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Kasdi Merbah Ouargla University

Faculty of Letters and Languages

Department of Letters and English Language

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Major : translation Arabic-English-Arabic

An Annotated Subtitling of Ridouane TAHRI'S Wildlife Documentary

Case of study : the wilderness of Saoura

publicly defended by:

Younes BOUHALA and Khaoula BOUCHUIT

Supervised by : Dr . Ahmed Noureddin BELARBI

Members of the jury	Institution	Chairperson
Members of the jury	Institution	Ahmed Noureddine BELARBI
Members of the jury	Institution	Rym CHELBI GHOSNELBEL
Members of the jury	Institution	Hamza ZEGHAR

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DEDICATION

I dedicate this work to my family, especially my father my mother who are the reason for who I am today, to my beloved children: Mouhab and Celia. I dedicate this dissertation to all my teachers, my colleagues, and my university family. Without forgetting my partner my wife whom without her help and collaboration this work could not be done, and finally to all my best friends.

B. Younes

DEDICATION

    I dedicate this work to my entire family, with a special gratitude to my parents , who have been my source of inspiration , I also extend this dedication to my little family , particularly my husband and partner Younes ,whose unwavering support and encouragement have enabled me to reach this point .furthermore , I dedicate this work to all my teachers and the university staff , as well as to my friends and coworkers .

    B. Khaoula

ACKNOWLEDGMENT

ABSTRACT

In this study, we subtitle the first episode of the YouTube wildlife documentary series "The Lost World," specifically focusing on its initial segment "The Wilderness of Saoura," from Arabic to English. We adopt an annotation approach to fully document and analyze the challenges encountered at various levels: lexical, cultural, and pragmatic. Through this detailed examination, we aim to highlight the complexities of translating audiovisual content, addressing issues such as

cultural nuances, idiomatic expressions, and context-specific terminology. Our findings reveal several areas needing improvement, and we provide targeted recommendations to enhance the quality and accuracy of future subtitling projects. This work contributes to the field of audiovisual translation by offering practical recommendations and strategies for overcoming common subtitling challenges.

Keywords: Audiovisual translation, Subtitling, Annotation, Saoura, translation strategies .

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ملخص

في هذه الدراسة، نقوم بترجمة الحلقة الأولى من سلسلة الوثائقيات البرية على يوتيوب "العالم المفقود"، مركزين بشكل خاص على جزئه الأول " الساورة البرية"، من العربية إلى الإنجليزية. نعتمد نهج التعليق لتوثيق وتحليل الصعوبات التي واجهتنا على مستويات مختلفة: مستوى المفردات، والثقافة، والتطبيقات العملية. من خلال هذا الفحص التفصيلي، نهدف إلى إبراز تعقيدات ترجمة المحتوى السمعي البصري، مع التركيز على قضايا مثل الدلالات الثقافية، والتعابير الاصطلاحية، والمصطلحات الخاصة بالسياق. تكشف نتائجنا عدة مجالات تحتاج إلى تحسين، ونقدم توصيات مستهدفة لتعزيز جودة ودقة مشاريع السترجة في المستقبل. تسهم هذه العملية في مجال ترجمة المحتوى السمعي البصري من خلال تقديم توصيات واستراتيجيات عملية لتجاوز التحديات الشائعة في عملية السترجة.

الكلمات المفتاحية : ترجمة المحتوى السمعي البصري, السترجة,التعليق ,الساورة ,الوثائقيات البرية .

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Liste of abbreviations

SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text

AVT	Audio Visual Translation

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GENERAL INTRODUCTION

With the current advancements in technology, audiovisual content has become an integral part of everyone's daily life. Social media apps, movies, cartoons, documentaries, and numerous other forms of content are now ubiquitous. Consequently, audiovisual translation has become increasingly crucial. From this perspective, we firmly believe that such content has the potential to reshape the perspectives of millions worldwide on various subjects.since subtitling, is related with the speech said on the screen, and uses to present the dialogue delivered to the audiences. We are convinced that subtitling and translating these materials will offer new experiences for viewers across the globe, while also ensuring accessibility to diverse subjects in our interconnected world. Furthermore, we advocate for the right of everyone to understand and appreciate foreign cultures.

In our case study, we are going to shed light on the art of subtitling and to encourage young translators to delve deeper into this field of translation.

Additionally, we aspire also for our work to showcase the biodiversity of Algerian wildlife and to inspire Algerian authorities to establish national reserves for its preservation.

Statement of the Problem

The process of subtitling requires translators to navigate complex procedures and techniques. However, there is a need to explore and address the specific challenges faced by subtitling translators in order to ensure accurate and effective translations. Additionally, understanding techniques and procedures employee subtitling translation can contribute to improving the overall quality of subtitles and enhancing the viewing experience for diverse audiences. The primary problem is that subtitling translation entails a range of obstacles that demand careful consideration and strategic solutions. There is a lack of comprehensive research and case studies that specifically address the challenges faced by subtitling translators and the techniques and procedures employed to overcome them.

Research questions

1. What are the difficulties and the problems that we, translators, may face during the process of subtitling?

2. What procedures followed to overcome these challenges and difficulties?

Methodology

First, we selected randomly the first episode from the documentary series "The Lost World," specifically the segment titled "The Wilderness of Saoura." The initial step involved converting the Arabic audio source text into written text using transcription techniques. Following this, we undertook the translation of the transcribed Arabic text into English. During the translation process, we systematically identified and documented areas of difficulty and problem points across various levels, including lexical, cultural, and pragmatic aspects. These challenges were meticulously annotated to provide a comprehensive analysis. The annotation approach not only highlighted the specific issues encountered but also facilitated the development of targeted recommendations for improving the subtitling process. This method allowed for a detailed and structured examination of the subtitling challenges and ensured that our findings were both rigorous and actionable.

Aim of the Study

This study aims to examine the challenges of subtitling Arabic into English. It highlights the constraints facing the subtitlers. We will examine the challenges that the audio-visual translators face in their attempts to subtitle Arabic language into English.

