

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research

08 MAI 1945 UNIVERSITY-GUELMA

Faculty of Letters and Languages

Department of Letters and English Language

جامعة 08 ماي 1945-قالمة

كلية الآداب واللغات

قسم الآداب واللغة الانجليزية



Option : Translation

Translating Humour and Sarcasm in Movies from English to Arabic

The Case Study of Subtitling the Animated Movie “Shrek”

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language and Culture

Condidate: GHOUZLANI Sarra

Supervised by: Mrs.BENARBIA Nardjess

Board of Examiners

Chairwoman: Mrs. CHERIBI Lamia (M/A/A)

University of 8 Mai 1945-Guelma

Supervisor: Mrs. BENARBIA Nardjess (M/A/A)

University of 8 Mai 1945-Guelma

Examiner: Mrs. CHAHAT Nardjesse (M/A/A)

University of 8 Mai 1945-Guelma

Dedication

All praise to *Allah*

To family and friends

Salute

Acknowledgement

My wholehearted appreciation to God.

A special thanks to my parents for their love and support.

I would like to express my deepest gratitude to my supervisor Mrs. BENARBIA Narjess,
for her time, expertise, and encouragement.

My gratitude to the jury members: Mrs. CHERIBI Lamia and CHAHAT Nardjesse
who devoted time to review and examine my thesis.

Abstract

This research investigates the process of subtitling humour and sarcasm in animated movies, exploring the different translation methods and techniques used to translate them from English into Arabic, while the main concern is to convey the comedic elements across linguistic and cultural boundaries between the source language and the target language. This research adopts a descriptive analytic approach through analyzing several scripts and examining their effectiveness in the target language in the animated movie “Shrek”. This study is divided into three chapters; the first is theoretical, it contains two sections, the first represents an introduction to translation, translation methods, and an overview of the field of audiovisual translation, along with the challenges that face translators with such materials. The second section introduces the genre of animated movies. The second chapter is a comparison between the two concepts of humour and sarcasm and how these language elements are translated. The third and last chapter is practical, it is a descriptive analysis of extracted humorous scripts of the animated movie “Shrek”. This study aims to explore the different translation techniques and methods used in the subtitled arabic version of the movie. As a result, it is concluded that the translator followed the semantic translation method of Newmark(1981) in the majority of the humorous utterances, the success and effectiveness of the humour transferring is obviously achieved through the use of multiple translation techniques with the literal being the predominant. Finally, I proposed some recommendations for future translators of this genre.

Keywords: animated movies, cultural boundaries, humour, methods, sarcasm, Subtitling, techniques, translation.

List of Abbreviations

AM: Animated Movies

AVT: Audiovisual Translation

FLL: Foreign Language Learning

FLT: Foreign Language Teaching

GTVH: General theory of verbal humour

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

List of Tables

Table 3.1. Subtitling vs. Dubbing.....	20
Table 3.2. The difference between humour and sarcasm.....	35
Table 3.3. Examples of humour and sarcasm.....	36

List of figures

Figure 1. Flattened V diagram (Newmark,1988).....	8
Figure 2. Traditional animation : <i>Snowwhite and the seven dwarfs</i>	25
Figure 3. Stop-motion animation: <i>Shaun the sheep</i>	26
Figure 4. Computer animation: <i>How to train your dragon</i>	26
Figure 5. Example of slapstick humour.....	31
Figure 6. The ogre “ <i>Shrek</i> ”	61
Figure 7. Frequent translation techniques.....	65
Figure 8. Humour vs Sarcasm.....	65
Figure 9. Semantic method vs Communicative method.....	66

Contents

Dedication

Acknowledgement

Abstract

Content

General Introduction.....	1
1. Purpose of the Study.....	2
2. Statement of the Problem.....	3
3. Research Questions.....	3
4. Research Hypothesis.....	4
5. Research Methodology.....	4
6. Structure of the Dissertation.....	5

