

**Deanship of Graduate Studies
Al-Quds University**



Subtitling Humor in Animation Comedies into Arabic

Falastin Mohammad M. Hribat

MA Thesis

Jerusalem-Palestine

2015/ 1436

Subtitling Humor in Animation Comedies into Arabic

By

Falastin Mohammad M. Hribat

B.A. in English Language and Literature

Hebron University, Palestine

Supervisor:

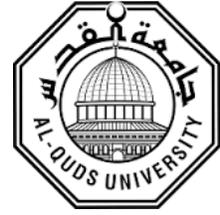
Dr. Mohammad Ahmad Thawabteh

**A thesis submitted in partial fulfillment of requirement
for degree of master in Translation from faculty of Arts
at al-Quds University, Palestine.**

Jerusalem

2015/1436

Al-Quds University
Deanship of Graduate Studies
Master of Translation



Thesis Approval
Subtitling Humor in Animation Comedies into Arabic

Prepared By:

Falastin Mohammad M. Hribat
(21011403)

Supervisor: Dr. Mohmmad Thwbteh

Master thesis submitted and accepted, Date: 18/5/2015

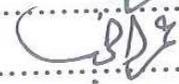
The name and signatures of examining committee members are as follows:

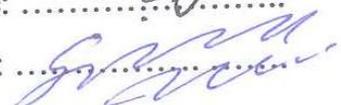
Head of committee Dr. Mohmmad Thawbteh

Internal Examiner Dr. Omar Najjar

External Examiner Dr. Samir Rammal

Signature:

Signature:

Signature:

Jerusalem-Palestine

2015-1436

Dedication

This thesis is dedicated to

My teachers, the generous people who taught me.

My parents, for their endless love and patience and whose good example has inspired me to work hard to achieve my goals.

My soul mate , Rami, for his support in facing challenges of work and life.

My son Muneer, whose presence has lightened my world.

Declaration:

I certify that this thesis, submitted for the degree of master, is the result of my own research (except where otherwise acknowledged), and that the thesis (or any part of the same) has not been submitted for a higher degree to any other university or institution.

Signed:.....

Falastin Mohammad M. Hribat

Date: 8/12/2015

Acknowledgements

I would like to sincerely thank my supervisor Dr. Mohammad Thawabteh for his guidance and support throughout this study and especially for his confidence in me.

I would also like to thank Dr. Omar Najjar from whose insight I have learned a lot.

I would also like to thank my external examiner Dr. Samir Rammal for his valuable remarks and corrections.

Table of Abbreviations:

Audiovisual Translation	AVT
Source Text	ST
Target Text	TT
Source Language	SL
Target Language	TL
Source Culture	SC
Target Culture	TC
The General Theory of Verbal Humor	GTVH
Target Audience	TA
Source Audience	SA

Abstract

This study aims at investigating humor in three animated movies: ‘*Shrek*’, ‘*Sponge pop Square Pants*’ and ‘*The Simpsons*’. These three movies were shown on both MBC and FOX channels. Having analyzed the data of the study, the researcher divided humor into three main categories.. The first category is linguistic humor whereby jokes come merely from language. Its sub categories, namely, puns and wordplay, are discussed thoroughly. The second category is cultural humor usually attached to the Source Culture (SC) of the original audience of the movie. Its sub categories, e.g. irony, taboos and allusion, are discussed with examples. The last category is universal humor which can be funny for any person of any background on earth.

The findings of the research show that for linguistic humor, it is very difficult to be translated on the screen due to the differences in the nature of the Source Language (SL) and the Target Language (TL); yet it is not impossible. General translation, word to word translation and deletion were the most popular strategies used to translate linguistic humor. Insofar as cultural humor is concerned, it is usually connected to the (SC) of the movie and consequently, cultural humor will not be funny unless the Target Audience (TA) is familiar with it. In this type of humor it is more probable to witness loss due to sexual and religious taboos that are not unacceptable for Arab Islamic culture but normally acceptable for Western culture. When the (TA) is familiar with the (SC), word-for-word translation becomes the translator’s choice but when they are not; deletion is used to avoid cultural shock. As for universal humor, it is possible to argue that it is a heaven for the translator. Humor can cross boundaries between (SC) and Target Culture (TC) without minimal effort from the translator. In most cases, the translator tends to use word-for-word translation which does the job because jokes depend on situation rather than language.

ترجمة الفكاهة في الأفلام الكرتونية إلى اللغة العربية

إعداد: فلسطين محمد محمود حريبات

إشراف: د. محمد ثوابتة

الملخص

بحثت هذه الدراسة في جوانب الفكاهة في ثلاث أفلام كرتونية وهي شريك وسبنج بوب سكوير باننس وعائلة سمبسن والتي تم عرضها على قناتي ام بي سي وفوكس. وخلصت الباحثة إلى أن الفكاهة تنقسم إلى ثلاثة أقسام رئيسية وهي اللفظية والحضارية والعالمية. المجموعة الأولى هي الفكاهة اللفظية حيث تتبع الفكاهة من اللغة بشكل أساسي وفي هذه المجموعة تم البحث عن الأمثلة وتمت ترجمتها. الأمثلة المرتبطة بالمجموعة الثانية وهي الفكاهة الحضارية، أي تلك المرتبطة بحضارة معينة فتم البحث فيها وفي ترجمتها وتصنيفها لعدة مجموعات فرعية. أما المجموعة الأخيرة، فهي الفكاهة العالمية، أي تلك التي تحوي نكات أو مواقف مضحكة لأي شخص في العالم.

قامت الباحثة بعد جمع الأمثلة بتحليلها ومناقشتها ومقارنتها بالنص المنقول منه فخلصت إلى نتائج أهمها أن الفكاهة اللفظية صعبة الترجمة للاختلاف بين طبيعة اللغتين المنقول منها واليها ولكنها غير مستحيلة. ولترجمة الفكاهة اللفظية غلبت استراتيجيات الترجمة العامة والترجمة الحرفية والحذف على الأساليب المستخدمة في هذا المجال مع ملاحظة انه من النادر أن استبدلت التقنيات اللفظية المستخدمة في اللغة المنقول منها بتقنيات لفظية من اللغة المنقول إليها لخلق تأثير الفكاهة حين فقده. أما الفكاهة الحضارية فقد كانت ترجمتها مرهونة بمدى معرفة الجمهور المتلقي بثقافة جمهور اللغة المنقول منها للفيلم ولاحظت الباحثة انه كلما زادت ثقافة الجمهور المتلقي ومعرفته بحضارة الفيلم اللغة المنقول منها كلما كانت مهمة الترجمة أسهل. في حال معرفة الجمهور بثقافة اللغة المنقول منها للفيلم غلبت الترجمة الحرفية على أساليب الترجمة المستخدمة. ولكن كما الحال في الفكاهة اللفظية فهناك نكات محصورة في ثقافة اللغة المنقول

منها ولا يمكن نقلها إلى الحضارة العربية والإسلامية بسبب طرقها لمواضيع لا يمكن الحديث عنها في مجتمعنا كالدين والجنس وفي هذه الحالة غلبت إستراتيجية الحذف على أسلوب الترجمة. ويمكن اعتبار الفكاها العالمية جنة المترجم وذلك لأنها لا تتطلب جهداً كبيراً فهي تعبر الحدود بين اللغتين بسهولة. وبالتالي فإن الأسلوب الغالب على الترجمة هو الترجمة الحرفية ذلك لان الفكاها هنا تعتمد على دعابات أخرى غير اللغة كموقف أو موسيقى أو رد فعل غير متوقع.

Table of Contents

	Subject	Page
	Declaration	i
	Acknowledgements	ii
	Table of Abbreviations:	iii
	Abstract	iv
	Table of Contents	vii
Chapter One		
1.	Introduction	1
1.2	History of subtitling	2
1.3	Purpose of the study	3
1.4	Significance of the study	4
1.5	Limitations of the study	4
1.6	Questions of the study	4
1.7	Methodology	5
1.7.1	Corpora	5
1.7.2	Instruments	7
1.7.2.1	Word play translation strategies	7
1.7.2.2	Allusion translation strategies	12
1.7.2.3	Irony translation strategies	15
1.8	The role of the translator	16
1.9	Procedures of the study	17
1.10	Conclusion	17
Chapter Two		
2.1	Literature review	18
2.1.1	Arthur Koestler (1905-1983)	19
2.1.2	Victor Raskin	19
2.1.3	The General Theory of Verbal Humor (GTVH)	24
2.2	Commentary	28
Chapter Three		
3.1	Discussion and analysis	29
3.1.1	Linguistic humor	31
3.1.1.1	Wordplay	31
3.1.1.2	Puns	31
3.1.1.3	Function of wordplay	35
3.1.1.4	The notion of untranslatability of wordplay	35
3.1.1.5	Translation strategies of wordplay	36
3.1.1.6	Subtitling wordplay	37
3.2	Cultural humor	39
3.2.1	Taboos	40

3.2.1.1	Religious references (taboos)	40
3.2.1.2	Sexual taboos	41
3.2.1.3	Social taboos	42
3.2.1.4	Irony	44
3.2.1.5	Allusion	49
3.3	3.Universal humor	53
Chapter Four		
Conclusions		55
Recommendations		64
Bibliography		65

Chapter One

1. Introduction

We all have been kids and we have all followed a cartoon star. Then we got older and life got so complicated; yet part of us is longing to go back to the sweet days of childhood. This passion of these animated movies was very seductive to the producers in the media field which led to the huge production of a very popular genre in cinema which is animated comedies.

Computer animation companies use media now to flood the world with computer-animated movies. The past 8 years came up with over than 200 white background with black spot movies which, in other words, means a text that is presented as a movie with elements directed exclusively to adults. Producers were smart enough to add humor to the animated movies. After the huge production of these movies and due to the great technological development we are going through, translating them has become a necessity. They have been translated into Arabic and many other languages by using Audiovisual Translation (AVT) methods. The huge production of animated movies made it crucial to have more research dealing with this topic.

In this research the researcher has dealt with subtitling humorous animations. Problems have been dealt with and solutions have been suggested.

1.2. History of subtitling

(AVT) is the inevitable result of the current age of technology. It refers to the translation of different audiovisual genres: films, television series, news programs, documentaries among many others many methods are used for transferring a spoken text in the (SL) into the (TL) in AVT such as dubbing, voice over and subtitling. Each of these methods has its technical and contextual characteristics. Yet, AVT is gaining a great importance now due to the rapid increase in both films making and connections between nations via internet and on websites.

Subtitling is the type of translation where an interaction occurs between verbal expressions (spoken words) and non-verbal expressions (image, gestures, voice intonation, etc). The AVT context is very complicated as there are many factors interacting in the same time. Subtitlers need to be aware of the implemented meanings which are expressed by gestures, voice intonation, picture or music. Subtitlers have limited space and timing on the screen, yet they have to convey the meaning perfectly. As a result, both the inter-lingual (subtitling in a language different from the original language) and monolingual (subtitling in the same language of the film) subtitlers need to have text compressing skills to be able to send the perfect message. During the process of subtitling, subtitlers have to let go expressions that can be understood from image or context such as politeness formulae and discourse markers (Hatim and Mason 2000). He/she, at the same time, has to overcome the cultural nonequivalence that occurs while transferring the text.

Subtitling has become the fastest and least expensive form of AVT. This method, on the other hand, is also called “the most unforgiving form of AVT” (Rietveld 2008: 8) because of the constraints imposed by the lack of time and space which affect the amount and type of information that can be transferred. As a consequence, viewers who are able to understand both SL and TL can notice when subtitlers translate inaccurately. Of the three

AVT methods, this research focuses on subtitling and also how the translator has chosen to convey irony in a specific TV-show.

Rietveld (2008: 7) claims that the first form of subtitles called intertitles appeared in the silent film “Uncle Tom's Cabin” back in 1903. They were pieces of paper with texts written or printed on them that were edited between the scenes and conveyed the dialogs between the actors. The word “subtitle” was first used in 1909 as subtitling was employed in a similar way to newspaper subtitles, but back then subtitles were not inserted in the moving image. It was the world’s first sound film “The Jazz Singer” (1927) that was shown in Europe with subtitles appearing on the moving pictures for the first time and since subtitling is cheaper than the other two translation techniques, many European minor speech communities chose it as the prevailing translation method.