Literature review

Audiovisual translation and especially subtitling is a subject of many studies in recent years due to the widespread of movies, series, documentaries, TV shows, and the increasing number of videos on internet platforms that tackle various subjects which need to be translated and subtitled to target more audience, specifically the audience which do not understand the original language of these videos.

Bilal Khalid Khalaf (2016) in his article titled "An Introduction to Subtitling: Challenges and Strategies" started by defining what is subtitling translation and its types then, he attempted to identify the main challenges for the translators during the subtitling process and the solutions presented by theorists to overcome them.

Theoretical

Framework

The Audio visual translation : An introduction to subtitling and subtitling translation .

1 INTRODUCTION

In the first chapter we aim to define the audiovisual translation with a bunch of its common types, then we are going to define one of the audiovisual translation types which is "Subtitling", its types, when the challenges that the subtitlers may face when subtitling.

2 Audiovisual translation

According to Peter Argondizzo (2008), audiovisual translation (AVT) is the translation of any piece of media that contains both visual and auditory components. It's a broad definition that encompasses a comparably broad set of techniques. Translators have developed a vast area of methods over the years in response to different technologies and media types in order to bring complex messages from one language to another in multi-modal environments.

3 Types of audiovisual translation

3.1 Dubbing

"Dubbing is essentially a re-recording process and has three important applications. The first is the re-recording of a completed feature from one form to another, as from film to disk, for release purposes. The second is the re-recording of the dialog, for the purpose of mixing in with it, sound effects or incidental music which, for technical or economic reasons, could not have been put in during the original recording. The third application is the synchronizing of foreign voices to a picture which was originally recorded in English. This last is a "doubling" rather than a dubbing process".

Lewin (1931:38)

3.2 Subtitling

Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off). In some languages, like Japanese, cinema subtitles are presented 9 vertically and tend to appear on the right-hand side of the screen.

All subtitled programs are made up of three main components: the spoken word, the image and the subtitles. The interaction of these three components, along with the viewer's ability to read both the images and the written text at a particular speed, and the actual size of the screen, determine the basic characteristics of the audiovisual medium. Subtitles must appear in synchrony with the image and dialogue, provide a semantically adequate account of the SL dialogue, and remain displayed on screen long enough for the viewers to be able to read them.

Díaz Cintas, J., & Remael, A. (2007). Audiovisual Translation: Subtitling (1st ed.). Routledge. (p: 09)

4 Subtitling translation

Subtitling translation can be defined as 'the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in sync with the original written message.''

(Gottlieb, 2001 as cited by Munday, 2009, p.148).

5 Subtitling types

They have been divided into three (03) main types according to their linguistic point of view:

5.1 Intralingual subtitling:

It is a technique in which a re-speaker listens to the original sound of a live program or event and re-speaks it, including punctuation marks and some specific features for the deaf and hard of hearing audience.

(Romero - fresco, 2011:1).

5.2 Interlingual Subtitling:

It is a technique which is used to translate the meaning of foreign TV programs and films into the audience's native language (Romero - fresco, 2011)

5.3 Bilingual Subtitling:

Bilingual subtitles display two languages simultaneously, often used for content where multiple languages are spoken or when a translation is necessary for certain parts of the dialogue.

6 Challenges of Subtitling

In our study we have done many researches on internet especially on GOOGLE SCHOLAR platforme and we have found that the research done in the field of audiovisual translation by the Egyptian scholar "BILAL KHALID KHALAF" serves perfectly as a model .

6.1 Technical challenges

According to Leppihalme (1994) and Cintas and Remael (2010, p.19-21), this is the prominent type of challenges in subtitling process which causes some restrictions on the work of the translator unlike translating written texts. They classified them into:

6.1.1 The space

Translators are restricted with limited number of characters through subtitling process Which are about 37 characters per-line with maximum two lines for one image. This number of characters may slightly differ from one language to another (Cintas & Remael, 2014, p.84)

6.1.2 Time

Timing or cueing, this consists of determining the in and out times of subtitles, i.e. the exact moment when a subtitle should appear on screen and when it should disappear, according to series of spatial and temporal parameters."(Cintas & Remael, 2014, p.88)

6.1.2 Spotting

The subtitle on the screen has to be carefully matched with the dialogue. However, subtitling may not include the dialogue of the characters or narrators only, but it may include other meaningful signs, letters or any other written words (Cintas and Remael, 2010).

6.1.3 Position on screen

Pictures on the screen must be 720 pixels wide by 576 pixels high, with the subtitle positioned 10% from each frame edge to be in the middle and at the bottom of the screen.

(Cintas & Remael, 2014)

6.2 Cultural Challenges

Cultural bound elements present an extra challenge for the subtitler. The differences between cultural norms of different countries rise up through using language and translating from one language to another, especially during subtitling because it deals with audiovisual materials (Toury, 1995, p.38). All of this can be represented through the adopted style of the subtitler like using domestication, foreignization, functionalism, etc. for example names of famous places, characters, etc. which the audience is familiar or not familiar with; Humor presents the most popular form of cultural challenges for subtitlers because sometimes laugher is more important

than the meaning in certain TV series like American series 'Friends'. Humor can be classified into international jokes which can be translated literally and it is easy to understand. The local or national jokes and their sub community jokes represent the main cultural challenge for the translators.

(Cintas and Remael, 2010, p.33)

6.3 Linguistic Challenges

Cintas and Remael (2010, p.190-96) shed the light on the linguistic challenges which face the subtitlers and state that the linguistic choice in subtitling is not random, in other words, characters in audiovisual programs or films convey certain effects through their grammar, syntax, lexicon, annotation, etc. which carries connotative meaning in addition to the denotative one.

There are many linguistic constrains which related to subtitling. Cintas and Remael (2010, p.200-24) classify them into;

A. Accents and pronunciation which require special experience or skill for the subtitler to deal with them. (Ibid. p.220)

- Dialects which are related to certain geographical areas like, Mancunain dialect.

- Idiolect which is a personal manner of speaking for some people.

- Sociolects which is related to a certain economic status like, south Manchester.

B. Other types of linguistic challenges are the grammatical mistakes in dialogue which have to be corrected in the subtitles.