Chapter One : Audiovisual Translation

Introduction.....	6
1. Definition of Translation	7
1.1. Newmark's approaches to translation.....	8
1.2. Definition of audiovisual translation.....	9
1.3. History of audiovisual translation.....	10
1.4. Audiovisual translation and Foreign Language Learning.....	11
1.4.1. The Grammar translation method.....	12
1.4.2. The Direct method.....	12
1.4.3. The Communicative language teaching.....	12
1.4.4. Task based language teaching.....	13
1.4.5. The post method.....	13
1.4.6. The Audio-visual method.....	14

1.4.7. Learning via subtitles.....	14
1.5. Techniques of audiovisual translation.....	15
1.5.1. Subtitling.....	15
1.5.2. Re-voicing.....	17
1.5.3. Dubbing.....	18
1.6. Subtitling VS Dubbing.....	19
1.7. Translating cultural references.....	22
1.8. Challenges of audiovisual subtitling	22
1.8.1. Challenges faced by subtitlors.....	22
1.8.2. Challenges faced by audience.....	23
1.9. Definition of animated movies.....	25
1.10. Types of animated movies	25
1.11. The emergence of animated movies.....	27
1.12. Subtitling animated movies.....	29
Conclusion.....	29
 Chapter Two: Humour and sarcasm and difficulty of their translation	
Introduction.....	30
2.1. Definition of humour.....	30
2.2. Types of humour.....	31
2.2.1. Non-verbal/ physical humour.....	31
2.2.2. Self-deprecating humour.....	32
2.2.3. Dark humour.....	32
2.2.4. Wordplay/puns.....	32
2.2.5. Sarcasm.....	33
2.2.6. Verbal irony.....	33
2.2.7. Deadpan/ dry humour.....	33
2.2.8. Awkward humour.....	33

2.2.9. Affiliative humour.....	33
2.2.10. Insult humour.....	34
2.3. Definition of sarcasm.....	34
2.4. Humour vs Sarcasm.....	34
2.5. Translating humour and sarcasm.....	37
2.6. Traditional translation strategies.....	39
2.7. Humour translation theories.....	40
2.7.1. Translating humour through the <i>General theory of verbal humour</i> ...	40
2.7.2. Translating humour through <i>Norm acceptance/ norm opposition</i>	41
2.7.3. Translating humour through <i>Frame semantics</i>	42
Conclusion.....	43

Chapter Three: Investigating humour and sarcasm translation in the subtitling of the animated movie “Shrek” into Arabic

Introduction.....	44
3.1. Main characters	44
3.2. Story.....	45
3.3. Language nature.....	47
3.4. Analysis of scripts.....	47
Conclusion.....	67
General Conclusion.....	68

References

Résumé

ملخص

GENERAL INTRODUCTION

Animated movies and cartoons have strongly influenced every child while growing up, they can shape their personalities, their way of thinking and preferences from the childhood period into turning to adults. Children in the arab world did not have much choices because the arab world has developed its cinema industry way after the western world, so, children usually turn to watching dubbed or subtitled versions of animated movies and cartoons of the western world, which puts a great responsibility on the translators; responsibility of adapting these audiovisual products to children and teenagers of the arab world, paying great attention into what is appropriate and what is not culturally or religiously accepted. The cinema industry usually reflects on the cultures and beliefs of its producers' backgrounds and experiences, so when dubbing or subtitling an animation, a great deal of changes are made, in order to make the product suitable to the target audience. Culture specifics are the distinctive qualities of a particular culture, they can be the way of communication, organization, gestures, and habits...etc. the latter are usually divided into two categories, social culture and material culture. Social culture is the beliefs, ideas, thoughts, religion (the aspects that cannot be observed), the material culture on the other hand represent the cutoms, habits, practices and language (observable aspects). Translating an aspect of the material culture such as language is not an easy task, it represents a challenge even to talented and professional translators, because it requires knowledge and understanding of both the source and target language and culture. Animated movies are usually made to educate children, but most importantly to entertain them, as a result these audiovisual products must contain comedic elements, which is another challenge that faces translators ;

transferring the comedic elements to the target audience and receiving the same reaction as the viewers of the original product. Humour and sarcasm are universal phenomena that are used and common in all societies, they are known to be challenging to understand or translate, and preserving the funniness of the elements is what makes the process of translation somehow difficult.

