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Conveying Nuances and Tone in Film Translation
Case Study: The Algerian Film "Inch'Allah Dimanche."

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Dedication

This dissertation is dedicated to:

First and foremost, we offer our sincere thanks and praise to the Almighty God, our Creator, our strong pillar, our source of inspiration, wisdom, knowledge and understanding. It is through His grace that we have been given the strength to believe in ourselves throughout this journey.

We dedicate this project to our families, who have been a constant source of love, support, and inspiration throughout our academic journey. Their unwavering encouragement and faith in us have driven our perseverance and determination to achieve this milestone. We are forever grateful for their unconditional love and the emotional strength they provided during the most challenging times of this endeavor.

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Abstract

Effective film translation requires preserving the nuances, tones, and cultural depth of the original work. This study explores how these elements are conveyed through an analysis of the Algerian film “Inchallah Dimanche” and its English subtitles. After providing historical background on film translation in Algeria, it examines the difficulties of expressing nuance and tone across languages and cultures. Nuance encompasses connotative meanings, cultural references, including idiomatic expressions, while tone involves capturing emotional expression. The primary focus of this research involves comparing the original Arabic dialogue with its English subtitles. Nineteen examples are analyzed to assess how effectively nuanced meanings and tonal qualities were conveyed or compromised during translation. The findings indicate varying degrees of success in maintaining the film’s original essence, highlighting specific instances where translations either preserved or lost subtle cultural and emotional elements. The findings of this study underscore the impact of specific word choices on nuanced meanings, and examining the precise decisions made during translation emphasizes the careful attention required to remain faithful to the core meaning of the source language.

Key words: Film translation, Inch ‘Allah Dimanche, Nuance, Subtitle, Tone.

المستخلص

تتطلب ترجمة الافلام القدرة على نقل ظلال المعنى والنبرات والعمق الثقافي للعمل الأصلي. تهدف هذه الدراسة إلى استكشاف كيفية نقل هذه العناصر في الترجمة من خلال تحليل الفيلم الجزائري "يوم الأحد ان شاء الله" يُقدّم البحث خلفية تاريخية عن ترجمة الأفلام في الجزائر ويبحث في الصعوبات المتعلقة بتعبير عن الدقة والنبرة عند نقلها الى اللغات والثقافات المختلفة. تشمل الدقة هنا في فهم المعاني الضمنية والإشارات الثقافية والتعابير الاصطلاحية؛ فيما تتضمن النبرة نقل

التعبيرات العاطفية. يركز محور الدراسة الرئيسي على مقارنة الحوار في اللغة الاصل مع المترجمة في اللغة الهدف، ويتم تحليل ومقارنة أمثلة لتقييم مدى نجاح نقل هاته التفاصيل الدقيقة والجوانب التعبيرية أثناء عملية المترجمة. تشير نتائج هذه الدراسة الى تأثير الاختيارات اللفظية المحددة على ظلال المعاني، كما أن دراسة القرارات الدقيقة المتخذة أثناء الترجمة تؤكد على الاهتمام الدقيق المطلوب للبقاء مخلصين للمعنى الأساسي للغة الاصل.

الكلمات الدلالية: يوم الاحد ان شاء الله، ظلال المعنى، النبوة، المترجمة، ترجمة الأفلام.

List of Abbreviations

CBT: Culture Bound Term

SL: Source language

ST: Source Text

SVO: Subject Verb Object

TL: Target Language

TT: Target Text

VOS: Verb Object Subject

VSO: Verb Subject Object

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Introduction

Film has a unique power to connect people across cultures, transcending language barriers. This creates a growing demand for accurate and engaging film translation, but it comes with distinct challenges due to the reliance on non-verbal elements like visual imagery, music, and sound effects to convey meaning and emotion.

Compared to other forms of writing, such as literature or legal papers, translating films presents distinct obstacles. This is because films rely primarily on nonverbal aspects to convey meaning and emotion, such as visual imagery, music, and sound effects. Furthermore, while adapting the source content into another language and culture, the cultural background of the source material must be carefully studied.

Subtitling and dubbing are two areas where these difficulties are most noticeable. Subtitles are used to write down dialogue and other audio elements, whereas dubbing entails replacing the original audio track with a new one in the target language. Both systems present challenges, but they also provide opportunity for creativity and invention. In this dissertation we're concerned with subtitling. Subtitles, serving as a written representation of dialogue and other audio elements, require a delicate balance to convey the essence of the original content while ensuring readability.

One of the challenges film translation involves is maintaining nuance and tone. The Algerian film "Inch'Allah Dimanche" (2001) presents a case study for delving into the difficult issues involved in preserving nuance and tone in film translation. The term "nuance" refers to the subtle shades of meaning that can be found in speech, cultural references, and nonverbal reactions that add richness to a film's plot. Similarly, "tone" refers to the emotional register conveyed by the voices of the characters, the musicality of the speech, and the overall atmospheric resonance. Together, these features contribute to a film's distinct identity, making their preservation critical in translation.

Statement of the Problem

The translation process poses significant challenges in maintaining nuance and tone, particularly in the context of film translation. The need to refine translations to ensure they convey the intended meaning and emotional impact of the original content presents a complex and problem that demands careful consideration. Developing strategies to preserve tone and nuance in translation processes is imperative for ensuring the authenticity and quality of translated films across diverse audiences.

Research Question

How are nuances and tone conveyed or preserved in the process of translating the film for international audiences?

Hypothesis

It is hypothesized that:

Proper translation that preserves the intended nuance and tone requires the translator to have in-depth knowledge and understanding of the cultures associated with both the source and target language.

Aim of the Study

This study strives to investigate and analyze the challenges and strategies involved in preserving cultural nuance and maintaining the intended emotional tone during the translation while translating films. It explores the impact of linguistic and cultural variations on the fidelity of the translated content, and proposing effective strategies for achieving a balance between linguistic accuracy and cultural sensitivity in film translation.

Significance of the Study

This study makes an important contribution to the field of film translation studies by providing an in-depth examination of how nuance and tone are conveyed in the translation process. Film translation is a complex undertaking that involves translating both linguistic content and stylistic elements that shape meaning and impact. Focusing on nuance and tone highlights the translator's critical role in analyzing and recreating implied meanings, cultural references, word connotations and other stylistic devices.

Examining the strategies and techniques used to maintain nuance and tone in translating films across languages and cultures can provide valuable insights. The findings emphasize the need for nuance-focused assessment in film translation and offer new knowledge on methods translators can employ to effectively convey implied meanings and achieve stylistic equivalence.

Overall, this research highlights the importance of nuance and tone in film translation and provides a model for evidence-based investigation of techniques to preserve these essential stylistic elements.

Methodology

This research employs a qualitative approach using comparative stylistic analysis to examine how nuance and tone are maintained in the translation of films, with a case study on the Algerian film "Inch'Allah Dimanche" and its translation from Arabic to English. The methodology involves carefully selecting representative samples or segments from the original version and the translated English version of the film.

A comparative stylistic study is then conducted on these textual samples, with an analysis of linguistic and stylistic elements. The data collected is subjected to close qualitative

analysis, with a focus on identifying differences and similarities between the two versions and interpreting how these differences impact the maintenance of nuance and tone in the translation process.

The comparative analysis will specifically focus on how nuance and tone are constructed through linguistic and cultural elements in the original film and whether these were effectively conveyed in the English translation. This targeted examination will provide in-depth understanding of the intricacies involved in translating nuance and tone.

Structure of the Study

The dissertation is divided into three chapters. The first chapter provides a historical overview on the Algerian film industry. Furthermore, it examines the crucial role of film periods. In addition to the challenges faced in film translation. On the other hand, chapter two delves into the essential elements of nuance and tone. It begins with the definition of the nuance and tone, then it highlights the impact that cultural and linguistic factors wield in the cinematic translation process, and the challenges faced in preserving both nuance and tone. Moreover, methods are suggested to ensure that the integrity of the film's essence remains intact across linguistic and cultural boundaries. Ultimately, chapter three will be concerned with the subtitling of the Algerian film "Inch'Allah Dimanche," it analyses the translation and examines the obstacles encountered in the task of transposing its essence from the Algerian spoken language into English. The subsequent data analysis section involves a comparative stylistic analysis, focusing on key segments from the original script and the subtitled English version. This analysis delves into nuances in meaning, as well as the tonal variations.

Chapter I

Film Translation in Algeria

This chapter focuses on the role of film translation in the global spread of cinematic works. Algeria, with a rich cinematic past, sheds light on the history, influence, and challenges of film translation to better understand its film industry development and cultural exchange. The chapter provides first an overview of Algerian cinema. The Algerian film industry has undergone big changes over time due to its social, political, and cultural narratives. Furthermore, translation of Algerian films in other languages increases the scope of their audience to connect with foreign audiences. However, the process of translating films could be challenging due to many linguistic and cultural difficulties.

1. Historical Overview of the Algerian Cinema

1.1. Evolution of the Algerian Cinema

Cinematography is the art of storytelling through camera techniques, dialogue, set design, and music. However, cinema runs much deeper - it can be viewed as a reflection of how a society perceives itself and its aspirations. Films also mirror the political and social climate of the nation at that time. The introduction of cinema in Algeria occurred during the French colonial era from 1830-1962. The Lumiere brothers, pioneering filmmakers, commissioned photographers to shoot documentaries depicting Algerian cities, nature, and people. The colonial French government also utilized cinema and film as propaganda tools to whitewash its colonial reputation and reinforce stereotypical portrayals of Algerians.

The birth of Algerian cinema can be traced back to the war of independence in the 1950s, when French anti-colonialist René Vautier proposed the idea of creating a film that showcases the

atrocities committed by French forces during the liberation war. The National Liberation Front's leadership appreciated the concept, and in 1957, Jamal Chanderli, Mohamed Lakhdar Hamina, and Ahmed Rachdi established a film production cell to document the Algerian experience in the conflict.

The first film produced during this period was "Algeria in Flames" by René Vautier in 1958, followed by other films such as *The Rifles of Freedom* (1961), *Voice of the People* (1961) and *Our Algeria* (1961) were produced.

After Algeria gained independence, the theme of the liberation revolution remained prevalent in many Algerian films, some of which received international recognition. "The Battle of Algiers" (1966) by Italian director Gilo Pontecorvo won the Golden Lion at the Venice Film Festival, while "Chronicle of the Years of Fire" (1975) by Mohamed Lakhdar Hamina received the Palme d'Or at the Cannes Festival and the Moscow Film Festival Award, making Hamina the first African to achieve this prestigious award.

Following independence, the Algerian government, under socialist policies, became the primary supporter of local cinema productions. During President Houari Boumediene's tenure, there was a surge in film production and public interest in cinema due to his emphasis on cultural visuals and cinema. This period, characterized by a patriotic sentiment known as "the continuation of the revolutionary path," shaped the identity of Algerian cinema.

In the latter half of the 20th century, creative productions, including films, in Algeria were influenced by ideological, aesthetic, and nationalistic stimuli. These productions also operated within a capitalist system, highlighting the importance of understanding a country's economic structure to comprehend the challenges faced by various fields, including cinema. Algeria's cinema

scene faced a dilemma due to the interplay between the official nationalist-socialist ideology and the personal interests of the elite, creating a hindrance to creative output, particularly in cinema. Despite state support for film production in Algeria, issues like bureaucracy, nepotism, and financial corruption posed obstacles to creative endeavors.

In 2018, "Ahmed Bey" was promoted as the largest Algerian film in a decade and was submitted for release to the Algerian Center of Cinema Development in January 2020. However, four months later, the film's producer, Samira Haj Jilani, a former Ministry of Culture official, was arrested on charges related to money laundering and misappropriation of public funds linked to the film "Ahmed Bey." This incident reflects the current state of Algerian cinema. Other recent films like "Lotfi" and "Ben Badis," sponsored by government ministries, exemplify the predominant reliance on government funding in Algerian cinema. This heavy government funding limits alternative funding sources like private investment due to low returns on investment in this industry. Films released in Algeria are typically screened in major cities like Algiers, Oran, Annaba, or Constantine before being archived.

1.2. Themes of Algerian Cinema over Time

According to "A Dictionary of Film Studies", Kuhn and Westwell classifies the history of Algerian cinema into three distinct historical periods: the colonial period, post-revolution Algeria, and the era from the 1980s to present characterized by political violence. They argue that despite the absence of an Indigenous cinema, locations like Casbah were ideal for films such as Julien Duvivier's *Pépé le Moko*. Following Independence War, a national filmmaking strategy was developed under infrastructures honoring the Mujahid, which continued until mid-1980s according to Kuhn and Westwell. The authors emphasize how Islamic fundamentalism and political

complexities led to government funding withdrawal, prompting new generation directors to address these issues through their work.

Cheira Belguellaoui further explored Rachid Boudjedra's analysis of Algerian cinema's evolution in *Naissance du Cinéma Algérien* (The Birth of Algerian Cinema; 1971). Three major phases with specific thematic concerns are highlighted:

I. The first phase: The first focusing on themes related to independence war while championing state initiatives for economic development using Arabic as official language; all integral parts of building a nationalist identity.

II. The second phase: Witnessed governmental reforms during Boumediene's presidency within various areas guided by agrarian reforms.

III. The third phase: In contrast, the third phase from late 1970s shifted towards individual representation touching upon issues like women's position, youth unemployment, popular cultures etc., thus indicating evolving trends over time.

Belguellaoui points out that from 1980s up to 1990s diverse themes emerged encompassing sexuality, social justice, traditional modernity, and traditional cultures. The event of October 1988 offered filmmakers a wealth of new material to use, allowing them to create fresh visual stories that are both historically and socially significant for postcolonial Algeria.

1.3. List of Algerian Films Translated into Other Languages

The Algerian cinema has showcased remarkable films from 1966 to 2022. This curated list highlights influential works that propelled Algerian cinema onto the international stage, as well as recent critically-acclaimed productions. Many of these films were widely translated into

English, French, Spanish, and Italian, enabling Algerian narratives and viewpoints to transcend borders and captivate global audiences.