(Cintas and Remael, 2010, p.223)

7 The Translation Procedures

These are the procedures that translators used to overcome the translation difficulties according to "Peter Newmark":

7.1.1 Literal Translation

According to Newmark (1988), literal translation is a translation procedure in which "the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context" (p.46).

7.1.2 Transference

According to Newmark (1988), transference is "the process of transferring a SL word to a TL text" (p. 8). This procedure is used when there is no TL equivalent.

7.1.3 Naturalization

Newmark (1988) defined naturalization as the adaptation of a SL term to the pronunciation and to the word-forms of the TL. For instance, the word "philosophy" is translated into Arabic as "فلسفة".

7.1.4 Cultural Equivalent

Newmark (1988) stated that the cultural equivalent procedure is a near translation of a SL cultural term into a TL cultural term. For instance, "Best regards" is translated into its cultural equivalent in Arabic as "و عليكم السلام رحمة الله و بركاته" (Tanjour, 2011, p. 52). The use of the culture equivalent procedure is limited since it is not accurate.

7.1.5 Functional Equivalent

According to Newmark (1988), the functional equivalent procedure "requires the use of a culture-free word, sometimes with a new specific term" (p. 83). For example, the word "dress" is translated into its functional equivalent in Arabic "ثوب" (Tanjour, 2011, p.134).

7.1.6 Descriptive Equivalent

According to Newark (1988), "Descriptive equivalent" means explaining the ST expression in several words to the TL. Unlike functional equivalent, descriptive equivalent focuses on describing the cultural expression. Descriptive equivalent and functional equivalent are necessary elements in translation. For example, the word "طشت" is translated into its descriptive equivalent in English "aluminum basin".

7.1.7 Synonymy

The term "synonymy" is used by Newmark (1988) to refer to an approximate TL equivalent of a SL word when there is no precise equivalent in the TL. According to Newmark (1988), this procedure is applied when there is no clear equivalent and when the word is insignificant in the text. For example, the Arabic phrase " فساتين زاهية " is translated into English as "beautiful dresses".

7.1.8 Through Translation (Loan Translation)

According to Newmark (1988), through translation or loan translation is "the literal translation of common collocations, names of organizations, the components of compounds" (p. 84). For example, the compound "secondary school" is translated into Arabic as "المدرسة الثانوية" (2015, p. 26).

7.1.9 Shifts or Transpositions

According to Newmark (1988), translation shifts are grammatical changes from the SL into the TL. He classifies them into four types. The first type is the change of grammar due to the grammatical differences between the ST and the TT. For instance, the English singular noun "information" is translated into plural in Arabic as "معلومات." The second type of shift is to change the grammatical structure of the SL because of the lack of the SL grammatical construction in the TL. The third type of shift is used when the literal translation of ST is grammatically possible, but its sound is awkward in the TL. The fourth type of shift is the replacement of a ST grammatical structure to a lexical structure in the TL.

7.1.10 Modulation

According to Newmark (1988), modulation refers to a change of a message of the ST in the TL text because of different viewpoints in the SL and TL. For example, the English noun in the

sentence "she lived with her step mother" is translated into a noun equivalent in meaning " عاشت مع زوجة أبيها" (p.26).

7.1.11 Recognized Translation

According to Newmark (1988), recognized translation is the use of an authorized translation of an institutional word. For instance, the phrase "national bank" is translated into Arabic as " البنك الأهلي".

7.1.12 Translation Label

According to Newmark (1988), translation label is "a provisional translation, usually of a new institutional term" (p.90). For example, the term "Dar-ul-Islam" is rendered into Arabic as "دار الإسلام" (Dweik and Khaleel, 2017, p. 168).

7.1.13 Compensation

Newmark (1988) states that compensation occurs "when loss of meaning, sound effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part , or in a contiguous sentence" (p. 90). For instance, the formal Arabic sentence "سعدنا بلقائك" is translated into English as (sir,we are happy to meet you) (p 26,2015) , the word "sir" is added to convey the formality of the Arabic sentence.

7.1.14 Reduction and Expansion

Reduction and expansion are practiced intuitively in a number of cases. Expansion means using more words in the TT to re-express the meaning of a SL word due to the lack of a precise equivalent in the TL. On the other hand, reduction means omitting unimportant elements of the ST.

7.1.15 Paraphrase

According to Newmark (1988), paraphrase is used to illustrate the meaning of a part of a text: particularly when there are significant implications. For example, the idiom "All this was

water on the Mater's mill" is rendered into Arabic as " كل هذا كان مفيدا لخطط الأم" (Tanjour, 2011, p.141).

7.1.16 Couplets

Newmark (1988) states that the couplets translation procedure occurs when a Translator uses two different procedures to solve a single problem. For instance, the word 17 Notes. According to Newmark (1988), writing notes procedure means, "supplying additional information in a translation" (p. 91). A translator may be required to apply this procedure in order to add cultural, linguistic, or technical information to the text. Notes can be added via three methods: within the text, at the bottom of a page, or at the end of a chapter or book.

CONCLUSION

That chapter showed us the different challenges that subtitlers faced when subtitling according to some theorists who gave us a background about the suffer of those subtitlers according to some circumstances .

Chapter

two: Practical

1- Introduction

This chapter represents the corpus ,the original transcription and its translation in addition to some annotation where we have faced some problems in translation .

2-Introducing the corpus

"**the wilderness of Soaura"** is the first series of the wildlife documentary under the name of "The hidden world".

"The wilderness of Saoura " consists of 07 episodes, each one lasts 26 minutes, in addition to the short promotional film with a duration of 1.30 minutes which we provide as a sample of our subtitling translation for this documentary . The film was firstly broadcasted on the Algerian public television channel in October 2022, with one episode set every Saturday ,its production took more than 03 years. The first episode has over 860,000 views on the YouTube channel of the Algerian public television .