“Making Sense of Humour: The Translation of Humour in the Animation Feature Film Shrek” is a master thesis submitted by Giselle Murugan in 2019 in the university of Witwatersrand, Johannesburg. It presents an analysis of three strategies of humour translation; the general theory of verbal humour by Raskin and Attardo(1991), the theory of frame semantics by Rojo López (2002), and the theory of norm acceptance and norm opposition by Asimakoulas (2004). It also provides a critical analysis of the notions of Context and Contextualisation of Baker (2006) and the Relevance Theory of Communication (Sperber & Wilson, 1986 & 1988).

Murugan’s research explores the different translation strategies employed in conveying humour from English to Portuguese in the dubbed version of the movie. In her work she analyzed the humour by the use of multiple theories as previously mentioned and concluded the humour in "Shrek" was successfully translated, with the Portuguese dubbed version successfully capturing the majority of the original humour. This was achieved by the application of cultural adaptation techniques with the literal translation technique. But the loss of dialectal humour, idioms and wordplay humour presented a considerable challenge during the process.

1. Purpose of the study

This research is a descriptive analytic examination of the humorous and sarcastic elements of the subtitled Arabic version of the animated movie “Shrek.” This study focuses on the ability of translators to transfer the comedic elements to

the target audience without losing sense or shifting the meaning, taking into consideration the audience's ability to understand and the cultural differences between the original audience of the animation (English speaking audience) and the one it is translated to (Arabic speaking audience). The aim is to analyze the method and techniques employed to translate the humour or the sarcasm from English to Arabic, and evaluate their effectiveness and whether the source text's meaning is preserved or not, which will reflect on the credibility of the translator.

2. Statement of the problem

Parents tend to expose their children to audiovisual materials because it has been proven that it is an effective way for them to acquire their mother language and learn foreign languages. Humour is an aspect of language and it is seen as a culture specific that is not easy to translate, especially to young audience. Translators consider translating humour and sarcasm as a challenging task that is hard to achieve, that is why a good translator should be knowledgeable not only about the language but also the culture of both languages, so that he can be able to translate the exact intended meaning without shifting it. To achieve a fluent translation, a variety of methods and techniques can be used. This research attempts to analyze the techniques used by subtitlors to translate the humour and sarcasm in the animated movies "Shrek". This study aims at examining whether the subtitlor is able to transfer the comedic elements from English to Arabic preserving the same original meaning as the source text.

3. Research questions

The current study addresses the following questions:

- 1- What are the frequent techniques used to translate humour from English to Arabic ?

- 2- Was the translators able to preserve the original text' meaning and the humour alike?
- 3- How well did the translator succeed at transferring the humour from the original version to Arabic ?
- 4- What are the future recommendations that can be made to future projects of subtitling humour and sarcasm from English to Arabic ?

4. Research hypothesis

The translation methods and techniques used in subtitling the humour and sarcasm in the animated movie Shrek are varied, some can be effective whereas others can cause loss of these comedic elements.

5. Research methodology

This research follows a descriptive analytic approach, in which scripts from the movie "Shrek" and their subtitled version are analyzed according to their linguistic nature, and to examine the translation methods and techniques used, and whether the comedic elements like humour and sarcasm are preserved as in the original text, and finally to check the credibility of the translator and if he was able to balance between keeping the same meaning and transferring the comedy as it is to the target audience.

6. Structure of the dissertation

This master thesis starts with a general introduction and ends with a general conclusion, the body is divided into three chapters; the first chapter represents a theoretical framework entitled "Audiovisual translation" which includes a variety of definitions by scholars of translation, audiovisual translation, along with its history, types and contribution to language learning, then Animated movies and its types. Chapter two is also theoretical, in which we introduce the concept of humour, and

we try to distinguish it from sarcasm, I will also mention common strategies and theories used in the process of humour translation. The third and last chapter is a practical framework, it presents an overview of the case study, then the analysis of scripts along with their arabic translation which are extracted from the movie and analyzed according to their type, translation methods and techniques, and their effectiveness in the arabic version.