1.3. Purpose of the study

The aim of this study is to investigate the causes of humor in three American animated comedies along with the strategies that are opted to translate humor in picture. To accomplish that aim, a literature review of humor and subtitling is needed. Such a review will identify the constrains of humor subtitling as one of the dominant modes of screen translation. Further, an analysis of humorous expressions is presented along with its Arabic translation. The methods of translation were examined and discussed to find out whether they have conveyed the message or not.

The study further aims to investigate the strategies employed in the translation of verbally expressed humor. These strategies are investigated regarding to Raphaelson-West (1989) categorization of humor into three groups, namely, linguistic humor, cultural humor and universal humor along with three comparative theoretical models.

1.4. Significance of the study

This research looks in depth into the subtitling of a very interesting genre of animated movies industry. The research addresses the elements of humor and how it is subtitled from English into Arabic. It also finds out if the subtitled Arabic versions are following the rules that are in the field. Examples are also presented to find out if there is loss or gain in humorous elements in the dubbed or subtitled versions.

1.5. Limitations of the study:

Having a study with no flaws is impossible; that is why every study is expected to leave gaps that are waiting for other researchers to fill. This study is narrow in scope because it only addresses humor in three animated movies hence other types of texts can be addressed in further studies.

1.6. Questions of the study

The study aims to answer the following questions:

- 1- How do subtitlers render humor in movies into Arabic?
- 2- how do the restrictions of subtitling on the screen affect the message of humor?
- 3- How faithful humor subtitlers are to the Source Text (ST)?
- 4- Is it always possible to translate humor on the screen?
- 5- When it is possible to translate humor, how would the translator convey the message?
- 6- How can words like taboos be translated on the screen?
- 7- How can censorship work along with subtitling humor without losing the effect on the (TA)?
- 8- How are cultural specific elements subtitled into Arabic?
- 9- Do the subtitling strategies used to subtitle cultural humor make the same effect on the(TA)?

10- Do the background (music, sound) affect the translation of humor?

These questions will be answered by analyzing the scripts of the movies in English and the official dubbed and subtitled movies taken from MBC MAX and FOX Movies.

1.7. Methodology

1.7.1 Corpora

Animations are chosen as the corpus of this study since they can be a sources of verbally expressed humor. These animations are directed to adults and they include humorous expressions to fulfill the aim of entertaining the audience. Three of best seller American animations of the recent years are randomly selected from among the best sellers whose subtitled versions are shown on TV. Their scripts are used for investigation. These movies are:

(1) *Shrek*: A 2001 American animated comedy that was translated into Arabic in the same year by MBC2 which is one of MBC bouquet. *Shrek* is a fantasy comedy; produced and directed by Andrew Adamson and Vicky Jensen. The story was originally taken from a picture book written and illustrated in 1990 by William Steig. The name Shrek is derived from German (Schreck) Meaning fear or fright.¹ The movie tells the story of a good-hearted Ogre that becomes a respected hero in his community after rescuing Fiona from marrying Lord Farquaad who wanted to be a king after marrying her.

The story starts when Shrek finds many imaginary animals living in his swamp and decides to go to the lord to ask them to leave. When he arrives there he finds out about Fiona and decides to rescue her. The three main characters of this story are, Shrek, Donkey and Fiona. Shrek as the hero of the adventure used to be a frightening Ogre but with a

¹ Wikipedia.(2002, April 10) Wikipedia the free encyclopedia. Retrieved March 2,2014 from Wikipedia.org: <http://en.wikipedia.org/wiki/Shrek>

good-heart. He meets Donkey, the talking donkey who forces Shrek to be his friend. An annoying yet good hearted imaginary animal. Fiona is the princess who is locked in the dragon's garden waiting for the prince to rescue her and give her the kiss that will break the spell and turn her back into human.

(2) *The Simpsons*: A 2007 American animated comedy. It was subtitled and shown on FOX MOVIES –one of Dubai bouquet. *The Simpsons* is an animated cartoon that has an appeal to adults and children in the same way. It can be seen a straight-forward comedy; yet it has deeper meanings. It provides a humorous insight to the way of life of a simple nuclear American family.

Homer, father of the family and Marge, the mother are raising a small family in Springfield, that is an imagery polluted town located somewhere in the United States. Homer and Marge have three children Bart who is eight years old. Lisa a six-year-old, smart and precious young girl who challenges her parents mainly showing that she is smarter than them. The youngest child in the family is, Maggie who is still a baby, yet does magnificent actions as if she is older than a baby.

The story of *The Simpsons* started as a series in 1987 created by the cartoonist Matt Groening and was broadcast in the USA. In addition to the USA the series of *The Simpsons* is broadcast in other 70 countries and translated into over 45 languages. In 2007 the script of a movie was written and directed by David Silverman². The story of the movie is about the carelessness of Homer that led his city to destruction. The people of the city discover the truth and try to take revenge from Homer's family. The family escaped from Springfield to Alaska and their journey lead them to discover their real feelings toward each of them.

² Wikipedia(last modified 30 May 2015) Wikipedia the free encyclopedia retrieved February,14,2014 from http://en.wikipedia.org/wiki/The_Simpsons

(3) *Sponge Bob Square Pants*: A 2004 American animated movie. It was subtitled and displayed on MBC MAX one of MBC's bouquet. The movie is an American traditional adventure comedy based on a series that carries the same name and was shown on Nickelodeon channel. The movie was directed by the series creator Stephen Hellenburg. The story of the movie is about Plankton's evil plan to steal King Neptune's crown and send it to Shell-City. Sponge Bob and Patrick must retrieve it and save Mr. Krabs from the evil plan of Plankton. Plankton is the evil character with the evil plan of stealing King Neptune's crown and hiding it in Mr. Krabs restaurant to steal his customer in the restaurant. Sponge Bob is the hero of the adventure of retrieving the crown. At the beginning of the movie, we see Sponge Bob waiting eagerly to be promoted, but he receives a shock when Squidward Tentacles receives the promotion instead of him. Then, he and his friend Patrick go into an adventure to save the situation. Patrick, the close but silly friend of SpongeBob shows in many situations how stupid and mindless his actions are.

1.7.2 Instruments:

1.7.2.1. Word play translation strategies

Chiaro's definition for humor shows how broad the concept of word play is. Some people believe that the concept refers to any amusement that is put in words. Gottlieb (1997) discusses the "vagueness" of the term 'word play' and points out that "during trying to provide a definition for humor structure, one might be shocked of the amount of vagueness of the matter at hand".

There is no doubt that an accurate definition for word play is needed for this study; Delabestia (1997: 08) says that,

when attempting to describe how word play is translated, one obviously needs to rely on an operational definition of the pun, including criteria for describing and comparing puns in terms of their formal structure, semantic structure semantic structure, underlying linguistic mechanism, textual function, and / or any other aspect deemed relevant to the comparison

He then defined wordplay as,

the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings (1996: 128).

This ambiguity cannot be seen in a natural text, but it comes from the surrounding verbal and situational factors (in the text).

In the same context, Delabastita (1997: 129) adds that the verbal context comes from our expectations of “grammatical well-formed of thematic coherence”. The expectations of “well-formed grammatical context” comes from what we are used to. We are used to some specific words in special syntactic contexts. “... thematic coherence means that the reader will look after relations in the context to connect words and phrases” (Delabastita 1996: 129).

When talking about multimedia texts, the image and sound are part of the situational context. Delabastita (1996: 129) points out that “the situational context plays a great role in the functioning of the pun in multimedia texts”. In television, picture, written text, dialog and music/sound effects affect the discourse greatly. The presence of these four channels presents a challenge to the subtitler. In this course, Delabastita introduces the reader to four main types of wordplay which are: homography, homonymy, homophony and puns. All of

these four types of wordplay contrast “linguistic structures with different meanings on the basis of their formal similarity” (Delabastita 1996: 128).

Homography is defined by Oxford Dictionary as “each of two or more words spelled the same but not necessarily pronounced the same and having different meanings and origins”. A good example on homograph in English is taken from Charles Dickin’s *Great Expectations* (1991:41). “They seemed to think the opportunity lost, if they failed to point the conversation to me, every now and then, and stick the point into me” (ibid.)

The word “point” is mentioned twice here, the first time to mean “direction” and the second to mean “idea”.

Another example is taken from *SpongeBob Square Pants*, when SpongeBob spent the whole morning preparing himself to get the promotion he has always wanted. That is because he has been the best employee for very long months. When the ceremony started, he instantly came to the stage and in front of everybody in City Shell started his speech of victory. At that point: ‘Mr. Krabs’- the owner of the restaurant- came to the microphone and announced that SpongeBob is not the new manager by saying:

- look, you are just a kid! And to be a manager you have to be a man or else they'll call it “kid-ager”.

The words manager and Man-Ager are homographs. When spelled out, both have the same spelling. Mr. Krabs has spelled the words in a way that suits his goal better. In Mr. Krab's version, the word “manager” contains “man” which is a condition to the job.

Homonymy refers to the situation where two words have the same sound and spelling but there is a difference in meaning. Consider the following example taken from *Shrek* in which Shrek and Donkey rescued Princess Fiona:

Well, I have to save my ass.

This sentence can be understood in two ways. The first is that he is going to escape and save himself (which Fiona understood at the beginning). The second is that he will rescue his friend Donkey (which is the real meaning).

Homophony occurs when two words have identical sounds but are spelled in a different way. Consider the following example taken from Shakespeare's *Merchant of Venice* (Act 1, Scene 4)

Bassanio: Why dost thou whet thy knife so earnestly?

Shylock: to cut thy forfeiture from that bankrupt there.

Gratiano: not on thy sole but on thy soul harsh Jew.

In this example, the words soul and sole are pronounced the same but have two different meanings. Soul according to Oxford 2015 means "a spiritual or immaterial part of human or animal, regarded as immortal." Sole on the other hand and according to Oxford 2015 dictionary means "the under surface of a person's foot between the toes and the instep". Both of the two words were used to produce satirical effect. It is translated into:

بسانيو: لم تشخذ سكينك بهذه الهمة؟

شايلوك: لأقتطع حقي من ذلك المفلس هناك.

جراتيانو: أنت لا تشخذ السكين على نعلك أيها اليهودي القاسي وإنما تشخذه على روحك. (أمين: 1994)

The two homophones were translated into two words that do not sound alike. This conveys the meaning but causes loss in effect on the TA.

Another example is from *Shrek 1* is that when Shrek received an arrow, donkey was shocked and started talking quickly:

“I am too young for you to die, keep your legs elevated, turn your head and cough.”

The word “die” is spelled the same as the word dye. Donkey thought that Shrek's face is changing its color because he was injured.

A pun is “a joke exploiting the different possible meanings of a word or the fact that there are words which sound alike but have different meanings” (Oxford Dictionary 2014). There are many ways for translating puns. This study will look at the transcript of the text and notice if the subtitled version followed any of the following strategies for translating humor:

- 1) Pun to pun (pun rendered as pun): the SL pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or lexical function.
- 2) Pun to non-pun (pun rendered as non-pun): a non-punning phrase which may keep all the early senses (non-selective non-pun), or a non-punning phrase which renders only one of the related senses (selective non-pun), or diffuse paraphrase or a combination of the above.
- 3) Pun to related rhetorical device [pun rendered with another rhetorical device, (repetition, alliteration, rhyme, referential vagueness, irony, paradox etc), which aims to recapture the effect of the ST pun.
- 4) Pun to zero (pun rendered with zero pun): the pun is simply omitted.
- 5) Pun ST = pun TT (ST pun copied as TT pun, without being translated).
- 6) Non pun to pun (a new pun introduced): a compensatory pun is inserted, where there was none in the ST, possibly making up for ST puns lost elsewhere (strategy for where no other solution was found), or for any other reason.
- 7) Zero to pun (addition of a new pun): totally new textual material is added, containing wordplay as a compensatory device.

8) Editorial techniques: explanatory footnotes or endnotes, comments in the translator's forewords, 'anthological' presentation of different, complementary solutions etc. (Delabastita, 1996: 134). This technique has no humor elements. We can easily notice the loss in humor here.

