, 1992, p.194), tourist translation could be the key determinant of international traveling.

Just as mediation takes place when the mediator introduces the culture of a place to potential tourists, making it clear for them to grasp cultural elements, translation in this case will have an impact by allowing museums to reach new audiences and markets in

general that were previously out of their reach. Moreover, this form of translation not only assists tourists on their trips, but also strongly promotes inclusivity and a global community, which in turn, plays a very significant role in our post-modern society. This development can result in the growth of Algeria's tourism industry in a positive way. In particular, the application of tourist translation as a mediation tool in museums holds a great promise.

On the other hand, the relationship between museums and tourism is influenced by unique factors and is closely tied to the development of society. In the dynamically changing world and the development of the global interconnected marketplaces, customers now have the options to access various museums anytime and anywhere in the world, and we are no longer speaking about the museum of the 18th century, where tourism used to present different features than it does now. Museums as tourism resources are faced with many kinds of challenges resulting from the increasing importance of cultural tourism and the growing interest of visitors in the Algerian museums.

I.1.1 Translation's Role in Promoting Tourism

The prosperity of tourism has made people want, demand and have the ambition to translate more and more texts related to tourism, and since translation became an integral
part of many fields in the present day, many countries that are interested in tourism and its development in the world have made strides in improving tourist services and still struggling through research and experiences for what would improve this sector much more until it turns out that translation is one among the most important services that attract tourists due to the facilities of communication it provides.

Translation plays a crucial role in shaping relationships and can have a significant impact, spreading knowledge and sharing information around the world. Today, we are living in a world that is globally interconnected, where many countries and cultures are linked, whether through economic or political partnerships or merely through cultural exchanges. To be more specific, we're shedding the light on English translations, as it is already known that English is the most spoken and used language in the entire world.

The English language is currently the language experiencing the most rapid growth, and can be seen as the current most prevalent lingua franca in the world (Hülmbauer, Böhringer and Seidlhofer, 2008). The history of the English language is a rich and complex story of evolution and adaptation. In the 17th and 18th centuries, English became a global language,

from there, it kept spreading until it became one of the most widely spoken and used languages in the world and it continues to evolve and change overtime.

Algeria, among other nations, has witnessed and still witnessing the continuous growth of the English language within its rich and diverse linguistic landscape, Alongside Arabic and Tamazight, there is also a significant population of 11.2 million (33%) French speakers in the country according to the Wikipedia article on French language in Algeria. With that significant population alone, made Algeria known as the second largest Francophone country in the world in terms of speakers. "From a quantitative point of view Algeria is the second largest French-speaking community in the world". (Benrabah, 2007, p.23).

Today, English is not leading the world only through worldwide speakers and the use of social networks, but its dominance reaches different domains, including education, business, politics, science and technology. Algeria is among a long list of countries gradually transitioning towards English as their main foreign language, even though the French language took over for so many years and had a huge impact on the Algerian Society, it has experienced decline in the recent years, not only in Algeria, as neighboring countries like Tunisia and Morocco also show a decrease in French usage. This was all pushed by many factors such as a desire to break free from the colonial legacy and lean more towards the English language.

"We lost a lot of time," Ferdi said; "we should have introduced English in primary schools when president Abdelaziz Bouteflika laid out his reform after coming to power in 1991. But at that time, French-speaking factions in Algeria had a lot of decision-making power and institutions". (Ferdi, personal communication, September 30, 2023).

Abdelhamid Abed, a middle school English teacher in Algiers, argued that "French has done its time". Abed, A. (2022, October 8).

However, this switch from French to English seems to reflect not only an effort to break free from France's colonial legacy, but also a desire among not only Algeria's younger generation to be more connected to an increasingly globalized world, but, according to the Science Summit at United Nations General Assembly 77 (UNGA77) schedule, many Algerian professionals also believe that improving their English skills can open doors to better opportunities. Finding initiatives like the Link Program is becoming more and more important, Deputy Secretary of State Wendy Sherman – the second-highest ranking U.S. diplomat – announced in March 2022 the Link Project as one of the key outcomes of the fifth U.S-Algeria Strategic Dialogue. This program aims to enhance English language skills among

Algerians, targeting students, educators, and especially Algerian officials. The goal is to make it easier for them to be able to effectively utilize English-language reports and content, participate in international conferences and exchanges, and communicate with international counterparts. "We call this program 'Link' because we believe English truly opens the door to new opportunities and networks," Aubin, E. M. (2023, July 6). The project has been proposed on at least three separate occasions in Algeria, the third and most recent one was in 2023, when 450 Algerian government officials representing more than 20 ministries joined to build their English skills through the program provided.

The U.S. Embassy has so many things to offer, including the diverse range of projects to promote English language education throughout Algeria at all levels. However, despite these changes, the plan is not to erase the French language, as it remains an important part of Algeria's linguistic landscape. As Algerian officials are making sure that the English language is seen as a practice transition rather than a political one, these efforts might be a part of a longer plan to help boost Algeria's global involvement and improvement in the tourism industry. To take full advantage of this open door, it would be beneficial to focus on improving the Algerian tourism industry foundation.

Whereas tourism is based on the multiplicity of nationalities, so language and specifically the English language is in the center of needs, both verbal and nonverbal, it represents the most powerful driving force in persuading potential tourists and converting them into actual ones according to according to Jenkins et al. (2011). By doing so, we will be able to increase the number of international tourists and provide them with better tourism experience and encourage cultural exchange and tolerance, and at the same time, we will be promoting Algerian tourism.

Algeria is a country full of opportunities for the development and improvement of the tourism industry. To make full use of this given opportunity, it would be beneficial to focus on improving the Algerian tourism industry foundation. Yet the primary aim would be to prioritize the development of English language and translation skills, as this would also boost the ability to communicate with foreign tourists, and also help Algerian people and especially tourism professionals to use their English language skills within tourism materials, and information. Therefore, highlighting the importance of English language translations would definitely lead us to a huge increase in Algeria's tourism and its overall competitiveness in the global market.

I.2. The Role of Translation in Enriching the Museum Experience

Cultural heritage is known to be an important highlight of the tourism experience. However, it is very important to recognize that museums "play a major role in preserving and offering access to objects of knowledge" (Silverman 2015, 9), as well as cultural heritage that safeguards the rich tapestry of human history, art, and accomplishments for both current generations and those to come. These institutions not only take care of the shared human history, but they also transport us back to ancient times through the lens of different cultures and traditions. International Council of Museums (ICOM, 2010), has defined the Museum as a non-profit permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education, and enjoyment, material evidence of people and their environment.

They however are structures housing not just objects and artifacts as we mentioned before, but they also play a major role in both tourism and leisure, which is one of the most beneficial factors that museums have. They are places where people come to learn, explore, make memories, and be inspired. And most importantly, these places are a witness to our shared human experience.

And that is exactly why Algerian Museum officials should be aware that being passive is no longer the most effective approach, they must start thinking about ways to attract more visitors in order to enhance their visitors' overall experience. A museum that is well-designed and well-maintained can provide exactly that for tourists of all ages, and a satisfied customer often leads to positive word-of-mouth marketing, ultimately resulting in more positive feedback and referrals for new business. For this purpose, the museum should invest in the interpretation of its heritage, and it definitely should involve providing English translations. Some key considerations include:

- o **Promoting inclusion and ensuring accessibility**

By providing English translations, we can make sure that all the exhibits are accessible and inclusive for English-speaking visitors. This would allow visitors to fully engage, and most importantly, understand the museum content.

- o **Collaborations and professional involvement**

It is an impossible task to translate museum exhibitions without the right language experts. It is very important to choose someone with expertise and culturally nuanced translation, someone who will successfully achieve the exhibit goal since translation is more complex then replacing SL text with TL text. As David Katan discusses in Translating Cultures.: '...the translator is a bilingual mediating agent between monolingual communication participants in

two different language communities' (2004: 16). Therefore, translators not only have to be intermediaries between different language systems, but also have to be

intercultural mediators. Aniela Korzeniowska and Piotr Kuhiwczak have already pointed this out, in Successful Polish-English Translation Tricks of the Trade – they have to be both 'bilingual and bicultural' (2006: 71).

Though it is known that museum budgets are usually limited, according to but museum should always provide professional language services for the sake of promoting cross-cultural understanding and safeguarding the appreciation of the cultural heritage.

- o **Cultural and linguistic sensibility**

When translating exhibits into any language, the translators should be culturally and linguistically careful to avoid misinterpretation or offense. This requires being educated on the nuances of the TL and culture. As stated by Aniela Korzeniowska and Piotr Kuhiwczak, translators not only have to be intermediaries between different language systems, but also have to be intercultural mediators.

- o **Heritage education and empowering interpretation**

Providing English translations and interpretations deepens people's understanding of the content, and that would boost the opportunities for learning more about cultural

achievements. Also, this feeling of connection enhances the appreciation for the heritage that has influenced our current reality, which leads to personal growth.

- o **Cultural engagement and effective communication**

Cultural engagement and effective communication connect with visitors on a deeper emotional level, which leads to enhancing their overall visiting experience (Falk and

Dierking 2016). As we all know, there are numerous additional useful details about the translation field, but the main one of communication is to deliver that message clearly and concisely. It always has been about being fully present and speaking to the audience in words that they connect with properly, not just throwing words without thought and hoping the message is being understood correctly.

Ultimately, translation will forever be viewed as one of the main tools of museums since it connects them with a wider audience and makes them feel more at ease when navigating the exhibits.

I.3. Translation Practices in Museums

Translation in museums is an aspect that everyone fully acknowledges its importance. It is undoubtedly evident how translation is important to museums. However, Yet, it is important to

highlight the lack of understanding translation methods among the various types of museums, both intralingual and interlingual (Vezzani, 2021). Any museum, gallery, or heritage site that targets non-native language speakers has to establish effective translation practices in order to help these visitors comprehend and navigate the displays, Museums' exhibit their elements in either verbal or written forms.

At the written level, interlingual translation plays an important role in facilitating communication within museums to make all the exhibitions available to everyone who visits regardless of the language they speak. This means translating numerous elements including labels, audio guides, wall texts, maps, and other materials into different languages.

Wall texts:

Along the line of history, the wall texts in museums have been transferred and communicated using permanent art galleries resulting in a diverse range of content accessible via mobile devices, a framework of stability and enlightenment, social media platforms, and immersive operating within well-known symbolic interactives.

Texts were more like experimentation, but now, they play a crucial part in building a museum exhibition at the same time, and since the wall spaces could be limited, most galleries have no other way but to include wall texts and labels in their display. Offering this service to visitors with more than the local language shows how much museum officials truly care about inclusion, and that engaging and offering full access are their top priorities.

Maps:

Museums have used maps as educational tools over time, to this day, maps still help museums teach diverse subjects like history, art, and science, enhancing learning through visual aids and spatial understanding. Museums achieved and still achieving such an objective by using visual aids and making spatial understanding. Also, they play a very important role in delivering basic information for the visitors. And for that basic information to be equally shared, obviously every museum should translate the maps so

visitors with different linguistic backgrounds will be able to find their way around the gallery and will have access to basic information.