2.1 : Biography of the documentary producer

Ridwan Taheri is the producer of the first documentary series about the wildlife and the natural diversity in the Algerian desert intitled *"the wildeness of Saoura "*,he is a researcher in animal and plant diversity, a producer and director of documentary films from the city of Bechar in the Saoura region, which includes three provinces : Adrar , Bechar and Tindouf. He holds two Higher Technician certificates in IT and directing .He owns a media agency in Algiers ,and he has a deep interest in animal diversity and environmental protection. His passion for wildlife and his interaction with the desert wilderness over the years made him notice the deterioration of animal diversity in his region, where he observed the absence of many animals he used to see since childhood. This fact led him to engage in associations specialized in environmental protection to protect desert animals from extinction. However, he felt these associations were not playing a sufficient role, which prompted him to produce a documentary portraying wildlife in the Algerian desert where many people believed that it only contains a few animal species.

2.2 : The rational

        This documentary was specifically chosen because we share the same passion with the director, which is a love for nature and animals, and the endeavor to showcase our country and its rich environmental diversity and rare animal wealth. Additionally, it's a way for us to support young Algerian talented individuals and shed light on their work. We also wanted to provide a translation for a sample of his work, knowing after personal communication with the producer that he is looking for professional translators for his documentary series. This work will serve as a sample that we will present to the director, hoping it will be a subtitlte translation work that lives up to the standards of major works in the field of documentary films. Furthermore, we aim to establish a working partnership with the producer, and why not embark on a unique experience, specializing in audiovisual translation in Algeria, especially since interest in this type of translation is not common.

    Finally we hope that this work will pay the attention of younger translators to specialize in this specific type of translation not only the subtitling of wildlife series but in many other fields of life because there is a plenty of cultural, scientific, economic…etc subjects to be translated(subtitled) and to be shown to the world in order to show the Algerian richness and potentials.This is what encourages us to move forward in achieving this goal.

 3- The Original Transcript

3.1: INTRODUCTION

        Documentary transcription captures the spoken words from interviews and narration into accurate written records. It's extremely useful for preserving important details and voices. Common styles are verbatim transcripts or summarized non-verbatim versions.

3.2: How the original text was transcribed

In our case of study the used style of transcription is **verbatim transcription**–a highly detailed, word-for-word account including each utterance or pause. This style best conveys nuanced subtext by including everything that was said included ums, ahs, and false starts. For the transcription process we needed clear audio quality so we used high performance

speakers, the transcription was 100% human ,we relied on our linguistic abilities to write down each spoken word in order to ensure that the transcripts maintain the context and nuances of the original dialogue and also to avoid potential grammatical mistakes may caused by machine transcription .

3.3: Transcriptions' Requirement for Documentaries texts

Let's take a glance at different types of documentaries that badly need transcription:

Documentary Type	Importance of Transcription
Historical	Captures critical first-hand accounts and details that preserve important moments in history.
Biographical	Transforms personal verbal stories and memories into accessible text for broader audiences.
Investigative	Creates searchable records of research interviews and hard evidence needed to reveal truths.
Scientific	Documents complex technical language, data, and discoveries to advance knowledge.
Nature/Wildlife	Logs sparse narration and ambient sounds to provide greater context about animal behaviors and habitats.
Travel/Adventure	Highlights intriguing details, local perspectives, and cultural wisdom that give readers a sense of place.
Art/Culture	Preserves subtle artistic insights, cultural traditions, and identity narratives that can deepen public understanding.

Activist	Shapes powerfully written records of marginalized voices and grassroots movements fighting for change.
Educational	Compiles instructional information into editable materials for classrooms and textbooks.
Oral History	Transforms fading personal memories and life stories into enduring transcripts for future generations.

3.4 the original transcription :

Here under we will provide the transcription of the original text :

1. الساورة البرية
2. وسط الصحراء الكبرى أكبر صحاري العالم،
3. تقودنا الجرأة و كلنا مغامرة إلى الكشف لأول مرة
4. عن حياة مختفية داخل أكثر الأماكن غموضا على كوكبنا،
5. لنقطع مساحات مهيبة تحت شمس ملتهبة
6. ٫ في تقفي حيوانات يبلغ منها الصبر و التحمل أقصى الحدود.
7. هذه هي الساورة البرية.
8. تغير ارض عمرها أربع مليارات و خمس مئة مليون سنة.
9. كل شيء هنا يتعرض لأقصى درجات الحرارة
10. تحت لهيب الشمس نهارا و صقيع البرد ليلا.
11. بحر لا متناهي من الرمال
12. أرض الخلاء ومسرح الغموض.
13. جمال يخفي أسرارا تحته
14. في هذا العالم القاسي وفي خضم كل هذه الظروف
15. يبدو انه لا أمل لرحال حياة تحط هنا.
16. بينما نغوص في خلوتنا يظهر كائن يكسر خيالنا هذا
17. ثلاث سنوات من التوثيق و التوغل عبر بوابة اكبر صحاري العالم
18. ضياع في عرض جبال الأطلس الصحراوي

19. إنها برية الجزائر الخفية

20. عينا ضب ترصد أي حركة في الأفق

21. الخطر في كل مكان و الحياة في قلق دائم

22. لكن أجنحة الصقر ألمغاربي تحلق على مستوى منخفض

23. مقاومة الحر وحدها لا تكفي، مقاومة الجوع و الخطر أيضا أولوية.

24. لكل مخلوق مواصفات و تقنيات للبقاء و الفاصل حسن التنفيذ في الميدان.

25. كل حيوان هنا يعلم أن هنالك مفترسا لا يكل من تتبع خطواته رغم شساعة المكان و ضراوته

26. اختار الضب قفار الصحراء مكانا للعيش فيه, ليس بالأمر الهين لكنه استطاع رسم مخطط حياته ليتماشى مع ظروف هذا المكان،

27. مخطط كلفه زمن مئة مليون سنة من الانتقال الجيني في هذا العالم الملتهب.

28. إن الطريقة الفضلى لفهم قصة الصحراء هي أن تجوبها،

29. أن تشعر بالشمس تشع على حروقها القديمة.

30. ابتعدت أكثر و لا وجود للحياة،

31. بدأت الرمال تهيمن على الطريق،

32. رحلة البحث تستمر لمدة ثلاثة أشهر ،

33. أغوص عميقا في محيط الرمال و لازال علي أن أجوب أكثر سفوح الأطلس الصحراوي الجزائري.

34. الكل هنا في اعتقاده انه الأكثر يقضه في هذه الصحراء، لكن سرعان ما ينتهي هذا الاعتقاد عندما ينتهي به المطاف في بطن مفترس .

