



Translational Challenges of Linguistic Hybridization in Algerian Theatre: Between Preserving the Spirit of the Text and Its Cultural Reproduction

التحديات الترجمة للتهجين اللغوي في المسرح الجزائري: بين الحفاظ على روح النص وإعادة إنتاجه ثقافيًا

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Article abstract:

This study examines challenges faced by translators of Algerian theatrical texts combining Arabic, French, and Amazigh. It aims to explore the impact of linguistic hybridization on translation while preserving cultural identity and diversity. Using content analysis and literature review, selected plays were analyzed. Results show translators act as cultural mediators conveying nuanced meanings. Translation must go beyond language to culturally reproduce the text's hybridity. The research highlights the need for further study of technological translation strategies.

Keywords: *theatrical translation ; linguistic hybridization ; Algerian theatre ; cultural translation ; multilingualism*

ملخص المقال:

تتناول هذه الدراسة التحديات التي يواجهها مترجمو النصوص المسرحية الجزائرية التي تجمع بين العربية والفرنسية والأمازيغية. وتهدف إلى استكشاف تأثير التهجين اللغوي على الترجمة مع الحفاظ على الهوية الثقافية والتنوع. باستخدام تحليل المحتوى ومراجعة الأدبيات، تم تحليل المسرحيات المختارة. وتظهر النتائج أن المترجمين يعملون كوسطاء ثقافيين ينقلون المعاني الدقيقة. يجب أن تتجاوز الترجمة اللغة لتعيد إنتاج التهجين النصي ثقافيًا. كما تسلط البحث الضوء على الحاجة إلى مزيد من الدراسة لاستراتيجيات الترجمة التقنية .

كلمات مفتاحية: الترجمة المسرحية، التهجين اللغوي، الهوية الثقافية، المسرح الجزائري، وساطة ثقافية.



Introduction

Algerian theatre constitutes a creative space that reflects the linguistic and cultural plurality characterizing Algerian society, where Classical Arabic, Algerian dialects, Amazigh, and occasionally French intertwine. This linguistic hybridity, while serving as an aesthetic and stylistic device in theatrical texts, presents significant challenges in the context of translation. How can such linguistic diversity be conveyed without compromising the spirit of the original text? And how can translation preserve the deep cultural meanings rooted in the source environment?

Linguistic hybridity in Algerian theatre is not merely a matter of linguistic playfulness; rather, it reflects a complex socio-cultural reality, encapsulating the interaction of diverse identities within society (Fellah, 2020, p. 330). Theatre, as both a literary and performative art, harnesses this diversity to create dynamic texts that authentically express characters, environments, and dramatic situations. However, when this linguistic diversity is transferred to another language, it may lose part of its artistic impact or cultural significance if not handled with care and precision (Nouredine, 2008, p. 78).

The fundamental challenge in translating hybrid Algerian theatre lies in conveying linguistic diversity while safeguarding its cultural and social connotations. It is not merely about rendering the literal meaning of words, but rather about reproducing the cultural contexts and linguistic symbols embedded in the theatrical text (Bouaziz, 2020, p. 180). Ignoring these aspects may result in effacing the characters' identities or diminishing the artistic power of the play in its new environment.

Literary translation plays a vital role in making Algerian theatre accessible to wider audiences, enabling it to partake in global literary and artistic discourses. Translating Algerian plays into other languages not only contributes to the dissemination of this rich theatrical heritage but also opens new avenues for discussions on the social and political issues they address (Dine El-Hennani & Leqroun, 2020, p. 142).

Linguistic hybridity poses a genuine challenge for the translator, who cannot rely solely on traditional strategies of meaning transfer. Instead, innovative solutions are required to preserve the artistic nature of the text. Among these challenges are the treatment of colloquial expressions, language-specific structures, and culturally embedded connotations that often lack direct equivalents in the target language (Habiba, 2018, p. 160).

This study aims to examine the various techniques employed by Algerian playwrights in their use of linguistic hybridity—whether for dramatic, social, or aesthetic purposes. Selected Algerian theatrical texts will be analyzed to uncover patterns of linguistic blending.