1. The Battle of Algiers فيلم معركة الجزائر (1966) - Directed by Gillo Pontecorvo
2. Z (1969) - Directed by Costa-Gavras
3. Rih Al Awras ربح الاوراس (Wind of the Aurés) (1967) - Directed by Mohammed Lakhdar-Hamina
4. Patrouille à l'Est دورية نحو الشرق (1971) - Directed by Rashid Bouchareb
5. Chronicle of the Years of Fire وقائع سنين الجمر (1975) - Directed by Mohammed Lakhdar-Hamina
6. La Nouba des Femmes du Mont Chenoua نوبة نساء جبل شنوة (1977) - Directed by Assia Djebar
7. Bab El Oued City (1994) - Directed by Merzak Allouache
8. La Colline Oubliée الربوة المنسية (1997) - Directed by Abderrahmane Bouguermouh
9. Inch'Allah Dimanche (2001) - Directed by Yamina Benguigui
10. Days of Glory (Indigènes) (2006) - Directed by Rachid Bouchareb
11. Délice Paloma (2007) - Directed by Nadir Moknèche
12. Moustafa Ben Boulaid (2008) – Directed by Ahmed Rachdi
13. La Chine Est Encore Loin الصين لا تزال بعيدة (2008) - Directed by Malek Bensmail
14. Harragas حرافة (2009) - Directed by Merzak Allouache
15. Outside the Law خارجون عن القانون (2010) - Directed by Rachid Bouchareb
16. Le Repenti التائب (2012) - Directed by Merzak Allouache
17. Until the Birds Return طبيعة الحال (2017) - Directed by Karim Moussaoui
18. Papicha (2019) - Directed by Mounia Meddour
19. Their Algeria جزائرهم (2020) - Directed by Lina Souale

20. The Last Queen (la Derniere Reine 2022) - Directed by Adila Bendimerad

2. Challenges in Film Translation

2.1. Linguistic Challenges

When we encounter difficulties during translation that compel us to pause, re-examine, reconsider, rethink, or rewrite the text, or consult dictionaries or references to overcome the challenges and make sense of the material, these constitute translation problems. Such problems can arise from the grammar, vocabulary, style, sounds, and usage conventions of the languages involved. This discussion will delve into issues like syntactic, semantic, and stylistic in detail:

2.1.1. Syntactic Problems

Because Arabic and English belong to vastly different language families and have other dissimilarities, there are problems related to the syntax/structure of the two languages. The syntactic asymmetries between Arabic and English demand special attention from translators. Crucially, the translator must be cognizant of mismatches at the sentence level involving variations in word order. For instance:

2.1.1.1. The verb 'Do.' In English, 'Do' serves as the main verb, equivalent to 'يفعل' in Arabic. The verbs 'Do' (present) and 'Did' (past) combined with 'يفعل' indicate tense in Arabic negative (and sometimes affirmative) sentences. In questions, 'Do' and 'Did' have the Arabic equivalent 'هل'. E.g. Arabic: 'هل تحب الزهور؟' means 'Do you like flowers?' in English.

2.1.1.2. The verb 'Have.' The verb 'Have' expressing ownership (corresponding to 'يملك' in Arabic) poses fewer issues as a main verb in Arabic (though it lacks an auxiliary verb usage).

2.1.1.3. Questions. In Arabic, 'هل' can be used for yes/no questions in both present and past tenses, but wh-questions employ words like 'ما' (what), 'من' (who/whom), 'لماذا' (why), 'كيف' (how), 'أين' (where), 'متى' (when), 'ما' (which), 'لمن' (whose), etc. E.g. Arabic: 'من أين علي؟' translates to 'Where is Ali from?' in English.

2.1.1.4. Negations. Arabic words like 'لا', 'لم', 'لن', etc. have equivalents in English like 'no', 'not', etc. E.g. Arabic: 'لا أعرف' (present) vs. 'لم أعرف' (past) translate to 'I do not know' (present) vs. 'I did not know' (past) in English.

2.1.1.5. Word Orders. The two languages have different word orders. For English, it is:

- Subject + Verb + Object/Complement, but in Arabic, there are two structures:
 - Nominal: Subject + (Verb) + Object/Complement: e.g.
 - Arabic: 'الملك الأسد'
 - Translation: 'The Lion King'
 - Explanation: 'الأسد' (The lion) is the subject, and 'الملك' (the king) is the complement.
 - Verbal: Verb + Subject + Object/Complement: e.g.
 - Arabic: 'الفارس يعود'
 - Translation: 'The Knight Returns'
 - Explanation: 'يعود' (Returns) is the verb, 'الفارس' (the knight) is the subject.

Usually, English only has nominal sentence structures (SVO). Arabic is syntactically more flexible than English. In Arabic, there are generally three accepted word orders: VSO, SVO, and

VOS. But a typical Arabic sentence structure is VSO: the verb followed by the subject, then the object/complement. Whereas in English it is SVO: the subject followed by the verb, then the object/complement. However, the English word order could also vary with changes in meaning.

2.1.1.6. Personal Pronouns. Personal pronouns can be omitted (or embedded) in verbal Arabic sentences if emphasis is not intended.

E.g. Arabic: 'أنا اشتريت سيارة' means 'I bought a car' in English.

2.1.1.7. Adjectives. English places attributive adjectives before nouns, but in Arabic the opposite order is more common. E.g. The film title:

Arabic: 'الليل الطويل'

Translation: 'The Long Night'

Explanation: 'الطويل' (Long) is the adjective, and 'الليل' (the Night) is the noun.

2.1.1.8. Tenses. Arabic and English have two main tense types (present and past). Arabic lacks progressive and perfect tense forms. In Arabic, the present perfect and past perfect tenses are expressed as simple past. The present progressive is rendered as simple present in Arabic, with 'الآن' added to indicate ongoing action. Similarly, the past progressive is used as simple past. Arabic does not have present perfect progressive or past perfect progressive tenses.

2.1.1.9. Articles. Similar to English, Arabic does not have an indefinite article. It has only definite articles, which is 'ال' (al) meaning 'the'. For example, 'طالب' (talib) means 'a student', while 'طلاب' (tullab) means 'students'. Another example is 'الشمس' (aššams), which means 'the sun'.

2.1.1.10. Genders and Numbers. English does not have grammatical genders, but Arabic does. For instance, 'معلم' (muallim) means 'a male teacher', whereas 'معلمة' (muallimah) means 'a

female teacher'. Regarding numbers, English has two types: singular (a teacher) and plural (teachers). However, Arabic has three types of numbers. The singular form is 'معلم' (muallim), meaning 'a teacher'. The dual form is 'معلمان' (mualliman), meaning 'two teachers'. The plural form is 'معلمون' (muallimun), meaning 'teachers'.

2.1.2. Semantic Problems

Words, being the basic units of translation, play a very significant role, and students or translators often face problems at this level. These problems occur when a word, phrase, or term cannot be understood directly and clearly; it is misunderstood or not found in standard lexicons/dictionaries. Other major semantic or lexical problems encountered by translators and students are related to equivalence.

Equivalence: In the entire process of translation, equivalence is the key concept for any languages. The notion of equivalence is introduced as a major parameter of human communication. It should be noted that the notion of equivalence relates to the ordinary sense of the verb "to translate." That is why we are often asked to translate our feelings into words and our words into actions, etc. In general, we can speak of types of equivalence such as formal, functional, and ideational.

Firstly, 'formal' equivalence seeks to capture the form of the source language (SL) expression. Here, form relates to the image employed in the SL expression.

Secondly, the 'functional' equivalence, which seeks to capture the function of the SL expression independently of the image utilized by translating it into the target language (TL) expression that performs the same function.

Finally, there is 'ideational' equivalence which aims to convey the communicative sense of the source language (SL) expression independently of function and form.

2.1.2.1. Monosemy. A word which has only one meaning is termed monosemous. Monosemous words and terms cause no serious problems because they are standardized and available in the target language (TL) with one single meaning.

2.1.2.2. Polysemy. A word which has more than one meaning is described as polysemous.

For example, 'طويل' (tawil) can mean 'tall' or 'long'. Problems of translation arise when a polysemous word is mistaken for a monosemous one, where one meaning is wrongly assigned to it in all texts and contexts.

2.1.2.3. Synonymy. Words which have the same meaning or similar meaning are called synonyms. Synonyms pose problems concerning the difference between the levels of closeness or absolute identification of the meanings of synonymous words compared with one another in the same language as well as between the source language (SL) and the TL, and how effective/ineffective that difference may be on meaning in a context.

2.1.2.4. Collocations. Two or more words which usually occur together consistently in different texts and contexts are called a collocation. It is the habitual co-occurrence of words. For example, 'ثقل شاهي' (jahi θaqil) means 'strong tea.'

2.1.2.5. Idioms. Types of phrases which have fixed forms and special meanings that cannot be made out from the direct meaning of their words are called idioms. For example, 'ذو وجهين' (ðu wadʒhin) means 'a hypocrite'.

2.1.2.6. Morphology. The morphological system is the core aspect of morphology, allowing for the derivation of various word forms with different meanings from a single root. For example, in Arabic, "ذهب" (root) can be derived into "يذهب" meaning "can go" and "ذاهب" meaning "go/goes". In contrast to Arabic, English's morphological system shows more flexibility across all parts of speech. An example is the comparison between big - bigger - the biggest. These differences in morphology between languages can pose significant challenges when comparing Arabic and English.

2.1.2.7. Connotations. A connotation goes beyond the explicit meaning of a word and can include an additional suggested meaning. For example, the Arabic word 'اسد' /asad/ (meaning "lion") can also symbolize 'a strong and brave person'. The cultural context shapes the connotations

of words, as each culture associates specific meanings with particular words, adding depth to their definitions.

2.1.3. Stylistic issues

Style is now seen as integral to meaning and can pose challenges for translators. This encompasses various types of figures of speech. When considering stylistic problems, the following points should be taken into account:

2.1.3.1. Fronting. Intentionally placing a word, phrase, or clause at the beginning of a sentence serves a stylistic function such as emphasizing the fronted word or highlighting its significance to the sentence's meaning (e.g., "سيارة اشتريت" / iʃtaraitu saiarah/ instead of

"سيارة اشتريت" /saiaratu iʃtaraitu/).

2.1.3.2. Clichés. Certain phrases involve comparisons, such as the Arabic expression 'مشغول' /maʃɣul miθla alnahal/, which could be rendered as "very busy" in English.

2.1.3.3. Parallelism. Matching structures across two clauses or sentences can pose translation challenges in both Arabic and English.

2.1.3.4. Redundancy. In translation refers to the use of unnecessary words to express meaning. As a result, it should be cared for rather than abandoned.

2.1.3.5. Nominalization versus Verbalization. Unlike English, Arabic has two types of sentence structures: noun-dominated and verb-dominated. This is an important aspect of Arabic to English translation.

2.1.3.6. Irony. It is a very difficult style for any language. The translator must tread carefully in this scenario. It consists of three types: Verbal, situational, and dramatic irony.

2.1.3.7. Anaphora. Anaphora is a literary technique in which multiple phrases or verses start with the same word.

2.1.3.8. Passive vs. Active Style. Differences between Arabic and English passive styles can impact translation. The Arabic passive is predominant. Although emotive, it can also be used to emphasize themes. The English passive voice is emotional, but to a lesser extent. Similar to the Arabic passive, it is used for thematicization. Consider the examples below:

- Arabic: قتل علي بواسطة مؤيد /qutila ali biwasitat muaid
- English: Ali was murdered by Muaid.

The TL text portrays 'Muaid' as an accomplice, despite the SL text explicitly stating that he is the perpetrator. The TL implies that 'Muaid' did not kill 'Ali' by himself.

For example:

- Arabic: التدخين ممنوع بموجب القانون | altadkin mamnu bimudzab alqanun
- English: Smoking is prohibited by law.

The translation of 'by' as 'بواسطة' can be used as a second option when the action is performed physically by the agent. Other translation issues include ambiguity, formality, punctuation, repetition, style (simple vs. complex), and euphemisms.

2.2. Cultural Challenges

Culture is defined differently by many scholars; one of the main definitions of culture according to Newmark (1988) “I define culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (cited in Ghazala 1995: P.194). Culture is the way of life which affects people’s beliefs, norms, and attitude, each culture has different characteristics and symbols provided by members of that culture which is different from the other’s culture and it is transmitted from one generation to another.

According to Ghazala (1995) translating the cultural terms is one of the most complicated issue in translation. The cultural specific expressions are somehow difficult to be translated; that is why translators face different difficulties in translation not only in the linguistic level but also at

cultural level because of differences between cultures the more the differences occurs between source culture and target culture the more translators face difficulties.

2.2.1. Technical Terminologies

Terminology originates from industrialized countries, while consumer countries consistently face the task of comprehending new concepts and ideas. This is when translation challenges arise. In these situations, translators have two options: preserving the original word in the source language or translating it into the target language. Unfortunately, when translating into Arabic, most translators tend to opt for cultural borrowing rather than direct translation. However, this approach is based on a false premise that Arabic lacks the capability to accommodate modern technology. In reality, languages are highly adaptable and can handle diverse circumstances and contexts effectively. Therefore, choosing cultural borrowing reflects not on the limitations of the language but rather on those of the translator himself/herself. For instance, "FAX" is translated in Arabic as "فاكس", whereas it could be rendered as "البارق" (bariq), derived from "بَرْق" (barq) meaning "lightning" in English. This way we capture both speed and long-distance attributes without resorting to cultural borrowing unless finding an equivalent term becomes absolutely impossible.