35. الفنك أصغر الثعالب في العالم يجوب الرمال الجزائرية بحثا عن طريدة.

36. تبقي معظم الكائنات أعين الاحتراز و الترقب.

37. يقظة البومة ترتكز على سمعها القوي.

38. دفع جرعة من السم في رجل الفنك كسبيل للخلاص، لكن الفنك له مناعة ضد السم، لا يبالي و يكسر صنارتها السامة

39. طيور القطا تتجه مهاجرة من جنوب أفريقيا نحو أراضي الجزائر المليئة بالحبوب الجافة.

40. في نهاية يومه الحار يبحث الفنك في جذور الأشجار الرملية عن الرطوبة وسط هذا العالم الملتهب ،

41. اللدغة المسمومة تدفعه لأكل نبتة الرمث كعلاج ضد سم العقرب.

42. هذا التنين الزاحف يلقب بسيد الزواحف(المجاهد)عند العرب، إنه الورن قاهر الافاعي .

43. يقال أن الصحراء كالموت تعدل بين الجميع و شبح الهلاك يلاحق الكل .

44. الانتظار في فرن ملتهب من الرمال، يدفع الورن للصعود لبرج المراقبة للحصول على بعض التهوية.

45. القيلولة تحت ظل شحيح لازمة قبل مواصلة البحث عن أي طرائد، إلى أن يصبح أقرب من الحردون .

46. علي أن أغادر الآن هذا البحر الملتهب و خلفي قصص أمم مثلنا تسبح الله و تعيش الفرح و الحزن،

47. فور وصولي جبال الأطلس الصحراوي بدأت تراقب الوحوش حركاتي، داخل عالمها العمودي.

48. الوعل الجبلي قد يصل وزنه إلى قنطار و نصف، الوحيد من فصيلة الماعز الذي يعيش في شمال أفريقيا

49. غزال جبال الأطلس يعيش في عالمه المرتفع، يمكن لخطوة واحدة خاطئة التسبب في كارثة،

50. عالم لا شيء فيه مضمون و هناك ألف طريقة للموت.

51. في مرتفعات الجبال هناك من ينغص راحة الوعل من السماء .

52. وحش طائر يبلغ طول جناحيه المترين و النصف،

53. العقاب الذهبي، بإمكانه دون عناء إسقاط وعل كبير من المنحدرات أو حمل وعل صغير بالكامل .

54. بضرب أرجلها على الأرض ترسل إشارة للقائد عن وجود خطر.

55. يبقى القطيع في جمود تام دون حراك،

56. يمر وقت طويل و القطيع باق في جمود تام .

57. تكرر إرسال الإنذار للصغير المتهور كي لا يتمكن العقاب من رصد حركة المجموعة،

58. لكن العقاب رصد حركة الصغير.

59. خطوة خاطئة أو انزلاقه تعني الموت.

60. تراقب المجموعة اقتراب هجوم العقاب،

61. لا جدوى من الاختباء، لا مجال سوى للهرب ،

62. التدافع في المنحدرات يؤدي إلى الهلاك،

63. تنصح المجموعة الأم و صغيرها بالنزول فورا.

64. إطلاق نيران صياد جعل كل القطعان تهرب .

65. كلما اقتربت من القمة البعيدة أعاين آثار وحش مفترس تظهر جليا في طريقة قتله للوعول

66. أبقى مدة طويلة على مرتفعات تضاهي ألفي متر،

67. أراقب من فوق العالم الأفقي حتى حل فصل الشتاء

68. و غطت الثلوج جبال الأطلس الصحراوي ولا زال علي أن أصل إلى الجبال البعيدة التي لم يطأها بشر

69. لكنني سأنزل مرغما إلى مستويات أقل تجمدا لأترك ورائي لغزا في القمة البعيدة،

70. سأكتشفه لا محال لاحقا...

4-the translation of the original text

In this chapter we present the translation of the original text into English

1) " The wilderness of Saoura."

2) In the middle of Sahara desert one of the biggest deserts in the world,

3) Courage and a shared sense of adventure lead us to unveil, for the first time,

4) The hidden life within one of the most mysterious places on our planet,

5) To traverse majestic expanses under the blazing sun,

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6) Observing animals that experience the highest levels of patience and endurance.

7) This is the wilderness of Saoura !

8) This land has witnessed four billion and five hundred million years of change,

9) Everything here is exposed to extreme temperatures

10) Under the blazing sun during the day and freezing cold at night.

11) An infinite sea of sands.

12) A wasteland and a stage for mystery.

13) A Beauty that hides secrets .

14) In this harsh world, amid all these conditions,

15) It seems that there is no glimmer of hope for a life to be settled here.

16) A creature emerges and breaks our unleashed imagination,

17) Three years of documentation and diving through the gateway of one of the world's largest deserts .

18) Wasted in the vastness of the Atlas Saharan mountains.

19) This is the hidden wilderness of ALGERIA.

20) The eyes of the Dhab lizard(lat.Varanusgriseus), monitor any movement in the horizon

21) Danger is everywhere and the life is in constant fear .

22) The Maghreb buzzard (lat.cirtensis), is flying at a low altitudes .

23) Resistance to heat only is not enough; resistance to hunger and danger is also a priority.

24) Every creature has its own specifications and survival techniques, but the key is the good use in the field.

25) Every animal here knows that there is a predator relentlessly tracking its steps, Regardless the vastness and the harshness of this place.

26) The Dhab Lizard (lat.Uromastix Lizard) ,chosen this wasteland as its habitat, it was not easy , but it managed to outline a life plan that aligns with the conditions of this place.

27) This plan costed it one hundred million years of genetic evolution in this fiery world.

28) The ideal way to understand the story of the desert is to traverse it,

29) To feel the sun shining on its ancient scars.

30) I'm venturing further where life seems absent.

31) The sand covers the path more and more !

32) and the search journey continues for three months.

33) I dive deeper into the ocean of sand, and i still need to traverse more the Algerian Saharan Atlas slopes.

34) Most creatures here remain vigilant and watchful.