A range of translation strategies that facilitate the preservation of linguistic diversity in theatre—such as literal translation, localization, and reformulation—will be reviewed and analyzed. The advantages and limitations of each strategy will be discussed based on actual translation examples (Amour, 2018, p. 485).

The research will also investigate how translation influences the reception of theatrical texts in new cultural settings. A translated text is not necessarily read in the same way as the original, as cultural and linguistic factors shape the viewer's or reader's experience in the target context (Gazia, 2003, p. 120).

This research adopts a comparative analytical methodology to study a corpus of Algerian plays translated into other languages, with a focus on how translators tackled the challenges of linguistic hybridity (Bouzeid, 2021, p. 530). Special attention will be given to case studies involving multiple translations of the same text in order to assess variations in translation strategies.

A set of theoretical and practical tools from modern translation studies will be used to evaluate the effectiveness of the employed strategies. Among the adopted theoretical frameworks are dynamic equivalence theory, skopos theory, and functional fidelity theory, which will aid in assessing the success of translations in preserving both linguistic diversity and dramatic effect (Assia, 2018, p. 145).

1. Linguistic Hybridization in Algerian Theater – Concept and Dimensions

1.1 Definition of Linguistic Hybridization:

1.1.1 The Concept of Linguistic Hybridization in Linguistics and Semiotics:

Linguistic hybridization is a multifaceted concept that falls within the domains of linguistics and semiotics. In linguistics, it refers to the interaction between two languages or linguistic systems within a single text. This blending produces new meanings and alters the conceptual framework of the text. In semiotics, it is associated with the symbolic and cultural interaction resulting from this linguistic overlap (Bakhtin, 1981, p. 358).

1.1.2 The Difference between Linguistic Hybridization, Diglossia, and Code-Switching:

These concepts differ in both meaning and function. Linguistic hybridization refers to the blending of elements from two languages within the same text, generating a distinct semantic value (Gumperz, 1982, p. 66). Diglossia, by contrast, denotes the coexistence of two languages within a given society, each with different social roles and statuses (Ferguson, 1959, p. 327). Code-switching involves the temporary alternation between languages within a conversation without merging their linguistic systems (Myers-Scotton, 1993, p. 72).

Linguistic hybridization in Algerian theater is a cultural and linguistic phenomenon that reflects the social transformations and dynamics experienced in the country. It manifests through the blending of various languages, contributing to the affirmation of national identity and the expression of a diverse social and cultural reality.

1.2 Historical Development of the Phenomenon in Algerian Theater:

Algerian theater has undergone a notable evolution in its use of linguistic hybridization. Playwrights have increasingly incorporated multiple languages, such as Modern Standard Arabic, Algerian dialects, Tamazight, and French. This linguistic diversity mirrors Algeria's historical and cultural plurality, highlighting the various influences that have shaped the nation.

1.2.1. Analysis of Examples from Algerian Plays Employing Linguistic Hybridization:

In Abdelghani Khashsha's play *Droûb al-Majzara* ("Paths of the Massacre"), hybrid dialogue is prominently featured, combining Modern Standard Arabic, Algerian dialect, Tamazight, and French. This multilingualism reflects the ideological and intellectual conflicts among characters and illustrates the societal challenges facing contemporary Algerian society amid social and cultural transformations. Moreover, linguistic hybridization serves to enhance interaction and communication among different segments of society.

1.2.2. The Impact of Social and Cultural Factors on the Hybridization Phenomenon:

Linguistic hybridization in Algerian theater is shaped by various social and cultural factors, including colonial legacies, ethnic and cultural diversity, and modern social change. These elements have led to the adoption of multiple languages and expressive styles, influencing the structure of theatrical discourse and rendering it more diverse and enriched.

1.3. Linguistic Hybridization as a Means of Conveying Social Reality and Algerian Identity:

Linguistic hybridization in Algerian theater is an expressive tool that reflects the country's social and historical reality. Algerian theater emerged within a multilingual cultural context, where Modern Standard Arabic, Algerian vernacular, Tamazight, and French interact, turning the stage into a mirror of society (Daoud, 2019, p. 185). This linguistic interplay allows playwrights to depict the social and cultural disparities that characterize Algerian society, as each language or dialect signifies a particular social group or perspective within the dramatic text (Bougassa, 2021, p. 150).