Museums' Websites:

The language barrier and specifically the absence of translation is what unfortunately not all museums take into consideration. However, it is certainly something they should start considering! Especially in today's digital age where the first thing we usually do is google the information online before visiting a place, and websites have become the primary source of information. That's why it's important for museums that still have not taken this crucial step to invest in translating their websites, starting with the basic information at the very least. Eventually, museums' websites and every single aspect mentioned above require information to be available in multiple languages, to meet the needs of their diverse clientele.

At the verbal level, Interpretation involves the real-time conversion of spoken or signed language from one language to another. In Museum interpretation, professional interpreters communicate information about the museum collections, and their stories and meanings to the audience. Moreover, Effective interpretation requires careful thought about the experience individuals and communities will have with your collection.
interpretation is a vital component of museum communication. It involves converting spoken content from one language to another, often through live or pre-recorded audio guides.
One of the famous and most effective interpretation practice at this level which is:

Audio guides:
Willem Sandberg was the first one who brought the audio guide to life in 1952. He is the director of the Stedelijk Museum Amsterdam, he developed the audio guide for a temporary exhibition called 'Vermeer: Real or Fake'. Since then, this amazing concept found its voice in other prestigious homes of art, and they continued to evolve with creativity and collaborations blossoming. Visitors were given not only the freedom to explore the museums at their own pace, but created the ability to customize their own experiences as well, and of course translated versions for the multilingual visitors that were able to enhance their understanding and appreciation of exhibits.

When thinking about the most suitable communication style for museums, we need to keep in mind that both translation and interpretation have their own ways in the process of communication in the museums.
Interpreting can be considered as a different process from translation that is limited exclusively only to oral communication. Even though translators as well as interpreters are sometimes viewed as entirely different when they are in the process of translating written texts

and interpreting oral speeches, but we cannot ignore the fact that they have many things in common with each other, and one cannot decide over which one is better than the other, the only one who can decide is the museum's clear intentions and goals. Museums should follow and achieve along with the visitors' demands and expectations.

Though, combining both translation and interpretation practices would form the most powerful alliance and give us the most effective approach.

I.3.1 The Challenges in Understanding Museum Exhibitions

The museum sector aligns within the "art and culture" category, which has the objective to improve the quality of life and education for everyone involved. Understanding what visitors are interested in and why are they even there in the first place would make you want to ensure that they will fully comprehend the museum exhibits because of how important it would become engaging them effectively.

There are various challenges encountered when understanding museum exhibitions due to the different conservation backgrounds, audience preferences, and technological progress that influence them. Unfortunately, most museums have failed to prioritize the audience preferences and adapt new technologies to provide more translated versions for the engaging displays. Which led to a more challenging experience in understanding the museum exhibitions and deter visitors from fully appreciating the visit.

It is very known that the majority of museums have traditionally stuck to the same methods and common ways for a long time, forgetting that new practices and ideas can greatly reshape how people perceive things. This moves us to one of the other peculiarities of museum translation and that is the important role images play. By providing visual representations and translations in multiple languages, and especially in the English language, can equally convey historical and cultural narratives for them.

Another important feature that would make all of the above an easy work is technology. Museums have it powerful nowadays because of the opportunity they have to build a strong brand image and reach a diverse audience by exploring new digital avenues and basically using the power of technology to provide multilingual experiences.

These days, the influence of technology and digital communications is evident in every aspect of our daily lives. From the time we scroll the minute we open our eyes in the morning through the latest news updates, to setting the wake-up alarm on our phones for the next day. It

is a known fact that visitors prefer to engage with content they can understand, and that is why museums should take advantage of this opportunity by adapting their visitors' expectations fostered by an always-connected society, and ensure as many people as possible are able to enjoy the opportunities they offer. That is why offering multilingual support promotes not only accessibility, but inclusion and equality. Utilization of digital technologies like Mobile applications, Artificial Intelligence (AI), Touchscreens, 3D Artifacts, and others, are presently used within museums to enhance this role by making them more accessible, engaging, and by creating a unique and memorable experience.

We strongly believe that technology will slowly help connect museums with audiences, creating understanding, appreciation and ongoing relevance for exhibitions.

I.3.2 Contrasting community museums with audience-oriented ones

In recent years, more and more museums have made diversity, accessibility, and inclusion a priority. Institutions are striving to engage multicultural audiences and strengthen ties with their local communities. They are putting efforts and attempts to reflect different experiences and viewpoints, and make spaces that are inviting to everybody. Museums or Historical centers act as social envoys, inviting guests from different linguistic backgrounds. Large numbers of them currently order that their contributions are touching a worldwide crowd.

English as a global language, plays an essential part in facilitating communication and engagement in museums, allowing them to reach a bigger crowd and improve their guest experience through their interpretations and educational materials including guided visits and interactive showcases.

Then again, English proficiency allows museums to really convey their stories and artistic expressions to a worldwide crowd. Besides, proficiency in English opens up potential open doors for cooperation, exploration, and information sharing between exhibition halls on a global scale, encouraging a cross-cultural understanding and enhancing the experience for guests from around the world. Therefore, for the past few years Exhibition halls have been moving from being object oriented to being experience oriented and individuals focused. There is an acknowledgment that galleries need to draw in guests as active cultural participants and co-makers of knowledge as opposed to being only passive customers. Creating some distance from the historical centers showing collections into a modern exhibition hall that is crowd centered.

o **Community museums**

Unlike other museums, which have emerged to show the reality of others, community museums are a process rather than a result. Instead, they portray the unique story of the community. Its collections are the outcome of intentional decisions to assist a group effort rather than a result of theft or extravagant purchases. (Camarena Ocampo & Morales Lersch, 2010). It develops as locals freely give cultural objects and comprehensive renditions of their shared memories.

As a result, unlike audience-oriented museums, they are typically more concerned with showcasing the identity and legacy of a particular local community than drawing in a larger, general audience.

o **Audience-oriented museums**

Audience-oriented museums is a new Museology method suggested by Virgo in 1989 that criticizes traditional museology for being too focused on the message and not enough on the museum itself (Virgo, 1989.3).

After exhibition makers focused more on their content while ignoring the mental framework set and expectations of their audiences. According to Virgo (52), the method focuses on the audience and their social and inclusive missions to engage visitors from diverse ethnic and linguistic backgrounds.

There has been a shift from viewing "education" as an activity carried out by the museum to "learning" as an activity visitors engage in, who are no longer conceived as passive addressees, but rather as active learners (Falk & Dierking, 2013; Henning, 2006; Hooper-Greenhill, 1999; Hudson, 1987; Lang, Reeve, & Woollard, 2006).

I.3.3 Addressing the need for enhanced translation practices and strategies to engage visitors

In today's globalized society, effective communication is essential when engaging with guests from various social backgrounds. As we all know, museums welcome visitors from a variety of linguistic backgrounds and act as cultural ambassadors. These days, a lot of them demand that their offerings are available to a wide spectrum of people worldwide.

When tourists engage with and learn about a country through tourist materials, like brochures, guides and ads the appeal of travel grows. Good translations are key for understanding, communication and interaction. Translators need to present information in a

manner that may not be familiar to the target audience to draw tourists to the destination and offer them a visit.

   o **Meeting visitors' engagement and expectations**

A great deal of literature has been written about Museum text. This concentration is mostly on phonics from an Anglo-Saxon perspective and is set inside the Anglo-Saxon environment. Meeting the audience's expectations and taking language into consideration matters first. Exhibition materials such as labels, panels, wall texts, visitor information sheets, and video components (Dean, 1994; Cars, 1994; Ekarv, 1994; Gazi, 2018; Macmanus, 2000; Serrell, 1983–1996), whether permanent or temporary, are relevant.

   The study offered recommendations for using verbs in clear, short phrases in a certain way. The language should be divided into smaller paragraphs and contain references to exhibits whilst keeping the reader's attention directly engaged.

   According to Serrell, the idea of a visitor implies that materials in museums are written for a wider audience rather than just specialists. Putting the needs, expectations, and opinions of the visitor essential for presenting the content in a visitor-friendly manner. This implies that improving visitor experiences should take priority over providing knowledge (Serrell, 1996;92).

   Therefore, texts need to speak in a language that the target reader can understand. There are many who believe that museums should write in a more refined style, avoid jargon and use specific terms, rather than simply presenting information for a wide audience (Ambrose and Paine 2006).

   Another aspect highlighting the importance of text simplicity in museums is visitors' short will to read large texts. Because of this, creating short paragraphs will encourage audience engagement. (Barlett 2016, 32 stated that removing exhibition labels has proved effective because it encourages visitors to read more). long texts are often not something that people are used to reading, especially on screens or in uncomfortable places. Reducing the text panel's number of words and refining the language while enhancing the visuals will enhance the level of engagement.

   In addition to other challenges relating to cultural issues, another essential is supplying short written materials that are understood. This might be difficult to do since publishing writings in a bilingual or multilingual version requires specific knowledge from professionals.

   o **Improving translation for visitor experience**

Being a universal language, English is essential for promoting interaction and communication inside museums. This helps them to reach a wider audience and improve
the tourist experience by providing explanations and educational resources, such as interactive exhibits and guided tours.

According to (champ 2016) bilingual efforts, foster inclusivity, but it also improves the quality of all visitors' experience. Providing content in several languages and forms helps to improve the original text and serves as a mediator in museum interaction. This multimedia is the outcome of combining one, two, or more digital media to present information about the topic. It can be displayed as text, a painting, audio, static images from movies or videos, or moving pictures. It makes it possible for users and media players to communicate.

There are many ways to improve the experience of visitors at a museum, but one of the most effective is to include multimedia systems that allow them to fully understand and appreciate what they are seeing while also providing plenty of information about the exhibition's concepts.

Another type of multimedia technology found in museums is narrative communication. It functions similarly to more advanced devices like identity cards that contain details about the show and digital catalogs that function as great databases, methods for documenting stories, and pictures of every item in exhibit.

Multimedia inside Museums, and as helpful as it may be depending on the use of it
that allow visitors to understand and appreciate more fully what they are observing yet, which emphasize on narrative methods like encouraging the visitor to use multimedia to
play an engaged role in the exhibition, offering a portable interpreter and a digital catalog if needed. Since some institutions are still testing this level of service, not all of them have accepted it yet, given how quickly technology is evolving.

I.3.4 Do translation apps replace translation services provided by museums?

It's true that translation apps don't completely replace interpretation services in museums. On the other hand, they can be an extremely useful instrument for improving cultural institutions. Effective interpreters and translators improve social and cultural skills and a grasp of local norms from the start, and their contributions and services are undeniable.

Considering how far machine translation has evolved in the last 20 years, it will continue to be a helpful electronic tool for short draft translations as well as for negotiating with foreign visitors and coworkers. Despite the advantages they offer, these tools lack the ability to accurately translate certain words, mainly due to the fact that they are only capable of translating

text and interpreting it; they do not possess the skills, proficiency, or understanding of native translators. MT equipment relies on clear literal words or pre-programmed exceptions, as well as semantic clues. They are useful for fast, inaccurate translations, compared to professional human translators who perfect and polish translations.