1.7.2.2. Allusion translation strategies

Allusion is anything that is unfamiliar to the TLT readers. The responsible translator is seen as a competent reader and a cultural mediator whose task is to consider the differences of cultural backgrounds knowledge between (ST) and Target Text (TT) readers so as not to leave any puzzling 'culture pumps' in the TT.

Cultural oriented studies emphasize the communicative nature of translation. Language is not merely words but a tool in the hand of the speaker to express an idea or a situation. When the situation that is expressed with language is not acceptable in the target cultural; the translator should try to manipulate the language to avoid vagueness or cultural shocks. When using allusion, assumptions and cultural knowledge help the ST audience to understand the point behind it. On the other hand, when it comes to the TT audience, it is impossible to understand the allusion due to the lack of necessary knowledge to make the needed connections.

The term 'allusion' can be used in a wider sense when it denotes not only the ST and the intertextual elements but also references to other types of source-cultural phenomena, e.g. historical people and events or popular culture, which are expected to be unknown or less known among the (TC)audience. A difference in cultural background can lead to problems in translating especially if there is a huge difference between the SL culture and TL culture. For instance, a British speaker in a fictional conversation urges his interlocutor to remember a gag:

“Steve, I said at the beginning that this was a case to be taken carefully. I am telling you now, it’s a powder keg. Whatever you do, remember a gag”.

‘Gag’ has a biblical reference that will not be a problem as long as the TL’s audience are familiar with the biblical references e.g. the English audience will understand the meaning here. On the other hand, if the TT audience are not familiar with the biblical references, the level of allusion will be very high.

The functions of allusions vary. Some are used as lexical elements or with only short-range meaning in the context, while others convey important information on characters and themes. This variation makes it hard to form a map for translating allusion in any provided text. The text is always needed to provide a full and complete idea.

The researcher found it easier to list the range of available strategies and apply the concept of decision process (Levy 1967). The translation strategies form a hierarchy on the lines of Levy’s minimax principle: a minimum of effort but a maximum of effect. As a result, a familiar allusion requires less effort than a vague one and allusion of great significance demands more attention and thinking than a joke that is adding a little description to a minor character.

With unfamiliar allusions this often leads to unclear phrases or passages in the TT which readers must skip or stumble over. This unfortunately means depriving the TT readers of chance to participate in the literary process or to derive pleasure from it.

The first side of allusion that can be looked at is that of proper names. At the translation stage, the evaluator of the success or otherwise of a particular solution is necessary the translator. As a result the fastest and easiest strategy of translation comes first, which means that the translator only works when the earlier strategy is not thought to provide a satisfactory solution.

Allusion is part of the cultural humor which is bound to cultural elements such as reference to some customs or the name of some special places, works or people and application of proverbs, idioms or catchphrases. Then the strategies of allusion translation are investigated in cultural humor category. They are as follows:

A) Proper name allusion translation strategies:

- 1) Retention of name (either unchanged or in its conventional TL form; with three subcategories: (a) use the name as such; (b) use the name, adding some guidance; and (c) use the name, adding detailed explanation for example a footnote.
- 2) Replacement of name by another (beyond the changes required by convention); with two subcategories: (a) replace the name by another SL name; and (b) replace the name by a TL name.
- 3) Omission of name; with two subcategories: (a) omit the name but transfer the sense by other means for example by a common noun; and (b) omit the name and allusion together.

B) Key phrase translation strategies:

- 1) Use of standard translation;
- 2) Minimum change that is a literal translation without regard to connotative or contextual meaning- there is thus no change that would aim specifically at the transfer of connotation.
- 3) Extra-allusive guidance added in the text, where the translator follows his or her assessment of the needs of readers by adding information which the author with his or her (SL)view point did not think necessary; including the use of typographical means to signal that the material is performed;
- 4) The use of footnotes, endnotes, translator 's prefaces and other explicit explanations not slipped in the text but overtly given as additional information;

- 5) Simulated familiarity or internal making, that is, the additional of intra-allusive allusive – signaling features (marked wording or syntax) the departure from the style of the context, thus signaling the presence of borrowed words.
- 6) Replacement by a performed TL item.
- 7) Reduction of allusion to sense by rephrasing in other words, making its meaning overt and dispensing with the allusive key phrase itself.
- 8) Recreation, using a fusion of techniques: creative construction of a passage which hints at the connotations of allusion or other special effects created by it;
- 9) Omission of the allusion (Leppihalme, 1997: 90)

The fourth strategy that is the use of footnotes, endnotes, translator's prefaces and other explicit explanations, is not used in dubbing.

1.7.2.3 Irony translation strategies

Irony in general means to say something and to mean something else, that is the real meaning is different from the surface one. Example please. In universal humor also the expression is not related to linguistic features or cultural elements, but it is humorous by itself. The strategies of verbal irony translation suggested by Mateo (1995) are investigated in the universal humor group, namely,

- 1) ST irony becomes TT irony with literal translation.
- 2) ST irony becomes TT irony with equivalent effect translation.
- 3) ST irony becomes TT irony by means of different effects from those used in ST (including the replacement of paralinguistic elements by other ironic cues).
- 4) ST irony is enhanced in TT with some word/expression,
- 5) ST ironic innuendo becomes more restricted and explicit in TT.
- 6) ST irony becomes TT sarcasm (i.e. more overt criticism).

- 7) The hidden meaning of ST irony comes to the surface in TT (no irony in TT).
- 8) ST ironic ambiguity has only one of the two meanings translated in TT (there is no double-entendre or ambiguity in TT therefore).
- 9) ST irony is replaced by a 'synonym' in TT with no two possible interpretations
- 10) ST irony is explained in footnote in TT.

1.8. The role of the translator

The role of the translator is that of an independent and competent language professional whose skills are needed by both the author and the TT reader. The translator is neither a semi-automatic transcoder nor a monkey “with no choice save to make the same grimaces as his master,” as was suggested by French translator of Faulkner (Coindreau, cited in Briere 1988: 199). The responsible translator does not allow the TT to become obscured or impoverished unnecessarily nor does he or she leave the reader puzzled at “culture bumps” (Archer 1986).

Translators should keep in mind that they are cultural mediators who should use their bicultural competence to identify and analyze the function of allusions in the ST, and to judge what translation strategy will serve the TT readers best. Achieving this bicultural competence is the responsibility of both the universities where translators are educated and of translators themselves: no number of set books will suffice if the translator is not willing to learn more, throughout their working life. The cultural mediator role of the translator looks to be still largely unrecognized at present because many translators choose to make the minimum changes when translating.

1.9. Procedures of the study

The following steps will be taken into consideration in order to provide the necessary data:

- 1) the English transcripts of animations will be carefully studied and the humorous expressions will be investigated at two different times by the researcher;
- 2) the humorous expressions will be classified into universal, cultural and linguistic humor;
- 3) the translation of English humorous expressions is also to be investigated and categorized in Arabic text (dubbed version);
- 4) the expressions categorized in each group are counted in the ST;
- 5) the expressions categorized in each group are counted in the (TT);
- 6) the frequency of expressions in each category is compared between the SL and the TL texts to find out if there is a decrease or an increase in the number of the humorous expressions of different types;
- 7) total frequency of each group of humor in all of the animations is compared between the source and(TT);
- 8) the strategies used in each category are investigated and analyzed by the researcher; and
- 9) Conclusions are made based on the frequencies in steps 4, 5, 6 and 7, and also the strategies used during research.

1.10. Conclusion

Translating humor has never been heaven for translators. As a result, researchers have done a lot of effort to put forward theories that categorize humorous expressions and suggest methods to translate them. Subtitling and dubbing humor into Arabic in animated movies has rarely been discussed a lot among researchers. That is why I chose this to be my point of research, hoping it will come up with conclusions that can help AVT translators in translating humor.

Chapter Two

2.1 Literature review

AVT has been gaining great importance over the last few decades due to its communicative value. Mass media made it much easier for a person living in a small village south Palestine to know about the culture and methods of life for people living in the United States of America or in China. As a result, the translator as the researcher sees him is doing a very important and difficult job in the same time. The importance of the translator's role comes from the fact that he/she is the mediator; he/she understands and transfers what the TA cannot understand. He/she also has the responsibility of transferring the cultural aspects from the SC to the TC can be very difficult and sometimes impossible due to the huge gap between the SC and the TC. In AVT it is not only the translation of language that the translator should worry about; there is also (pictures, sound effects, accents etc). As a result, Dynamic Translation is not always advisable to be used; translation on the level of idea-to-idea is the best way to fulfill the goal of delivering the message.

Translating humor in AVT poses a bigger challenge to the translator. When the translator is trying to transfer the idea he/she should take into consideration keeping the same effect on the TA which is not easy at all. This challenge is not new in the translation field; many studies have talked about the subject so the researcher will provide a summary the studies in this field; but before talking about translating humor, it is important to talk more about previous studies about humor itself.

2.1.1 Arthur Koestler (1905-1983)

Koestler (1964: 91-95) expressed his own vision about humor highlighting ‘creativity’. According to Koestler, ‘creativity’ consists of three areas - humor, discovery and art, all of which are always associated with any creative act. Humor according to him means “comic conflict between frames of reference - worlds of – codes - associative context.” As Koestler argues (1964), laughter is a universal psychological reaction to different people around the world. As a result, he thinks that humor cannot be grasped in a single theory.

The most important achievement of Koestler’s book is raising the association idea. It is easy in this domain to notice the great similarity between humor and metaphor. Depending on that, it is not a surprise that Fauconnier and Turner (2002: 37), who are two important theorists of metaphor, have highly appreciated the idea that creativity involves bringing together elements from different fields.

2.1.2 Victor Raskin

Raskin (1985) presents his study that starts with an introduction concerning the core of humor, components of the so called humor act, major concepts and terms used in human research, the types of laughter and problems of categorizing humor itself and humor theories, etc. Following that, Raskin (1985: 45) identifies his approach to humor as linguistic which explains why he presents extensive chapters explaining the development of linguistics. He deals in depth with formal semantic and pragmatics in the 1960s and 1970s when the concept of grammaticality in Noam Chomsky theories.

Raskin's Scripts Based Semantic Theory of Humor (SSTH) did not cover humor in general but only verbal humor (or only punch line jokes). According to Raskin, the ultimate goal of the (SSTH) is ideally a linguistic theory of humor should determine and formulate the necessary and sufficient linguistic condition for the text to be funny (1985:

47) He expressed the hypothesis of the SSTH as: A text can be characterized as a single-joke-carrying text if both of the following conditions are satisfied: (i) the text is compatible, fully or in part, with two different scripts; and (ii) the two scripts with which the text is compatible are opposite. The two scripts with which the text is compatible are said to overlap fully or in part with this text (Raskin 1985: 99).

Raskin (1985) also brought up the theory about joke telling as a type of ‘non-bona-fide’ communication which violates the co-operational principle and the conversational maxims that are set for the bona-fide communication in the Gricean pragmatics. When telling a joke, four different situations may occur depending on whether the joke is made intentionally or unintentionally; or if the speaker expects or does not expect the joke. If the speaker does not get the joke, he/she will try to understand it in a bona-fide way. If he/she failed to do so he/she will try to do so in a non-bona fide mode like if the joke is a (lie or nonsense). If the addressee is already or from the beginning aware of the joke, the cooperation system starts to function again, but in a specific ‘joke-oriented’ manner and with modified maxims, e.g., give exactly as much information as needed, not more nor less . instead of the usual maxim of quantity. In explaining the relationship of the scripts that are involved script overlap and script opposition. Raskin (1985) has given empirical examples of semantic common parts perfectly compatible with both scripts under discussion, and others that only fit with some scripts and conditionally with the others. Most of the script opposition jokes seem to be what John Lyons has called local antonyms i.e. “linguistic entities whose meanings are opposites only within a particular discourse and solely for the purpose of this discourse” (1985: 108); each joke describes some ‘real’ situation and evokes another “unreal” situation. These can be demonstrated as oppositions between actual and non-actual, non-existing situation; - expected and non-expected; - reasonable and less reasonable situation (1985: 111). Added to what has been mentioned is

that scripts of jokes are usually contain two folds of categories that are fundamental in human life such as real/unreal, true/false, good/bad, death/life, rich/poor (1985: 113-114). Raskin has provided much analysis for some jokes to show clearly the dimensions he has talked about in his research:

“Is the doctor at home?”