2.2.2. Religion

Translating religious texts can be complex because beliefs and rituals vary widely between different religions. What is acceptable in one religion may be forbidden in another, what is harmless in some cultures could be highly offensive in others, and so on. Therefore, when translating a religious text, the translator must consider the emotions and experiences of the target language reader. In this type of translation, the translator often needs to explain certain religious concepts to the target language audience. This explanation may require some adjustments by the translator. For

example, explaining "العمرة" - a concept from Islamic ritual that has no equivalent in Christian societies – might involve providing additional information about its similarities with but less significance than pilgrimage an Islamic ritual similar to pilgrimage but considered less important". This attempt aims to help readers understand the concept within their cultural context despite not capturing all associated meanings or detailed procedures involved.

Translating the Qur'an has always been a challenging task. No translation of the Qur'an has successfully conveyed the exact original due to its highly rhetorical nature and unique scheme in terms of verse rhythms, assonance, and rhythm. Extensive religious texts often contain inherent ambiguity that can never be entirely resolved. The beauty of such texts lies in metaphor, paradox, and rhetorical brevity. The vagueness of the Quran's language serves as a challenge to human capabilities in writing and translating while also being a testament to its perpetual acceptance by readers. Rarely used words further contribute to ambiguity, with recourse often made to comments from the Prophet's Companions for clarification. For instance, "Ahad" is commonly translated as "Eternal," appearing only once in Surah 112 in almost all translations of the Qur'an.

1- Say: He is Allah, The One and Only: قل هو الله احد

2-Allah ,the Eternal ,Absolute: الله الصمد

3-He begetteth not ,nor is He begotten: لم يلد ولم يولد

4-And there is none like unto Him: ولم يكن له كفوا أحد

Rahbar (1962) suggests that in Arabic, the term "samad" is not related to the concept of "Eternal," as commonly translated. Instead, it conveys the idea of seeking help from someone in times of need. Therefore, the title "samad" should signify "the one people turn to for assistance in times of urgency," rather than denoting eternity.

2.2.3. Social Culture

Social roles play a crucial part in accurately analyzing and describing any language. Every person within society can take on various statuses, leading to different situational "identities," each with associated verbal or non-verbal roles that reflect patterned expectations.

The theory of translation aims to faithfully reproduce all linguistic levels - including morphological, phonological, syntactic, semantic, cultural and stylistic elements - in the target language. It necessitates a thorough understanding of both language structure and the relevant aspects of cultures due to our increasingly interconnected world that exposes us to diverse cultures, experiences and symbolic systems. For instance, when translating from Arabic into English, it is essential to grasp the kinship system in Arabic which includes "العم" Father's brother" as the equivalent of "uncle" in English. The brother of one's mother "خال", also known as "uncle". The same goes for "aunt" "الخالة" and its equivalent in Arabic. Translating such terms poses challenges because there is no direct counterpart in English. In Arabic, family members are referred to with specific words that signify their relationship, unlike the broader terms used in English. Therefore, when translating into English, it becomes more complex as the distinctions between maternal and paternal relatives are not explicitly made in the language. For instance, while "uncle" might be used to translate a term like "خال-عم" it doesn't convey the specificity present in Arabic where each

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term is very precise. Without specifying the exact relationship -such as mother's brother or father's brother- using just "uncle" can lead to ambiguity and inaccuracies.

Social roles are crucial for understanding language, with individuals occupying various statuses that result in different situational identities. The theory of translation aims to faithfully

reproduce all linguistic features, requiring comprehensive knowledge of both language structure and related aspects of cultures. Translating from Arabic into English presents difficulties due to specific terms which lack direct equivalents in English culture. The distinction between maternal and paternal relatives present in Arabic culture does not exist in English."

2.2.4. Socio-Traditions

Socio-Cultural Traditions "Societal gaps" emerge due to the absence of referents to cultural elements, stemming from the language itself, including ideas, scenarios, concepts, beliefs, and practices. Each society develops its own traditions and principles influenced by their natural surroundings and way of life. These gradually become ingrained in their behavior and customs. Consequently, what is present in one society may not be found in another. This uniqueness drives individuals from different societies and backgrounds to be curious about each other's ways. It also serves as a means of distinguishing one group from another - a wisdom inherent in creation that sets people apart based on factors such as language, culture, environment, and so forth- inevitably impacting human habits, social conduct, and emotions, molding perceptions either positively or negatively.

For instance, in the Arab world, when someone gets a haircut or finishes bath. We say to him –her: "نعيمًا" implementing this concept into British culture is challenging since it lacks an equivalent in translation.

2.2.5. Socio-Political

Politics presents another area where certain terms or expressions in the source language may not be understood by the target language audience. In such cases of cultural disparity, translation often requires additional information to be provided, known as pragmatic adaptation. For instance, "10 Downing Street declares," a well-known symbol of the British Government and its cultural heritage, would need explanation when translated into Arabic and possibly other languages due to lack of familiarity with this political symbol. The Arabic translation could become "تعلم الحكومة البريطانية" without transliterating "10" or "Downing Street," providing the actual meaning and function associated with it. This is because in many cases, Arab newspapers assume their readers have prior knowledge of British geography.

Finding equivalence between cultures with no shared political system understanding is a challenging task. Translators often struggle when dealing with terms related to different political organizations and culture.

2.2.6. Social Beliefs

Societies from different cultures often hold different beliefs, and the way these beliefs are perceived can vary widely. What may be considered positive in one society might be viewed as negative or neutral in another. For example the word 'بومة' has negative meaning in Arabic culture which represents bad-luck however in western culture the equivalent word 'owl' represents wisdom.

2.2.7. Proverbs and Sayings

Proverbs and sayings are often metaphorical and use figurative language to convey a moral lesson. These well-known fixed expressions are deeply rooted in culture, presenting challenges in translation. Below is an example of an Arabic proverb along with its English translation:

- Arabic: الصدق منجاة || alsidq mindzah
- English: Honesty is the best policy

2.3. Technical Challenges

Translating audiovisual content like films and television shows presents unique challenges that go beyond simply converting the dialogue from one language to another. When dubbing foreign language productions into the target language, translators must confront a variety of technical challenges to ensure the translated content syncs up seamlessly with the original audio and visuals. Similarly, creating effective subtitles requires translators to condense and repack the dialogue in a concise, readable format while accounting for both spatial and temporal constraints.

2.3.1. Dubbing Challenges

2.3.1.1. Lip-Sync. One of the big challenges in dubbing is ensuring precise lip synchronization between the translated dialogue and the actor's lip movements. The translator must find suitable equivalents that not only convey the meaning but also fit the timing and rhythm of the original dialogue.

2.3.1.2. Voice Casting. Find actors who can accurately portray the accent the country's tone, emotions and character. The characterization of the original actors is important in dubbing.

Translators must take into account factors such as age, gender and accent to ensure that the voices match the characters on screen.

2.3.1.3. Script Adjustments. Dubbing requires precise timing and synchronized with the original dialogue. The translator must adapt the translation to the time constraints without losing the meaning or coherence of the dialogue.

2.3.2. Subtitling Challenges

2.3.2.1. Time and Space Constraints. Subtitles have limited space and text display time, which poses a challenge in conveying translated dialogue properly. The translator must condense and summarize the original dialogue while ensuring that it remains coherent and understandable.

2.3.2.2. Reading Speed and Reading Position. Subtitles must be read quickly without affecting the viewer's overall understanding of the film. Translators must strike a balance between providing enough time for reading and ensuring that subtitles do not obscure essential visual elements on screen.

2.3.2.3. Simplify and Localize. Subtitles are often required Simplify complex sentence structures and structures. Idiomatic expressions, because viewers have limited time to read and process text. Translators must also localize subtitles to fit the cultural and linguistic norms of the target audience.

2.3.2.4. Convey Nuance and Tone. Translate subtle subtext, humor, sarcasm and the emotional subtext. Translators must find concise and precise ways to convey these elements without overwhelming the viewer with too much text in the subtitles.

Navigating these technical obstacles is crucial for conveying a faithful translation that allows viewers to fully appreciate foreign language content. Both dubbing and subtitling require specialized translation skills and innovative solutions to overcome their unique technical challenges.

3. Purposes of Film Translation

3.1. Cultural Fusion and Cultural Exchange

Cultural fusion and cultural exchange are crucial aspects of economic globalization in the 21st century. Film and television play a significant role in the exchange and dissemination of cultures across different countries. With advanced communications, the scale of multinational film and television transmission is increasing, promoting international cultural exchange. Film translation plays a vital role in conveying information, expressing emotions, and communicating culture, acting as a bridge between different ethnic groups and cultures. Language and culture are closely related, and translation issues arise due to variations in cultural communication in different countries. In the context of globalization, cinematic translation is a powerful cultural medium, aiming to improve communication between film and television arts and promote the dissemination and integration of film and television culture worldwide.

3.2. Multicultural Coexistence and Competition

In the context of globalization, the different cultures of countries and times lead to coexistence and competition. However, "globalization does not necessarily mean global integration." In fact, "in the international world, there is a great conflict between local traditions or cultural life and cultural diversity or integration. Science and technology, which have long occupied the places of cultural centers in developing countries. Western countries can use this powerful tool of great communication to educate the people of the weak country to Western values, ideas and even worldviews.

3.3. To Understand the Commercial Value of Cinema

Film, as a popular form of art, has been recognized as a global cultural pastime since its inception. The primary goal of filmmakers is to generate maximum box office revenue. Consequently, translators working on film and television content should take into account the commercial objectives of TV and movie production. This entails making the language more approachable and comprehensible in order to appeal to a broader audience. Nonetheless, it is important for translators not to interpret this as an invitation to employ unrestricted or random styles of translation in their work while striving to capture viewers' interest.

In conclusion, looking at how films are translated shows how it helps in sharing culture. Translating films can be challenging because of linguistic and culture differences. Finding new

solutions to deal with these difficulties and benefiting film translation to its fullest, helps Algeria reveals its culture and make global movies more diverse.

Chapter II

Nuance and Tone in Film

Translation

This chapter highlights the definitions of nuance and tone, and the barrier they present such as cultural concepts, idioms, humor, and language style and dialects variation. It also underlines the necessity to have an insight into cultural contexts, additional research of expressions and proper review of language styles to be able to preserve tone and nuance. The chapter further looks into solutions used by translators in film translation to deal with such issues and still preserve the level of tone and nuance.

1. Definition of Nuance and Tone

1.1. Definition of Nuance

In translation studies, the term "nuance" is widely understood as representing subtle distinctions in meaning, expression, or tone that present significant challenges during the translation process. According to various scholars, including Baker (1992), Hatim and Munday (2004), as well as Hervey, Higgins, and Haywood (1995), nuances encompass the most delicate and intricate aspects of language that are often elusive to capture accurately in another language, Baker (1992) similarly highlights nuances as important elaborations of meaning that require skillful linguistic interpretation. Hatim and Munday (2004) define nuances as subtle distinctions in meaning or expression. Additionally, Hervey, Higgins, and Haywood (1995) note that nuances entail subtle differences that can prove exceedingly challenging to render faithfully in translation.

These perspectives show how challenging it is to convey subtle nuances across languages, and emphasizes the importance of translators having both linguistic skills and a deep understanding of cultural and contextual subtleties to effectively bridge these gaps.

2.2. Definition of Tone

Tone, as discussed in various contexts, encompasses different meanings depending on the context. In literature, tone refers to the emotional affects conveyed through language, divided into

natural and fictional tones. In the realm of corporate communication, tone is utilized to imbue narratives with specific connotations or affects, influencing perceptions and aiding in information dissemination. Moreover, in phonology, tone typically refers to pitch variations distinguishing morphemes and words in certain languages, such as those in Sub-Saharan Africa, East and Southeast Asia, and other regions. Overall, tone can be understood as the nuanced use of language to convey emotions, influence perceptions, or distinguish meanings in various forms of communication.

Various scholars in translation studies have defined tone as encompassing the writer's or speaker's attitude towards the subject matter or the audience, conveyed through linguistic choices and stylistic devices. Munday (2016) characterizes tone as the writer's attitude expressed through stylistic devices. Hatim and Munday (2004) similarly emphasize that tone reflects the attitudes conveyed by the writer or speaker towards both the subject matter and the intended audience. Newmark (1988) extends the definition of tone to include the narrator's attitude, which can range from serious to humorous, sarcastic, ironic, or didactic. Baker (1998) adds that tone can also be understood in terms of the degree of formality or informality employed by the writer or speaker within a specific context. Together, these perspectives highlight the multidimensional nature of tone in language, illustrating how it shapes the communication of attitudes, emotions, and stylistic nuances in written and spoken discourse.

2. Challenges in Maintaining Nuance and Tone

Nuances in translation are the subtle differences and shades of meaning that may exist in the original text and need to be captured and conveyed in the translated version. These can be linguistic elements such as idioms, colloquialisms, and culturally specific references, or more abstract concepts like tone, style and humor. Nuances are important because they contribute to the

depth and richness of communication, and their accurate translation is crucial for preserving the original message and intent of the source material.

Conveying tone and nuance in film translation can be a significant challenge, especially when dealing with cultural references, idioms, and subtle linguistic elements that don't always have direct equivalents in the target language. Here are some key challenges and considerations:

2.1. The Translation of Culture-Bound Terms and Expressions

In Arabic-English translation, CBTs pose a challenge to translators due to their absence in the target language (TL), as noted by Bing (2006). In such cases, a lexical void emerges within the TL, compelling translators to explore suitable strategies for conveying the underlying concepts. The complexity of this issue varies depending on the disparities between the source language (SL) and the TL, making translations between culturally distant languages like English and Arabic.

Three primary obstacles in translating culture-bound terms can be delineated. Firstly, a culture-bound term may refer to a physical attribute specific to the SL culture but unfamiliar in the TL culture. For instance, the English expression “as white as snow” may prove challenging to render in Arabic, given Arabs’ limited exposure to snow, and leading translators to opt for a functionally equivalent Arabic simile, such as "أبيض كالحليب / القطن" translated into: “white as milk /cotton.”