The use of linguistic hybridization goes beyond mirroring reality; it actively contributes to strengthening Algerian identity by foregrounding the interaction of diverse cultural elements within the theatrical text. It reflects the dynamism of Algerian society and the historical influences that have shaped its linguistic structure, especially the colonial legacy that complicated the relationships between the country's spoken languages (Broudi & Belghdoush, 2024, p. 230).

1.3.1. The Aesthetic and Hermeneutic Dimensions of Multilingualism in Theater:

Linguistic hybridization is not limited to its realistic function but also extends to aesthetic and interpretative dimensions, allowing for deeper audience engagement. Multilingualism enriches theatrical dialogue, reflecting character diversity and cultural affiliations. It enhances the realism of dramatic scenes and adds dramatic complexity. The interplay of languages in dialogue can be used as a dramaturgical tool to produce comedic contrasts or satirical expressions of cultural conflict (Bougassa, 2021, p. 150).

Moreover, multilingualism fosters interpretative multiplicity, giving the audience freedom to understand and respond to the text based on their cultural and linguistic backgrounds. Algeria's multilingual audience reacts differently to hybrid texts, thus becoming active participants in the interpretative and theatrical experience (Bachiri, 2023, p. 50).

1.3.2. The Relationship between Linguistic Hybridization, Theatrical Aesthetics, and Audience Engagement:

Linguistic hybridization directly influences the aesthetics of theatrical performance by affecting the text's linguistic rhythm and sonic texture. The diversity of languages in plays creates a form of linguistic harmony—or deliberate dissonance—that mirrors characters' emotional states or the dramatic context of a scene (Saleh & Qaidoum, 2024, p. 40). This linguistic dynamism enriches the narrative structure and transforms the text into a multidimensional space that enhances the viewing experience.

On another level, linguistic hybridization shapes audience engagement, with responses varying according to cultural and linguistic backgrounds. For some, hybridization provides an opportunity for connection and immersion, while others may struggle with comprehension, particularly when unfamiliar languages or dialects dominate (Fadel Ali, 1988, p. 28). Thus, the use of linguistic hybridization in Algerian



theater requires a careful balance between semantic clarity and aesthetic expression to reach a broad audience without compromising the artistic integrity of the text.

2. Challenges of Literary Translation in Hybrid Theatrical Texts

2.1 Difficulties of Translation in the Context of Linguistic Hybridization:

Linguistic hybridization in theatrical texts represents a major linguistic phenomenon that poses significant challenges for translators, particularly in Algerian texts characterized by the intermingling of multiple languages such as Arabic, French, and Amazigh. This complexity means that the translation process goes beyond mere linguistic transfer to involve a cultural re-creation of the text. In this context, translators face numerous difficulties, including preserving the cultural identity of the text, balancing fidelity to the source text with adaptation to the target audience, and handling linguistic paradoxes and expressive styles specific to each language.

2.1.1 The Challenge of Preserving Linguistic and Cultural Identity in Translation:

Linguistic hybridization in Algerian theatre is not simply the coexistence of different languages; it is a reflection of a complex cultural identity expressed through speech patterns, syntactic structures, and idiomatic expressions particular to each community. When translating such texts, the translator is confronted with the dilemma of preserving this identity within the constraints of the target language. Theatrical texts do not merely convey meaning; they carry cultural and ideological connotations that require faithful transmission without stripping them of their original significance. In this regard, Vinay and Darbelnet (1958) note that “translation is not merely the conversion of words, but a reinterpretation within the cultural context of the receiving language” (Vinay & Darbelnet, 1958, p. 45).

Moreover, certain expressions and idioms tied to Algerian identity may lack direct equivalents in the target language, compelling the translator to seek compromise solutions that preserve the spirit of the text without distorting or excessively domesticating it. Toury (1995) argues that “the translator is compelled to make decisions that affect the cultural dimension of the text, balancing between preserving its foreignness and adapting it to suit the target reader” (Toury, 1995, p. 112). Hence, the use of appropriate translation strategies, such as interpretive translation or explanatory footnotes, is essential to transmit the cultural depth of the text while maintaining its original identity.