35) In this desert, every animal is convinced that it is the most vigilant , but this belief dissipates quickly when it ends up eaten by a predator.

36) The Fennec fox (lat.Vulpes Zerda) , the smallest fox in the world, roams the Algerian sands searching for a prey.

37) Most of creatures remain vigilant and watchful

38) The vigilance of the owl relies on its strong hearing

39) the scorpion injected a dose of venom into the Fennecs' fox leg as a means of salvation but the Fennec fox is immune, and carelessly breaks its stinger .

40) Sandgrouse birds (lat.Pteroclidae) ,are migrating from South Africa head towards Algeria's lands full of dry grains.

41) By the end of the hot day, the Fennec fox searches in the roots of the sandy trees for moisture to quench its thirst in this fiery world

42) The venomous sting drives it to eat the Rimth plant (lat. Haloxylon scoparium), as a remedy to scorpion venom.

43) This creeping dragon is known as the master of reptiles, Arabs call it fighter . It's the monitor lizard, the killer of the snakes.

44) The desert is similar to death ,it is just with every one! and the specter of death tracks them all.

45) Waiting in the blazing sand pushes the monitor lizard (lat.varans) , to climb the trees to get some fresh air.

46) Napping under a small shade is necessary before the hunt , until it becomes closer to the stellegama (lat. Agama stellio)

47) Now, i must leave this fiery world , leaving behind me stories of groups of animals that experience good and bad moment just like us.

48) Within its vertical world ,the beasts start to monitor my movements since i reached the Atlas Saharan Mountains.

49) The Barbary sheep (lat .Ammotragus lervia),weighing up to 150 Kg, the only one of its species living in North Africa.

50) The Atlas mountain gazelle lives in its high world, where a single wrong step could be fatal.

51) In a world where nothing is guaranteed, and there are a thousand ways to die .

52) In the mountain heights, the Barbary sheeps' rest is disturbed from the sky

53) This flying beast has 2.5 meters spanning wings

54) The golden eagle (lat.Aquila chrysaetos), It can effortlessly swoop down a big Barbary sheep from the slopes or snatch up a small one entirely.

55) By striking its legs against the ground, it sends a signal of danger to the leader .

56) The herd remains motionless .

57) Time passes, and the herd remains frozen in place.

58) Repeated warnings are sent to the reckless young one so that the eagle cannot detect the group's movement,

59) But the eagle spots the younger one.

60) One wrong step or slip would be fatal.

61) The group watches the eagle's attack approaches.

62) There is no use for hiding and there is no choice but to flee.

63) Rushing down the slopes leads to death ;

64) The group advises the mother and her young to descend immediately.

65) The sound of a hunter's gunshot makes all the herds flee.

66) As I approached the distant summit, i observed traces of a predatory beast, currently evident in its way of killing of the Barbary sheeps.

67) For a long time, i remained on heights reaching nearly 2000 meters,

68) observing from above, the horizontal world, until the winter came

69) Snow covers the Atlas Saharan Mountains and i still had to carry on to the distant mountains unreached by humans .

70) However, I am forced to descend to lower and less frozen levels, leaving behind me a mystery at the distant peak.

71) I will undoubtedly uncover it later…

4.2 Difficulties and challenges of translation

In the following samples we will discuss some problems that we have faced during the translation process and we will show some specific procedures and strategies that we used in the translation of the original text into English.

The translation of proper nouns :

translators may preserve all proper nouns in their original form or translate those which have equivalents in the target language and make the text more familiar to the readers in table below we will put the proper nouns from the source text ,its translation or the adopted strategy of translation and the annotation why we have chosen this translation or strategy.in the translated text we provide the latine name of the animals and plants mentioned in the ST in order to make if more functional for the specialist reader to have a short cut in case of using this documentary in scientific research .

Examples of Proper nouns from SL	Translation of the proper noun into English	Strategy and comment
1) الساورة	SOUARA	in this example we use **transliteration** since the ST is a geographical place so it keeps the same Phonetic or morphological form in the target language.
2) الصحراء الكبرى	SAHARA	The proper names of geographic places are called toponyms, in this example the toponym has an equivalent in the target language according to the oxford dictionary
3) جبال الأطلس الصحراوي	SAHARAN ATLAS MOUNTAIS	In this example we use word by word translation as mentioned at oxford dictionary
4) الفنك	FENNEC fox	The **FENNEC FOX** is the smallest fox in the world it lives only in the Algerian desert and has no equivalent in the **TL** so we use **transliteration(transference)** and we add the word **fox** as an **expantion** to make up for the **TL** reader's lack of world knowledge

		in the target culture
الوعل الجبلي (5)	BARBARY SHEEP	**MOUNTAIN IBEX** is the universal name of this type of mountain goats that live in the mountain of Europe and Asia but the goat filmed in this documentary is a new discovery, it lives only in north Africa among the ATLAS SAHARAN MOUNTAINS and has special genetic qualities and its name is THE **BARBARY SHEEP** .
الصقر المغاربي (6)	Maghreb Buzzard	This animal takes its name from the place it lives In ,we avoid to give the scientific latino name of this animal (lat.cirtensis) since the text is not for professionals ,and we translate its name from the French language (la buse du Maghreb)
الضب (7)	The Dhab lizard	Same explanation as in example (04) The Dhab is a reptile that only lives in the desert it reflect the exact species mentioned in the documentary, the word lizard only, would be insufficient to describe the specific animal mentioned in the documentary

OTHER CHALENGES

One of the common strategies used during the process of translation , is the mixture of two or more procedures while translating the same word or sentence ,this technique is used

when the meaning of the ST is not completely transferred or when there is a lack of word knowledge in the TL .In the following examples we provide some samples where we have used specific procedures in the process of translation.