CBT that has no equivalent in the TL as it denotes a concept that does not exist in the target culture would be considered a translation challenge. Many Islamic concepts could fall under this category. For instance, translating the Arabic CBT "عقيقة" (aqiqah) into English, which involves slaughtering a goat and distributing it to the poor to celebrate the birth of a new baby, would require a gloss due to the absence of this concept in the target culture. Secondly, translating a CBT that refers to a person or institution unfamiliar to the target reader could present difficulties. For example, in the Arabic expression: "كانا مثل عنتر و عيلة" literally they were like (Antar and Ablah), the well-known figures of love and romance in ancient Arab social history are mentioned. In such

cases, translators may choose to either foreignize by keeping the Arabic names with a gloss or domesticate by using a cultural equivalent like “They were like Romeo and Juliette.”

2.2. Idioms

Idioms constitute crucial and inherent components within all languages. The precise nature of an idiom remains a topic of interest. In accordance with the Merriam Webster dictionary, idioms are phrases whose interpretation goes beyond the literal definitions of the words, possessing a distinct meaning specific to particular regions or social groups. Various definitions of this linguistic construct have been proposed by scholars focusing on language and translation. Dickins et al. (2017) describe an idiom as a set phrase where the meaning is not derivable from the literal meanings of its constituent words. Similarly, Larson (1998) characterizes idioms as word combinations whose collective meaning diverges from the meanings of the individual words.

Additional scholars, such as Richards & Schmidt (2002), define idioms as expressions that operate as unified entities, with meanings that cannot be inferred from their individual components. For instance, the idiom “it rains cats and dogs” illustrates how the overall meaning cannot be discerned by analyzing each word separately. Baker (1992) asserts that idioms and idiomatic expressions are fixed linguistic structures that exhibit minimal variability in form and often convey meanings that are not apparent from their individual elements. Subsequent research in the field indicates a consensus among translation experts regarding three primary characteristics of idioms. These include compositeness, where idioms are typically viewed as multiword expressions; institutionalization, indicating that idioms are standardized phrases; and semantic opacity, signifying that the idiom’s meaning cannot be inferred from its constituent parts.

Ghazala (2003) elucidated the principal characteristics of idioms: idioms are fundamentally metaphorical and not readily comprehensible; they should not be interpreted literally as their significance is derived from their components rather than individual words; their syntactic

structure is typically rigid and resistant to modification or characterization as ungrammatical; their meanings are also fixed and predominantly cultural and colloquial. Furthermore, Ghazala (2003) categorizes idioms into five groups: full and pure idioms, semi idioms, proverbs, popular sayings and semi-proverbial expressions, metaphorical catchphrases, and popular expressions.

Translating Idioms is considered one of the most intricate challenges that translators encounter during the process of translation. This difficulty is particularly pronounced when it comes to rendering culture-bound idioms, especially between languages that are culturally distant, such as Arabic (a Semitic language) and English.

According to Baker (1992 *p.* 24), it is emphasized that “the primary difficulties presented by idiomatic and fixed expressions in translation revolve around two key aspects: the ability to correctly identify and interpret the idiomatic expression, and the challenges associated with accurately conveying the multiple layers of meaning inherent in an idiom or fixed expression into the target language.”

2.3. Style and Humor

2.3.1. Style

Style is the manner in which a text is shaped. When translating from the SL to the TL, it is crucial to consider style as a change in it can alter the entire meaning (Ghazala, 2008). Hence, the translator must understand both SL and TL styles. Common stylistic challenges include formality, ambiguity, voice, and fronting. The primary stylistic characteristic of languages is formality, which influences the text’s meaning and seriousness. An obstacle learners can face during translation, is the distinction between formal and informal styles in English and Arabic due to unawareness. Additionally, language ambiguity presents a significant issue in translation by hindering the

translator from grasping the intended meaning accurately. Ambiguity can result in a misinterpretation of the ST's message and the loss of meaning.

2.3.2. *Humor*

According to Oxford dictionary (2022), humor refers to the state or mood of mind of an individual at a specific time, the quality of being amusing or comic, and the ability to express humor or entertain others.

According to the definition of humor in the Longman Online Dictionary, it is the ability or inclination to find things humorous, the quality in something that elicits laughter, and amuses people. When it comes to humor in translation, it presents a challenge for translators as it is often considered a classic case of "untranslatability." Translating humor is likened to translating poetry, a desperate endeavor as stated by Diot (1989).

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The complexity of translating humor is heightened by its reliance on double meanings, ambiguity, metaphorical interpretations, and sometimes on elements beyond conventional meanings such as absurdity, surrealism, or abstract symbolism.

Translating humor poses a significant challenge for translators. The process involves correctly identifying the humorous content in the source language (SL). Analyzing the passage is crucial to understand what makes the joke funny and the type of humor involved. Once the humor type is determined, translators can decide whether to proceed with translation, how to approach it, and ensure a proper execution. It is essential to analyze the intended meaning, cultural significance,

and linguistic aspects of the text. Despite efforts to identify humor types and find equivalent translations, humor may still be lost in translation.

According to Vandaele (2002), translating humor requires the translator to consider the intended humorous effect and the potential challenges in reproducing it accurately.

Translators must navigate these nuances to produce a translation that captures not only the literal meaning but also the style, tone, and deeper layers of the original text. This often requires a deep understanding of both the source and target cultures, as well as the ability to find creative solutions to challenges posed by linguistic differences.

2.3. Dialects and Accents Variation

Dialects are variations of a language that differ in grammar, pronunciation, or vocabulary from the standard form. Accents refer to how speakers pronounce the language, which can identify them as belonging to a particular geographic, socioeconomic, ethnic, or non-native group.

Capturing the nuances and cultural associations of dialects and accents presents significant difficulties in translation. In literature, dialects are often represented through non-standard spelling and grammar conventions in the original language text. While dialects are understandable when heard, transliterating them can come across as foreign-sounding. In literary translation, techniques like using footnotes to explain dialect usage, or employing non-standard spellings/grammar in the target text, can recreate parallel effects to those of the source dialect. However, in film translation, footnotes explaining accents are not feasible within subtitles. Using non-standard spellings in subtitles is also uncommon due to readability concerns for viewers. Translators face challenges in accurately conveying the meaning and cultural resonance carried by dialects and accents from the source into the target language.

2.3.1. Algerian Dialect Difficulties in Translation

Translating the Algerian dialect, also known as "Darja" or Algerian Arabic, can pose several difficulties due to its unique linguistic features and cultural nuances.

2.3.1.1. The Algerian Dialect. The dialect spoken in Algeria, a variety of the Arabic language, is not typically written and is part of the Maghrebi Arabic language group. It shares some mutual intelligibility with Tunisian and Moroccan varieties. Similar to other forms of Maghrebi Arabic, the Algerian dialect primarily uses Semitic vocabulary but also contains influences from Berber, Punic, Latin as well as loanwords from French, Andalusian Arabic, Ottoman Turkish and Spanish. Approximately 8% to 9% of its vocabulary includes Berber loanwords. In recent years English has also started impacting the Algerian dialect with new borrowed words. There are regional variations within this dialect which is commonly heard in homes or on the street rather than in formal settings like schools or media that use standard Arabic or French.”

2.3.1.2. The Algerian Dialect and Code Switching. In Algeria, it has become increasingly common for bilingual and multilingual communities to use multiple languages within a single conversation. This practice enables speakers to seamlessly maintain their discussions in both formal and informal settings. Algeria is characterized by its linguistic diversity, with several languages such as Standard Arabic, Algerian Arabic, Berber, French, and more recently English being used for communication. The most prevalent form of code-switching occurs between Arabic and French due to the widespread usage of the latter language by Algerians. The intricate linguistic landscape in Algeria can be traced back to historical events, political influences, and socio-cultural factors that have contributed to its unique identity as a community where unrelated languages like Arabic, French, and Berber coexist alongside each other."

2.3.1.3. The Algerian Dialect and Implied Meaning. The relationship between implied meaning, emotions, and Algerian dialects lies in the fact that implied meaning and emotions are

frequently communicated through specific phrases or expressions in Algerian dialects. The utilization of figurative language and idiomatic expressions enables speakers to convey deeper meanings and emotions without explicitly articulating them. For instance, in Algerian dialects, there exist numerous expressions used to portray joy or happiness, such as "مبروك" "mabrouk," which signifies congratulations and is commonly employed to express joy at a celebratory event.

Similarly, there are various phrases utilized to convey sadness or sympathy; for example, "الله يرحم" "Allah yerham" translates to "may God have mercy" It's often expressed when offering condolences for someone who has passed away. Henceforth, the use of implicit meanings based on cultural and social contexts plays a pivotal role in how emotions are conveyed in Algerian dialects.

3. How to Maintain Nuance and Tone

Achieving the same nuance and tone during translation requires a deep understanding of both cultures, as well as extensive research into idiomatic expressions, language styles, and subtle linguistic nuances in both the source and target languages. Here's how this concept can be expanded further:

3.1. Cultural Awareness

Cultural awareness is crucial because nuance and tone are closely tied to the cultural context of the text. A culturally-aware translator comprehends the subtle implications, connotations, and undertones specific to that culture. Without this awareness, nuances can be easily overlooked or misunderstood.

Translators require various types of Cultural Awareness. When translating, they encounter a foreign culture with distinct words, proverbs, thoughts, and values. Hence, successful cross-cultural translation relies greatly on the translator's comprehension of the source language's culture.

Often, words in the source language have nuances that do not exist in the target language, or they may exist but in a different manner. Therefore, translators must not only be familiar with the foreign language but also develop an understanding and respect for the foreign culture. According to Schuman (1978), acculturation is the integration of the learner with the target group socially and psychologically. In essence, the translator's linguistic skills are just one aspect of successful translation, while cultural competence is equally crucial. Consequently, proficient translators must possess cross-cultural awareness, which involves understanding their own cultural behavior and the behavioral norms of individuals from diverse cultures. Harvey (1979) outlines several levels of awareness that translators require.

I. Firstly, awareness of surface traits (stereotyping) involves gathering information from a secondary source. Cultures have both evident and implicit behavioral norms. The evident norms are clear and known to both insiders and outsiders, whereas the implicit norms are usually hidden cultural rules that are challenging for an outsider to grasp without assistance from a secondary source.

II. Recognizing significant contrasting characteristics can lead to frustration for translators, who may encounter conflicting patterns of behavior between their own culture and the foreign one.

III. Understanding an insider's perspective (referred to as emic) on a specific culture is crucial for translators. This awareness helps them progress from ignorance to nearly complete comprehension of other cultures, enabling them to predict or comprehend cultural behaviors and become "bicultural" translators.

3.1.1. Strategies for the Translation of Cultural and Proverbial Expressions

Translating cultural and proverbial expressions involves a complex process without a single recommended strategy. This study aims to evaluate various translation strategies, drawing from

previous works by Newmark, Al Timen, and Issa. The proposed strategies include literal translation, literary translation, and substitution to preserve the cultural nuances.

3.1.1.1. Literal Translation. Literal translation is the easiest and most basic, where the translator sticks to a one-to-one correspondence of words. The goal of a literal translation is to reproduce the form of the source text as much as possible into the target text since no translation is "ever too literal or too close to the original" (Newmark, 1998). This straightforward lexical translation of culture-specific items works effectively only when cultures overlap and share identical proverbs or figures of speech. For example: 'to kill two birds with one stone' in English translates to 'يضرب عصفورين بحجر واحد' in Arabic, which shares similar connotative content and stylistics for an impeccable translation experience (Al Timen, 2015).

3.1.1.2. Literary Translation. Is a free translation, to change the lexis of figurative language, aiming not just to render what the original author writes but also what he/she meant. The translator often interferes to restore missing cultural and stylistic components, resulting in a superior translation compared to literal translations. For example, instead of a literal translation like 'Time flies' as 'الوقت يطير', a literary translation would be 'الوقت كالسيف، إن لم تقطعه قطعك'.

In this case, the metaphor is replaced by a simile where time is compared to a sharp sword. Another example is 'Patience is virtue' which can be translated literally as 'الصبر فضيلة', or literarily as 'الصبر مفتاح الفرج', replacing one metaphor with another double metaphor and imagery whilst keeping the cultural content intact.

3.1.1.3. Substitution. This method can be considered a subdivision of the free translation method. It is often used when the content of the proverb or expression is linked to a cultural or lexical reference in the source language and has no direct equivalent in another language. In such cases, it can be substituted with cultural or lexical items that have, as closely as possible, the same meaning as found in the source proverb. When there is no exact equivalence in the target language,

one may resort to a non-corresponding but culturally equivalent expression; for example: 'As wise as an owl' could be translated into 'كلقمان حكيم'.

3.2. Researching Idioms:

Researching idioms and expressions is crucial due to their cultural significance and nuanced meanings. A literal translation seldom captures the intended tone and implication of an idiom. Translators must search for equivalent phrasing in the target language that conveys the original intent accurately while preserving its spirit.

Strategies for translating idiomatic Baker (1992 P.72) defines idiom translation strategy as "... finding an idiom of similar meaning and form in the target language may seem to offer the ideal solution, but that is not always the case." Loescher (1991 P.8) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it. Baker (1991) suggests four main strategies that translators can use to translate idiomatic and culturally bound expressions. These strategies include: using an idiom with similar meaning and form (total equivalence); using an idiom with similar meaning but different form (partial equivalence); translation by paraphrasing; and translation by omission.

The first strategy, total equivalence in form and meaning, can only be achieved when the source and target languages belong to the same family and share cultural characteristics. However, there are some English idiomatic expressions that have an equivalent in present-day Arabic and are clear in meaning and structure. For example, "to shed crocodile tears" "بيكي بدموع التماسيح" is considered a transparent idiom, and the meaning and form are more similar. The second strategy, partial equivalence, entails translating the source language expression (SL) idiom into an equivalent in target language idiom that conveys the same meaning but has a different form.

As a result, the translator's cultural background competence and awareness are critical in order for him or her to identify equivalent idioms with similar meaning and function in the target

language (TL). To transport coals to Newcastle, " يبيع الماء في حارة السقاين " are considered partially equivalent because they differ in form but convey the same meaning and function. This strategy is useful for translating semi-transparent idioms. When translating by paraphrasing, this strategy entailed providing a brief explanation of the meaning behind idiomatic expressions used in the source language (SL). This is typically used when a translator is encountered.