CHAPTER ONE : Audiovisual translation

Introduction

The history of audiovisual translation (AVT) dates back to the early days of movie making. AVT has been a prominent player in providing film productions with international distribution in multiple languages for more than 80 years. Subtitling and dubbing are still the preferred translation techniques. Animated movies and cartoons are now an integral part of a child's growing phase, Cholodenko(2007) once stated that animations influence children at heart(p.23). They have a big role on acquiring their mother language and learning a foreign one. They first emerged in the late 1800s and developed over time. DreamsWork animation studios stated that the animated movies they create are purely from their imagination, and they do not exist in real life they simply dream them and then give them life, and that's what makes them fascinating. Animated movies can be difficult to translate since the target audience is often children, so the translator has to overcome cultural and linguistic boundaries to familiarize the animation to the target audience.

This Chapter is theoretical, entitled Audiovisual translation. It is concerned with audio-visual translation, starting with its history, several definitions of different scholars, in addition to its common techniques; subtitling and dubbing, also the difficulties that may encounter translators of audiovisual products. Then an overview of the genre of animated movies and how they emerged, and what are its types along with famous examples that are still popular till nowadays.

1. Definition of Translation

Translation is the process of transferring the meaning of a text from one language to another. Translators seek the equivalent in the target language. In order to have a coherent and natural translation, and to not confuse the target audience. Merriam Webster defined Translation as a process of rendering a text from one language into another. (n.d.,Definition 1a). According to Catford (1965,p.20) “Translation may be defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” Moreover, Translation is known as the creation of TL text that holds the same meaning as a TL text. (Halverson, 2010,p.379). Nida and Taber claimed that Translating is providing “the closest natural equivalent” taking into account the style, grammatical structure and more importantly the meaning of the source text. They incorporated four requirements of translation to clarify what is translation, these requirements include; (1969,pp.12,164).

1. Making sense; that is to deliver the exact same meaning of the original text.
2. Conveying the spirit and manner of the original ; that is to maintain the value of the original text, for example if the ST is humorous, the TT has to be humorous as well.
3. Having a natural and easy form of expression; to be coherent and fluent.
4. Producing a similar response ; the audience of the target text must have the same sentiment and reaction as the audience of the source text, and this is usually achieved through adaptation.

According to Rababah, translation is the process of transferring a text’s content from one language to another, fulfilling and meeting the original purpose of the text in the source language . Translating is a skill in which the source language's text is

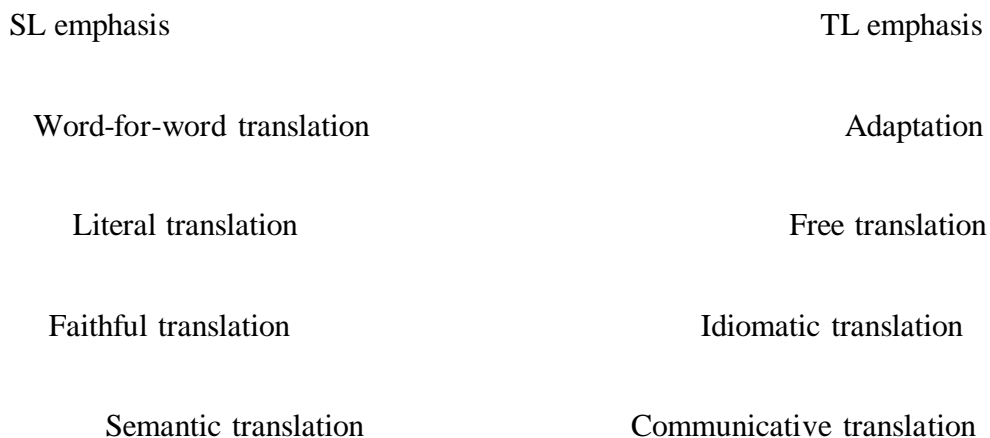
replaced with that of the target language, preserving only the meaning. (2015,p.123).