The patient asked in his bronchial whisper. “No,” the doctor’s young and pretty wife whispered in reply. “Come right in”.

This example was used by Raskin and many other authors to explain the overlap and opposition of incompatible scripts (1985: 32 and 104-105).The joke contains two scripts visiting the doctor and visiting the lover. Connected with the whispering component which is used in the two situations. The wife's rather rude invitation for the patient to come in when the doctor is not there violates the maxim of quantity and shifts the mind of the reader from the first situation to the second (1985: 117-127). Raskin gives a from under to top analysis of the joke. The format of the background semantic theory he uses for the analysis of the two components- the lexicon and the combinatorial rules to derive semantic meaning of their lexical components (1985: 76).

Following this, Raskin (1985: 121) examines the (sub) meanings of each word in the joke text in Webster's dictionary, looks into the rules of ambiguity clauses and paraphrase the first sentence of the joke “somebody who was previously treated for an illness wants to know whether unique part of the family residence, who is a physician, is physically presented at the residence (1985: 122). ” A similar interpretation is provided for the next sentence and all expected presuppositions and interferences drawn from each sentence.

Examining the previous example leads the reader to a fundamental question: “why does the doctor’s wife want the patient to come in.?” The only interpretation that can be given here is that the wife fails to understand that if the patient did not see the doctor, he

will not fulfill his goal. Raskin has also put out a block schema which is a combination of rules for searching for the appropriate second schema as well (1985: 125), but as the criteria of that match remains semantically blind. Raskin's concept of script is also merely a large and coarse approximation of what actually happens in human consciousness at the neural level.

The scripts provided by Raskin at that point are of various types at various sides. Scripts encapsulate not only direct word meaning, but also semantic information inferred from linguistic units. In addition, not only linguistic knowledge but also extra linguistic knowledge is stored in our memory in form of text.

In the final chapter of the book the number of joke texts overcomes the author's text. At this point, three types of aggressive jokes namely sexual, ethnic and political are presented. Raskin mentioned the most outstanding scripts (themes, motifs), types of oppositions encountered in each category and illustrates that with examples. According to Raskin, sexual humor can be divided into three main types:

- sexual/ nonsexual opposition unspecified.
- nonsexual opposition in explicitly sexual humor.
- specific sexual opposition in clearly sexual humor.

The core of the first type lies in inserting a blue hint into sexually neutral context. One of Raskin's own examples is:

an English bishop received the following note from the vicar of a village in his diocese: "Milord, I regret to inform you of my wife's death. Can you possibly send me a substitute for the weekend?" (Raskin 1985: 106).

The second involves overlying something sexually abnormal into something normal, accepted or expected. The most repeated types that Raskin calls scripts are (genital size, sexual prowess, sexual exposure or inexperience).

In the third type, the receiver's main attention goes to the sexual output of the joke, but is finally tricked i.e.:

an officer is posted to a god-forsaken garrison. After a while, he asks his batman who has spent a few years there, "What do you do for sex? There is not a single woman here." – "Oh, Sir, we all use the old camel over there." "Really? Officers too?" – "Yes, Sir." After much hesitation, the officer decides to try it. That night he comes back to his quarters, disheveled, dirty, and frustrated. "How do you all manage it? The camel does not seem to be used to it at all. She threw me off each time I tried." – "We use the old camel to get to the village six miles from here, Sir" (Raskin 1985: 161).

The specific scripts of ethnic jokes are mainly focusing on certain features of personality, conventionally and fictionally assigned to the targets of ethnic mockery (or exceptionally, also ethnic approval). The most universal of them are negatively labeled scripts of (language distortion, dumbness and stinginess). Ethnic jokes usually contain other types of humor like sexual indications for example. The properly ethnic jokes, i.e.: Different Soviet nationalities were arguing about Lenin's ethnic heritage "he was Russian," says the Russian. "His father was half-Russian, His native tongue was Russian. His education and culture were Russian." The Jew says, "He was Jewish- his mother was Jewish and this is all that counts." The Chuvash says "But his paternal grandfather was Chuvash, and this makes Lenin Chuvash also." But the Eskimo says, "he was an Eskimo" "How come?"ask the others in surprise. "He had no Eskimo blood whatsoever." The Eskimo replies "he was vely vely clevel" as Raskin stresses, should not be confused with pseudo-ethnic ones, which means a joke that is not only ethnic but sexual and political in the same time. i.e. Levy closed his shop Friday night and headed for temple services, not realizing that his fly was unzipped. At the entrance, he met Mrs. Weiss, the president of Ladie's Auxiliary. "I don't like to say nothing" she said shyly "but your business is open"

“You are crazy!” shouted Levy, rushing inside. “Believe me” said Mrs. Weiss blushing “your business is open” “You are crazy!” shouted Levy rushing inside. “I close the store every Friday to come here!”. Later at home, Levy saw that his fly was open and realized that Mrs. Weiss had only been trying to tell him so in a delicate way. He telephoned her immediately. “I wanna apologize!” he said, also trying to be tactful “But tell me something, when my business was open was my salesman in or out?” can be analyzed incidentally with ad-hoc: a true ethnic joke must include at least one truly ethnic script and the interchangeability of ethnic agents is considerably restricted (1985: 205-209).

2.1.3 The General Theory of Verbal Humor (GTVH)

Raskin and Attardo (1994) speak of integrating Raskin’s script based theory (SSTH) with the representation of the five levels model of jokes outlined in the earlier works by Attardo. As a result, the six level hierarchical representation model of verbal jokes is proposed to be used as a device for evaluating the “semantic distance”, or degree of similarity between particular joke texts. The empirical test of the model is limited to seven variants of the well-known light bulb joke, some of them being taken from real sources, others obviously improvised by the authors themselves. Each variant supposedly differs from others in one particular aspect. The hierarchy of the knowledge resources that were suggested by Attardo and Raskin (1991: 293-347) are:

1. Language. “It includes all the choices at the phonetic, phonologic, morphophonemic, morphologic, lexical, syntactic, semantic, and pragmatic levels of language structure that the speaker is still free to make, given that everything else in the joke is already given and cannot be tinkered with” (p. 298), or further: “.basically, it is the content of the joke which has to be expressed within the parameter of language” (ibid.), and still further, even: “parameter of language is responsible for exact wording and placement

of the punch line” (299). Or, in simplified perspective, the LA level is considered responsible for any change not delegated to some higher level.

2. Narrative strategy. This means “the genre, or rather micro-genre [---] of the joke, in other words, whether the text of the joke is set up as expository, as a riddle, as a question-and-answer sequence, and so on” (1985: 300). The joke also can be expanded to a longer dialog, customary to folk narratives triple sequence can be constructed, the newspaper advertisement form applied, etc. When building the narrative strategy, it is important to keep the text sufficiently non redundant in order not to spoil the punchline.
3. Target is the personalized “object” (individual and/or member of a group) of the joke. Attardo & Raskin (301–302) provide examples of the rich choice of ethnically, socially or politically marked personages who have been considered apposite to fulfill the role of targets in the light bulb joke. They admit that the number of jokes without clear targets is quite small, but emphasize the exclusively conventional character of ethnic or other choices for embodiments of stupidity and deny any correspondence between such stereotypes and reality.
4. Situation consists of the rest of the content constituents or “props” of the joke, like other participants beside the target, activities, objects, instruments, etc. For example, the stupidity of the Polish can be manifested in many “synonymous” ways: several bizarre modes of screwing the light bulb, holding the toothbrush and moving one’s head, holding the fan and shaking one’s head, turning the car upside down to empty the car ashtray, etc.
5. Logical Mechanism. This has proved the most problematic element in the GTVH model (for further discussion, see also here below). Here, “logical” does not stand for deductive logic or strict formal logic but rather should be understood in some

looser quotidian sense ‘rational thinking and acting’ or even ‘ontological possibility’. For example, the usual reverse method of bulb-screwing has proved successful and is therefore “fully justified logically”, the reverse method of car washing is “somewhat faultier logically”, but the method of emptying the ashtray and turning the ceiling instead of the table in the bulb joke are “equally faulty” (303–304).

6. Script Opposition. This is the only level of Raskin’s SSTH incorporated into the GTVH model. The authors find the oppositions of the lowest level in SSTH not to be equal in generality and put forward proposals to overcome this shortcoming (inadequate, to my mind, at least on the part of the status of the axiological ‘good/bad’ opposition that seems to engage an universal, fundamental and universal status in any human communication, thinking, and cognition of the world). Despite knowing well the alternative ways of categorizing, proposed by Lofti Zadeh, Eleanor Rosch, George Lakoff and others, Attardo & Raskin are hardly convinced that the hierarchical structure is the most suitable for the GTVH model. True, some alternatives are pondered, but then categorically rejected – for example, radial dislocation of KRs around the joke (314), or dividing of the categories to a smaller number of levels, e.g. (SO & LM) > (TA & SI) > NS > LA (320), or eventual dividing of them only to “content-oriented” (SO, TA, SI) and “tool-oriented” (LM, NS, LA) groups (322). The most serious motivation for preferring the linear hierarchy probably lies in abovementioned hope to use KR sequence ladder in measuring the “psychological distance” between different joke texts, LA thus being the weakest and SO the strongest differentiator. On the other hand, it is strongly emphasized that GTVH does not aim to be a model of the real “online” production of jokes, but is merely an analytical construct.

Willibald Ruch, the distinguished German psychologist and humor researcher, has organized a test experiment on 534 subjects to verify the validity of two hypotheses derived from the GTVH: “first, the subjects will perceive some jokes as more similar and other jokes as less similar to one another; second, if the GTVH is correct, subjects will perceive a linear increase of similarity between pairs of jokes selected along the KR hierarchy” Ruch (123-136). That is, jokes differing in LA were expected to be more similar than those differing in NS, the latter ones more similar than jokes differing in TA, and so forth (see Ruch 1993: 127–128). The material used in the experiment consisted of three sets of “somewhat synonymous” jokes – first, the already mentioned light bulb set, second, a set of blonde jokes, and third, the joke about chicken crossing the road, with seven texts in each set, each text assumed to differ from others exactly in one KR level. The similarity of text pairs was evaluated on the five-point scale. After the test, the averages of “distinguishing power” for each KR-position in each particular joke series, as well as total averages through all three series were calculated and the validity of differences tested via Anova. Three lowest KRs appeared to follow theoretical expectations both in the plane of rank sequence (LA > NS > TA) and linearity of regression, but the three highest ones displayed an unexpected order of sequence: not SI > LM > SO, but LM > SO > SI (however, with insignificant difference between the latter two).

1) The suggested sequence of KR ranks of the GTVH model is factually wrong and the model needs to be restructured.

2) “As Atrado and Raskin highlighted, the LM is the least explored of all KRs and that there could be several factors at play which might have influenced the subjects’ perception” (1991: 133);

3) “In fact, the LM is an artifact of the theory and should be removed altogether” (ibid.).

2.2. Commentary

Studies have examined both humor and subtitling their nature and how they were used. Yet, studies on how both were joined were not enough. This study will examine them joined in the three movies I am dealing with.

Chapter Three

3.1. Discussion and analysis

This chapter investigates the humorous sides in multimedia texts in the corpus. As examined before, humor in audiovisual texts does not only evoke from the text but it can also be evoked from picture, sound effects –music- and even gestures from characters. Humor in this way can be categorized into three categories.