2.1.2. Translation Between Fidelity to the Source Text and Adaptation to the Target Audience:

The tension between fidelity to the original text and adaptation to the target audience constitutes a central dilemma in literary translation. The translator must preserve the author’s style and artistic voice while ensuring that the reader or viewer can understand and engage with the translated work. In this respect, Newmark (1988) states, “fidelity in translation does not mean literal transfer of words, but rather the transfer of the same effect to the target reader” (Newmark, 1988, p. 62).

This issue becomes particularly acute in the translation of plays that incorporate linguistic hybridization. The translator must decide whether to retain the hybrid elements as they are, simplify them, or replace them with analogous forms in the target language. In a study on linguistic hybridization in literary translation, Bassetti (2019) explains that “translators are required to find solutions that strike a balance between authenticity and comprehensibility, particularly when addressing audiences that differ linguistically and culturally from those of the source text” (Bassetti, 2019, p. 134).

Moreover, theatre—being a performative art that relies on live interaction with the audience—adds another layer of complexity. The translator must consider the theatrical rhythm and the oral nature of the dialogue. Hatim and Mason (1997) assert that “translating theatre requires deep understanding of the text’s style and cultural background, as well as the ability to adapt it to the linguistic system of the target audience” (Hatim & Mason, 1997, p. 89). Therefore, adaptation does not necessarily entail sacrificing authenticity, but rather seeking creative solutions that convey the core of the text in an accessible and engaging manner.

2.1.3. Translation and Linguistic Paradoxes: Humor, Irony, and Popular Proverbs:

Linguistic paradoxes—including humor, irony, and popular proverbs—represent some of the most difficult challenges for translators of hybrid theatrical texts. These elements often rely on wordplay, cultural context, or symbolism that may not have direct equivalents in the target language. Baker (2011) emphasizes that “humor in translation is not simply a matter of transferring text, but a process of re-creation that requires in-depth knowledge of both source and target cultures” (Baker, 2011, p. 205).

For instance, in Algerian theatre, popular proverbs are frequently used to reinforce the text’s social and political messages. However, literal translations may result in the loss of the original meaning. Nida (1964) argues that “popular proverbs must be reformulated in a way that takes the recipient’s cultural environment into account, while preserving their semantic essence” (Nida, 1964, p. 127). Consequently, translators may choose to substitute the original proverb with a culturally equivalent one in the target language or explain it in a footnote to ensure its meaning reaches the reader.

Additionally, irony and humor rooted in Algerian culture rely on social and historical references that may be obscure to foreign audiences, making their translation particularly challenging. In this regard, Della Porta (2017) observes that “the translator does not merely transfer words but reconstructs the text’s cultural context in a manner suitable for the mindset of the target reader” (Della Porta, 2017, p. 73).

2.2 Translation Strategies for Addressing Linguistic Hybridization:

2.2.1 Literal Translation vs. Interpretive Translation:

Literal and interpretive translation are two principal strategies for addressing linguistic hybridization in theatrical texts. Literal translation aims for maximum linguistic accuracy, but it may fail to capture some of the cultural and contextual meanings embedded in hybrid theatrical texts (Venuti, 2017, p. 24). In contrast, interpretive translation focuses on conveying meaning in a way that aligns with the recipient’s cultural background, thus helping to bring the play closer to its new audience (Baker, 2018, p. 45).

2.2.2 Strategies for Rendering Multilingualism in Other Languages:

Multilingualism in hybrid plays presents a significant challenge for translators, who must preserve the interplay of different languages without compromising meaning or the text’s structure. One strategy is to retain certain expressions or words in their original language within the translation to convey the sense of linguistic diversity (Meylaerts, 2019, p. 67). Another strategy is interpretive translation, which compensates for linguistic differences by incorporating footnotes or clarifications within the play’s text (Delabastita, 2020, p. 89).