1.1. Newmark's approaches to translation:

In Newmark's book *Approaches to translation* (1981), he introduced two concepts; Semantic translation and communicative translation. While the first focuses more on the "syntactic structure" (p.39) and try to create a similar one in the target language, the latter is concerned with creating the same effect on the TT's reader that is as close as possible to the reader of the original material. The communicative translation is a target based method, whereas, semantic translation is faithful to the original text.

Figure 1.

Flattened V diagram (Newmark,1988,p.45)



Newmark(1988) introduced eight methods used in the translation process:

1. **Word for word translation:** it is a process where every word of the text is translated separately by its closest meaning, neglecting the notion of context.
2. **Literal translation:** it is similar to word-for-word translation in translating words solely out of their context, however it seeks at transferring the grammatical structure of the ST to its closest in the TT.

3. **Faithful translation:** it is a faithful reproduction of the contextual meaning of the text, it seeks to fulfill the intended meaning of the SL writer.
4. **Semantic translation:** it is almost similar to faithful translation, except for the greater attention it gives to the text's aesthetic value, it requires the creativity of the translator.
5. **Adaptation:** is the process of accommodating to the TL's text by making total change, altering or omitting parts that do not suit the TL.
6. **Free translation:** is more likely a paraphrase in another language, it is a process where only the content is translated, neglecting the form and style of the original text.
7. **Idiomatic translation:** altering the meaning of the original text, focusing only on the hidden message, using non formal language and colloquialisms.
8. **Communicative translation:** delivering a content from one language to another in its original context creating a comprehensible version.

1.2. Definition of Audiovisual translation

The term AVT in academia refers to linguistic and semiotic transfer of audiovisual materials that are both innovative and popular.

Audiovisual translation relates to the verbal language transfer in audiovisual medium. It is generally used as a synonym for the terms screen translation, multimedia translation, multimodal translation, or film translation.

As Pérez-González(2020) stated AVT focuses on the whole processes involved in the transfer of audiovisual content taking into account the language itself and the cultures of both the source and the target.

Captioning (written language transfer methods) and revoicing (oral language transfer methods) are the two main types of AVT modalities. Included in captioning is subtitling, which comes in two varieties:

- Intra-lingual : a brief transcription of the spoken text, or else known as bimodal or same language subtitling.
- Interlingual : written translation of the spoken text.

Furthermore, Interlingual subtitling can be used as a mean to learn a new language, and there are two ways to do so; standard and reverse. Standard subtitling is listening to the original spoken text and reading subtitles of L1 on the screen, whereas reverse subtitling is the opposite, the spoken text is in L1 and the subtitles are in the foreign target language.

Revoicing include interpreting, dubbing, voice-over, narration, audio description, and unrestricted commentary.(González,2009)

In Other words, Subtitling is adding a text to the screen, whereas dubbing is replacing the original verbal text by another in the L1.

1.3.History of Audiovisual translation

Audiovisual translation gained some extra interest in the field of translation studies over the past 20 years. It can be traced back to intertitle translation in silent films. With the introduction of "talking movies" in the 1920s, the need for translations increased, leading to the development of dubbing and subtitling techniques.(Remael, 2010, p.12)

Perego claimed that Audiovisual translation has existed in the cinema industry for over 80 years, and it achieved great success in gaining large audience all over the world creating a cultural exchange between all countries in the globe. AVT's main role is to transfer the original source language into other languages through subtitling and dubbing.(2016, p.155).

The wide spread and potential of AVT highlighted the need to learn more about its real importance and impact on audiences in order to provide high-quality, custom solutions that meet target users' needs. In reality, AVT is today seen as an indispensable inclusive assistance to numerous languages and is no longer just thought to be a tool for overcoming linguistic obstacles, but rather serves a variety of users, such as second/foreign language

learners and vulnerable audiences like the old people, the illiterate, and those who suffer from cognitive and sensory disorders.(Cintaz & Remael,2007).