The popularity of these online machine tools has been increasing, earning more than one billion downloads of the google translate app on android devices only (pitman 2021). In recent years, Translation Studies became involved with the research field of Artificial Intelligence (AI), which includes the creation of intelligent computers and systems capable of doing activities that would normally need human intelligence.

In recent years, Translation Studies has intersected with the study of Artificial Intelligence (AI), which includes the creation of intelligent computers and systems capable of doing activities that would normally need human intelligence. The incorporation of AI into translation techniques has the potential to improve translation quality and remove language barriers between the two. And expanding access to information. Human translators are now often involved in post-editing, reviewing, and modifying the result of AI-generated translations to ensure correctness and cultural validity. Collaboration between human translators and AI systems enhances translation quality and offers benefits to the industry, such as convenience, accessibility, real-time translation, low average pricing, and enhanced engagement through customized content and recommendations.

This collaboration is still facing limitations in accurately capturing contextual understanding, cultural nuances, and idiomatic expressions (Kulkarni et al., 2013). As a result, using AI in translation offers a unique array of challenges and limits, and understanding cultural contexts is a big challenge for AI systems (Yang et al., 2020).

Finally, it is important for both AI technology and human skills to collaborate to guarantee quality and suitability. Nevertheless, Historical institutions are typically accompanied with full-service media content, audio guides, signs, and additional materials that require human translation.

I.4 Approaches to museum translation

Translation can be challenging for museums. It is frequently seen as part of a museum's efforts to attract a larger audience, although it is not usually handled methodically, in particular while dealing with numerous languages. Understanding how audiences experience the museum

and how the verbal visual and audio aspects interact within a museum environment is necessary in order to produce a culturally effective translation (neather 2008).

Translation, maps, audio guides and texts, all assist visitors appreciate the objects displayed in a specific location or understand the topic link across various galleries. It helps engage visitors who cannot afford an audio guide; nevertheless, translating wall texts usually covers up to three languages, depending on the length of the text and the institution's limitations on space.

Traditionally, museums depended on a fundamental approach to translation known as the aesthetic method, which claims that objects and works of art are expressive (Paolucci, 2012:4). Some believe that a gallery or an old monument speaks for itself and does not require any description or contextualization. It was criticized for failing to take into account the needs of international guests with diverse cultural and linguistic backgrounds.

According to Melisa Palferro, Museums sometimes get into a process of selecting materials to translate without thinking. In contrast, they will send some things back for translation at random and possibly will have some parts translated by an amateur. Certainly, this will be negative for the museum because without an identified strategy and a clear goal, without any prior agreement with a professional translator, the resulting text will be a mishmash of different styles, expressions, and terminology. Palferro, M. (2023, December 4).

- o **Minimal approach:**

Most museums across the world translate their maps so that visitors can navigate the galleries and get basic information. This strategy merely provides access to basic information, but the galleries' content will never reach the viewer. This strategy calls for transforming only maps or brochures with basic information. So that visitors will be able to explore the galleries and other facilities. The advantage of this strategy is that it is affordable for both the Museum and the tourist. The small amount of text keeps costs to a minimum, so even museums or galleries with small budgets, The downside of this strategy is that it provides access to essential details, but the material is conveyed by the institution through language, and its galleries will never reach the visitor.

- o **Tourist approach:**

In museums, translation is the next step forward and what most big museums will choose. It enables visitors to not only navigate around but also get information about the collections and exhibits. The disadvantage is that visitors usually have to pay for audio guides, something a lot

of people don't or can't afford. Likewise, many individuals would prefer to explore around the galleries as they prefer instead of following instructions. Because of the large number of international visitors the museum receives each year, it is necessary to convert maps and audio guides into a variety of languages, allowing visitors to not only walk around but also learn information on the collections and exhibits. The disadvantage of this strategy is that visitors generally have to pay for audio tours, which many won't want to or won't be able to afford, especially after paying for a costly entrance ticket.

o **Inclusive approach:**

In the Museum, translation is much closer to inclusion. If you have many foreign visitors or live in a bilingual region, it's important for them to understand the theme of the gallery or exhibit. Translating wall texts can help them contextualize the objects displayed in the space.

This strategy is accumulative, thus the museum would have its contents translated on maps, audio guides, and text. On the one hand, this approach has two major benefits. If you are located in an area that is bilingual, or if there is a large community that speaks another language, then you're taking a big step toward inclusion translation on wall, texts, enabled visitors to contextualize what is shown in a search in space and to understand the theme Linking different galleries on the other hand You also include those guests who cannot pay an audio guide; nevertheless, translating in wall texts requires choosing three languages, as previously said, depending on the length of the text due to limited space.

o **Full inclusion:**

This means individuals who are typically interested in three languages, as previously said, depending on the length of the material because there will be limitations on space. Many museums presently practice total inclusion through a completely multilingual presentation. So, any international visitor who visit the museum may go throughout the galleries and get full access to everything that's being said. It indicates a clear willingness to acknowledge and engage their audience at all levels.

Conclusion

This chapter dealt with how Museums play a crucial role in interlingual cross-cultural transmission, facilitating the exchange of cultural elements between local and foreign cultures. Tourist translation, a global trend, has emerged as a mediation tool in museums, allowing them to reach new audiences and markets that were previously out of reach. This form of translation promotes inclusivity and a global community, playing a significant role in post-modern society. The relationship between museums and tourism is influenced by unique factors and is closely tied to the development of society. In the dynamically changing world, customers now have the option to access various museums anytime and anywhere in the world. As a result, museums as tourism resources face challenges resulting from the increasing importance of cultural tourism and the growing interest of visitors in Algerian museums. Translation's role in promoting tourism is significant, as it helps museums adapt to the changing needs of their visitors and maintain their cultural identity.

CHAPTER II.

Exploring the use of translation in Cirta Museum

Introduction

This section serves as the practical part of our research, in this chapter, we will be examining the absence of English translations in Cirta Museum (Constantine), by conducting on site visits, presenting the corpus, a questionnaire and analysis as well as interviews, and field note analysis.

Our research aims to understand the impact of providing English translations on the museum's visitors, and its role of enhancing their cultural accessibility and interactions. We will also provide suggestions for solutions and recommendations, and most importantly answer our research questions.

II.1 Site visits to Algerian museums

The National Museum of Fine Arts in Algiers was originally the one we picked for this research. Since it is widely known as one of the largest art museums in Africa. The museum houses the best art collection in Algeria, featuring more than 8,000 works from artists and private collectors, including Dutch and French masters, as well as some iconic Algerian artists (National Museum of Fine Arts, 1930).

Unfortunately, our experience there was challenging since the museum's principal did not provide facilities to support our needs, making it difficult to conduct our research. Due to these challenges, our focus was shifted to the Cirta Museum in Constantine. Unlike our experience in Algiers, the officials at Cirta Museum were very supportive, they made it easier for us to successfully achieve our research objectives. This collaboration allowed us to gather insights from both local and foreign visitors regarding the absence of English language translations around the museum, and the challenges tourists faced in understanding labels and communicating properly with the museum staff, and how these challenges affected their overall experience.

However, we still faced a number of difficulties with translation and our overall experience when visiting both museums in Constantine and Algiers. We learned that although the museums provided translations, they were only available in French and failed to include any translations into English. Additionally, it was difficult for visitors who did not know Arabic or French to engage with the exhibits, understand the content, and enjoy the experience to its fullest.

II.2 Data collection

Cirta museum in the Algerian city of Constantine, spans 2,100 square meters, with 1,200 square meters dedicated to the building structure and a garden space of 900 square meters.

The museum was constructed during the years 1920 to 1930. Its primary objective was to showcase the numerous Roman artifacts covered by archaeologists within and around the city of Constantine. The museum was designed by the famous architect Castelli. It officially welcomed visitors on the 15th of April in 1931. "Cirta" was the name of Constantine city during its period as part of the new Numidian kingdom, the name highlights the ancient origins of the many displayed artifacts. (Algeria.com, 2024-03-31).

The museum is divided into many different sections, such as Fine Arts, Ethnographic and Archaeological. Having different sections of the historical development of Constantine and all of Algeria, with a collection of over 17,000 objects, and around 7,000 of them are on display, making it one of the richest collections in Algeria (Musée national Cirta, 2024), just to offer the over 6,000 visitors that the museum attracts annually a comprehensive exploration that not only enhances the meaning of their visit but also expands their existing knowledge. The Fine Arts section alone showcases 19th and 20th-century sculptures and paintings created by artists like Marius Debat, Issiakhem, Gustave, Gabriel Ferrier, Fromentin, and Allalouche Amar (The Cirta National Museum, 2024).

II.3 Questionnaire analysis

Recently we conducted a questionnaire to gain insights on wall texts, maps, and audio guides in Algerian museums. The goal was to gather opinions and assess knowledge, and insights on Cirta museum.

In total, several people participated in the survey, the results provide an interesting snapshot of what the questionnaire asked.

In this discussion, we will share some of the key findings from the questionnaire, highlight the most notable results, and discuss them below.

The insights collected from the survey investigated the absence of the English language in Cirta museum through the eleven précised questions.

1. The first question had about fifty-two (52) answers. Most of the answers were for the English language with twenty-one (21) answers. Whereas Arabic and English had about twelve (12) answers. As for Arabic, English and French there were only seven (7) answers.

52
Responses

Latest Responses
"English'
"English'
"English and Arabic '

Figure 1language preferences for museum exhibits

2. The second (2) question regarding whether or not there was a language barrier that could have potentially prevented the visitors from understanding the artifacts presented during the visit to the museum, most answers came to a percentage of 42% answering with 'No' while only about 21% answered with 'Yes'.
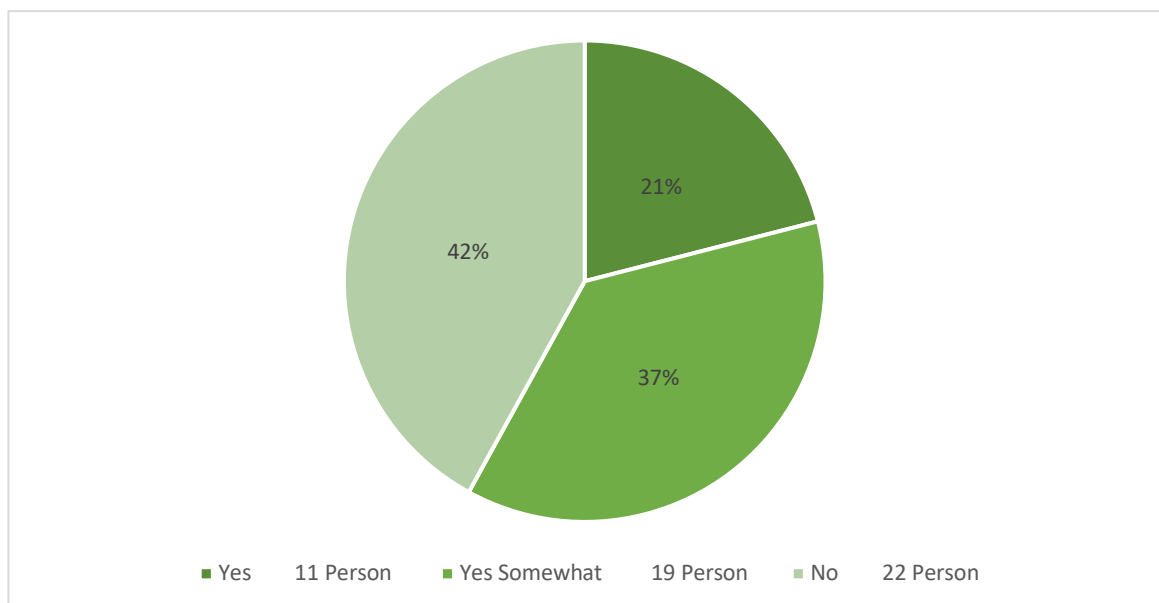