With idiomatic and culturally bound expressions in the source language (SL) that do not have an equivalent idiomatic expression in the target language.

This is the most common and widely used strategy for translating idioms when no match is found in the target language (TL) due to stylistic differences between the source and target languages. "To reveal a secret", " امرا يذيع - سرا يفشي " This is referred to as paraphrasing the meaning of the idiom in the source language with its equivalent in the target language. Furthermore, translation by omission involves omitting an idiom from the target text because its meaning cannot be easily paraphrased or for stylistic reasons. The meaning could be compensated elsewhere in the target text (Baker, 1992).

Finally, translation with notes: This strategy is typically used when there is no close match between the SL and the translator is unable to find an equivalent, which is common when translating religious texts. According to Eftekhari (2008 P.5), "employing 'notes' in translation both as a translation strategy and procedure appears to be essential to foreign language readership that could benefit from the text as much as the ST readers do." There has been a plethora of empirical and non-empirical research conducted to investigate strategies used in translating idioms and culturally bound expressions, such as (New Mark, 1998; Gaber, 2005; Maxos 2003; Badawi, 2008; Balfaqeeh 2009; Farahani&Ghasemi 2012; Al-Shawi&Mahadi 2012; Shojaei, 2012).

The great majority of these research focused on the tactics used in proverbs, idioms, and expressions that are specific to a given culture. The translation techniques that are most commonly

employed include paraphrase, borrowing, literal translation, guesswork, equivalency, deletion, using notes, talking to other people, and employing parallel idiom in the target language.

3.3. Register Analysis

Register analysis involves examining the level of formality, attitude, and context of use in a text. The same words can have different meanings and tones based on whether the register is casual, formal, academic, or official. A skilled translator analyzes the source text's register and adjusts these nuances according to the norms of the target language.

In communication situations, individuals tend to use different language variations based on their specific goals, the people they are communicating with, and the channels they are using. These elements are represented as three variables — field, tenor, and mode — in register theory.

When translating discourse, a translator must undertake two tasks in order to achieve successful interlingual translation.

Firstly, the translator needs to carefully analyze the field, tenor and mode from various perspectives in the source text as a reader.

Secondly, they must identify the corresponding characteristics of these three variables in the target text, especially those that differ from those in ST. Thorough understanding of these variables is crucial for translation success; only by taking all of them into account can one ensure consistency between the registers of ST and TT.

Field is also referred to as “domain” or “province”. Some theorists define it as subject matter – Bell explains that domain refers to areas such as family, friendship and education which closely resembles subject matter. However others argue that this definition is not entirely accurate; John Pearce (1972) suggests that field encompasses not just subject matter but also includes all activities conducted by speakers or participants within a given context.

Generally speaking, the mode of discourse denotes the medium or channel used for communication. According to Gregory (1978), a user's relationship with their chosen medium may simply involve speech or writing usage. When translating, it's imperative for translators to maintain the same mode found in the original text, if colloquial style was used initially then it should be carried over into The concept of tenor accounts for social relationships between author/speaker(s) and reader/listener(s), as well as among characters within a piece, these relations can range from formal to intimate exchanges (Bell, 2001).

Tenor may manifest at four overlapping levels: Formality, politeness, impersonality, and acceptability. Tenors are reflected through vocabulary choices titles employed within texts: e.g., an intimate relation might feature simple sentences dialects slang terms. Similarly, formal relations could employ complex syntax proper nouns archaic words. It's important to capture and maintain tenor of the ST when translating - an informal conversation can't be rendered as a formal sermon And a public speech can not be translated into colloquialism because it is necessary for translator to comprehend what the ST tenor is and convey it appropriately in TT.

Translators sometimes need to adjust the language style due to cultural differences, which can impact how participants in the translated text relate to each other. A deep understanding of register theory and mastery of its three parameters are essential for translators to choose effective approaches and strategies for translation. The equivalence of field, mode, and tenor is crucial for ensuring unity between the source text and target text, leading to consistency in communication forms, purposes, and participant status.

In conclusion, film translation is an art which requires the delicate mediation of loyalty to the source text and adjustment to the language and culture of the target audience. Intercultural concepts, idiomatic expressions, humor or style create challenges which can be solved through

ingenuity. The translator *should* demonstrate deep knowledge of cultural and social strands by preserving the nuances and tone. This is achievable, if the translator is accomplished by training and skill. Embracing these difficulties as an aspect of film translation that promises a better experience of film for everyone, thereby contributing to facilitating intercultural communication. Thus, film language demonstrates the potency of cinema as a language that stands as a unite of global communication across people of different communities.

Chapter III

Nuance and Tone in the Algerian Subtitled Film "Inch'allah Dimanche"

This chapter examines specific dialogues from the film “Inch'Allah Dimanche”, delving into language nuances and cultural expressions. It also explores how English subtitles aimed to capture the tone and meaning of the original Arabic dialogues by providing samples for comparison. Additionally, it discusses areas where cultural contexts may have been lost or preserved in the subtitling process, as well as instances where subtleties in language could have been lost during translation.

1. Corpus Identification

1.1. Synopsis of the Film

In 1974, the French government enacted the "Family Reunion" policy to permit Algerian men working in France to bring their families to join them. Inch'Allah Dimanche depicts the experience of one such family as they relocate. After an emotional farewell in Algeria, Zouina arrives in France with her three children and settles into a house rented by her husband, full of hope for a fresh start. However, Zouina's husband Ahmed worries about his wife's honor being at risk in this unfamiliar environment and consequently restricts her from leaving the house. Throughout the movie, Zouina faces physical abuse from her spouse and emotional mistreatment from her harsh mother-in-law. The neighbor Madame Donze, who is obsessed with winning best flower garden prize, shows xenophobic behavior towards Zouina instead of empathizing with her. Meanwhile, Nicole, a young woman working at a makeup factory helps make Zounia feel accepted and sparks interest in French culture and society for unlike anything she had experienced before. In time, Zounia finds herself torn between retaining traditional Algerian values versus adapting to rapid modernization occurring in France. Establishing independence seemed insurmountable due partly

both tyrannical domination by Mme Aiche (husband's mother) mileage away from friends and relationship difficulty. Integration issues also weighed on Zounia but she found solace only during Sundays when Ahmed and his mother were outside, enabling outdoor excursions - seeking reconciliation amid immigration challenges, misplacement & unrealized autonomy.

1.2. About the Story

Yamina Benguigui uses her own early recollections to illustrate, in her film "Inch'Allah Dimanche," the difficulties a young immigrant woman has in a foreign society. The film explores Zouina's fight for autonomy and self-respect in the face of extreme odds, providing a moving account of Algerian family life in France during the 1970s. The video explores racism in French society and shows tensions between Arabic traditions and the emerging feminism within French culture through powerful imagery and powerful performances. Fejria Deliba challenges deeply rooted submission to Muslim patriarchy with a realistic portrayal that illuminates decades of Arabic culture. Strong performances together with Benguigui's painstaking attention to domestic minutiae result in a poignant monument to enduring optimism.

1.3. The Cast

Main Characters	
Zouina	Fejria Deliba
Aïcha, the mother	Rabia Mokeddem
Ahmed	Zineeddin soualem
Secondary Characters	
Rachid	Hamza Dubuih
Malika	Amina Annabi

Ali	Anass Bahri
Madame Donze, the neighbor	France Darry
Monsieur Donze, the neighbor	Roger Dumas
Madame Manant	Marie-France Pisier
Melle Briat	Mathilde Seigner
Le chauffeur (The bus driver)	Jalil Lespert

1.4. Technical Sheet

Director / Writer	Yamina Benguigui
Producer	Philippe Dupuis-Mendel
Production Manager	Stella Quef-Gregorz
Cinematography	Antoine Roch
Editing	Nadia Ben Rachid
Production Design	Marc Marmier
Mixing	Nadia Ben Rachid
Costume Design	Malika Khelfa
Original Title	Inch'Allah Dimanche
Original Language	Algerian Arabic (Dialect) / French
Genre	Drama
Duration	96 minutes

1.5. About the Director

The well-known director Yamina Benguigui was born to Algerian parents on April 9, 1957, in Lille, France. She is well known for her powerful films that explore gender issues among the French community of immigrants from North Africa. Having started her career as Jean-Daniel Pollet's assistant, she went on to write and direct her own documentaries, such as *Immigrant Memories*, *The North African Inheritance* and *Women of Islam*. The latter marked a sea change in her career as it powerfully captured the memories and exile felt by immigrants from North Africa. Benguigui went on to make other documentaries and short films after this success, including *Pas d'histoire! A Look at Everyday Racism*, *Pimprenelle*, and *the Perfumed Garden*. Soon after, she released her first fiction full-length movie.

2. Data Collection

To conduct a comprehensive comparative analysis between the original Arabic dialogues in "*Inch'Allah Dimanche*" and the English subtitles, we employed a rigorous method of data collection to make a comparative analysis study. Our objective was to create a representative sample that captured the cultural nuances, tonal variation, the first step involved thoroughly watching the film to identify scenes containing rich cultural references, idiomatic expressions, and emotionally charged dialogues. These nineteen selected segments were carefully transcribed while preserving the exact wording of the original Arabic dialogues. Additionally, special attention was given to scenes presenting potential translation challenges due to their use of colloquialisms or culturally-specific references. These instances were considered crucial for understanding nuances and tones that could potentially be lost or altered during translation.

3. Data Analysis

3.1. Nuances and Tone Maintained in the Film Subtitles

Example 01

Original text	The translation
لازم الواحد يزيط السنتورة	We have to tighten our belts
Timing: 00:07:43	

➤ The idiomatic expression: "نزيطو السنتورة" in Arabic and "tighten our belts" in English have remarkably similar meaning and connotations, even though they originate from different cultural backgrounds. Both expressions are employed to communicate the concept of reducing expenses and living more economically as a response to financial challenges or the necessity to save money. The implicit message is about managing with less and displaying resourcefulness during times of difficulty.

Example 02

Original text	The translation
عييت	I'm fed up
Timing: 00:26:13	

➤ The literal translation of the Arabic word "عييت" is "I'm tired" or "I'm exhausted" in English. However, it can also express dissatisfaction, frustration, or irritation towards a particular

situation. In the English translation provided in the subtitles, the equivalent "I'm fed up" captures the nuance of the Arabic phrase and conveys the tone of annoyance and impatience with something that has endured for too long or is no longer tolerable.

 Example 03

Original text	The translation
احي على احمد لي جابك من l'Algerie	Poor Ahmed who brought you from Algeria
Timing: 00:28:13	

- The expression “احي” is used as an exclamation of regret, disappointment, or a sense of missed opportunity over something undesirable or unfortunate that has occurred. Since there is no direct equivalent in English, the translator chose to use an expression or a word to convey a similar sentiment. The use of "Poor Ahmed" conveys the mother's empathy and for her son's difficult situation dealing with his troublesome wife from Algeria. It has the nuance of the mother feeling sorry for her son Ahmed, and renders the sympathetic tone.

 Example 04

Original text	The translation
حكاية جدة غولة	The tale of the ogress
Timing: 00:36:50	

➤ This phrase refers to a well-known Arabic folk tale or narrative that features a character known as "الجدة الغولة" (the ogress grandmother). The ogress is a monstrous or supernatural figure in Arabic folklore, often depicted as an old woman who preys on children. In the English subtitles, the translator has chosen a straightforward and literal translation, rendering "حكاية جدة غولة" as "The tale of the ogress." This translation effectively conveys the essence of the phrase as a reference to a specific folkloric narrative about "the ogress".

✚ Example 05

Original text	The translation
تعرفي تسينيبي نتي	You know how to sign now?
Timing: 01:00:00	

➤ The Arabic phrase literally means, "You know how to sign?" when translated to English. However, there is more nuance and context behind the literal translation, it would lose the intended nuance and tone and it could be interpreted as a neutral, straightforward question asking if the person has the ability/knowledge to sign. The English subtitles "You know how to sign now?" successfully captures the confrontational tone and accusatory nuance, reflecting the speaker's anger (Ahmed) towards his wife's perceived overstepping of her authority in that situation.

✚ Example 06

Original text	The translation
باسم الله الرحمان الرحيم	Oh God! What a curse
Timing: 01:12:35	

➤ The literal translation of "باسم الله الرحمن الرحيم" Is "In the name of God, the Most Gracious, and the Most Merciful" This is a standard Arabic invocation phrase preceding actions, speech etc. It literally refers to and calls upon God's name and attributes of grace and mercy. The original Arabic expression is translated differently in the provided English subtitles; The Arabic does not mention anything about a "curse." However, there is another connotative meaning and context to consider, In Islamic cultural context, the Arabic phrase "باسم الله الرحمن الرحيم" is commonly uttered as an expression of shock, horror or dismay upon witnessing something surprising or terrible, in this context, the English translation "Oh God! What a curse" does effectively capture the connotative meaning and intent behind saying the Arabic phrase in a situation of seeing something horrifying.

🚩 Example 07

Original text	The translation
نوكل عليك ربي ربي يأخذ الحق	God will punish you for all the evil things you're doing to us
Timing: 01:12:40	

➤ "نوكل عليك ربي" is an Arabic religious expression indicating that the speaker is leaving judgement and justice in God's hands against someone who has wronged them. It implies seeking divine retribution or justice from God. The English subtitles "God will punish you" align with the nuance of seeking divine retribution and justice implied by the Arabic "نوكل عليك ربي" (relying on God). And for all the evil things you're doing to us" captures the indignation and perception of being wronged conveyed in the Arabic, expressing a tone of hurt and a desire for ultimate justice from a higher power which is God.