Sample 01: transference +expansion

A number of the animals mentioned in the documentary are only found in Algeria and do not have a universally recognized name in English. Therefore, we resort to using literal translation, such as **الفنك**, which is translated literally to 'Fennec, then we addd the word fox as mean of expansion in order to explain to TL readers that the FENNEC is a fox,the final translation then was(The Fennec fox)

Sample 02 : cultural equivalence +omission

In the text, there are expressions that do not have equivalents in the culture of the target language due to cultural or religious differences. So, we resorted to the method of cultural equivalence and omission in order to maintain the same linguistic charge of the ST and being meaningful in the target culture .A good example is in the translation of the following sentence : قصص أمم أمثالنا تسبح الله وتعيش الفرح و الحزن . The translation was as follows: 'Stories of groups of animals that experience good and bad moments similar to humans '.as mentioned we omitted the expression تسبح الله then we avoid litteral translation for the words أمم أمثالناand تعيش الفرح و الحزن .

(هذا التنين الزاحف يلقب بسيد الزواحف المجاهد عند العرب)' in this example we chose to translate the word 'مجاهد' as 'fighter' to avoid the taboo of the negative connotations of the word 'جهاد' or 'مجاهد' in the target language and culture.The translation was as follows : This creeping dragon is known as the master of reptiles, Arabs call it fighter

Sample 03 : descriptive equivalence

(يبحث الفنك في جذور الأشجار الرملية عن الرطوبة وسط هذا العالم الملتهب)

When translating this sentence, we used the descriptive equivalence method, as we know that the meaning would be clearer and more comprehensive to the reader if we added the phrase 'to quench its thirst'. So, the translation was as follows: "the Fennec fox searches in the roots of the sandy trees for moisture **to quench its thirst** in this fiery world."

sample 04 : compensation

(دفع جرعة من السم في رجل الفنك كسبيل للخلاص)

In this sentence, the original text did not mention the name of the animal that bit the Fennec fox and injected venom into its leg. Therefore, it was necessary when translating into English to mention the name of this animal as a way of compensating for the missing meaning in the original text. So, the translation was as follows: "As a means of salvation, **the scorpion** injected a dose of venom into the Fennec's fox leg."

Sample 05 : reduction

reduction means omitting unimportant elements of the source text.

the phrase علي أن أغادر الآن (هذا البحر الملتهب) و خلفي قصص أمم مثلنا تسبح الله و تعيش الفرح و الحزن between brackets refer to the desert which is described along the text by many adjectives such as: harsh and severe so we can omit this phrase and the meaning remain very clear. The translation then is as follows: now I must leave (this world)…

Sample 06: the translation of collocations

The text contains a number of collocations that we tried to translate carefully in order to maintain the same linguistic charge in the target language ,some collocations have equivalents in the target language, however some others have no equivalent. In the table below we will provide some collocations that have equivalents in the target language :

COLLOCATION	TL EQUIVALENT
شمس ملتهبة	Blazing sun
أرض الخلاء	Wasteland
مرتفعات الجبال	Mountains heights
في خضم هذه الظروف	Amid all these conditions
لم يطأها بشر	Unreached by humans
صقيع البرد	Freezing cold

5-COMMENTARY

5.1 Introduction :

In this section, we undertake linguistic and morphological analysis of the text, aiming to provide insight into how the text is used in linguistic research. The text onsists of the director's commentary on the documentary film "The Wilderness of Saoura," which documents wildlife in the Sahara through a narrative story and a meticulously crafted scenario, relying on the language of music that harmonizes with the visual scenes that narrate stories experieced by animals in the wild.

5.2 Linguistic Analysis :

The text consists of long sentences describing the desert and its inhabitants using descriptive style and expressive phrases, such as "نقطع مساحات مهيبة" to express the vastness of the desert, and also "تبقي معظم الكائنات أعين الاحتراز و الترقب" to describe the animals' caution and fear of sudden attacks. Furthermore, the text contains coordinating sentences, example : " بدات الوحوش "يبحث الفنك في جدور لاشجار الرملية عن الرطوبة" and " في تتبع حركاتي in addition to interpretive تكرر إرسال الإنذار للصغير المتهور كي لا يتمكن العقاب من رصد حركة المجموعة" sentences like The text also employs simile, such as: "الانتظار في فرن ملتهب من الرمال," and comparison to describe the harsh conditions in the desert and the behavior of living creatures in it, using also symbolism and simile extensively to compare between the desert and death , example: "الصحراء كالموت" تعدل بين الجميع" and between the behavior of living creatures and human behavior such as قصص أمم مثلنا تعيش الفرح و الحزن » . The living creatures in the desert express resilience, adaptation, and the quest for survival in harsh conditions. The text uses past tense verbs in many sentences, giving the text an epic and historical character, examples : **إختار** الضب قفار مخطط **كلفه** مئة مليون سنة and الصحراء

Present tense verbs are used extensively to describe events and activities happening in the present ,examples :

تقودنا	يبدو	نغوص	يبحث	يكسر

Passive voice is also used to add an atmosphere of mystery and suspense. The text employs specialized terms such as "طيور القطا and "الورن" ,"الفنك" ,"الساورة البرية" to describe desert wildlife, and it uses poetic and prominent expressions like "بحر لا متناه من الرمال" to describe the desert attractively and poetically.

There are also many vocabulary words describing the desert and the creatures living in it, such as "الصحراء الكبرى" "الوعل الجبلي" "الحردون" "نبتة الرمث". the text uses also collocations reflecting قمم الجبال, صقيع البرد, شمس ملتهبة referring to harsh environmental conditions like the deep culture and history of the deserts and the civilizations that arose there. This culture is evident in the poetic description of the desert and its influence on the behavior of living creatures.

The text also uses terms and concepts related to local traditions and myths, such as "سيد الزواحف", "المجاهد", and "العقاب الذهبي", demonstrating the culture of adaptation to severe environmental conditions and preserving balance in nature, reflecting the environmental mindset of the cultures living in the deserts.

In general, the text presents a set of concepts and vocabulary that express the culture and life in the desert in a beautiful linguistic framework characterized by a poetic tendency that reflects the beauty and harshness of the desert and its inhabitants, using poetic imagery to convey the general atmosphere of the desert such as "بحر لا متناه من الرمال" , and "الصحراء كالموت." Visual images and poetic scenes are clearly depicted, creating a visual effect and enhancing the impact of the desert and its inhabitants.