- (1) The first is universal humor which can be understood and funny for all cultures and needs no translation on the screen in most cases. In the corpus the research is examining, universal humor that depends on picture, music and sound effects.
- (2) The second category is cultural humor which depends on the culture. In some cases, what is funny in the (SC) is not funny in the (TC). When examining the corpus especially the *The Simpsons'* movie, as shown on Fox Movies, the researcher noticed that some scenes were deleted from the original movie due to cultural restrictions. Gamal (2008: 3) has talked about dealing with sex, foul language, blasphemy and violence. According to Gamal (2008: 1-15), the Arabic subtitling on screen has developed his own rules. "Censorship plays a significant role in this. First, the film censor general would determine whether a film would be released into the local market before it was subtitled." The subtitling industry would work closely with the censorship office to apply the rules it imposed on foreign film and particularly on the language of subtitling. "No explicit sexual language, no blasphemous, reference to the Almighty, prophets or revealed books and no swear words were allowed" (Gamal 2008) 3). As a result, the language

that appears on screen is one of its kind. This has become more important due to the spreading use of televisions and the growing body of viewers criticism.

- (3) The third and most important category is the linguistic humor. Linguistic humor depends on language, and in the case of my research depends on film script and dialog. Word play, allusion and irony are the common and mostly used parts of linguistic humor. They are also the most difficult to be translated especially when subtitling on the screen due to the limited space, time and number of characters the translator is allowed to use. That is why Delabastita (1996), Mateo (1995) and other specialists in the field suggested strategies for translating each part of the linguistic humor. On one hand, some of these strategies transfer the humorous effect from Source Audience (SA) to the TA on the other hand some do not.

In the course of this study, the amount of humorous expressions in the ST were examined and compared to the amount of humorous expressions in the TT. This was after examining the translation strategies for linguistic humor and the transfer of the humorous aspects from SL into TL. Humorous expressions were categorized into universal, linguistic and cultural humor. The number of humorous texts in each category was counted and compared with the number of humorous expressions in the (TT) of the same category. The research also examined the strategies of translating humor and found out whether it translated the effect in addition to the words in the movie or not.

Humor in general can be divided into three sub-categories each of which can be discussed alone. The first is linguistic humor which is mainly derived from script and language, the second is cultural humor which depends on cultural aspects in a specific culture and the universal humor which can cause laughter in every place of the universe.

3.1.1. Linguistic Humor

Linguistic humor can be derived from the text and in the case of this study, from the script of movies. As that, humor has been named wordplay.

3.1.1.1. Wordplay

Wordplay is defined in Oxford Dictionary (2014) as “the witty exploitation of the meaning and ambiguities of words, especially in puns”. There are numerous types of wordplay depending on its definition. In this study the researcher chooses to work on three types of wordplay: The first is puns, the second is irony and the third is allusion.

3.1.1.2 Puns

Puns can be defined as a sentence or utterance in which “two different sets of ideas are expressed and we are confronted with only one series of words”.³

Puns can be divided into three subcategories which are homography, homonymy and homophony.

Homographic puns describe the situation when two words are spelled the same but have different pronunciations, sounds and origins.

Example (1):

Mr. Krabs: look, you are just a kid and to be a “manager” you have to be a man, otherwise they'll call it "kid-ager".

لكي تكون مديرا عليك أن تكون رجلا وإلا لكان اسمك بدل مدير مدير أطفال

The words manager “MAN-ager” are homographs. If they would be spelled the spelling will be identical. Mr. Krabs have spelled the word so that it suits his goal better. In Krab's version, the word “manager” contains the word “man”. In *SpongeBob Square Pants*

³ Oxford Dictionary 2014 www.oed.com

(2004), Spongebob spent the whole morning preparing himself to get the promotion he has always wanted. He has been the best employee for a long time. In the ceremony for choosing the new manager he thoughtlessly came to the stage and started thanking everybody before Mr. Krabs “the owner of the restaurant” announces his name. The surprise was that SpongeBob did not get the promotion. To justify not giving SpongeBob the promotion.

This translation has totally missed the point of homographic puns. The translator has translated the meaning because of his inability to translate the pun into a pun in the (TL). This caused loss in meaning.

Homonymic puns refer to the fact that two words are spelled and pronounced the same but they have different meanings. Consider Example (2) below:

Example (2):

Fiona: where are you going now?
Shrek: well, I have to save my ass.
- لا بدّ أن أنقذ نفسي.

In *Shrek* (2001), Shrek has rescued Fiona from the tower that was guarded by the dragon. While they were going down to escape from the dragon; Shrek changed his way to save his friend donkey who was distracting dragon. In one hand Shrek might meant that he wanted to save himself by using the word ass which is common in the American culture. On the other hand he might be referring to his friend Donkey and saying that he had to save him.

See Figure 1



Figure 1 (Homonymic puns)

This translation did not give a word that can do the homonymic puns' trick in Arabic. The translator chose just one side of the two meanings and showed it on the screen. We can assume that there is loss in this side, it is very hard for the translator to find a word in the (TL) that can make the same effect of the word in the ST.

Homophony refers to the state when two words are spelled differently but pronounced the same. Take Example (3) below:

“I am too young for you to die, keep your legs elevated, turn your head and cough.
--

- لا زلت صغير السن على الموت.

This dialog took place after Shrek's injury while trying to rescue Fiona; Donkey was very scared and started to talk as he was hallucinating. The word “die” is spelled the same as the word dye. Donkey thought that Shrek's face is changing its color because he was injured. See Figure (2) below:



Figure 2 (Homophonic puns)

There is loss here, and the effect made on the (SA) is not the same as the effect made on the (TA.)

Intertextual wordplay is based on readily available phrase that is either written or spoken by characters for example, songs, famous sayings and phrases.

Example (4) (example is capitalized from source, see Figure 6)

“THOU SHALT TURN OFF THY CELL PHONE”
أغلقوا هواتفكم النقالة -

The family was going to the church on a Sunday, the first thing we see is a sign written on the isle that leads to the church

“THOU SHALT TURN OFF THY CELL PHONE”

This phrase is referring to old English, by which the bible was written to sound like it is quoted from the bible. This sentence's translation shows no relation to neither old English nor biblical references. The only relation is the two quotations that the phrase was written

in. Addition in this sentence could have been a useful notion. Adding few words that convey the effect of the Old English would have been a good idea. Here the translator suggests the following translation

أيها المؤمنون أغلقوا هواتفكم النقالة

Example (5)

In *The Simpsons*, before bombing Springfield, the national TV showed a commercial advertising a new valley which is in the place of Springfield. To present this commercial, they brought "Tom Hanks" to present it. Presenting this character is funny because it presents a real person in a cartoon. This can not be funny unless the TA is familiar with the actor.

3.1.1.3. Function of Wordplay

The main and most famous function of wordplay is to make humor. Wordplay mostly exists to produce a laugh and amuse the audience. Delabastita (1996) pointed out that in addition to amusing the audience, wordplay can also do the job of “adding to the thematic coherence of the text,..., forcing the reader/ listener into greater attention adding persuasive force to the statement, deceiving our socially conditioned reflex against sexual and other taboo themes, and so forth” (1996:129-130). Leppihalme (1997: 64) pointed out that in addition to what was mentioned, wordplay can convey biting parody, irony or subversiveness with a certain person or phenomenon becoming the laughing stock.

3.1.1.4. The notion of untranslatability of wordplay

It is a well-known thing that the translator should stay faithful to the source nothing and try his/her best to convey its original style and atmosphere. What makes it difficult to translate wordplay is that it employs specific cultural characteristics of the source (SL) for its

meanings and effects. As a result, when translating to the (TL); the challenge would be huge to find a counterpart in the (TL).

Delabastita had his point of view in this side, he pointed out that “focusing on wordplay and ambiguity as facts of the [STs] and/or the (TT), we may be tempted to say that wordplay and translation form an almost impossible match, whichever way one might look at it” (1996, 133). In translating puns for example, an untranslatable pun can be replaced by a new pun from the (TL) which might affect the wider environment of the text.

This results in the fact that the requirements of formal translation are rarely met and explains the untranslatability of wordplay. Subtitling the formal equivalence is not a realistic notion. As the translation of wordplay aims at transferring the effect “effect to effect” translation it is not necessary to use formal translation, functional translation is the best choice in this case. In the case of translating multimedia texts, the effect is usually the amusement that is caused by the recognition of wordplay.

3.1.1.5. Translation strategies of wordplay

There are many different ways of translating word play. These ways go between ignoring or omitting the whole wordplay expression and replacing the ST wordplay with a TT wordplay. In between there is transliteration and using explanation which do not convey the same effect of humor on the TA.

There might be a debate on the competence of some translation methods over others. We can say that if the wordplay is omitted altogether the experience of the TA will be less than the experience of the (SA). The best way to keep the experience balanced is by replacing the (SL) wordplay with a similar (TL) wordplay because the loss of wordplay can easily felt as the loss of a main cause of laughter. However, sometimes using some other methods like non-punning jokes may be effective because it may trigger the same effect on the audience.

3.1.1.6. Subtitling wordplay

Subtitling is the most familiar and widespread way of translating humor in the Arab countries. Subtitling means translating the verbal information available in the dialog by using written blocks of limited numbers of characters on the screen. Despite the fact that it is the most popular way of translating movies nowadays; it is the most challenging to the translator. The challenge comes from translating the whole portion of the dialog in on the screen in limited number of characters (30-32) characters and in a very limited time. Being able to present the right subtitle in the exact needed moment that the dialog was uttered to let the audience understand the exact meaning is not very easy. That is why the translator has to transfer the meaning in a specific time and limited number of characters keeping the original style of the text. It is sometimes impossible for the translator to translate the whole amount of the dialog in one subtitle so the choice is left to the translator to delete what he thinks can be left out.

In translating wordplay, it should be noted that not all techniques of subtitling suggested by Delabstita can be used by the subtitler: it is not possible to use editorial techniques and it is not possible to omit a whole portion of wordplay. There is a possibility to use a translator's note, but in practice, it is not really used in subtitles because it is not conventional and therefore not really an opinion. The challenges subtitlers have faced, have been discussed by scholars like Gottlieb (1997) with a special reference to the translation of wordplay. Gottlieb pointed out the challenges that the subtitler faces:

“[F]irst, there is the gap between two groups of recipe...” (Gottlieb 1997: 207-232) namely the viewers in the (SC) and the viewers in the (TC). Gottlieb added “the second gap is between the two modes of reception involved: listening to the dialog in your native language vs. reading your native language while listening to the original dialog (1997,

211).” The presence of the original dialog makes the job to the subtitler even harder because the audience who understands the (SL) will have the chance to notice when the translator fails to convey the message.

Wordplay has formed a great deal of the humor in these corpora. The humor produced by wordplay was not an easy task for the translator. Producing the same effect of amusement on the TA via subtitling was not an easy task; yet there has been strategies that have been used more than others. When dealing with puns, the translator has used literal translation which means translating the meaning of the pun rather than searching for a TT pun to replace it. Finding a TT pun was not a popular strategy due to the difference in nature between the SL and TL.

When the pun has two meanings the translator chose to show the close meaning on the screen. For example When Shrek said “I want to save my ass”. Fiona understood it as his actual ass and as if he was leaving her behind him; yet he has actually meant to save his donkey. This line was subtitled as:

لا بدّ أن أنقذ نفسي

This translation has failed to produce the same effect on the TA. It was not possible for the subtitler to find a word in Arabic that covers the two meanings of the word ass and in the same time fit in the subtitle.

Another type of wordplay that was discussed in the examples is intetextual wordplay in which the laugh is produced by a cultural relevance inside the joke. Literal translation was also used to translate this type of wordplay which caused loss in effect. Another strategy that could have been used and convey the same effect is replacement which in other words means replacing the SC element with a TC element that carries the same characteristics of the original. For example, when Tom Hanks was presented in *The*

Simpsons to present a commercial, it would have been a good idea to replace the famous character from the SC by a famous character in the TC. For example Rushdi Abaza or Ragheb Alama would have been an addition to the effect on the TA. Adding some words to the subtitle to convey the effect would have been a better strategy for translating jokes on the screen as long as they follow the rule of subtitling.

3.2- Cultural humor

Humorous animations cannot be translated without a reference to the culture of the (SA). Laughter in many situations is related and connected deeply with cultural concepts. These concepts are either contradicted or focused on in a humorous way to provoke humor. Many scenes in humorous animations are cultural specific so they cannot be translated to the (TC). This opens the door to the concept of loss and gain in translation. Loss in translation has been defined by Dickins, Hervey and Higgins as an “incomplete replication of the ST into the TT- that is the inevitable loss of textually and culturally relevant feature” (2002: 21). The translator in this situation needs to use tremendous efforts to compensate the loss in meaning and effect. In this place Brayant (2009) mentioned that compensation is very important in translating humor since there is an inevitable loss in some phrases and meanings in translating ST into the TT.