✚ Example 08

Original text	The translation
مول الدار وبينو	Where's your husband ?
Timing: 01:24:52	

➤ The Arabic expression does not directly mention a "husband," it is referring to the "owner of the house" and asking about where he is. However, there is a cultural context and implication here: In many Arab cultures, referring to the male head of a household, as "owner of the house" is a common euphemistic way of referring to the husband, therefore, while not literal, the English translation conveys this contextual meaning accurately. By translating it as "Where's your husband?", the English preserves the implied nuance that this is inquiring who runs the household and the tone is maintained as a casual, straightforward question about the location of the husband.

3.2. Nuances and Tone Loss in the Film Subtitles

✚ Example 01

Original text	The translation
الله يبهدلك يا المهبولة لي ربي سلطك عليا	Damn you, mad woman, the devil sent you!
Timing: 00:15:31	

➤ The Translation "the devil sent you" deviates from the original meaning and introduces a religious/supernatural connotation that is not present in the Arabic phrase. It portrays

the subject as being associated with evil or the devil, which is a significant shift in nuance from the original text. The original Arabic phrase "ربي سلطك عليا" can be interpreted to convey a sense of burden or hardship imposed by someone or something. The suggested translation:

- "you're a burden sent upon me"

This translation captures this nuance by explicitly stating that the subject is perceived as a burden that has been imposed on the speaker, additionally, the use of the phrase "sent upon me" aligns more closely with the idea of something being imposed or inflicted upon the speaker, as conveyed in the original Arabic.

Example 02


Original text	The translation
هاد الكسرة وبتنا طيبها ناكلو الكارط ولا ناكلو الستيلو	Paper and pens! Is that tonight's dinner ?
Timing: 00:25:08	

➤ Bread holds significant cultural and symbolic importance as a staple food item in many Arabic cultures. Omitting the word "كسرة" in the subtitles would result in losing the cultural resonance and familiarity associated with this word, in addition there is no explicit reference to dinnertime in the original Arabic phrase from the film; including the word "dinner" in the translation could potentially introduce an unintended nuance or implication.

Translation that is more accurate could be:

- And the bread? When are you going to prepare it? Are we going to eat paper and pens instead?

The original phrase mentions "كسرة," which literally translates to "bread." However, due to space limitations in subtitling, translating it by using a more general term like "bread" preserves its cultural and symbolic importance while maintaining nuance and familiarity.

 Example 03

Original text	The translation
انا قبيحة ايه ولدي زيدني	Me, mean? That's a good one
Timing: 00:25:56	

➤ The expression "that's a good one" is used in a positive or humorous context, suggesting that the speaker is finding the statement "Me? Mean" amusing or funny. It often used to indicate that what has just been said is laughably unbelievable. However, the original Arabic phrase "انا قبيحة ايه ولدي زيدني" carries a negative and sarcastic tone, expressing frustration and self-disrespect with being called "mean." So the translation fails to capture the true nuance and tone.

- "Me? Mean. Great! like I didn't have enough already"

This translation captures the sarcastic and negative undertone of the original Arabic. The phrase "Great! Like I didn't have enough already" conveys a sense of anger and frustration, aligning with the intended emotional tone of the original text.

 Example 04

Original text	The translation
غير مع التشيكات الفرنسيات وانا قاع سامحة فيا	She's always yakking with the French women
Timing: 00:26:08	

➤ "Yakking" is a colloquial term for talking or chatting, which fits the informal tone of the Arabic sentence under the meaning that she spends time with them. However, the other part of the sentence which is "و انا قاع سامحة فيا" was omitted in the translation.

A more accurate translation could be:

- She is always yakking with the French women, not caring about me at all.

Introducing the emotional element of feeling neglected. It provides deeper insight into the speaker's feelings, which can help convey a more nuanced message to the target audience.


✚ Example 05

Original text	The translation
ما تحميلي الماء باش نتوضى ما والو	She doesn't cook for me or anything
Timing: 00:26:16	

➤ The translation for the Arabic phrase "ما تحميلي الماء باش نتوضى ما والو" as "She doesn't cook for me or anything" does not accurately convey the same nuance and tone as the original. The English subtitles "She doesn't cook for me or anything" loses a lot of this nuance. It is more literal and straightforward, simply stating that the person does not cook. The Arabic phrase uses the expression "ما تحميلي الماء" which literally means, "She doesn't heat water for me." In this context, it is a way of saying that the daughter in law (Zouina) does not do even the most basic household chores or tasks for her mother in law. The Arabic phrase also includes "باش نتوضى" which means, "so that I can perform ablution /wash up" and "ما والو" which adds emphasis and a sense of "not even that/nothing at all."

- "She doesn't even heat up water for me to do the ablution, or anything."

This translation maintains the nuance of the bare minimum not being done, and the emphasis on the lack of contribution to household tasks required.

 Example 06


Original text	The translation
قَطَاوُ الْعَيْدِ	Cakes
Timing: 00:27:03	

➤ In many Arabic cultures, it is customary to bake and share various types of sweet cookies, biscuits, and pastries as part of the Eid celebrations. These treats are often referred to as "قَطَاوُ الْعَيْدِ" or "Eid cookies/sweets." With this context, the English subtitles "Cakes" captures the general meaning, even though "cookies" or "pastries" would be a more precise translation. By omitting the word "Eid," the translation loses the nuance and the connection to the Islamic religious festivals, such as Eid al-Fitr or Eid al-Adha, during which these special cookies or pastries are traditionally prepared and consumed.

A more accurate and culturally translation of "قَطَاوُ الْعَيْدِ" would be:

- "Eid cookies,"

This translation capture the full cultural and religious connotation of the Arabic phrase "قَطَاوُ الْعَيْدِ" providing the necessary context and cultural nuance.

 Example 07

Original text	The translation
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ولا مجاش احمد وفرجني فيك راني يهودية	If ahmed doesn't beat you for that , I will deny my religion
Timing: 00:28:38	

➤ This Arabic phrase is an example of a culturally specific idiomatic expression that poses a challenge for translation into English while preserving the original nuance and tone. The literal translation: "If Ahmed doesn't come and beat you for that, I will become Jewish," may be confusing or offensive to English-speaking audiences unfamiliar with the cultural context.

In the English subtitles, the translator opted for a more general and less literal translation: "If Ahmed doesn't beat you for that, I will deny my religion." While this translation captures the essence of the phrase as a form of swearing or emphasizing one's determination, it loses the specific cultural reference to becoming "Jewish."


The decision to translate "راني يهودية" (literally, "I will become Jewish") as "I will deny my religion" is a strategic choice by the translator. It retains the overall meaning of the speaker expressing their resolve and commitment to a particular outcome (Ahmed beating the other person) but avoids the potentially controversial or offensive cultural reference to Judaism.

However, by removing the cultural specificity of the original Arabic phrase, the translation sacrifices some of the nuance and cultural context present in the source language. English-speaking audiences may not fully understand the significance or connotation behind the use of "denying religion" in the original Arabic expression.

Translation that is more accurate could be:

“I swear on my life, Ahmed will beat you for that.”


The expression “I swear on my life” conveys an extremely serious and certain threat, stating that speaker is sure about the action of beating.

 Example 08

Original text	The translation
ولا ماجبتلكش المرأة الزوجة تحزن عليا	I'm going to bring a second wife
Timing: 01:00:04	

➤ The nuance in the Arabic phrase is a warning or threat that she will bring her son a second wife, potentially as a consequence or punishment. The English translation "I'm going to bring you a second wife" misses the nuance of it being a threat or warning, it comes across as a more straightforward statement of intent, missing the subtleties of the mother's tone. The word "تحزن عليا" in the original Arabic phrase, is an Algerian expression indicating the mother is swearing and affirming resolutely that she will bring the second wife, it doesn't have a direct equivalence in English. So it could be translated as the following:

- I swear, I'm going to bring a second wife.

 Example 09

Original text	The translation
والله والزوجة يسمحها الله غير نغدال ونجيب خت عروستي Alger	I swear once and for all, I swear I'm going to go to Algiers and bring the second wife
Timing: 01:12:20	

➤ The English subtitles does not fully capture the complete meaning of the Arabic phrase. Specifically, it misses the part "و نجيب خت عروسي" which means "and bring my daughter-in-law's sister." The nuance in the Arabic is that the mother is not just vowing to bring a random second wife, but also explicitly stating she will go to Algeria and bring her daughter-in-law's sister as the second wife. This adds a nuance of the mother having a very specific person in mind, likely someone /known, rather than just bringing any other woman.


- I swear once and for all, I swear I'm going to go to Algeria and bring my daughter in law's sister as a second wife.

🚩 Example 10

Original text	The translation
النهار وهي بالبروصة تستيكي	She scrubs all day
Timing: 01:12:25	

➤ The Arabic phrase refers "بالبروصة تستيكي" to scrubbing or cleaning the floor with a scrubbing brush, so the English subtitles misses part of the nuance by omitting the word "بروصة" because the English translation the verb "scrub" alone can have multiple meanings; scrubbing floors, scrubbing one's body , and there's also the idiomatic expression: "scrubs up well" that means making an effort to look good, so explicitly stating "the scrubbing brush" removes any ambiguity, and clarifies that the meaning is to clean the floor with the scrubbing brush.

- She spends the entire day scrubbing the floor with brush.
- She spends the entire day scrubbing with the brush.

 Example 11

Original text	The translation
لا عندك النيف و شلاغمك	If you want to keep your honor and your moustache
Timing: 01:20:04	

The Arabic expression "لا عندك النيف و شلاغمك" is translated literally to "If you want to keep your honor and your moustache." However, this translation fails to convey the full nuance and cultural weight of the original phrase. The concept of "النيف" (al-neef) refers to a deep sense of honor, dignity, and self-respect, which is highly valued in Arab culture. Additionally, the moustache holds symbolic significance for men in Muslim cultures, representing masculinity, maturity, and honor. The significance of the moustache in traditional Muslim cultures is that a well-groomed moustache is a source of pride and respect, especially for older men. In contrast, the moustache does not carry the same cultural significance in non-Muslim cultures. While it may be seen as a fashion statement or personal choice, it is generally not imbued with the same symbolic weight as in Muslim cultures.

- If you want to keep your honor and dignity/manhood.

This analysis focuses on translations that successfully conveyed the meaning of Arabic phrases, these examples demonstrate the ability to convey cultural significance in the translated text. The findings reveal that some nuances and tones were lost, so the translator did not fully capture all the nuances of the original Arabic version, Also this analysis highlights the challenges of condensing content for subtitles and how specific word choices can impact nuanced meanings, including omitting important terms like "bread" with symbolic cultural relevance. Examining these

precise decisions emphasizes the careful attention required to remain faithful to the original language core meaning.

Conclusion

The analysis of "Inch'Allah Dimanche" and its English subtitles has revealed the challenges in translating nuances and tones across languages and cultures. It highlights how translators must balance linguistic accuracy with preserving the essence of the original work.

The film translation practice in Algeria has evolved alongside the country's cultural heritage and its increasing connection to global cinema. As international films reach Algerian audiences, there is a growing need for precise and culturally aware translations. This enhances understanding of foreign narratives and also highlights Algeria's unique cultural fabric.

Translators face the challenging task of capturing subtle nuances and idiomatic expressions in original dialogues, dealing with differences in linguistic structures, cultural contexts, and limitations imposed by subtitles. Striking a balance between faithfulness to the source material and ensuring comprehensibility for the target audience is a continuous pursuit. "Inch'Allah Dimanche," a poignant portrayal of Algerian immigrant experiences, is rich with nuances deeply rooted in the nation's cultural fabric. The use of Arabic expressions, religious references, and depictions of familial dynamics and societal norms all contribute to the film's authentic representation of Algerian culture. When translating for international audiences, decisions must be made regarding the preservation or prioritization of cultural specificities.

This analysis emphasizes the important role of translation in promoting cross-cultural understanding, and by addressing the difficulties and approaches used to maintain subtle differences and tones, this research adds to the continuing conversation on successful film translation methods. It provides a foundation for upcoming efforts, promoting further investigation and improvement of techniques that connect linguistic and cultural gaps, as the world increasingly

embraces diverse narratives and artistic expressions, culturally sensitive translation plays a crucial role in highlighting the universality of human experiences.

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ملخص الدراسة

المُلخَص

تعتمد ترجمة الأفلام مقارنةً بالأشكال الأخرى، مثل الأدب أو الأوراق القانونية، على الجوانب غير اللفظية لنقل المعاني والمشاعر، مثل الصور والموسيقى والمؤثرات الصوتية. بالإضافة إلى ذلك، عند نقل المحتوى الأصلي إلى لغة وثقافة أخرى، يجب دراسة الخلفية الثقافية للغة الأصل بدقة، تظهر هذه الصعوبات بشكل خاص في مجالي الترجمة والدبلجة. كلا النظامين يقدمان صعوبات.

تركز هذه المذكرة على الترجمة، التي تمثل الحوار والعناصر الصوتية الأخرى كتابياً، تتطلب توازناً دقيقاً لنقل جوهر المحتوى الأصلي مع ضمان سهولة القراءة. أحد الصعوبات في ترجمة الأفلام هي نقل على ظلال المعنى والنبذة. يقدم الفيلم الجزائري "إن شاء الله الأحد" (2001) دراسة حالة للتعمق في القضايا الصعبة المتعلقة بنقل على ظلال المعنى والنبذة في ترجمة الأفلام.

- سيتم في هذه الدراسة الإجابة عن الاسئلة التالية:

- ما هي الصعوبات التي يمكن ان تنشأ خلال عملية ترجمة الافلام؟
- ما هي الصعوبات التي يواجهها المترجمون في نقل ظلال المعاني والنبذة بدقة عبر اللغات والثقافات المختلفة؟

- كيف تم نقل ظلال المعنى والنبذة الخاصة بالثقافة الجزائرية في فيلم "إيوم الاحد ان شاء الله"؟

- تسعى دراستنا لتحقيق الأهداف الرئيسية الآتية:

- تهدف هذه الدراسة إلى تحقيق وتحليل الصعوبات والاستراتيجيات المتبعة في نقل ظلال المعنى و النبذة أثناء ترجمة الأفلام. كما تستكشف تأثير التباينات اللغوية والثقافية على دقة المحتوى المترجم، وتقتترح استراتيجيات لتحقيق التوازن بين الدقة اللغوية والحساسية الثقافية في ترجمة الأفلام.