■ Yes   11 Person   ■ Yes Somewhat   19 Person   ■ No   22 Person

Figure 2Language barriers and museum comprehension

3. Per the third (3) question, the responses were also in contrast with about twenty-four (24) responses, 46% of which affirming their response with a yes while 13% were refuting with a definite 'Never'.
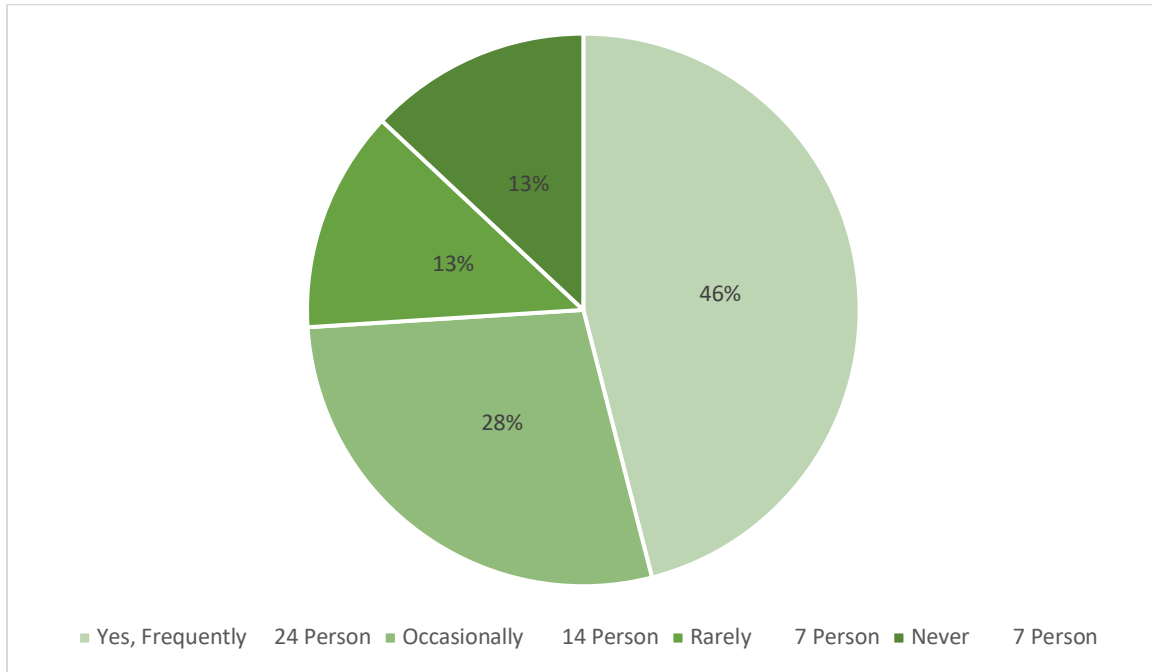

Figure 3Reliance on own knowledge in the absence of English translations

4. As for the fourth (4) question, about the availability of any tour guides to assist and help tourists around the museum, most answers came to about 65% in the negative, with a 'No'.
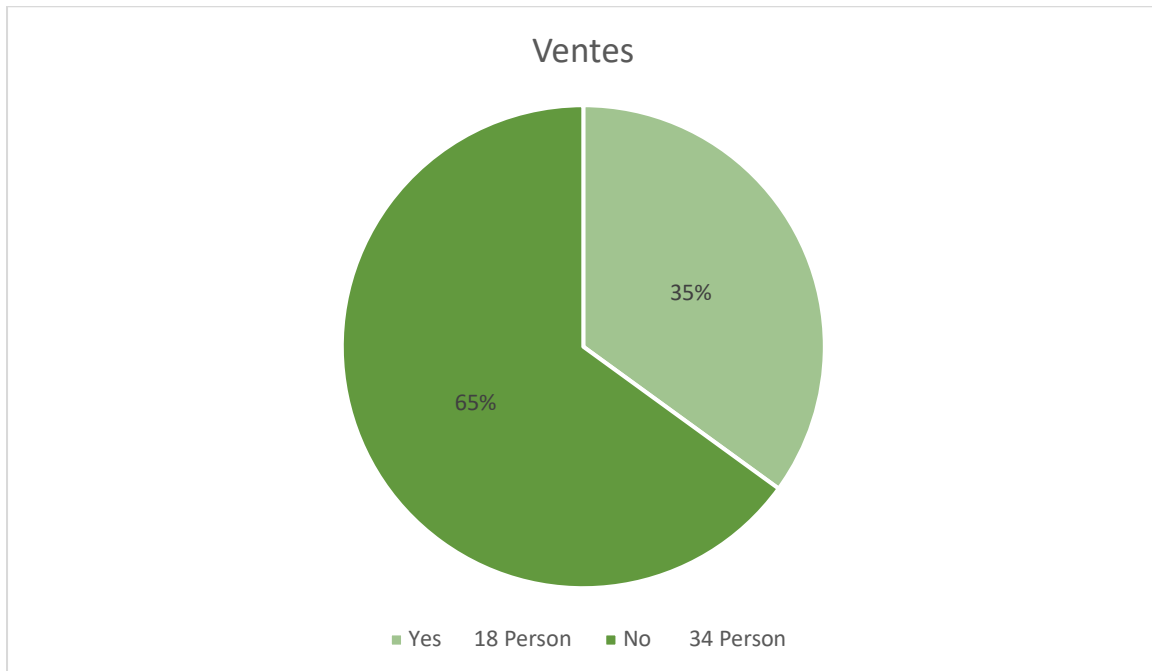

Figure 4Availability of guides to facilitate understanding at museums

5. For this question, pertaining to the tourists' satisfaction with the assistance and help offered, most responses came back with a resounding 'No' with 2.77% from the total of responses, with the highest percentage being only at 30% of said responses.
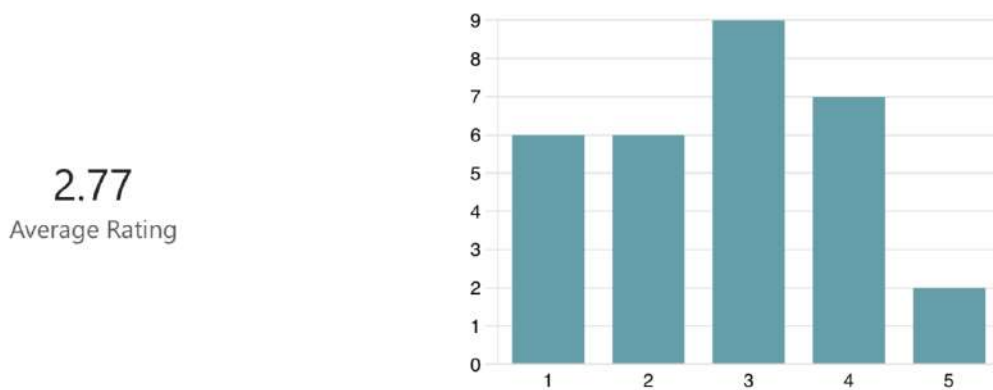

Figure 5Availability of guides at museums to facilitate understanding

6. In regards to the unavailability of English translation, resorting to help from museum staff/guides and/or assistance from other museum visitors/tourists, the majority of answers were also negative with 63% responding with 'No'
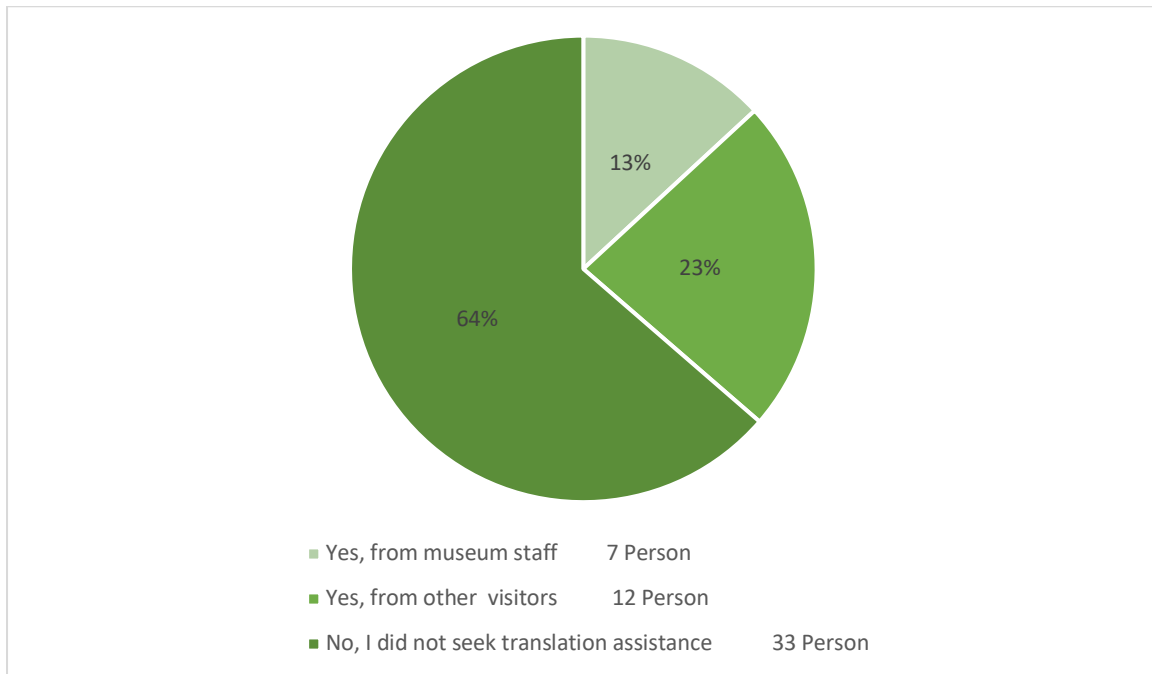

Figure 6 seeking translation assistance at museums due to the lack of English translations