The concept of compensation was discussed by Armstrong (2005: 46). He said that compensation is the responsibility of the translator. This is because the TA has no idea about the place and time of loss.

The translator should compensate the loss by adding a humorous element elsewhere in the text when possible. The role of the translator in this case is to understand the historical and social backgrounds of humor, approximate its style, transfer the linguistic

features and cultural concepts as much as possible to the extent that makes the TA laugh when reading or hearing the humor in his/her own language.

The collected examples show that it is possible to compensate loss when talking about a cultural humor. The translator can provide translation that covers the meaning. On the other hand, compensation can be impossible when the loss is in puns for example. In this case, it is very hard, if not impossible to provide two Arabic words that rhyme and have similar meaning to the ST words. The examples for this study are provided in tables along with their translation. Then the expressions and their translation is discussed according to their accuracy of transferring humor.

3.2.1. Taboos

Diez (2001) defined taboos as: “they are words that are considered in bad taste by some people or that are better to be avoided because they mention realities that are stark or vulgar. They refer to sex and religion, necessities such as the fact of emptying the bladder, or the bowels, and so on. Example: fuck, fornicate, masturbation, prick, cunt, the devil, crap, piss, die, etc”.

3.2.1.1 Religious references (taboos)

Religion is a very sensitive issue especially in Islamic cultures. The translator should be fully aware of the TA beliefs and religious views to be able to transfer meaning.

(6)	Homer: they are busy talking to their phony baloney God ⁽¹⁾	This part was totally omitted from the version that was shown on Fox Movies. This scene was totally deleted from the movie because of its harsh language towards God.
(7)	Homer: this book has no answer	لا يوجد إجابات في هذا الكتاب
(8)	I wish you did not have Satan 's curly hair	The neighbor who is active in the church and considers himself religious, got angry on his kid and said to him ”أتمنى لو انك لا تملك شعر كشعر الشيطان”
(9)	For corn's sake ⁽²⁾	Spongebob is replacing the word God with the word Corn because he is fascinated with a singing peanut. This sentence was ignored by the subtitler so effect was lost.

Islamic societies do not have the concept of joking about God and holy books like western societies do. That's why the above mentioned expressions were deleted and so caused loss in effect. . This loss is acceptable because the presence of such a phrase will cause cultural shock to the audience.

3.2.1.2 Sexual taboos

Not all (SC) sexual expressions can be acceptable and then translated into(TL). Some cultures are very conservative to these expressions especially if the movie that is being translated will be a family movie.

Not all that is said by SL can be translated into TL; consider the following examples

(10)	A boy: I like men now	When Bart accepted his father's dare to skate the city "totally naked", a boy saw him and said this phrase. In the Arabic version this scene was deleted from the whole movie. This scene was totally deleted because it has sexual suggestions.
(12)	Homer: let's kiss and break the tension	Another weird action from Homer, when he saw a kiss between an animal and human on TV. He thought the pig has feelings to him so he asked for the kiss. This was also omitted due to cultural

		restrictions.
(13)	Bart: But girls might see my doodle.	The word “doodle” is used in the western societies to refer to pines to kids. So it means :penis but in kids' language. It was translated into ”لكن الفتيات ستراني” The euphemistic expression here convied the laugh to the TA because the joke here is not language dependent. The situation itself gave the needed explanation..
(14)	Shrek was surprised when donkey showed up in the wrong moment to find Fiona on top of Shrek and understood the situation from a wrong point of view. Shrek's reaction was to throw Fiona off him and say “nothing happened, we were just, wh....”	This situation is funny because of donkey's reaction. It was translated into ”لم يحدث شي” The expression is still funny despite the general translation because situation has explained the joke

Translating these taboos was done either by using general words that do not show the vagueness of the situation or by omitting the whole expression.

3.2.1.3 Social taboos

A social taboo is any word, expression or a picture that does not follow the social norms in a particular place. Some social taboos were translated others were omitted because it is not acceptable in target society.

(15)	The pig meeting homer in the restaurant	This was omitted due to the fact that we as Arabs derive our social system from Islam which dislike pigs.
(16)	Marge: Bart, are you drinking	The word whisky was totally omitted in the Arabic subtitled one. And the conversation started with Bart saying I am troubled.

	whisky? Bart: I am troubled.	The part about drinking was totally deleted Which conveyed the effect but not as strong as if the first sentence was maintained.
(17)	-Black is the worst color! No offense Carl. (Carl is his black neighbor) Carl: I got it all the time.	Racist jokes can turn to be very sensitive issue. Carl's friend she hates the color but not his friend who is of the same color he hates. When Carl said I get it all the time he refers to the way black people are still treated in America. They are treated as if they are less than white people. This was translated literally because the TC does not have the same concept about color based discrimination. That is why literal translation was the best choice and it kept the effect. ”الأسود لون سيء. لا أقصدك كارل كارل: لا تقلق.“
(18)	Bart: Liza got a boyfriend, she will never see again	This phrase is related to the western culture because the concept of boyfriend and girlfriend is not used now. This was translated into: ”بارت: ليزا لديها صديق لن تراه مرة أخرى“ Literal translation was used in this case to translate “boyfriend” which caused loss in effect because the TC does not have this type of relationship. Yet, if the word “boyfriend” was translated into “حبيب” it would have been conveyed the meaning.

Taboos were dealt with in two ways. The first was delation and the second was using euphemisms. In the case of delation the whole scene of the taboo was deleted. This delation created a gap in effect between TA and SA. Although this loss of effect should have been compensated in another place in the movie to equalize the effect; the translator did not compensate. The second method was to use euphemisms that is using gentle words to replace shocking words in the ST. Euphemisms did not convey the same effect on the TA which caused loss in effect again. The subtitler should have been more aware of the necessity of compensation and tried to compensate the loss in effect. Unfortunately this

didn't happen and the researcher noticed a gap between effect on the SA and effect on the TA.

3.2.1.4 Irony

Irony is saying something and meaning another. It rises from situation since no humorous expression can be humorous alone. It is always syntactic or semantic reason that make it humorous. There are three elements of irony, 1) two folded story, lower level: as the text appears to the irony and an upper level, which means how the text seems to the observer.

2) Contradiction between opposition and strangeness. 3) "innocence" which means that the observer is unaware of the presence of an upper level or an ironist who is unaware.

Irony should be explicitly stated because if it was not it will affect laughter and response.

The ironist does not always need to express his intentions, the situation sometimes imply that the expression must be ironic especially when the expression is accompanied by gestures.

Example (19) For example, when Shrek and Donkey entered the Castle of Farquard, everyone was shocked and Farquard said "what's this?" referring to Shrek. Shrek simply said: "this is not nice. It is just a donkey". Donkey in this moment was shocked even more. Translating this situation is not a problem to the translator because translating unexpected reply is funny for all cultures. Literal translation would be perfect here.

This is much related to the facts that affect the correct/incorrect perception of irony which are with great importance to translating it. These factors are the sender's capacity for irony and the receiver's personal sensitivity to irony, the community rules relating to irony, the community rules relating to irony of both sender and receiver and the degree of coincidence between the two sets of rules. The receiver's knowledge of the sender and his

ironical technique. The receiver's familiarity with the rules of the sender speech community and finally the probability of ironic intention and of assumption of irony.

If the ironical intention is not indicated by the topic or the common values, then the irony will operate in other signals.

Irony can be divided into many types as shown below:

1- intentional vs. unintentional, some critics call it *linguistic* and *dramatic* . The difference raises from whether the speaker (ironist) has the intention to make an utterance for two audiences or whether the person receives a contradiction of series or events and make judgments on it. The irony here exists in the situation but the ironist has to actualize it. There is no clear distinction between intentional and unintentional irony because the writer's point of view is not always clear or easy to assess. For more elaboration, consider Example (20) below:

"that's not nice, it's just a donkey."
هذا ليس لطيفا - انه مجرد حمار

when everyone attending Farquad's party was shocked to see Shrek the ogre, Farquad showed acts of disgusting so Shrek said: "that's not nice,, it's just a donkey." The situation is ironic by itself but Shrek actualized it. This was translated into:

هذا ليس لطيفا
- انه مجرد حمار

This translation amused the TA as it amused the SA because it is situation dependent. Jokes maintain their humorous effect if they are situation dependent because situations are not restricted by language.

2- impersonal irony where the ironist is invisible and the irony is in what he says rather than who he is. For example(21), In *The Simpsons*, Bart accepts his father's dare to go to

the hamburger place naked, when he reached the place the police arrested him for that the cup said, (see figure 3)

- “listen kid, nobody likes to wear clothes, but it's the law”

-اسمعي يا طفل. لا احد في الناس يحب ارتداء الملابس ولكنه القانون.



Figure 3 (Impersonal irony)

This translation kept the effect on the TA because the irony here is situation dependent.

The situation is the same and the words will be kept.

3- Self-disparaging irony where the ironist presents himself as ignorant and as a guide to readers' judgment.

For example (22),

“that book has no answers”

ذلك الكتاب لا يملك أي أجوبة.

This translation didn't lose the effect because it is situation dependent.

When *The Simpson's* family was in the church and Grandpa had the vision of EPA and its plan to destroy Springfield. The kids were very scared and asked their father to do something. Homer carried the bible and started to flip pages and said,

“that book has no answers.” (see figure 4)



Figure 4 (Self-disparaging irony)

They are in the church, so they have to be believers more than in any other place.

Ironically Homer confesses saying “this book has no answers. ”

The effect here was transferred to the audience because irony and joke here is situation dependent.

4- Dramatized irony; in which the ironist withdraws completely presenting a complete ironic situation. For example (23), before the band was drown in the lake of Springfield, they were holding a party and one of the women was carried by a man on his shoulders. She suddenly took off her shirt to show another shirt with “not my boyfriend” on it.(see figure 8).There was loss here because what was written on the shirt wasn't translated on the screen. This was not subtitled into Arabic on the screen so the effect of this joke will be lost unless the Audience are familiar with the English Language that he can read and understand it.



Figure 5 (Dramatized irony)

When humor depends on linguistic aspects, the chances to face untranslatability will increase. Humor based on irony and reversed situations or tones will be widely translatable. Cultural jokes, on the other hand, need cultural familiarity of cultures of both the sender and receiver of the joke. The closer the cultures are the more translatable jokes will be. Universal jokes will be the easiest to translate if they exist.

In translating humor (irony is part of it), the translator should be faithful to the ST as much as he can. There is no need to change what is easily translatable: the translator should adapt to TL culture when there is an equivalent, one should not explain irony because it destroys the humor, and one should concentrate on the essence of the joke, the kind of relationship established between two meanings, between a certain style and a content. One should concentrate on the effect of the joke on the receiver.

It was not always possible to make the same effect of irony made on the SA on the TA; in most cases, when irony is situation dependent or in other words the three levels of irony are clear to the TA, the translator was able to convey the meaning. On the other

hand, when the three levels of irony were not clear, its translation was not as easy as before.

3.2.1.5 Allusion

Allusion is a brief explicit or implicit reference to a person, place, or an event or another literary work or passage. It can also be defined as the description of ways texts interact by; this proves the idea that texts are not isolated objects, but made of numerous different texts both known and unknown. As allusion is deeply connected to culture, understanding it is prevented by culture unless the receiver is bicultural.

Allusion has been used as an ambiguous expression especially in social and political situations. Leppihalm (1997: 10) said that functions of allusions can be broadly divided into three groups:

- creating humor
- delineating characters
- carrying themes

Humor can be considered to be cumulative that usually works nationally on a local level due to its cultural restrictions. In the same side, there is a distinction that should be made between the macro-level of expression and the micro-level. The macro-level involves the inner structure of the entire text and its interpretation, it's political and narrative structure. The micro-level, on the other hand, combines the lexical semantic and stylistic level.