2.2.3. Adapting Local Terms and Cultural Significations in Translated Theatrical Texts:

Adapting local terms and cultural significations is essential when translating hybrid theatrical texts, as the translated work must resonate with the target culture without losing its original identity. Common strategies include replacing local terms with others carrying similar connotations in the target language to preserve the intended theatrical effect (Tourey, 2015, p. 120). Contextual translation is also frequently employed, taking into account the semantic and social dimensions of terms to ensure cultural alignment between the original text and the new audience (Berman, 2021, p. 143).

3. Comparative Analysis of Different Translations of the Same Theatrical Text

3.1. Case Study of Algerian Plays Translated into French and English:

Theatrical translation remains one of the most challenging forms of translation, particularly when it comes to Algerian plays characterized by a hybrid linguistic and cultural landscape. This study aims to compare various translations of the same Algerian theatrical text into both French and English, focusing on how each translator addresses the phenomenon of linguistic hybridity.

3.1.1. Linguistic Hybridity in Algerian Theatrical Texts:

Linguistic hybridity is a distinctive feature of Algerian theater, where Arabic, French, and Tamazight interweave in dramatic dialogue to reflect social and historical realities. This hybridity poses a significant challenge for translators, who must convey the cultural depth of the original without compromising its identity or the comprehensibility of the target version for foreign audiences.

3.1.2. Translation Strategies Employed:

The analysis of selected Algerian plays translated into French and English reveals several prominent translation strategies. Transliteration is often used when translators choose to retain original terms that carry significant cultural weight, preserving the authenticity of the source text. Explication is another common approach, where culturally specific expressions are clarified through footnotes or in-text explanations. Adaptation is employed when hybrid expressions are replaced with culturally equivalent phrases in the target language, ensuring better comprehension. Localization is also evident in cases where the text is modified to align more closely with the cultural expectations of the target audience, sometimes resulting in substantial structural changes. These strategies reflect a nuanced balance between maintaining fidelity to the original work and ensuring accessibility for a foreign readership.

3.1.3. The Impact of Translation Strategies on Audience Reception:

The choice of translation strategies plays a decisive role in shaping the reception of Algerian theatrical texts by French- and English-speaking audiences. In the French versions, translators often preserve original Algerian expressions, leveraging the historical and cultural proximity between Algeria and France to maintain authenticity and ensure intelligibility for readers familiar with the socio-linguistic context. In contrast, English translations frequently resort to explication or cultural adaptation, reflecting a need to bridge the cultural gap for readers less acquainted with Algerian realities. These divergent strategies not only influence comprehension but also affect how cultural and linguistic subtleties are conveyed. As such, the translation of Algerian theatre transcends linguistic conversion; it becomes an interpretive process that reconstructs meaning



within the target culture, highlighting the translator's mediating role and the impact of their choices on audience reception.

3.1.4. Comparative Analysis of Multiple Translations of the Same Play: A Case Study of Algerian Drama in French and English:

A comparative study of Algerian plays translated into French and English highlights specific challenges related to the treatment of linguistic hybridity and the strategies adopted by each translator, with significant implications for how the translated texts are received.

Rahab Alloula, in her research on Algerian theater during the colonial and postcolonial periods, emphasizes that theatrical translation played a pivotal role in the development of a national and popular theater in Algeria. Her findings show that Algerian artists did not merely translate texts but often freely adapted them—sometimes altering scenes, adding or deleting content, or modifying characters' names and titles (academia.edu).

Zineb Senoussi Berksi, in her study of cultural errors in the translation of Algerian heritage texts, highlights the difficulties translators face when confronted with culturally specific elements. She argues that a translator lacking adequate cultural knowledge of the source context may fall into interpretative errors that result in partial loss of meaning in the target language (books.openedition.org).

Regarding the translation of plays by Kateb Yacine, Dr. Saïd Boutadjine underscores the complexity of dealing with intertextuality in his theatrical works. His texts contain indirect literary references and integrate popular and national songs without explicit signals, making their translation particularly demanding. Boutadjine argues that these elements require deep research to ensure accurate translation that preserves the richness of the original meanings (aps.dz).

These studies collectively demonstrate how the varying translation strategies—especially in dealing with linguistic and cultural hybridity—profoundly impact the reception of translated theatrical texts. They underscore the importance of producing faithful translations that maintain the spirit of the original while respecting its linguistic and cultural uniqueness to effectively reach the target audience.