7. For this question, we found that just over half of the responses were negative with a 'No' to whether or not the lack of English translation posed an obstacle in understanding the materials presented at the museums.
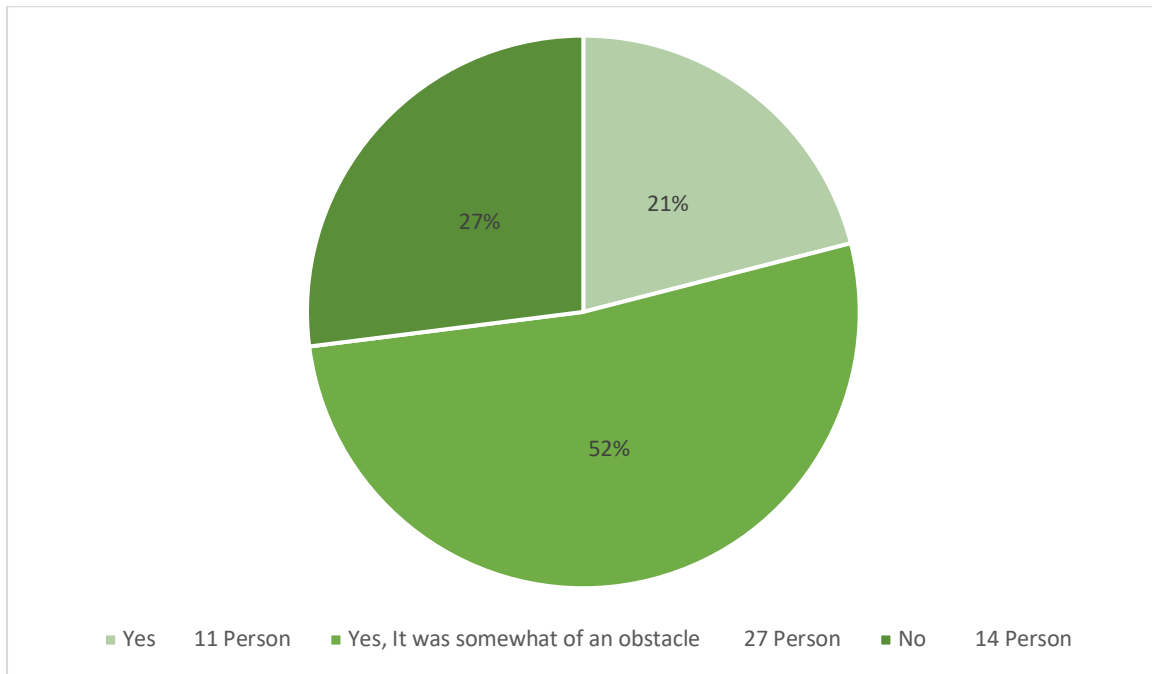
Figure 7 impact of English translations on visitor comprehension at museums

8. The eighth (8) question had an overwhelmingly positive response with a concurring 'Yes' for the use of digital devices/alternatives, Smartphone applications or interactive screen panels/ touch screens to overcome and bypass the language barrier. This was confirmed with a percentage of 60% saying they are in favor of such a suggestion.

Figure 8 use of digital tools to overcome language barriers during Musuem visits

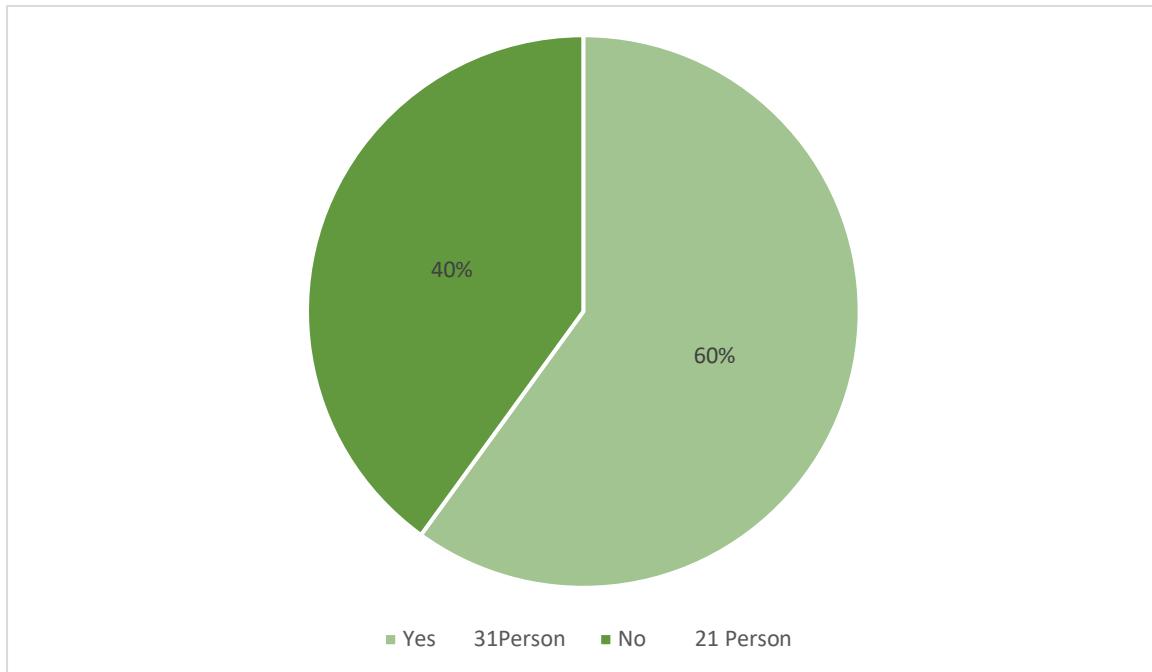**9.** Question nine (9) on if you had the reach/means to obtain language aiding tools/devices such as brochures and/or electronic translation gadgets/E-Pen and/or trilingual brochures during your visit, most answers came to 69% in favor of such a suggestion.
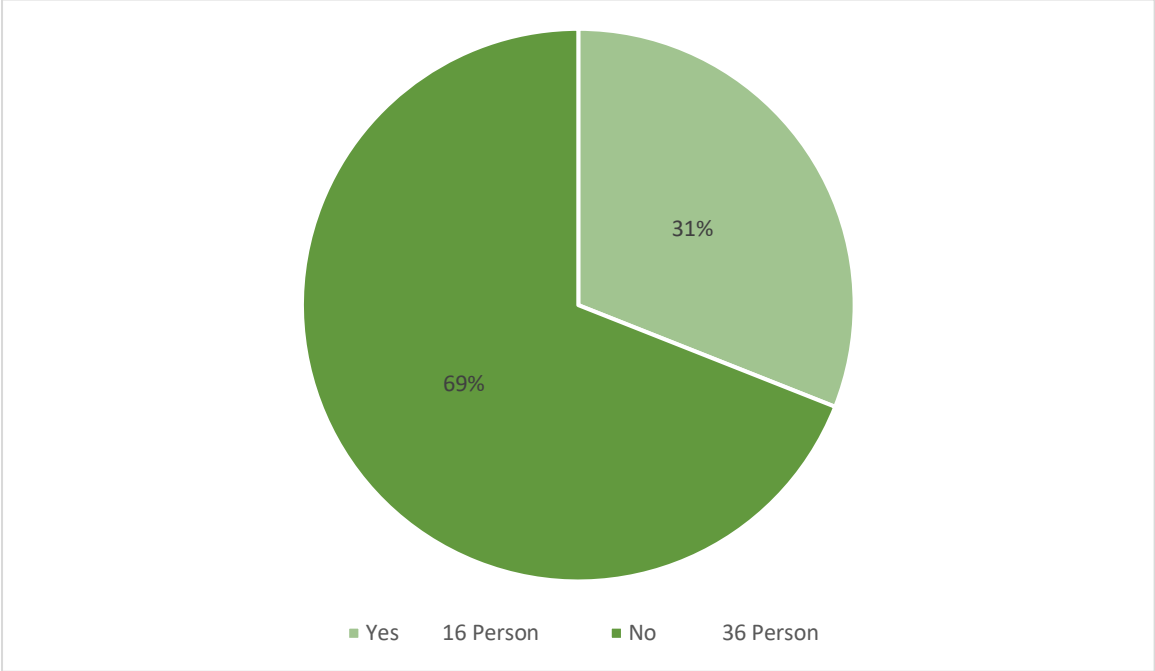
Figure 9 availability of language assistance tools during Museum visits

10. As per the tenth (10th) question, concerning the addition of English translation alongside the native tongue, which is the Arabic language and the French language in Algerian museums, the answers were almost entirely positive with a percentage of 98% in favor of such an addition.
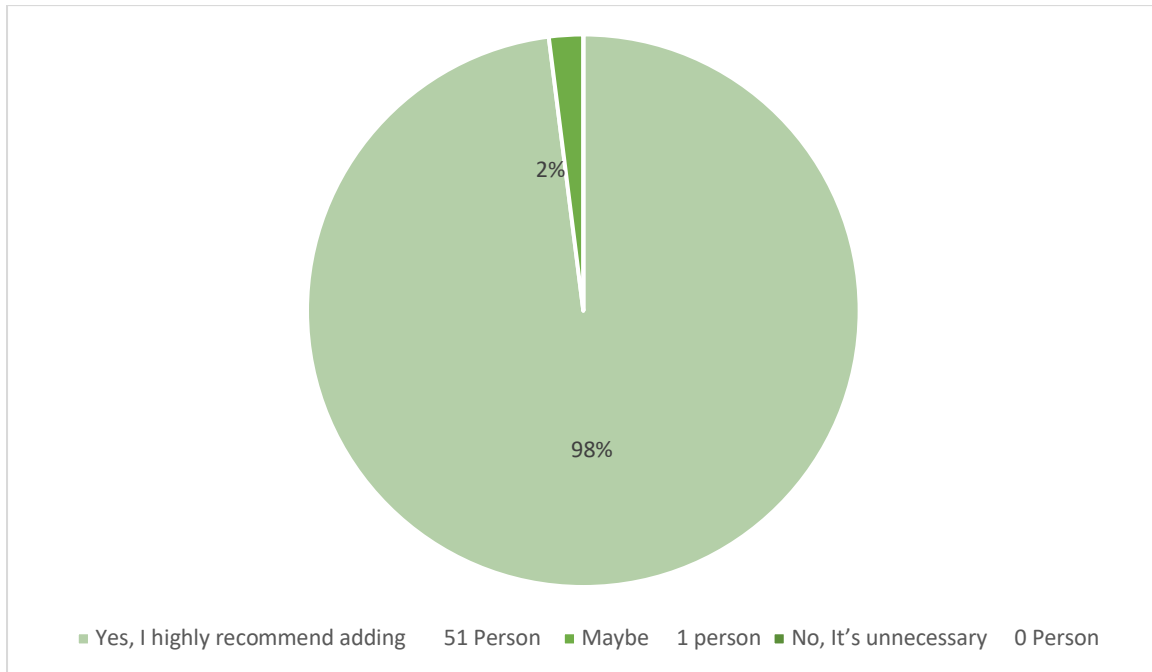
Figure 10 recommendations for adding English, translations, and Algerian museums

11. For the very last question, on a scale of one to five (1-5), how affected was your experience visiting Cirta Museum (Constantine, Algeria) considering the lack/unavailability of English translation? For this question in particular, most responses came almost neutral at about 3.13/5 on the given scale with 3/5 having a 37% rate out of the scale used for assessment.
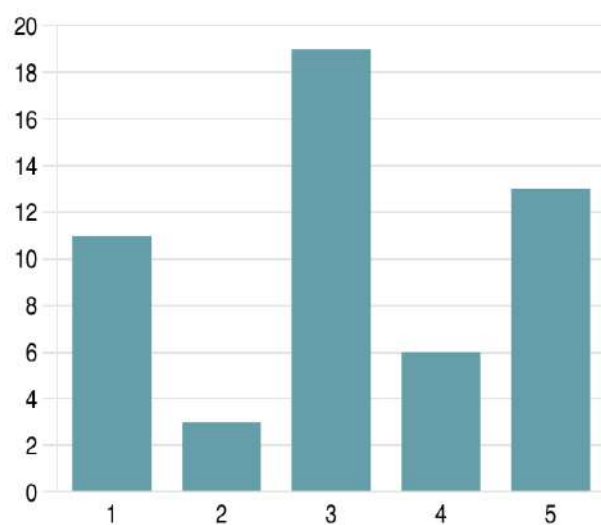
Figure 11 Impact of lack of English translations on overall Museum experience

II.4 interviews analysis

In addition to the questionnaire, meaningful conversations took place with a couple of visitors and the museum press representative to delve further into their perspectives. These interviews focused on gathering viewpoints and comments about the absence of English translations.