Despite the fact that are similar domains existing in ST and TT; the function and meaning of allusion cannot be conveyed by corresponding TL words. Leppihalm (1997: 10) suggested a simple classification of allusion,

1- Proper Noun (PN) referring to real life or fictional figures, names of well-known people in the past, writers, artists, and sometimes they are borrowed from holy scripts. Example is when Shrek received an arrow in his back, donkey said (example 26):

“I am too young for you to die, keep your legs elevated, turn your head and cough, does anyone know the Heimlich?”

By saying “The Heimlich”, donkey refers to Henry Judah Heimlich, an American surgeon who invented the Heimlich maneuver which is a technique for abdominal thrusts for stopping choking. This allusion will not be understood by an Arab audience for example unless they are familiar with the name of this American surgeon.

2- Phrase allusion which is applying slogans from films, various catch phrases, proverbs, popular beliefs and stories from a group of key phrase allusions. Example (27): when the soldiers of prince Furquad were chasing the gingerbread man he said “Run, Run, Run, you cannot catch me; I am the gingerbread man.”

This is quoted from the famous story of the Gingerbread man, which will not be understood without knowing the story.

Allusion can be divided into four main groups

1- Religious allusion, which means referring to the religious phrases or sentences to grant the text more importance. They might be:

a) In the form of a verse from the religious scripts with explicit or implicit reference: This is (Figure 6) a picture of Springfield Church, at the front of the church there is a sign with “THOU SHALT TURN OFF THY CELL PHONES”.



Figure 6 (Religious allusion)

The sentence looks like it was taken from the bible, the old English and the capital letters. This a clear reference to the fact that religious institutions uses religion to make people do what they want them to do. People utilize religion in similar ways so whenever these religious institutions connect to religion becomes obligatory.

b) A proper name that is related to a specific religion, for example (28) when: humor says: "Praise Jebos" referring to Jesus. The phrase "Praise Jesus" is used a lot by Christians. The name Jesus was changed into Gebus to show how ignorant he is.

2- Literary allusion: a clear or unclear reference to a literary text that can be understood by a component reader

a) A reference to a literary character, example (29): Roben hood. Roben Hood is an English outlaw and an excellent arrow and sword man. He was famous for stealing from the rich and giving to the poor. In Shrek (2012) he tries to rescue Fiona (the princess) from Shrek (the Ogre). His group (Merry Men) were very merry which made the atmosphere of the small battle funny.

b) A specific style used in a literary work.

For example (30), Fiona after being rescued from Shrek, she stated “but thy deed is great, and thy heart is pure. I am eternally in your debt”. The use of old English is referring to literary sonnets and poems.

3- Mythological allusion:

a- Myths are stories that are historically rooted in the past and is mainly about Gods, and their stories of love hate and spites. Example (31): the resence of characters like king of the sea, mermaids and Loclyps in SpongeBob Square Pants movie is a clear representation for that. When SpongeBob realizes that he is really a kid not a man as he has been convincing himself, he became very angry and said “we worship a dancing peanut for corn's sake”.

This sentence is a clear reference to religion especially when he said “for Corn's sake, which is close to the phrase, for God's sake”. When subtitling it, the translator chose to translate worship (love) and ignored the phrase “for corn's sake”.

2- Mythological elements can be also referring to famous fairy tales that are invented by people and has become well known stories in all cultures:

Examples (32-35):

The ginger bread man (Shrek)	A fairy creature from the American fairy story, he is famous of saying “run, run, run as fast as you can. You cannot catch me I am the ginger bread man”.
The magic mirror	A fairy (character) from the story of Snow-white. It was famous of answering the question asked by snow white’s step mother “mirror mirror on the wall, who is the fairest of them all?” in Shrek, Farquard asked it “mirror mirror on the wall, is this not the most perfect kingdom of them all?”
(Pinocchio) the wooden boy	He was an Italian little wooden puppet who was dreaming of becoming a real boy. He was made to do some lies and fabrications. His nose gets taller when he lies.
The three blind mice who annoyed Shrek	Three blind mice, three blind mice See how they run, see how they run They all ran after the farmer's wife Who cut off their tales with a carving knife Did you ever see such a thing in your life? As three blind mice? The story of this rhyme goes back in the history to Queen Mary the first whose actions and violence against Protestants led to calling her “bloody marry”. The farmer's wife refers to the queen and the three mice are three Protestant noble men who was accused to planning to assassinate her, she found out and burnt them on a stick.

4- Historical Allusion: Historical events and figures are a good source of allusion sides.

Examples (36-38)

Robin hood	A heroic outlaw from the English folklore, he was famous of rubbing from the rich and giving to the poor. He was helped by a group of outlaws called the merry men.
Bono (<i>The Simpsons</i>)	Famous Irish singer and musician.
Heimlich	is an American thoracic surgeon

Recognizing allusion is not easy to the receiver due to the difference in cultures. The translator should be familiar with both SC and TC to be able to translate it the best way he can. Yet, the amount of humor that translated allusion cause of the TA is questionable. The effect here depends on how much the TA are familiar with the SC. The level of humor depends on the level of that knowledge.

As for this study, the researcher noticed that allusion was translated literally. Literal translation conveyed the meaning and sometimes could even cause amusement. Amusement was provoked when the TA were familiar with the cultural aspects of allusion. Some cultural parts have become very famous that they should be dealt with as universal rather than cultural. An example on this is Snowwhite's mirror and the Gengerbread man which are known to all cultures in the world because they have become universal tales.

3.3.Universal humor

Some jokes can be humorous to any person in any place in the world. Some actions like humor in the picture, unexpected reply or children's actions can provoke laughter to everybody in the world. This type of humor can be easily translated by the translator due to the fact that it crosses the boundary of language. There is nothing to stop the joke in this case, it goes right away through cultures and costs the translator less effort than other types of humor.

Examples on this are (39-41)

<p>The gingerbread man spit milt on Farquad when he was torturing him.</p>	<p>Picture and situation are funny by themselves.</p>
<p>When donkey sees Fiona the Ogre for the first time, he is shocked and said: “Oh my God! you ate the princess?” (talking to her belly (can you hear me?)</p>	<p>Donkey's reaction is what makes the situation funny. As a result there is no need to any effort from the translator.</p>
<p>When EPA brought the dome to cover Springfield, the grandfather said “that crazy old man was right”.</p>	<p>The crazy old man was actually him and this was shown at the beginning of the movie so there is no need for any further effort from the translator.</p>
<p>When the king was at the shop of Skraps, accusing him of stealing the crown, and Skraps saying that he was innocent, the :phone rang Someone told Skraps that he sold the crown he bout from him. The king heard and believed the fake call. Skraps: do not you just hate wrong numbers.</p>	<p>The phone call was very funny because it was much unexpected and the reaction on Skraps ‘face was funny as well.</p>

What is noticed in Universal jokes is that they depend mostly of situation. It cannot be just words or sentences by characters, there are always tails for the joke. Without its tails the joke cannot be funny. Universal jokes were not very hard in translation because the TA level of knowledge equals the TA level. This is why literal translation was the best choice in translating this type of humor.

Chapter Four

Conclusions and Recommendation

4.1. Conclusions

The aim of this study was to investigate the humorous sides in the examined movies and find out if there was a significant difference between the amount of humorous expressions in the original movie and the movies subtitled for Arabic audience. The second aim for this study was to find out the sides of humorous expressions that were affected in the process of subtitling the movies. The third aim is to find out the strategies that were used in translating each type of humor and find out whether the used strategy made the same effect on the(TA).

- Humor in the text was divided into three main categories which are universal, cultural, and linguistic humors.. These three categories were made depending on the effect that is created on the(TA).

The universal humor is the easiest type to be translated. This is due to the fact that the subtitler did not need to use any strategy but the direct and formal translation. The joke in universal humor was supported by a situation that made it funny to any person from any culture. For example, if we have an English movie that is subtitled into Arabic and a Chinese person who understands none of the two languages will laugh if the joke is out of picture and sound. A clear example on this is Tom and Jerry. The cartoon that everyone in the world, who speaks any language, can understand its humor and laugh at it.

The cultural humor is a little more difficult because the humorous effect depends on the audience and how far can they go in accepting the (SC)of the movie. In this type,

deleting the joke is used a lot especially when dealing with religion, sexual and social taboos.

The third and most difficult type is linguistic humor. As its name shows that it is language dependent and the responsibility of transferring the joke from the ST into the (TT) is on the translator.

- English movies are subtitled into Arabic using many different strategies depending on the context.
- Subtitlers are responsible to transfer the message from SL into TL in a limited space, time and number of characters.
- Humor subtitlers have been faithful to the TT of the movie as long as the text or the scene doesn't violate religious or social restrictions.
- Humor should be subtitled when it is written on the screen instead of rendered by characters.
- When humor is situational; the effect was conveyed by using literal translation.
- Humor sometimes was impossible to be translated due to religious or social restrictions.
- When humor is not acceptable in the TC the whole portion of picture and dialog was cut.
- Foreign movies were censored before presented for Arabic and Islamic audience.
- Subtitlers should stay in touch with film censor general to make sure not to show any language that is considered to be vulgar to the TA.
- It is the subtitler's responsibility to create balance between the effect made on the TA and that made on SA.
- Any loss in humor after censoring the film should be compensated in another place in the same movie.

- Cultural specific elements caused loss in effect because TA was not familiar with them.
- Background effects like music and sound did not need translation and the humor they produced was universal.
- Wordplay-ambiguity of words-is divided into three categories: homography, homonymy, and homophony.
- homography means “each of two or more words spelled the same but not necessarily pronounced the same and having different meanings and origins”. These two or more words were challenging to the translator because it was hard to find two words in the TL that carry the same characteristics of the SL words.
- subtitling homography doubled the challenge to the translator due to the restriction that AVT apply for translating on the screen.
- Homography produced humorous effect that the subtitler was not successful in transferring. This resulted in loss of humorous effect between the (SA)and the(TA). It was a result of high language dependency in this type.

Homonymy depends on specific words in English that carry two meanings. In Arabic there is no corresponding word that can take the place of this word so there was a loss in effect in this type as well.

- Intertextual wordplay depended on the audience's background because it was all about known people, quote, or phrases. Most of these were lost after the translation due to differences of background knowledge between the (SA) and the(TA).
- Loss in intertextual translation was inevitable when humor was literally translated.
- Replacement by TL figures, sayings, of famous characters is advisable to avoid loss and produce the same effect that is produced on SA.
- Wordplay can be untranslatable due to the language restrictions. Formal translation will not deliver the idea. As a result, the best choice that the translator can take is functional

translation. This choice leaves the translator with a difficult task to do, which is to find a linguistic expression in the (TL) that can leave the same effect out of the (SL) expression on the (TL) Audience.

- Subtitling wordplay on screen is more difficult than translating on paper. This is because the subtitler has limited space and time. The translator has to convey the meaning and cause the same effect on the (TA) in limited number of characters during limited time.

- When there is a huge amount of information that cannot be expressed in one subtitle; the translator has the choice to ignore what he believes cannot damage the meaning.

- Not all methods suggested by Delabastita can be used in subtitling.

- Editorial technique and omission are impossible to be used in subtitling.

- Editorial technique requires having extra space and time on screen, which we do not have in subtitling.

- Puns were mostly translated by presenting only one meaning on screen rather than finding a TL pun that replace the original one.

- The translator chose the closest meaning to the audience's mind to show on the screen.

- There are many factors that affect the correct or incorrect perception of irony such as the sender's capacity for irony and the receiver's personal sensitivity to irony, the community rules relating to irony, the community rules relating to irony of both sender and receiver and the degree of coincidence between the two sets of rules which are the receiver's knowledge of the sender and his ironical technique and the receiver's familiarity with the rules of the sender speech community and finally the probability of ironic intention and of assumption of irony.

- If the ironical intention is not indicated by the topic or the common values, then the irony will operate in other signals.