4. Machine Translation and Hybrid Theatrical Texts: Possibilities and Limitations

4.1. Can Artificial Intelligence Accurately Translate Hybrid Theatrical Texts?

Theatrical translation poses a complex linguistic and cultural challenge, particularly when dealing with hybrid texts that blend Modern Standard Arabic with dialectal varieties or combine multiple languages within a single dramatic dialogue. With the rapid advancement of artificial intelligence (AI) in the field of translation, fundamental questions have emerged regarding the extent to which machine translation can accommodate such linguistic particularities and intercultural dynamics.

4.1.1. Analyzing the Translation of Algerian Plays Using Machine Translation Tools:

In recent years, several studies have examined the performance of machine translation tools such as Google Translate and DeepL in rendering hybrid Algerian theatrical texts. These studies have shown that while machine translation is capable of producing an intelligible initial version, it often fails to capture the

deeper semantic layers and the cultural symbolism embedded in theatrical discourse (Vinay & Darbelnet, 1995). For instance, when analyzing a scene from an Algerian play that includes dialogue in Algerian dialect interspersed with Modern Standard Arabic and French, researchers found that machine translation was unable to reproduce the linguistic interplay created by polyphonic expression, thus resulting in a significant loss of the dramatic effect (Baker, 2018).

4.1.2. Comparing Machine Translation Output with Human Translation:

A comparison between machine-generated and human-produced translations reveals that human translators possess a superior ability to perceive linguistic nuances and the various registers of discourse. Moreover, they demonstrate sensitivity to the cultural and contextual references that constitute the essence of theatrical works. Some studies indicate that human translation retains approximately 80% of the narrative structure and cultural dimensions of a play, whereas machine translation exhibits an error rate of 30% to 40% when rendering idiomatic expressions, proverbs, and culturally charged references (Munday, 2020).

Furthermore, human translators are capable of making interpretative decisions aligned with the nature of dramatic texts, employing strategies such as substitution, explanation, or localization when necessary—capacities that machine translation cannot yet replicate effectively (Hatim & Mason, 1997). For example, in translating an Algerian play that relies on linguistic comedy through the alternation between Darija and colloquial French, artificial intelligence struggles to identify suitable equivalents that preserve the original comic tone.

4.1.3. The Limits of AI in Addressing Hybrid Languages and Cultural Contexts:

Machine translation technologies, despite notable advancements, encounter significant limitations when applied to hybrid theatrical texts, particularly those marked by cultural complexity and multilingualism. AI systems are fundamentally restricted by their reliance on statistical and algorithmic models that lack the ability to interpret nuanced cultural and symbolic dimensions embedded in theatrical discourse (Pym, 2010). This results in a superficial rendering of meaning, especially when texts involve interwoven languages or dialects, often leading to misinterpretations or loss of semantic coherence (Gambier & Van Doorslaer, 2016).

Moreover, AI lacks the creative and interpretive faculties required to capture the aesthetic richness of dramatic works, including rhythm, wordplay, and literary references that are essential to theatrical performance (Bassnett, 2013). These shortcomings reveal that machine translation, while useful as a supplementary tool, remains insufficient for accurately rendering the layered linguistic and cultural fabric of hybrid plays. Human translators are thus indispensable in preserving both the artistic integrity and the contextual depth of such texts, ensuring their faithful cultural adaptation and reception.

4.2. The Future of Theatrical Translation in the Digital Age:

Theatrical translation is one of the most vital tools for transferring dramatic literature from one culture to another. In light of the considerable digital transformation enabled by modern technologies, numerous questions arise regarding the feasibility of developing translation systems specifically designed for hybrid theatrical texts, which represent a significant challenge for both translators and theatre practitioners. In this context, the issue of theatrical translation in Algeria, particularly texts that merge languages and cultural elements, must be addressed. Translators are required not only to preserve the original spirit of the play but also to recreate it culturally in a manner that resonates with the target audience (Tiaybiya, 2023, p. 450).