- المنهجية

تقوم هذه الدراسة على النهج النوعي باستخدام التحليل الأسلوبي المقارن لفحص كيفية نقل ظلال المعنى والنبرة في ترجمة الأفلام، مع دراسة حالة لفيلم "إن شاء الله الأحد" الجزائري وترجمته من العربية إلى الإنجليزية. تتضمن المنهجية اختيار عينات أو مقاطع من النسخة الأصلية وترجمتها باللغة الإنجليزية من الفيلم. يتم إجراء دراسة أسلوبية مقارنة على هذه العينات النصية، مع تحليل للعناصر اللغوية والأسلوبية. يتم تحليل البيانات المجمعة، مع التركيز على تحديد الفروقات والتشابهات بين النسختين وتفسير كيفية تأثير هذه الفروقات في نقل على ظلال المعنى والنبرة في عملية الترجمة.

يركز التحليل المقارن بشكل خاص على كيفية بناء ظلال المعنى والنبرة من خلال العناصر اللغوية والثقافية في الفيلم الأصلي وما إذا كانت قد تم نقلها بفعالية في الترجمة الإنجليزية.

- هيكلية الدراسة

تنقسم المذكرة إلى ثلاثة فصول يقدم الفصل الأول نظرة تاريخية على صناعة الأفلام الجزائرية بالإضافة إلى الصعوبات التي تواجه ترجمة الأفلام. من ناحية أخرى، يتعمق الفصل الثاني في العناصر الأساسية لظلال المعنى والنبرة. يبدأ بتعريف ظلال المعنى والنبرة، ثم يسلط الضوء على التأثير الذي تمارسه العوامل الثقافية واللغوية في عملية الترجمة السينمائية، علاوة على ذلك، يتم اقتراح طرق لضمان بقاء جوهر الفيلم سليماً عبر الحدود اللغوية والثقافية. في النهاية، سيركز الفصل الثالث على ترجمة الفيلم الجزائري "إن شاء الله الأحد"، حيث يحلل الترجمة ويفحص العقبات التي واجهتها عملية نقل جوهر الفيلم من اللغة الجزائرية المنطوقة إلى الإنجليزية. يتضمن قسم تحليل البيانات اللاحق تحليلاً أسلوبياً مقارناً، يركز على مقاطع رئيسية من النص الأصلي وترجمتها إلى الإنجليزية.

الفصل الأول:

• تاريخ السينما الجزائرية

تعود جذور السينما الجزائرية إلى العهد الاستعماري الفرنسي في أواخر القرن التاسع عشر، حين كلف الأخوان لومير مصورين لتصوير أفلام وثائقية تصور المدن والطبيعة والحياة اليومية للشعب الجزائري. واستغلت السلطات الاستعمارية الفرنسية السينما كأداة دعائية لتلميع صورتها وترسيخ الصور النمطية السلبية عن الجزائريين أما ميلاد السينما الجزائرية الحقيقي فيعود إلى فترة حرب التحرير الجزائرية في الخمسينيات، عندما اقترح الفرنسي المناهض للاستعمار رينيه فوتيه فكرة إنتاج فيلم يوثق الفظائع التي ارتكبتها القوات الفرنسية خلال الحرب. ورحبت قيادة جبهة التحرير الوطني الجزائرية بالفكرة، وفي عام 1957 أسس جمال شندرلي ومحمد الأخضر حمينة وأحمد راشدي خلية لإنتاج الأفلام لتوثيق تجربة الشعب الجزائري في الصراع المسلح بعد استقلال الجزائر عام 1962، ظلت ثورة التحريرية محور اهتمام العديد من الأفلام الجزائرية، حيث حقق البعض منها شهرة عالمية عقب الاستقلال، أصبحت الحكومة الجزائرية بسياساتها الاشتراكية المدعم الرئيسي لإنتاجات السينما المحلية. وخلال فترة حكم الرئيس الراحل هواري بومدين في السبعينيات، شهدت البلاد طفرة في إنتاج الأفلام والاهتمام الجماهيري بالسينما، وفي النصف الثاني من القرن العشرين، تأثرت الإنتاجات الإبداعية بما فيها الأفلام في الجزائر بحوافز أيديولوجية وجمالية ووطنية.

• مواضيع السينما الجزائرية

وفقاً لـ "قاموس دراسات السينما" من تأليف كوهن ووستول، يمكن تقسيم تاريخ السينما الجزائرية إلى ثلاث فترات رئيسية: الفترة الاستعمارية، فترة ما بعد الثورة الجزائرية، والفترة من الثمانينيات حتى الآن التي تميزت بالعنف السياسي. رغم غياب سينما محلية في البداية، كانت مواقع مثل القصبة مناسبة لأفلام مثل فيلم "بيبي لو موكو" لجوليان دوفيفيه. بعد حرب الاستقلال، تم تطوير استراتيجيات وطنية لصناعة الأفلام تحت بنية تحتية تكرم المجاهدين، واستمرت حتى منتصف الثمانينيات. أكد المؤلفون على تأثير الأصولية الإسلامية

وتعقيدات السياسية على سحب التمويل الحكومي، مما دفع جيلاً جديداً من المخرجين لمعالجة هذه القضايا في أعمالهم.

استعرضت شيرا بلغولاوي تحليل رشيد بوجدره لتطور السينما الجزائرية في كتابه "نشأة السينما الجزائرية" (1971). وحدد ثلاث مراحل رئيسية بمواضيع محددة:

- . **المرحلة الأولى:** تركزت على مواضيع حرب الاستقلال ودعم المبادرات الحكومية للتنمية الاقتصادية باستخدام اللغة العربية كجزء من بناء الهوية الوطنية.
- . **المرحلة الثانية:** شهدت إصلاحات حكومية خلال رئاسة بومدين في مختلف المجالات، بما في ذلك الإصلاحات الزراعية.
- . **المرحلة الثالثة:** من أواخر السبعينيات، تحولت السينما نحو تمثيل الفرد ومواضيع مثل وضع المرأة، بطالة الشباب، والثقافات الشعبية، مما يشير إلى تطورات جديدة في السينما الجزائرية. في الثمانينيات والتسعينيات، ظهرت مواضيع متنوعة تشمل الجنس، العدالة الاجتماعية، الحداثة التقليدية، والثقافات التقليدية.
- . **الأفلام الجزائرية المترجمة إلى لغات أخرى**

قدمت السينما الجزائرية أفلاماً بارزة من عام 1966 إلى 2022، وقد تم ترجمة العديد منها إلى الإنجليزية، الفرنسية، الإسبانية، والإيطالية، مما مكن السرديات الجزائرية من تجاوز الحدود الثقافية والوصول إلى جمهور عالمي.

الصعوبات لغوية:

تتمثل الصعوبات التي تواجه المترجمين في فهم وترجمة النصوص، والتي قد تستدعي إعادة النظر في النص أو اللجوء إلى القواميس والمراجع لتجاوزها. تلك الصعوبات يمكن أن تنشأ من النحو والمفردات

والأسلوب والأصوات وأساليب الاستخدام في اللغتين. يتناول هذا الفصل مشاكل مثل الصرفية والدلالية والأسلوبية بالتفصيل:

- **مشاكل صرفية:** تشمل الصعوبات في هياكل الجمل وترتيب الكلمات والأزمنة والضمائر والصفات والمقالات والأعداد والأجناس. على سبيل المثال، تختلف ترتيبات الكلمات بين اللغتين المعنية، وتختلف أيضاً أزمنة الأفعال والضمائر والأعداد والأجناس بينهما.
- **مشاكل دلالية:** تتعلق بالمفردات والمعاني بين اللغات والتعبير عن المعنى بطريقة صحيحة. تشمل هذه المشاكل فهم الكلمات أو التعبيرات بشكل صحيح والعثور عليها في القواميس.
- **مشاكل أسلوبية:** تتعلق بالأساليب الأدبية والتقنيات اللغوية المستخدمة في النصوص، وتحديات الترجمة لها. يمكن أن تتضمن هذه المشاكل ترجمة الأمثال والتعبير الثابتة والتعبيرات الأدبية والأساليب الشعرية بشكل صحيح.

• الصعوبات الثقافية

الصعوبات الثقافية في الترجمة تشمل صعوبة ترجمة المصطلحات التقنية والدينية، والثقافية والاجتماعية والتقليدية والسياسية، بالإضافة إلى المعتقدات والأمثال والأقوال. في كل مجال من هذه المجالات، هناك تحديات فريدة تنشأ نتيجة الفوارق الثقافية واللغوية بين اللغة المصدر واللغة الهدف.

فيما يتعلق بالمصطلحات التقنية، يواجه المترجمون عقبات في فهم وترجمة المفاهيم والمصطلحات الجديدة التي تنشأ من الثورة التكنولوجية، ويجب عليهم الاختيار بين الاحتفاظ بالمصطلح الأصلي أو ترجمته إلى اللغة الهدف. على الرغم من أن العديد من المترجمين يلجؤون إلى الاقتراض الثقافي، إلا أن هذا الأمر يعكس قدرة المترجم بدرجة أكبر من قدرة اللغة على التكيف مع التطور التقني.

أما فيما يتعلق بالدين، فإن ترجمة النصوص الدينية تتضمن تحديات كبيرة بسبب التباين في المعتقدات والطقوس بين الأديان المختلفة. وهنا يحتاج المترجم إلى فهم عميق للقارئ الهدف وتوجيهه بشأن المفاهيم الدينية المختلفة. فعلى سبيل المثال، تحتاج ترجمة مفهوم "العمرة" في الإسلام إلى شرح إضافي للقارئ الهدف الذي قد لا يكون على دراية كافية بهذا المفهوم.

أما في الثقافة الاجتماعية، فإن التحدي يكمن في فهم الأدوار الاجتماعية والعلاقات الاجتماعية في اللغة الاصل ونقلها بدقة إلى اللغة الهدف. على سبيل المثال، في العربية هناك فرق دقيق في مصطلحات الأقارب الذي لا يوجد له مكافئ في اللغة الإنجليزية بنفس الدقة.

وفيما يخص التقاليد الاجتماعية، فإن التحدي ينشأ من اختلاف التقاليد والمبادئ بين الثقافات، مما يؤدي إلى صعوبة في فهم وترجمة مفاهيم لا يوجد لها مقابل في اللغة الهدف.

وأخيراً، في مجال السياسة والمعتقدات الاجتماعية، فإن الصعوبة تتمثل في ترجمة مصطلحات ومفاهيم قد لا يكون للقارئ الهدف خلفية كافية عنها، مما يستدعي إضافة معلومات إضافية للتوضيح.

. الصعوبات التقنية:

ترجمة محتوى الوسائط المرئية والسمعية مثل الأفلام والبرامج التلفزيونية تطرح صعوبات تتجاوز مجرد تحويل الدبلجة من لغة إلى أخرى. فعند الدبلجة الإنتاجات اللغوية الأجنبية إلى اللغة الهدف، يجب على المترجمين مواجهة مجموعة متنوعة من التحديات التقنية لضمان تزامن المحتوى المترجم بسلاسة مع الصوت والصورة الأصليين. بالمثل، فيما يخص المترجمة يتطلب من المترجمين تلخيص وإعادة صياغة الحوار بتنسيق موجز وقابل للقراءة مع مراعاة مساحة النص والوقت المخصص للمترجمة.

فيما يتعلق بالدبلجة، فإن التزامن الدقيق بين الحوار المترجم وحركة شفاه الممثلين هو تحدي كبير. يجب على المترجم ان لا ينقل المعنى فحسب بل ان يتناسب ايضا مع التوقيت الحوار الأصلي.

الفصل الثاني:

في هذا الفصل تم تسليط الضوء على مفهومي ظلال المعنى والنبرة في ترجمة الأفلام، موضحةً العوائق التي تطرحها مثل المفاهيم الثقافية، والتعبير الدلالية والفكاهية وتنوع أساليب اللغة واللهجات، وكيفية التعامل مع هذه العوائق والحفاظ على مستوى الدقة النبرة. بالإضافة إلى أهمية فهم السياقات الثقافية، والتعبير المجازية، ومراجعة السجل اللغوي بشكل صحيح لضمان الحفاظ على التعبير والأساليب اللغوية الأصلية والمعنى الدقيق.

يتمحور المفهوم الأول في الفصل حول "الدقة"، حيث يُفهم هذا المصطلح على نطاق واسع في دراسات الترجمة على أنه يمثل الفروقات الدقيقة في المعنى أو التعبير أو اللهجة التي تطرح تحديات كبيرة خلال عملية الترجمة. وفقاً لعدة باحثين، بما في ذلك بيكر (1992) وهاتيم وموندي (2004)، فإن الدقة تشمل أصعب وأكثر الجوانب دقة وتعقيداً في اللغة التي غالباً ما تكون مفقودة في الترجمة عند نقلها إلى لغة أخرى. أما المفهوم الثاني المتعلق بـ "النبرة"، فيتناول تفسيره وفقاً للسياق. في الأدب، تشير النبرة إلى الأثر العاطفي الذي ينقله اللغة، مقسمة إلى لهجات طبيعية وخيالية. وفي مجال الاتصال، تُستخدم النبرة لإضفاء نغمات معينة أو أثر معين على السرد، مما يؤثر على الإدراك ويسهم في نشر المعلومات. وعلاوة على ذلك، في علم الصوتيات، يشير المصطلح عادة إلى تغيرات النغمات التي تميز المورفيمات والكلمات في بعض اللغات، مثل تلك الموجودة في مناطق شبه القارة الأفريقية، وشرق وجنوب شرق آسيا، ومناطق أخرى. بشكل عام، يمكن فهم النبرة على أنها استخدام معقد للغة لنقل العواطف، أو التأثير على الإدراك، أو التمييز بين المعاني في أشكال مختلفة من التواصل.