- Omission will create a gap in the movie because the audience will notice that the characters have uttered something that was not translated on the screen. Unless the whole scene was cut from the original movie.
- There is always loss in translation as a result of difference in cultures between the (SA) and (TA).
- Taboos are words that express shocking or vulgar realities about religion, sex or society.
- Religion is a very sensitive issue in our Islamic culture. Most of the religious taboos in corpora were deleted when shown on channels like Fox Movies and MBC Max.
- Deletions of whole scenes in a movie can be acceptable in this case because keeping these scenes will cause a cultural shock to the audience.
- There is a gap between the (SC) and (TC) especially in the side of accepting some behaviors and sexual expressions.
- The translator should be very careful in this side because these animations are titled to be “family movies”. Yet, what is acceptable for a western family cannot be so for an Arabic Muslim one.
- In the corpora, translators have used two strategies to translate taboos. The first is to delete the whole scene that contains the taboo when the uttered taboo is accompanied by visual content that explains and support the taboo. The second is used when the taboo is only expressed by words. The translator kept the scenes and translated the taboo into general words that cover the meaning but did not shake the audience by literal translation to the taboo.
- Social taboos depend on the (TC) more than any other thing. For example, having a pig as a pet is acceptable in the western society but not acceptable in the Arabic Islamic societies.

- Cultural taboos were dealt with in the same way of the sexual and social taboos. If the taboo was accompanied by a visual scene, the whole scene along with its translation would be deleted. If not, the taboo was translated into general words that contain no taboos.
- When the irony comes out of an unexpected reply, the translator will not face any problem translating it.
- Euphemistic expressions were used to avoid presenting vulgar or harsh language on the screen.
- Taboos were translated in two ways, the first is deletion when the taboo is not acceptable in the TC. The second is using euphemistic language to avoid the harsh language without deleting the scene.
- Both deletion and euphemistic language created loss in effect.
- It is the subtitler's responsibility to compensate loss of effect in another place of the context.
- Humor in irony rises from situation because no humorous expression can be humorous alone. It is always semantic or syntactic reason that makes it humorous.
- Irony should be explicitly expressed if not; it will affect laughter and response.
- In the case of irony, there is a good chance to face the problem of untranslatability in the translator's work. When there is an equivalence for a specific expression it should be used. Explaining irony will destroy its effect.
- Allusion is an implicit or explicit reference to a person, a place, an event or another literary work or passage which means that the text is not isolated but a combination of different texts.
- The ironist should not always express his intentions because situation sometimes imply that the expression must be ironic especially when the expression is accompanied by gestures.

- Linguistic and dramatic irony are situation dependent; that is why translating it was not that difficult. Literal translation could transfer humor because the joke is not language dependent.
- Impersonal irony was translatable in the corpora because it depends on what was said rather than who said it.
- Humor in self disparaging irony was situation dependent so it was possible to translate humor.
- Humor in dramatized irony- where the ironist withdraws completely presenting a complete ironic situation- was not translated on screen which created loss in effect.
- Dramatized irony, which is presented on the screen should be translated and subtitled on the screen.
- When the three levels of irony are clear to the TA the translator was able to convey the meaning and then the effect.
- In translating humor (irony is part of it), the translator should be faithful to the ST as much as he can. There is no need to change what is easily translatable: the translator should adapt to TL culture when there is an equivalent, one should not explain irony because it destroys the humor, and one should concentrate on the essence of the joke, the kind of relationship established between two meanings, between a certain style and a content. One should concentrate on the effect of the joke on the receiver.
- When there is a reference to a person in the past, the allusion is called “Proper Name (PN)” allusion. In the case of PN allusion, the translator translating the name literally will not convey the meaning unless the (TA) is familiar with the name and its shadows. Here, the researcher believes that going to a word that covers the job or the required characteristic of the person is acceptable more than other techniques for translating

allusion. For example, when mentioning “Heimlich” in the course of (Shrek I), the best way to translate it was translating into the job of the person.

- The researcher has noticed that ignoring allusion in proper names is used a lot among subtitlers.

- The researcher recommends to use general translation in translating proper nouns.

- In Phrase Allusion, the job gets harder for the translator. We are here facing phrases that cannot be covered by general words. The only way to choose here is literal translation. The effect made on the (TA) will not be the same as the effect made on the (SA) unless the (TA) is familiar with the story behind the used phrase. That story is usually connected with the (SA)'s culture.

- Religious Allusion is a sensitive issue. Religious Phrases were transliterated on the screen between two quotations. When the religious allusion is in a specific word, usually a sensitive word, the translator should ignore it if possible and if not, the translator should cut the whole part of the movie because there is no way we can risk touching religious issues in conservative societies like the Islamic one.

- Literary allusion also has its difficult side which happens when referring to a literary character. The only way to translate this is literally. Loss or Gain in this place will be left to the (TA). If they have any background knowledge about the character; they will get the joke and laugh. If they do not get it; they will lose the effect.

- Mythological Allusion caused the greatest loss of effect in the corpora. There are a lot of fictional characters that are related to western culture. Some of the mentioned myths turned to be universal like snow-white's magical mirror and some are culturally specific to a small audience.

- Allusion had three main functions that are creating humor, delineating characters and carrying themes.

- Humor can be said to be cumulative that usually works nationally on a local level due to its cultural restrictions. In the same side, there is a distinction that should be made between the macro-level of expression and the micro-level. The macro-level involves the inner structure of the entire text and its interpretation, it's political and narrative structure.
- The micro-level combines the lexical semantic and stylistic level.
- The effect made by allusion on TA is questionable because it depends on the audience's background.
- Literal translation for allusion covered the meaning and sometimes conveyed the needed effect of amusement.
- Allusion was able to amuse the TA when its elements were universal rather than cultural.
- Universal Humor crosses the boundaries of language. People from any culture will find specific situations funny and laugh at them. Unexpected action, children's reactions and humor in picture and situations are humorous for any person in the world.
- Universal jokes are situation dependent. The joke cannot be funny without its tails and shadows.

4.2 Recommendations

The following recommendations can be made:

- The researcher recommends the subtitlers to keep an eye on the (TC) so as not to expose the (TA) to an unacceptable content.
- Translators are recommended to be familiar with all types of strategies that can be used to translate the three types of humor.
- Subtitlers are recommended to replace foreign figures, quotes or phrases by similar ones from the TL that convey the same message of the source one.
- Subtitlers should be aware of loss in effect and try to compensate that loss as much as possible.
- Subtitlers are advisable to take the results of this study into consideration.
- Researchers are recommended to do more researches on how to decrease the gap between the western culture and Arabic culture when talking about Allusion.

Bibliography

- Archer, C. (1986). Culture bump and beyond', in *J. M. Valdes. culture bound: Bridging the cultural gap in Language Teaching*, (170-179). Cambridge: Cambridge University Press.170-179
- Armstrong, N. (2005). *Translation, linguistics, culture*. Clevedon: Multilingual Matters Ltd.
- Attardo, S. (1993). Violation of conversational maxims and cooperation: The case of jokes. *Journal of Pragmatics*, 19 (6), pp. 537–558.
- Attardo, S. (1994). *Linguistic Theories of Humor*. Berlin–New York: Mouton de Gruyter.
- Attardo, S. (1997). The semantic foundations of cognitive theories of humor.*HUMOR: International Journal of Humor Research*, 10 (4), pp. 395–420.
- Attardo, S. & Raskin, V. (1991). Script theory revisited: joke similarity and joke representation model. *International Journal of Humor Research*, 4 (3/4), pp. 293–347.

Attardo, S., Attardo, D., Baltes P. & Petray, M. (1994). The linear organization of jokes: analysis of two thousand texts. *International Journal of Humor Research*, 7 (1), pp. 27–54.

Briere, E. (1988). In Search for Cultural Equivalence: *Translation of camara laye's L'Enfant Noir*. *Translation Review* 27, 34-39.

Bryant, H. (2009). *Compensating and compromising*. Retrieved April 13, 2014 from <http://translation-blog.trustedtranslations.com/compensatingand-compromising-2009-04-09.html>

Brone, G.& Feyaerts, K. (2003, July). The cognitive linguistics of incongruity resolution: Marked reference-point structures in humor. 8th International Cognitive Linguistics Conference, University of La Rioja, Spain. Retrieved from <http://wwwling.arts.kuleuven.ac.be/iclc/Papers/BroneFeyaerts.pdf>

Coulson, S. (1997). *Semantic Leaps: The role of frame-shifting and conceptual blending in meaning construction* (PhD Thesis) Retrieved from http://www-cogsci.ucsd.edu/research/documents/dissertations/coulson_thesis.pdf

Delabastita, D. (1996). "Introduction." In *Wordplay and Translation: Essays on Punning and Translation*. *Special issue of The Translator* (2) pp 1-22.

Dickins, C. (1991). Chapter 4. In B. Choudhury (Ed.), *Great Expectations* (p.41). New Delhi: PHI Learning Private Limited.

Diez, M. (2001). Taboo words, euphemisms and dysphemisms. Retrieved February 24, 2013 from <http://www.polseguera.com/colaboracion/english/6en.htm>

Fauconnier, G. & Turner, M. (2002). *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books.

Gamal, M. (2008). Egypt's audiovisual translation scene. *Arab Media and Society*.

Retrieved from

http://www.arabmediasociety.com/articles/downloads/20080510203556_AMS5_Muhammad_Gamal.pdf

Gottlieb, H. (1997). *You got the picture? On the Polysemiotics of subtitling wordplay*.

In *Traductio. Essays on punning and translation*. (pp. 207-232). Manchester & Namur: St. Jerome Publishing.

Grice, P. (1991). *Studies in the Way of Words*. Cambridge, Mass. & London, UK: Harvard University Press.

Hervey, S. & Higgins, I. (1992): *Thinking Translation. A Course in Translation Method: French to English*. London: Routledge

Hatim, B. & Mason, I. (2000), Politeness in Screen Translating, *The Translation Studies Reader* (pp. , 430-445). London/New York, Routledge

Hempelmann, C. (2003). *Paronomasic Puns: Target Recoverability Towards Automatic Generation*. (PhD thesis). Purdue University, Indiana.

Koestler, A. (1964). *The Act of Creation*. London: Hutchinson & Co.

Leppihalme, R. (1997). *Culture Bumps: An Empirical Approach to the Translation of Allusions*. Cleve don: Multilingual Matters Ltd.

Levy, J. (1967). Translation as a Decision Process. To *Honour Roman Jakobson: Essays on the Occasion of His Seventieth Birthday. 11 October 1966. Vol. 2*. The Hague: Mouton.

Mateo, M. (1995). The Translation of Irony. *Meta*, 40 (1), 171-178. Retrieved from <http://www.erudit.org/revue/meta/1995/v40/n1/003595ar.pdf>

Milner, G. (1972). Homo Ridens: Toward a Semiotic Theory of Humorand Laughter. *Semiotica*, 5 (1), 1–30.

Raphaelson-West,D. (1989) On the feasibility and strategies of translating humor. *Meta* 34(1), 128-141 Retrieved from <http://www.scribd.com/doc/24681008/Raphaelson-West-On-the-Feasibility-and-Strategies#scribd>

Raskin, V. (1985). *Semantic Mechanisms of Humor*. D. Reidel Publishing Company, Holland 1985.

Raskin, V. & Attardo (atardo), S. (1994). Non-literalness and non-bona-fide in language. *Pragmatics and Cognition*, 2 (1), 31–69.

Rietveld, J. (2008). The mind of a subtitler: Translation strategies employed in subtitling crime and comedy. Unpublished Masters thesis, the University of Utrecht, Angels, Netherlands) Retrieved from <http://dspace.library.uu.nl/bitstream/handle/1874/31713/The%20Mind%20of%20a%20Subtitler.pdf?sequence=1> accessed June, 2015

Ruch W, Attardo S, Raskin V.(1993). Towards an empirical verification of the General Theory of Verbal Humor. *HUMOR: International Journal of Humor Research*. 6(2),pp123-136.

Shakespeare, William. (2012) Merchant of Venice. Retrieved from <http://www.pubwire.com/DownloadDocs/PDFfiles/SHAKESPR/COMEDY/MERCHANT.PDF>

Sole.(2015) Oxford Dictionary. Retrieved From

http://www.oxforddictionaries.com/definition/american_english/sole#sole

Soul.(2015) Oxford Dictionary. Retrieved From

http://www.oxforddictionaries.com/definition/american_english/soul?q=Soul

المصادر العربية

شكسبير، وليام.(1994) تاجر البندقية (ترجمة حسين احمد أمين) دار الشروق:مصر.