The comparisons and similes used give the text a deep dramatic character, all arranged in a clear aesthetic order, starting with a comprehensive description of the desert, then moving on to describe the creatures living in it and their adaptation to this environment, and then using chronological sequence excellently to present the information in a logical order that makes it easy for the reader (or viewer) to understand the story's development. The artistic skill of the text is evident in the use of language and poetic imagery to create an emotional and rhythmic effect, capturing the reader's attention and arousing contemplation of nature's beauty. In summary, the text is of a distinctive linguistic beauty that splendidly embodies the beauty and harshness of the desert, challenging the reader to experience a unique contemplative and thoughtful experience.

5.3 : Morphological Analysis

Morphological analysis involves dividing the story into parts, classifying them into types, and then studying the relationships between these parts. The text can be divided into the following parts:

Part One

("الساورة البرية") is the title of the text, consisting of two words ("الساورة") is referring to a geographic area in the Algerian desert which contains three states Bechar ,Tindouf and Adrar, and ("البرية") is indicating the harsh desert environment. The title points to the place described in the text and the location of the narrated events and stories.

Part Two

Description of the Environment: The text uses various expressions to describe the desert, such as "الصحراء الكبرى " and "مساحات مهيبة", indicating vastness of the desert. Phrases like "شمس ملتهبة" and "فرن من الرمال" depict also the severety of this place, the text describes also the beauty of the desert as in "بحر لا متناه من الرمال".

Part Three

Depiction of Wildlife: The word "حيوانات" is used to refer to the living creatures described in the text. The text mentions various animals such as the "الوعل الجبلي ", "الفنك", and the "العقاب الذهبي," illustrating the diversity of wildlife in the region.

Part Four

Confronting the Harsh Environment: The word "مقاومة" signifies the endurance of the creatures mentioned in Part Three against difficult conditions. The phrase "الجوع و العطش" represents the challenges faced by the animals in the desert.

Part Five

Threats and Challenges: "الوحوش" indicates the presence of predatory animals, posing a significant threat to other animals. The word "سم" signifies the existence of venomous animals, also posing danger and threat. In addition to other threats such as " إنزلاقة واحدة تعني "الموت" are mentioned, signifying the perilous environment.

Part Six

Adaptation and Survival: After all the threats and dangers mentioned in Part Five, the text demonstrates how animals adapt such in "التحول الجيني" to cope with harsh conditions. The sentence "ياكل الفنك نبتة الرمث كعلاج لسم العقرب" serves as a good example of animals adapting to their environment.

Part Seven

Seeking Shelter and Food: The use of phrases like "البحث عن طريدة" indicates the efforts and struggles of the animals in searching for food. "الطيور المهاجرة" symbolize animals' constant endeavor to find abundant food and suitable shelter, attempting to adapt to the natures' seasonal changes . The text reflects a variety of situations and challenges faced by the living creatures in the desert, along with their adaptation and survival strategies. It illustrates how each part mentioned is interconnected with the others, creating a cohesive framework .

5.4 the use of the text in linguistic research

the text can be used in linguistic research in several ways:

1. **Textual Analysis:** The text can be used to analyze the linguistic structure and pattern used in writing. This includes analyzing sentence structures, vocabulary usage, and grammatical patterns.

2. **Studying Terminology and Vocabulary:** The text can be used to study the vocabulary specific to a particular topic, identifying key words and specialized terms used in the text.

3. **Literary Text Analysis:** the text contains literary elements, it can be used to study literary techniques such as similes, symbolism, and metaphors.

4. **Translation Studies:** The text can be used to study translation and analyze how words and linguistic expressions are translated from one language to another.

5. **Scientific Terminology Research:** the texts contains scientific and technical terminology, it can be used to research the meanings and uses of these terms in a linguistic context.

6. **Study of Writing Styles:** The text can be used to study writing styles used, such as sentence arrangement, use of different linguistic forms, and their impact on meaning and textual effect. In summary, the text can be utilized in linguistic research to understand linguistic, cultural, and literary patterns, as well as to study vocabulary usage, expressions, and writing styles in different contexts.

6 Main findings and recommendations

Through our study and analysis of the corpus, we have come to understand audiovisual translation in general, and we have focused on subtitling and subtitle translation. Subtitle translation is divided into two main parts: intralingual subtitling, and interlingual subtitling.

The process of subtitle translation involves three important stages: transcription of the original text, which requires linguistic skills and technical devices to obtain an original text free from linguistic errors; then,the translation of the source text into a target language, where linguistic peculiarities of the original text and the audience's culture must be considered to provide a translation that preserves the intended meaning of the source text and attempts to align with the linguistic and cultural specificities of the target language; finally, there's the stage of text integration and video composition, which requires technical knowledge of specialized professional websites and software and each stage has its mechanisms and techniques. Therefore, subtitle translation is considered one of the most challenging and complex fields of translation, requiring scientific and technical knowledge.

The interest to this type of translation in Algeria is not sufficient. Hence, we call upon all experts and academics to strive to develop this field, especially at the academic level. We recommend establishing a specialized branch for subtitle translation studies for translation students for several reasons, including:

- subtitle translation projects in Algeria across various subjects are very rare.
- Most of the works done in this field is carried out by non specialist translators who have not received any training and lack a scientific background in translation studies, which negatively impacts the quality of translation.

Training competent individuals and guiding them in this field can create a wealth of knowledge and provide artistic and scientific works, enabling significant progress in the audiovisual field in Algeria, particularly in documentary film subtitling, where we have observed a scarcity of such works.

Finally, we believe that developing subtitle translation in Algeria can lead to a revolution in environmental protection, tourism development, as well as enriching and developing the language, opening it to new horizons and innovative methods. We also recommend conducting academic research on the subtitle translation of this type of works,

as it plays a role in developing linguistic models, understanding the cultural impact of language, and developing learning curricula.

6- Conclusions:

      After analyzing the source text from deferent levels and annotating a number of samples, we presented a number of problems and challenges that we translators faced in the process of subtitling then we showed some procedures that can be used to overcome those problems and challenges.

7- General Conclusions:

      This study was related with having a clear view on "Subtitling" of the first episode of "the wilderness of **Saoura**" wildlife documentary ,an overview about audiovisual translation (Literature review) and its common types, then diving into subtitling process starting with a definition of this process and its types, ending with some recommendations and enhancements.

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