• صعوبات الحفاظ على ظلال المعنى والنبرة

تشير التفاصيل الدقيقة في الترجمة إلى الفروق والظلال المعنى الدقيقة التي قد توجد في النص الأصلي ويجب التقاطها ونقلها في النسخة المترجمة. قد تكون هذه عناصر لغوية مثل التعبيرات الاصطلاحية والعبارات العامية والإشارات الثقافية المحددة، أو مفاهيم أكثر تجريداً مثل النغمة والأسلوب الفكاهة. تعتبر التفاصيل الدقيقة مهمة لأنها تساهم في عمق وثراء التواصل، وترجمتها بدقة أمر بالغ الأهمية للحفاظ على الرسالة والاثـر الأصليين للغة الاصل.

• ترجمة المصطلحات والتعبيرات المرتبطة بالثقافة

تشكل المصطلحات والتعبيرات المرتبطة بالثقافة تحدياً للمترجمين بسبب غيابها في اللغة الهدف، كما لاحظ بينغ (2006). في مثل هذه الحالات، تظهر فجوة معجمية داخل اللغة الهدف، مما يضطر المترجمين إلى البحث عن استراتيجيات مناسبة لنقل المفاهيم الكامنة. وتختلف درجة تعقيد هذه المشكلة حسب الفروق بين اللغة المصدر واللغة الهدف، مما يجعل الترجمة بين اللغات البعيدة ثقافياً مثل الإنجليزية والعربية مسألة معقدة. يمكن تحديد ثلاثة عقبات رئيسية في ترجمة المصطلحات المرتبطة بالثقافة. أولاً، قد يشير المصطلح المرتبط بالثقافة إلى سمة خاصة بثقافة اللغة المصدر وغير معروفة في ثقافة اللغة الهدف. على سبيل المثال، قد تكون ترجمة التعبير الإنجليزي "أبيض مثل الثلج" إلى العربية صعبة، نظراً لمحدودية تعرض العرب للثلج، مما قد يدفع المترجمين إلى اختيار تشبيه عربي مكافئ وظيفياً مثل "أبيض كالحليب/القطن".

ثانياً، قد لا يكون للمصطلح المرتبط بالثقافة معادل في اللغة الهدف لأنه يشير إلى مفهوم غير موجود في الثقافة المستهدفة. يمكن أن تندرج العديد من المفاهيم الإسلامية تحت هذا النوع. على سبيل المثال، عند ترجمة المصطلح العربي المرتبط بالثقافة "عقيقة" إلى الإنجليزية، والذي يشمل ذبح خروف وتوزيعه على الفقراء احتفالاً بميلاد طفل جديد، قد يحتاج المترجم إلى شرح موجز بسبب غياب هذا المفهوم في الثقافة الهدف.

ثالثاً، قد تكون ترجمة المصطلح المرتبط بالثقافة الذي يشير إلى شخص أو مؤسسة غير معروفة للقارئ المستهدف صعبة. على سبيل المثال، في التعبير العربي: "كانا مثل عنتر وعبلة"، يُذكر شخصيتان شهيرتان للحب والرومانسية في التاريخ الاجتماعي العربي القديم. في مثل هذه الحالات، قد يختار المترجمون إما التغريب من خلال الاحتفاظ بالأسماء العربية مع شرح موجز أو التوطين باستخدام معادل ثقافي مثل "كانا مثل روميو وجولييت".

• التعابير الاصطلاحية

تشكل التعابير الاصطلاحية عناصر أساسية في جميع اللغات. لا تزال الطبيعة الدقيقة للتعبير الاصطلاحي موضوع اهتمام. وفقاً لقاموس ميريام ويبستر، فإن التعابير الاصطلاحية هي عبارات تتجاوز تفسيرها المعاني الحرفية للكلمات، وتحمل معنى مميزاً خاصاً بمناطق أو مجموعات اجتماعية معينة. تم اقتراح تعريفات مختلفة لهذا المكون اللغوي من قبل علماء يركزون على اللغة والترجمة. يصف ديكينز وآخرون (2017) المصطلح الاصطلاحي بأنه عبارة جاهزة لا يمكن استنتاج معناها من المعاني الحرفية لمكوناتها الكلمات. وبشكل مماثل، يصف لارسون (1998) بأنها مجموعات من الكلمات التي يختلف معناها الجماعي عن معاني الكلمات الفردية.

• الأسلوب والفكاهة

الأسلوب

الأسلوب هو الطريقة التي يتم بها صياغة النص. عند الترجمة من اللغة المصدر إلى اللغة الهدف، من المهم مراعاة الأسلوب لأن أي تغيير فيه قد يغير المعنى بأكمله (غزاة، 2008). لذلك، يجب على المترجم فهم أساليب كلا اللغتين.

الفكاهة

وفقاً لقاموس أكسفورد (2022)، تشير الفكاهة إلى حالة عقل الفرد أو مزاجه في وقت معين، وصفة كونه مضحكاً أو كوميدياً، والقدرة على التعبير عن روح الدعابة أو إضحاك الآخرين.

عندما يتعلق بالترجمة، فإنها تشكل تحدياً للمترجمين حيث غالباً ما تعتبر حالة كلاسيكية من حالات عدم القابلية للترجمة بسبب اعتمادها على المعاني المزدوجة والتفسيرات المجازية.

• اختلاف اللهجات واللكنات

اللهجات هي اختلافات للغة تختلف في قواعد النحو أو النطق أو المفردات عن الشكل المعياري. تشير اللكنات إلى كيفية نطق المتحدثين للغة، والتي يمكن أن تحددهم كمنتمين إلى مجموعة جغرافية أو اجتماعية اقتصادية أو عرقية أو غير ناطقين باللغة الأم.

يشكل نقل التفاصيل الدقيقة والارتباطات الثقافية للهجات واللكنات صعوبات كبيرة في الترجمة. في الأدب، غالباً ما يتم تمثيل اللهجات من خلال كتابة وقواعد غير معيارية في نص اللغة الأصلية. في حين أن اللهجات مفهومة عند سماعها، فإن نقلها حرفياً قد يبدو أجنبياً. في الترجمة الأدبية، يمكن لتقنيات مثل استخدام التهميش لشرح استخدام اللهجة، أو توظيف هجاء وقواعد غير معيارية في النص الهدف، إعادة إنشاء آثار موازية لتلك الخاصة باللهجة الاصل. لكن، في ترجمة الأفلام، لا يمكن توضيح كلمات تنتمي الى لكنة معينة.

• صعوبات ترجمة اللهجة الجزائرية

• يمكن أن تشكل ترجمة اللهجة الجزائرية، المعروفة أيضاً باسم "الدارجة" أو العربية الجزائرية،

العديد من الصعوبات بسبب سماتها اللغوية الفريدة ودلالاتها الثقافية.

• اللهجة الجزائرية

• اللهجة المتحدث بها في الجزائر، وهي متغير من اللغة العربية، لا يتم كتابتها بشكل نموذجي وهي

جزء من مجموعة اللغة العربية المغربية. تتشارك بعض القدرة على الفهم المتبادل مع اللهجات التونسية

والمغربية. على غرار أشكال أخرى من العربية المغربية، تستخدم اللهجة الجزائرية المفردات السامية بشكل أساسي ولكنها تحتوي أيضًا على تأثيرات من الأمازيغية والفينيقية واللاتينية وكذلك كلمات مقترضة من الفرنسية والعربية الأندلسية والتركية العثمانية والإسبانية. تشمل ما يقرب من 8% إلى 9% من مفرداتها كلمات مقترضة من الأمازيغية. في السنوات الأخيرة، بدأت الإنجليزية أيضًا في التأثير على اللهجة الجزائرية بكلمات جديدة مقترضة. هناك اختلافات إقليمية داخل هذه اللهجة التي يتم سماعها عادةً في المنازل أو في الشارع بدلاً من المواقف الرسمية مثل المدارس أو وسائل الإعلام التي تستخدم العربية الفصحى أو الفرنسية.

• اللهجة الجزائرية والتأثير اللغوي

• أصبح من الشائع بشكل متزايد في الجزائر للمجتمعات ثنائية اللغة ومتعددة اللغات استخدام لغات متعددة في محادثة واحدة. تمكن هذه الممارسة المتحدثين من متابعة محادثاتهم بسلاسة في المواقف الرسمية وغير الرسمية على حد سواء. تتميز الجزائر بتنوعها اللغوي، حيث يتم استخدام العديد من اللغات مثل العربية الفصحى والعربية الجزائرية والأمازيغية والفرنسية، ومؤخرًا الإنجليزية للتواصل.

• اللهجة الجزائرية والمعنى الضمني

• ترتبط العلاقة بين المعنى الضمني والعواطف واللهجات الجزائرية بحقيقة أن المعنى الضمني والعواطف غالبًا ما يتم التعبير عنها من خلال عبارات أو تعابير محددة في اللهجات الجزائرية. يمكن استخدام اللغة المجازية والتعابير الاصطلاحية من نقل المعاني والعواطف الأعمق دون التعبير عنها بشكل صريح. على سبيل المثال، توجد في اللهجات الجزائرية العديد من التعابير المستخدمة لتصوير الفرح أو السعادة، مثل "مبروك"، والتي تعني التهنة ويتم استخدامها بشكل شائع للتعبير عن الفرح في مناسبة احتفالية

• كيفية الحفاظ على ظلال المعنى والنبرة

يتطلب تحقيق نفس التفاصيل الدقيقة والنبذة أثناء الترجمة فهماً عميقاً للثقافتين، بالإضافة إلى بحث مكثف في سياق التعابير الاصطلاحية وأساليب اللغة والتفاصيل اللغوية الدقيقة في كل من اللغات الاصل والهدف.

▪ الوعي الثقافي

الوعي الثقافي أمر بالغ الأهمية لأن التفاصيل الدقيقة والنبذات مرتبطان ارتباطاً وثيقاً بالسياق الثقافي للنص. يدرك المترجم الواعي ثقافياً الدلالات والإيحاءات الضمنية الخاصة بتلك الثقافة. بدون هذا الوعي، يمكن تجاهل التفاصيل الدقيقة أو إساءة فهمها بسهولة.

▪ استراتيجيات ترجمة التعبيرات الثقافية والأمثال

تهدف هذه الدراسة إلى تقييم استراتيجيات الترجمة المختلفة، مستفيدة من الأعمال السابقة لنيومارك. تشمل الاستراتيجيات المقترحة الترجمة الحرفية والأدبية والاستبدال للحفاظ على التفاصيل الثقافية الدقيقة

الترجمة الحرفية: هي الأسهل والأكثر أساسية، حيث يلتزم المترجم بمطابقة كلمة بكلمة. تهدف الترجمة الحرفية إلى إعادة إنتاج شكل النص المصدر قدر الإمكان في النص الهدف.

الترجمة الأدبية: هي ترجمة حرة، لتغيير مفردات اللغة المجازية، تهدف ليس فقط إلى نقل ما كتبه المؤلف الأصلي ولكن أيضاً ما قصده.

الاستبدال: يمكن اعتبار هذه الطريقة فرعاً من طريقة الترجمة الحرة. غالباً ما تُستخدم عندما يرتبط محتوى المثل أو التعبير بمرجع ثقافي أو لفظي في اللغة المصدر وليس له مقابل مباشر في لغة أخرى.

▪ البحث في المصطلحات الاصطلاحية

يعد البحث في المصطلحات الاصطلاحية والتعابير أمرًا بالغ الأهمية بسبب دلالتها الثقافية ومعانيها الدقيقة. نادرًا ما تنقل الترجمة الحرفية النبذة والتلميح المقصود من التعبير الاصطلاحي. يجب على المترجمين البحث عن صياغة مكافئة في اللغة الهدف تنقل المقصد الأصلي بدقة مع الحفاظ على معناه.

. تحليل السجل

يشمل تحليل السجل فحص مستوى الرسمية والموقف والسياق في النص. يمكن أن تكون للكلمات نفسها معانٍ نبرات مختلفة بناءً على ما إذا كان السجل عاميًا أو أكاديميًا أو رسميًا. يقوم المترجم بتحليل سجل النص المصدر ويعدل هذه التفاصيل الدقيقة وفقًا لمعايير اللغة الهدف.

الفصل الثالث

يركز هذا الفصل على إجراء تحليل مقارن بين النص الأصلي باللهجة الجزائرية المترجمة للإنجليزية للفيلم الجزائري "إن شاء الله يوم الأحد". تم اختيار عدة مقاطع من الفيلم لدراستها وتحليلها بهدف تقييم مدى نجاح الترجمة في نقل ظلال المعنى والنبذة والإيحاءات الخفية الموجودة في اللهجة الجزائرية الأصلية. يتناول التحليل كيف تم التعامل مع العناصر اللغوية والثقافية الخاصة باللهجة الجزائرية في الترجمة الإنجليزية، ويحدد المواضيع التي تم فيها نقل ظلال المعاني والنبذات بشكل ناجح، والمواضع التي فقدت فيها بعض الدلالات والإيحاءات نتيجة عملية الترجمة. كما يقدم التحليل اقتراحات لكيفية هاته المعاني بشكل أكثر دقة.

الخاتمة

يجب على المترجمين اكتساب مهارات ومعارف متعددة للتعامل مع التحديات المرتبطة بنقل ظلال المعنى والنبذة بدقة. يجب أن يكونوا على دراية بالسياقات الثقافية والتفاصيل اللغوية الدقيقة لكلا اللغتين، بالإضافة

إلى القدرة على إيجاد حلول لمشكلات الترجمة.

لذلك، لا يقتصر دور ترجمة الافلام على نقل الكلمات فحسب، بل يتعداه إلى نشر الفهم والتألف عبر الحدود الثقافية. لجعل السينما لغة عالمية حقيقية، تجمع الناس وتحفز الحوار والتبادل الثقافي.