The numerous insights obtained from these interviews made a complex viewpoint that shed light on many elements of the absence of English translations.

We gathered significant qualitative data through speaking directly with staff and visitors, that supports the statistical results of the questionnaire. In this section, we will take a look at the main concepts, views, and thoughts that emerged from the interviews.

The statements of tourists and the Museum media representative offer a greater understanding of their interactions and their perceptions of Cirta museum.

The interview offers an honest look at the museum's language-related problems and commitment towards enhancing the visits for all kinds of visitors. The museum's press representative began by providing an overview of the institution, highlighting its architectural features and historical significance. However, the conversation soon shifted to address several key issues.

Their spokesperson talked about the lack of English translation displayed on labels, despite the government regulations mandating the use of English in institutions. The Museum's language regulations were explained in detail, addressing the problems and reasons behind the error. The representative also spoke about the Museum's strategy to accommodate Francophone and non-Arabic-speaking visitors who prefer to communicate in English. They touched on the availability of an English-language consultant for speaking and interpreting in special events. also addressed the absence of guides that are particular for non-Arabic and non-French-speaking audiences and assured that the Museum is working to solve this issue.

Furthermore, we engaged in discussions with international visitors about their experiences at the Museum, particularly about the lack of English translations. Their comments revealed a deep appreciation for the city, but they also expressed challenges in comprehending the exhibits due to the lack of English translations alongside Arabic and French labels. They emphasized the need for multilingual assistance particularly in English, in order to improve accessibility and improve visitors' overall experiences at the museum.

II.5 Field notes analysis

During the Museum investigation, several observations were noticed:
1. The lack of English language support in exhibits from labels, brochures, to panels.
2. There were no English-speaking guides available to help visitors regarding their questions, providing explanations, or giving instructions limiting the access of knowledge to English.

3. The museum is missing electronic equipment such as audio guides and screens that could assist visitors explore the exhibits, potentially affecting their experience in general.

4. Surprisingly, during our visit, we encountered more English-speaking tourists than French-speaking visitors at the museum. Highlighting the urgent need of including English translations to meet the strong language choice of visitors.

5. In addition to these findings, samples of labels were collected during the project to provide English translations with the aim of improving museums, accessibility, and engagement for English-speaking visitors.

II.6 Suggestions

- Provide English translations on exhibit labels, brochures, and signage to enhance accessibility for English-speaking visitors. Utilizing easy-to-read fonts, clear audio, blind signage, and basic, uncomplicated pictograms throughout the museum

- Use guides who speak English so they can help guests by giving directions, explaining things, and responding to inquiries, since the absence of such guides was noted as a limitation.

- Use new technologies, such as interactive screens with audio guides, to assist visitors in exploring the exhibit and getting access to more information, especially for those who may not understand the primary languages of the museum.

- Ensure that the museum's website is simple to use and equipped with features like multiple language assistance, subtitled videos, and an online map that lets guests preview the galleries and points of interest in advance that can be downloaded to their phones for easy reference while they're onsite.

- Collaborate with translation companies, offices, and educational institutions to improve language accessibility and provide useful training opportunities. The museum should collaborate directly with university translation departments, local translation offices, and translation agencies so that it can use plenty of multilingual knowledge. That would offer students practical experience translating materials from museums and help break the language barrier.

Along with the detailed notes collected when visiting the museum. We gathered exhibition label samples in order to propose translations. By providing translation suggestions, we hope to provide helpful suggestions on how to overcome language barriers and highlight the value of multilingual support in creating an accessible and educational environment for all visitors of the museum.

Figure 12Albert Felix Mulot (1847-1922) The Fox and the Grapes

لوحة فنية لروجي ماريوس دوبا – شارع بقسنطينة

Figure 13Artistic painting by Rouhi Marius Dupa-A street in Constantine

تمثال نصفي للإلهة إفريقيا من البرونز
(الفترة الرومانية)

Figure 14A bronze half-status of an African
goddess

Figure 15The astrolabe

الإسطرلاب:

هو آلة فلكية قديمة من معدن النحاس مشكلة على قرص دائري قطره 13,6 سم.

هبة من السيد محمود باشتارزي ـ قسنطينة

التاريخ: نهاية القرن التاسع الهجري.

The astrolabe:

Ancient astronomical instrument/tool made of copper metal, shaped as a circular disc.

Gifted by Mr Mahmoud Bashtarzi- Constantine

Date: End of 19 century AH.

Conclusion

In this practical part, which specifically examined the absence of English translations in Cirta Museum, Constantine, our goal was to understand the impact of providing English translations on visitors' cultural accessibility and interactions through a questionnaire analysis, interviews analysis, and field notes analysis. The results highlight the urgent need for the museum to prioritize adding English translations and multilingual support to create a more inclusive and educational environment for visitors from all over the globe. By doing so, the museum can foster a more inclusive and educational environment for visitors from all around the world. This huge step towards improving accessibility will definitely enhance the museum's global reputation, as well as promoting Algeria's rich cultural heritage with international audiences. In addition to presenting solutions and recommendations, and answering the research questions.

General conclusion

General conclusion

This research highlighted the importance of translation in enriching the museum experience, particularly in the context of Algerian museums.
A thorough investigation of translation, methodology, and a case-study analysis of two famous Algerian museums. This investigation has revealed both the challenges and the potentials related to translation procedures in the museum sector.

The first chapter developed a theoretical structure, emphasizing the Importance of translation as a crucial mediation tool in the tourism business. It addressed how tourist translation, encourages, cross-cultural, communication, increases Diversity, and enhances the overall visitor experience. The chapter also highlighted the growing importance of English as a global language and the need for Algerian museums to adapt to this linguistic landscape.

The second chapter's case study analysis provided helpful data about the translation procedures used by the Fine Arts Museum of Algiers and specifically the Museum of Constantine. The study's conclusions showed that foreign visitors are significantly limited in their ability to understand and engage with the displayed materials because of the museums' absence of English translations. Because of this language barrier, museums are not as prepared to draw in a wide range of visitors and are not able to promote interactions between cultures and knowledge about Algeria's rich cultural history internationally.

To address these issues, this dissertation suggests a variety of approaches for improving Algerian translation methods. Museums' key recommendations include:

1. Developing comprehensive translation policies that give English and other useful languages top priority, ensuring accurate and precise translations for all Museum texts.
2. Putting money towards the professional development and language training of museum staff members will enhance their ability to translate and communicate with a wide range of visitors.

3. Collaborating with language professionals, translation services, companies, and educational institutions to optimize their resources and experience in order to improve the bar for translation services in Algeria.

4. Incorporating new technologies that enhance the tourist experience and meet the needs of worldwide audiences, such as digital experiences and multilingual audio tours.

5. Promoting an inclusive and accessible culture in Algerian museums, where translation is acknowledged as an essential part of the visitor experience and a way to improve cultural exchange.

Through the appropriate use of translation, Algerian museums can achieve their true potential as vibrant centers for cultural exploration and education by putting these strategies into action. this dissertation serves as a petition to the managers at the Algerian Museum to consider translation a top priority as a way of promoting institutional growth, conservation of culture, and international engagement.

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المقدمة

في هذا الوقت، في عصر يقدّر فيه الناس اكتشاف الثقافات والأمم المختلفة، تلعب المتاحف دورًا مهمًا في تعزيز ذلك. ومع ذلك، فإن توفير باب أوسع للتاريخ فقط داخل الغرف المثيرة ليس أفضل ما يمكن أن تقدمه. تكرس هذه المؤسسات الكثير من الجهد لعرض والحفاظ على الأشياء والمواد ذات الأهمية الثقافية التي تعود إلى قرون مضت، إلى جانب استعادة الروابط وتعزيز التراث، وتوفير منافذ آمنة للإبداع والخيال من خلال معارضها.

تم إجراء هذا البحث باستخدام البحث النوعي، حيث يستقصي الدور المهم للمتاحف في القرن الواحد والعشرين، ويدرس كيف يمكن لهذه المؤسسات تجاوز النماذج الكلاسيكية للحفاظ على التراث الثقافي وعرضه لتصبح تلك التي تعزز التحول الاجتماعي، وتشجع الابتكار الفني، وتعزز التبادل الثقافي. تسعى هذه الدراسة إلى استكشاف كيف يمكن للمتاحف أن تكون بمثابة مراكز ثقافية ديناميكية تسد الفجوة بين الماضي والحاضر والمستقبل، من خلال دراسة الحفاظ على التراث، والانخراط مع المجتمعات المختلفة، واحتضان الابتكار الفني.

علاوة على ذلك، سوف يستكشف هذا البحث أيضًا كيف يمكن أن يكون توفير الترجمات والخدمات متعددة اللغات إحدى الطرق للمساعدة في جعل معارض المتاحف أكثر تأثيرًا ويمكن الوصول إليها. من خلال تحليل ممارسات الترجمة المختلفة واستكشاف كيف يمكن للتكنولوجيا أن تساعد في تحسين إمكانية الوصول اللغوي، تهدف هذه الدراسة إلى تقديم بعض التوصيات للمتاحف التي ترغب في توسيع نطاق وصولها والتفاعل مع جماهير متنوعة جديدة.

الإشكالية:

على الرغم من اهمية الدور المهم الذي تلعبه المتاحف في التعريف بثقافة الشعوب والتراث، الا ان هذه الاهمية تتضاءل في المتاحف الجزائرية سبب ضعف الحركة السياحية رغم جاذبية المواقع السياحية ويرجع كذلك لعدة عوامل اخرى، من بينها الغياب التام لترجمات الإنجليزية في المتاحف الجزائرية.

ملخص المذكرة

تحوز الجزائر على ثلة رائعة من المتاحف العريقة التي تظهر تراثها التاريخي الغني الممتد من الحضارات القديمة، الحضارة العثمانية، مخلفات استعمارية وصولا الى الثقافة المعاصرة. مع كل ما يمكن أن يقدمه هذا البلد ثقافيا، وبالرغم من رغبة السلطات الجزائرية في تجاوز الاعتماد على اللغة الفرنسية واستبدالها باللغة الانجليزية، لمحاولة اللحاق بالركب العالمي، الا ان جميع المتاحف الجزائرية لم تحرك ساكنا لتحقيق هذه الرغبة.