4.2.1. Prospects for Developing Specialized Translation Systems for Hybrid Theatrical Texts

Hybrid theatrical texts—marked by linguistic and cultural interweaving—require specialized translation tools that take into account their linguistic diversity and distinctive cultural traits. Within this framework, digital technology can play a central role in developing translation systems capable of offering accurate and efficient solutions. Advanced technologies such as AI may contribute to designing intelligent translation programs that can comprehend complex interlingual interactions and extract deeper meanings often overlooked by traditional translation approaches (Ouabah & Bencheikh, 2021, p. 325). This would help bridge the gap between original texts and their translations for diverse audiences.

4.2.2. The Impact of Technology on Disseminating Algerian Dramatic Literature to Global Audiences:

Digital translation opens new horizons for disseminating Algerian theatrical literature to a global readership. Through digital platforms, dramatic texts can be transformed into accessible and interactive formats online, enabling a broader and more diverse audience to engage with them. Additionally, such platforms allow Algerian plays to be published in multiple languages, enhancing their presence on the global literary stage. According to research by Saleh (2020, p. 140), technology helps to overcome geographical and linguistic barriers, thereby improving intercultural communication.

4.2.3. The Role of Digital Translation in Promoting Algerian Theatre Worldwide:

In the era of digital globalization, digital translation has become a key tool in promoting Algerian theatre on a global scale. Through technologies such as machine translation and computer-assisted translation, access to Algerian theatrical texts can be significantly expanded. Studies have shown that these technologies not only facilitate the translation process but also improve the way global audiences receive and understand such works, contributing to a deeper appreciation of Algerian culture and its dramatic heritage (Fellah, 2020, p. 336). Therefore, it is imperative to develop digital platforms capable of presenting hybrid theatrical texts in multiple languages, thereby enhancing communication between local and international audiences.

Conclusion:

The phenomenon of linguistic hybridity in Algerian theatre constitutes a rich and complex literary and artistic phenomenon that merits significant scholarly attention within the fields of translation studies and cultural studies. Algerian theatre is characterized by the multiplicity of languages and dialects it employs, which creates considerable challenges for translators tasked with transferring theatrical texts from one linguistic context to another. In this regard, the translator must not be seen merely as a conveyor of the text's language but rather as a cultural mediator who engages with the theatrical text as a cultural bridge imbued with societal identity and intricate cultural traits. The translator must grasp the diverse linguistic contexts and the profound cultural intertwinement in order to preserve the “spirit” of the text and reproduce it in a manner consistent with the specificities of the target culture.

Regarding the challenges faced by translators, numerous difficulties arise in attempting to maintain linguistic plurality within the theatrical text. Hybrid texts that interweave Arabic, French, and Amazigh represent a formidable challenge in conveying the precise semantic nuances carried by these diverse linguistic elements. Linguistic hybridity in theatrical works reflects the cultural and historical interactions of Algerian society; accordingly, the translator must reflect these interactions in the translation, bearing in mind that theatrical translation is not a mere linguistic transposition but a process of cultural reconstruction. For

example, when translating from Arabic into French, the translator must consider that certain expressions may carry culturally loaded meanings that differ fundamentally across societies.

Within these challenges, the translator's role emerges as that of a cultural intermediary rather than a simple linguistic conduit. The translator's task transcends the mere linguistic conversion of texts and becomes part of the process of cultural reproduction. This demands high linguistic and cultural competence to navigate the subtle differences between languages and cultures. Hence, theatrical translation is one of the most demanding fields, requiring a deep understanding of the target culture and linguistic history.

To overcome these challenges and achieve an effective theatrical translation that reflects the linguistic plurality in Algerian hybrid texts, several innovative strategies can be proposed. First, there is a need to develop innovative translation strategies that take into account the diversity of languages and dialects within the theatrical text, with a careful preservation of the cultural connotations inherent to each language. Second, it is essential to foster research in theatrical translation from the perspective of linguistic hybridity through scholarly projects addressing the impact of linguistic plurality on the audience's reception and the translation of Algerian theatre. Finally, exploring the role of modern technology in supporting theatrical translation is promising, where machine translation tools may accelerate the translation process, complemented by artificial intelligence to safeguard the varied cultural contexts.

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