يهدف هذا البحث الى الكشف عن العقبات التي يتعرض لها الزائر الاجنبي في الحصول على ترجمة صحيحة لمختلف الملصقات في المتاحف الجزائرية، واقتراح حلول لسد الفجوة في الحواجز اللغوية بها.

الدراسات السابقة:

لا يمكن اغفال أهمية اللغة الإنجليزية في هذا العالم المعولم، أين لا يمكن للترجمة الّا أن تكون بجانبها، كونها الصلة الأساسية التي ترتبط بين متحدثي اللغات المختلفة، ونجد أنّ الكاتب " روبرت نيذر" قد كتب كتابا بعنوان " ترجمة المتاحف والمعارض ومواقع التراث" أين ركّز في كتابه على ترجمة النصوص التفسيرية والمعلوماتية والمعارض، ومواقع التراث الخاصة في اطار المتحف، سواء للزوار الدوليين ولذوي الخلفيات اللغوية المختلفة، أو المتحدّثين الأصليين بلغات الأقليات المحلية، كما تناول الكاتب أيضا جوانب مختلفة من ترجمة المتاحف والتي تضم ترجمة الملصقات المثبتة، والمواقع الالكترونية والمطويات.

في مقال آخر للكاتب " لانس آب" يحمل عنوان " أدلة الصوت متعددة اللغات والترجمات متعددة الوسائط للمتاحف والمؤسسات الثقافية"، وجاء فيه، التأكيد على أهمية الترجمة داخل المتاحف والمؤسسات الثقافية، وسلّط الضوء على الحاجة المّاسة الى الأدلة الصوتية متعددة اللغات، والمواد متعدّدة الوسائط للتفاعل بنجاعة مع الزوار من جميع أنحاء العالم، وهو الهدف الذي اشترك فيه مع المنظمات والشركات للتعاون من أجل انشاء مقاطع فيديو وصوت متعددة اللغات، لاستهداف التجارب التحوّلية وعولمتها.

سنة 2021، حيث يحقق هذا المقال في Neather وخصص المقال الذي يحمل عنوان " المتاحف والترجمة" للكاتب ' التمييز بين ترجمة المتاحف والمتاحف كترجمات، كما يناقش أهمية الترجمة بين اللغات في تلبية طلبات الزوار من مختلف المجموعات الثقافية.

ملخص المذكرة

وتوجد العديد من الدراسات التي تصب في نفس الموضوع، والذي يقدّم فكرة الحاجة الملحة الى الترجمات الإنجليزية،

وتهدف هذه الدراسة الى التوضيح والمساعدة مع تغيير طفيف في دراسة المتاحف الجزائرية.

اسئلة البحث:

كيف يؤثر عدم وجود ترجمات انجليزية على تجارب الزوار وفهمهم في المتاحف الجزائرية؟

اسئلة فرعية:

في ظل عدم توفر الترجمة الإنجليزية،

. كيف يتمكن الزوار غير الناطقين باللغة العربية والفرنسية من اتمام زيارتهم للمتحف وفهم محتوياته؟

. ماهي الفوائد المحتملة لتوفير خدمات الترجمة في المتاحف وكيف يمكن تقييم هذه العروض؟

الفرضية:

من المفترض ان تثري الترجمة تجربة المتاحف وتجعل المعروضات مبينة للزوار

اهداف الدراسة:

.تهدف الدراسة الى تبيان كيفية ممارسة الترجمة في المتحف

.تهدف الدراسة الى التحقيق في تأثير الترجمة على زوار المتحف الاجانب والمحليين وتبيان التحديات التي يواجهونها

لفهم التسميات والتواصل الصحيح مع موظفي المتحف

.تهدف الدراسة الى استكشاف اهمية الترجمة في تيسير التواصل للزوار والأجانب في المتاحف الجزائرية

.تهدف هذه الدراسة الى مساعدة المتاحف على تصور ضرورة وجود المواد المترجمة للزوار الاجانب والحاجة الى اشراك

مترجمين لتعزيز التواصل مع الزوار.

ملخص المذكرة

منهج الدراسة:

أعتمد في هذه الاطروحة دراسة ميدانية تجرى في متحف سيرتا بقسنطينة، اعتمدنا فيها على طريقة نوعية لجمع البيانات التي تهدف الى مراقبة مستخدمي المتاحف والتفاعل معهم وفهمهم اثناء توفر خدمات الترجمة، حيث تم استخدام زيارات الموقع الى المتاحف المذكورة اعلاه لزيادة المعلومات المتاحة عن ممارسة الترجمة في المتاحف الجزائرية.

هيكل الدراسة:

يتم تنظيم هذه الأطروحة في فصلين، فصل نظري وفصل عملي. يركز الفصل الأول على المتاحف في صناعة السياحة ودور الترجمة واقتراباتها المختلفة في خدمة كلاهما. في حين أن الفصل الثاني مكرس للجانب العملي من الدراسة، فإنه دراسة حالة تعطي نظرة عامة على متحف سيرتا، بما في ذلك تحليل العمل، وكذلك استبيان ومقابلات حول غياب الإنجليزية وكيفية تقديم ذلك يمكن أن تظهر مدى التزام مسؤولي المتحف الجزائري بتقديم المواد والخدمات المترجمة الى خدمة عالية الجودة وتلبية لاحتياجات زوارها.

الفصل الاول: المتاحف كمساحات للانتقال بين اللغات عبر الثقافات

في الفصل الأول، تم التطرق إلى الترجمة السياحية كأداة وساطة في المتاحف وأهميتها في مجال السياحة، وخاصة في الجزائر. تُعد السياحة وترجمة المتاحف أدوات حيوية للتواصل والتفاعل بين الثقافات. كما شهد قطاع السياحة نموًا كبيرًا بسبب العولمة، مما أدى إلى زيادة السفر واللقاءات بين الثقافات المختلفة. ومع ذلك، يشكل حاجز اللغة تحديًا في هذا المجال، مما يسلط الضوء على أهمية الترجمة السياحية كأداة وساطة. كما يقدم الفصل الدور الهام للترجمات باللغة الإنجليزية في تعزيز تجربة المتحف وتسليط الضوء على ان المتاحف تعتبر حراساً على التراث الثقافي والمعرفي. ويشدد على أهمية جعل معروضات المتحف متاحة وشاملة للزوار الناطقين باللغة الإنجليزية من خلال خدمات الترجمة الاحترافية. تشمل الاعتبارات الرئيسية تعزيز الإدماج، والتعاون مع خبراء اللغة، وضمان الحساسية الثقافية واللغوية، وتمكين التفسير لتعليم التراث. وعليه ستسهل الترجمة المشاركة الثقافية والتواصل الفعال، وتربط المتاحف في نهاية المطاف بجمهور أوسع وتثري تجربة الزوار بشكل عام.

ملخص المذكرة

يناقش الفصل أيضا:

o على المستوى المكتوب: أهمية ممارسات الترجمة التحريرية في المتاحف تحديدًا الحاجة إلى التواصل الفعال مع الزوار الأجانب، وأهمية ترجمة العناصر المختلفة مثل الملصقات والأدلة الصوتية والنصوص الجدارية والخرائط ومواقع المتاحف الإلكترونية لضمان إمكانية التواصل مع جميع الزوار. على الرغم من العصر الرقمي، لا يزال يتعين على العديد من المتاحف ترجمة مواقعها الإلكترونية، مما يفوت فرصة المتاحف الوصول إلى جمهور أوسع. واستنتجنا انه يجب على المتاحف الاستثمار في ترجمة معروض إلى لغات متعددة وخاصة اللغة الانجليزية لتلبية احتياجات زوارها الأجانب والغير اجانب.

o على المستوى الشفهي: تم الاشارة إلى أ أحد اهم نوع من أنواع الترجمة ألا وهي الترجمة الفورية. تطرقنا إلى دورها في التفسير الفعّال في نقل المعلومات حول معروضات للزوار الغير ناطقين بلغة المتحف، ويتطلب دراسة متأنية لتجارب الأفراد والمجتمعات. تتمثل إحدى ممارسات الترجمة الفورية البارزة في استخدام الأدلة الصوتية، والتي تسمح للزوار بتعزيز تجربتهم في المتاحف من خلال التنقل بسرعتهم المفضلة وتصميم زيارتهم وفقًا لتفضيلاتهم الشخصية. وفي النهاية قمنا باستنتاج ان الترجمة التحريرية والترجمة الشفوية هما عمليتان مختلفتان. حيث تتعامل الترجمة الشفوية بشكل أساسي ومباشر مع التواصل الشفهي، بينما تشمل الترجمة التحريرية النصوص المكتوبة. ومع ذلك، عندما يتم الجمع بين هاتين الممارستين، يمكنهما إنشاء شراكة قوية وتوفير الطريقة الأكثر فعالية لتلبية مطالب وتوقعات الزوار وتحقيق ضمان متعتهم ورضاهم بتجربتهم.

إلى استكشف الدور الهام الذي تلعبه التكنولوجيا في المتاحف الحديثة، وكيفية تعزيز الأدوات الرقمية للتفاعل، كما تطرأنا والاندماج من خلال توفير الدعم اللغوي. تقنيات مثل تطبيقات الهواتف المحمولة، الذكاء الاصطناعي، الشاشات التي تعمل باللمس، والقطع الأثرية ثلاثية الأبعاد. وعلى الرغم من ان تطبيقات الترجمة وأدوات الذكاء الاصطناعي مفيدة للترجمات السريعة، إلا أنها لا تستطيع استبدال المترجمين البشر بشكل دائم لأنها تفتقر إلى الفهم الثقافي والسياقي. بل استغلال قوى كلاهما يؤدي إلى تحسين جودة الترجمات.

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كما يقدم الفصل مقارنة بين المتاحف المجتمعية والمتاحف الموجهة للجمهور. حيث تركز المتاحف المجتمعية على التراث المحلي، وتعرض القصص والهويات الفريدة لمجتمعاتها من خلال جهود التعاونية. وهدفها الرئيسي هو التفاعل بنشاط مع المجتمع بدلاً من جذب جمهور عام. في المقابل، هناك المتاحف الموجهة للجمهور، التي تم تقديمها من قبل فيرغو في عام 1989، تحدت هذه المتاحف النهج التقليدي لعلم المتاحف الذي يركز بشكل أساسي على المحتوى. بدلاً من ذلك، تعطي المتاحف الموجهة للجمهور الأولوية لجذب مجموعة متنوعة من الزوار كمتعلمين نشطين، وتعزيز الاندماج والتفاعل. هذا التحول في النهج يهدف إلى خلق تجارب اجتماعية تشاركية تعطي اهمية للزائر.

واخيرًا، يناقش الفصل اختلاف مناهج ترجمة المتاحف في فعاليتها وشموليتها، ولكل واحدة منها فوائدها وعيوبها:

- o الحد الأدنى من النهج: تترجم معظم المتاحف المعارض الأساسية فقط مثل الخرائط والكتيبات لمساعدة الزوار على التنقل. هذا النهج فعال من حيث التكلفة ولكنه يوفر مشاركة محدودة مع معروضات المتحف.

- o النهج السياحي: غالبا ما توفر المتاحف الكبيرة ترجمات للخرائط والكتيبات والأدلة الصوتية، مما يوفر المزيد من المعلومات المتعمقة حول المعروضات. ومع ذلك، غالبا ما تأتي الأدلة الصوتية بتكلفة إضافية، والتي يمكن أن تكون عائقا لبعض الزوار.

- o نهج شامل: تتضمن هذه الطريقة ترجمة النصوص الجدارية والخرائط والأدلة الصوتية. تساعد الزوار على وضع المعارض في سياقها وهو مفيد بشكل خاص في المناطق ثنائية اللغة أو المناطق التي بها زوار أجانب مهمون. ومع ذلك، نظرًا لقيود المساحة، تكون الترجمات عادة محدودة إلى ثلاث لغات.

- o الإدماج الكامل: يتيح العرض التقديمي الشامل متعدد اللغات لجميع الزوار التفاعل الكامل مع محتوى المتحف بلغات متعددة، مما يعكس التزامًا قويًا بالشمولية ومشاركة الجمهور.

الفصل الثاني: دراسة ميدانية: استكشاف استخدام الترجمة في متاحف سيدتا

هذا الفصل الأخير، وهو الفصل التطبيقي، يتعلق بغياب الترجمات الإنجليزية في متحف سيرتا في قسنطينة-الجزائر. مما شكل حاجزا كبيرا أمام الزوار الأجانب. لم يستطيع هؤلاء الزوار فهم المعروضات وتقديرها بشكل كامل، مما قيَّد من

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تجربتهم الثقافية وفرصهم التعليمية. من خلال تركيزنا على هذه المسألة، هدفنا لتوضيح أهمية توفير الترجمات الإنجليزية والفوائد التي يمكن أن تجلبها للمتحف وزواره.

لجمع البيانات والتحقيقات قمنا بإجراء زيارات ميدانية لكل من المتحف الوطني للفنون الجميلة بالجزائر العاصمة والمتحف العمومي الوطني سيرتا بمدينة قسنطينة. حيث لاحظنا تجارب الزوار وبالأخص الزوار الاجانب، وسجلنا الصعوبات التي واجهوها في ظل غياب الترجمات الإنجليزية. قدمنا أيضا البيانات التي تم جمعها من الاستبيانات الموزعة على هؤلاء الزوار، والمقابلات اجريناها مع موظف المتحف وزوار اجانب، وتحليلات الملاحظات الميدانية. من خلال هذه الأساليب، تمكنا من الحصول على فهم شامل لتأثير غياب الترجمة الإنجليزية على زوار المتحف.

تُظهر النتائج التي توصلنا إليها أن وجود ترجمات إنجليزية سيُحسن وبشكل كبير إمكانية الفهم الثقافي والشعور بالشمولية وخلق بيئة تعليمية اكثر شمولا للزوار من جميع أنحاء العالم في متحف سيرتا. بالإضافة إلى تقديم الحلول والتوصيات والإجابة على أسئلة البحث.

لم يتناول هذا الفصل استفساراتنا البحثية فقط، ولكنه وفّر أيضًا دليلًا استراتيجيًا للمتاحف التي تهدف إلى تعزيز الشمولية من خلال استراتيجيات الترجمة الفعالة. نأمل أن تلهم النتائج والتوصيات التي توصلنا إليها تغييرًا إيجابيًا وتعزز التبادل الثقافي داخل وخارج متحف سيرتا.

Appendix

Appendix A

Survey questions

1. Which languages are you most interested to see on labels, signs, and explanations at museums?

2. Did language barriers prevent you from fully comprehending the exhibits during your visit?

3. In the absence of English translations, have you ever relied on your own knowledge to understand the content provided in the museum?

4. During your visit to the museum, were there any guides to facilitate understanding?

5. If your answer was yes, how satisfied were you with their explanations on a scale of 1-5?

6. Due to the absence of English translations, did you seek translation assistance from the museum staff or other visitors during your visit?

7. Was the lack of English translations an obstacle to your comprehension of the content provided in the museum?

8. During your visit, did you use any digital tools (applications or interactive screens) to help you with language barriers?

9. Did you have access to any language assistance tools such as multilingual or trilingual guidebooks or brochures during your museum exploration?

10. Would you recommend adding English translations alongside Arabic and French in Algerian museums?

11. On a scale of 1-5, How much did it affect your overall experience that there were no translations into English?

Appendix

- ما هي اللغات التي تهتم أكثر برؤيتها على الملصقات واللافتات والتفسيرات في المتاحف؟

- هل منعتك حواجز اللغة من فهم المعروضات بالكامل أثناء زيارتك؟

- في ظل غياب ترجمات اللغة الإنجليزية، هل سبق لك وان اعتمدت على معارفك الخاصة لفهم المحتوى الذي يطرحه المتحف؟

- خلال زيارتك للمتحف، هل كان هناك اي مرشدين للمساعدة في الفهم؟

- في حال كانت الاجابة نعم، ما هو مدى رضاك عن المساعدة التي قدموها؟

- نظرا لعدم توفر ترجمات باللغة الإنجليزية، هل استعنت بطاقم المتحف أو بالزوار الآخرين خلال زيارتك؟

- هل كان الافتقار إلى الترجمات الإنجليزية عقبة أمام فهمك للمحتوى المقدم في المتحف؟

- خلال زيارتك، هل استعنت بأي وسائل رقمية (تطبيقات أو الشاشات التفاعلية) لتجاوز صعوبات اللغة؟

- هل كان لديك امكانية الوصول إلى أي أدوات المساعدة اللغوية مثل كتيبات توجيهية ونشرات او ثلاثية اللغات أثناء زيارتك؟

- هل تنصح بإضافة ترجمات باللغة الإنجليزية إلى جانب العربية والفرنسية في المتاحف الجزائرية؟

- في مقياس من 1 إلى 5، ما مدى أثر عدم توفر الترجمة إلى الإنجليزية على تجربتك العامة في متحف سيرتا؟

Appendix

Appendix B

Interview questions

Visitors:

1. . What brought you to the museum today?
2. . What interests you most about this particular exhibit?
3. . Can you share any interesting observations or insights you've made during your time in the museum?
4. . What are your thoughts on the absence of English translations in this exhibit?
5. . How do you feel this lack of English translation impacts your understanding or enjoyment of the exhibit?
6. . Have you encountered any challenges or frustrations due to the absence of English translations? Could you provide some examples?
7. . What are your suggestions or recommendations for improving the language accessibility of the exhibit for non-local visitors?

Staff questions:

1. هل من الممكن ان تقدم لنا نبذة عن تاريخ هذا المتحف ونبذة عن المعروضات الموجودة به؟
2. بالرغم من القرار الرئاسي الذي يقضي الى ادراج اللغة الانجليزية على اللافتات والمراسلات الإدارية الا ان هذا الاجراء لم يتم تطبيقه بالمتحف فهل من تفسيرات؟
3. باعتبار المتاحف واجهه سياحية ممتازة لفهم حضارة البلد والثقافات المتعاقبة عليه وباعتبار توافد الكثير من الجنسيات الاجنبية المختلفة عليه كذلك. كيف تواجهون تساؤلات الزوار الغير ناطقين باللغة الفرنسية والذين يحبذون التعامل باللغة الانجليزية باعتبارها لغة عالمية؟ هل هناك من مرشدين مخصصين لكذا حالات؟
4. كيف تعتزم ادارة المتحف حل هذه المشكلة؟

Appendix

Appendix C

Convention:

Regarding the conduct of the research process.

Appendix

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الجمهورية الجزائرية الديمقراطية الشعبية

وزارة الثقافة والفنون

المتحف العمومي الوطني سيرتا قسنطينة
قسم نشاطات البحث والإصدارات والتوثيق
الرقم. ١٩٩٢. 2024   قسنطينة في 2024-04-28

إتفـــــاقيـــــــة

تحت الرقم: ....١٩........

بين:

المتحف العمومي الوطني سيرتا – قسنطينة – ممثلا في السيد بوجعطاط خليد مدير المتحف.

وبين:

السيد(ة): بن عزوز عدلان وبخوش نور الايمان ، طالبا جامعة قاصدي مرباح ورقلة، كلية الاداب واللغات قسم الاداب واللغة الانجليزية.

المادة 01: الموضوع

أبرمت هذه الاتفاقية لتحديد حقوق والتزامات الطرفين فيما يخص سير عملية البحث من طرف السيد(ة) بن عزوز عدلان وبخوش نور الايمان ، طالبا جامعة قاصدي مرباح ورقلة، كلية الاداب واللغات قسم الاداب واللغة الانجليزية.

وهذا في إطار تحضير مذكرة ماستر تخصص ترجمة عربية-انجليزية-عربية تحت عنوان: الترجمة في المتاحف الجزائرية (اللغة الانجليزية).

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Appendix

ولا أ

المادة 02:

تم توقيع هذه الاتفاقية تطبيقا لنص القانون رقم 04/98 الصادر بتاريخ 15جوان 1998 الخاص بحماية التراث الثقافي لاسيما المادة 27 والمراسلة رقم942 /م ح ق م ث ت ث ث/ وبتاريخ 17 جوان 2015 التي تحمل موضوع المطابقة (القرار رقم 2). والتزكية المقدمة من جامعة قاصدي مرباح ورقلة، كلية الاداب واللغات قسم الاداب واللغة الانجليزية.

المادة 03: التزامات المتحف

يلتزم المتحف العمومي الوطني سيرتا قسنطينة بمنح السيد(ة) بن عزوز عدلان وبخوش نور الايمان ، طالبا جامعة قاصدي مرباح ورقلة، كلية الاداب واللغات قسم الاداب واللغة الانجليزية، الوثائق والبيانات التي تخدم مجال بحثهما: **الترجمة في المتاحف الجزائرية (اللغة الانجليزية).**تحت إشراف: معلم راضية، مراد وليد.

المادة 04: التزامات المتعاقد.

تتعهد السيد(ة): بن عزوز عدلان وبخوش نور الايمان بإرسال نسخة من مذكرة (ماستر) للمتحف العمومي الوطني سيرتا ـقسنطينة.
* بوجوب ذكر تسمية المتحف العمومي الوطني سيرتا ـقسنطينةـ في مذكرة ماستر.
*بعدم استخدام الصور التي التقطت أونسخت أو مسحت ضوئيا لأغراض تجارية.

المادة 05: يحق للمتحف رفع دعوى قضائية ضد الطرف المتعاقد في حالة الإخلال بالعقد كالبيع أو المتاجرة بالصور.

المادة 06: مدة هذا العقد ساري المفعول عند تاريخ التوقيع وينتهي بانتهاء المهمة.

الطالبين

رئيس قسم نشاطات البحث والإصدارات و التوثيق

بن عزوز عدلان

بخوش نور الايمان

زواوي بشير

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Appendix