1.4. AVT and Foreign language Teaching-Learning

The process of learning a language in a place where it is not spoken is known as foreign language learning. This area of study took the attention of a lot of academics and researchers, seeking more knowledge on its theoretical background, methods, strategies, or the goals of learning a language other than their own.

There has been a number of strategies and methods adopted by FL learners , Which led to the question of which method is the most effective. Titone distinguished between "formal" and "functional" techniques. While the latter concentrated on practical skills, particularly oral ones, the former places more emphasis on language understanding. (1968). Bialystok and Hakuta (1994) argued that there is nothing called right method or wrong method, because the FLL process depends on individual preferences, one can prefer a method and another can consider it useless.

In the latest researchs conducted in this matter, Lertola(2018) and other scholars discussed different methods that foreign language teachers and learners adopted over the years, reaching to the audiovisual method and showing it's effectiveness in learning a new language.(p.187-197)

1.4.1. The Grammar-Translation Method

One popular FLL technique is the grammar-translation method. Despite being one of the oldest, its effectiveness has led to its widespread use. Its main focus is on reading and writing skills. It is based on the concept of translation exercises, memorizing complex rules, and engaging in logical analysis. With this approach, language is acquired deductively by

first learning the TL's grammatical rules and then using them to translate literary texts and sentences between L1 and L2. The Grammar Translation Method greatly aids in improving reading abilities by enabling students to correctly read sentences. Nevertheless, it completely disregards pronunciation and oral skills.

1.4.2. The Direct Method and the Natural method (under the reform movement)

In response to the Grammar Translation Method, the direct method and the natural method emerged. Their common interest relies on the idea that mastering a skill is best achieved via practice. For example, practicing speaking and listening skills is a better way to acquire speaking and listening skills (more focus on phonetics). While grammar is learnt through utterances, they place more emphasis on oral skills. The purpose of these methods is to entirely eliminate the use of L1 and mainly focus on the foreign language. As examples of this method; listening activities, oral exercises and tasks reading aloud, speaking practices.

1.4.3. The Communicative language teaching

The communicative language teaching approach adopts the Audiolingual method, its main focus is on oral language and communication in particular, the teacher and the audiovisual equipments have a central role in this learning process. The oral input and the instructions of the tasks and activities are in the target language and no translation is given, i.e; a total abandonment of the mother language. According to Skinner (1957), language learning is a verbal behavior like any other non verbal behavior, so, it is triggered by a stimulus like any other behavior, However, Chomsky (1959), criticized it, because it neglected the abstract mental processing of learning, and particularly because it generalized the theory on human and animals alike.

1.4.4. Task based language teaching

Nunan (2004) called this method "a concrete application of CLT" (communicative language teaching). Task-based language teaching applies communicative language teaching

principles such as “communicative language use, active participation of the learner, a use of activities and language which is meaningful to the learner”. Ellis (2003) argued that ‘tasks’ can be defined as “activities that call for primarily meaning-focused language . Willis (1996) stated that in task based language teaching, a concrete application of communication is the goal and the both the productive skills (writing and reading) and the receptive skills (listening and speaking) are in use to perform such tasks.

1.4.5. The Postmethod

The traditional methods mentioned above received so many criticism because they are prescriptive and not always applicable in case of change in circumstances. As a response to the heavy criticism, the post method approach emerged, Kumaravadivelu (2001) highlighted three general parameters which can be followed: particularity, practicality and possibility. To sum up, it is based on learning how to learn, and highlighting the individual differences of learners, teachers and also the setting.

1.4.6. The Audio-Visual Method

There are multiple techniques in the audio-visual method. The method's dissemination was aided by technological advancements. Using visual aids like movies, images, slideshows, etc. is the core of this approach. These tools are used in exercises, tasks, and presentations alike with the goal of reducing L1 usage and exposing learners to L2 more. The Structuoglobal Audio-visual method is one of the most significant examples of this approach. It stresses pronouncing errors correctly, uses visual aids, and is linguistically related toward structuralism.

Talavàn and Lertola confirmed that The goals set by FL teachers are met because, through the associated tasks, students in each lesson plan get L2 audiovisual input (oral and written) and learn how to interpret and comprehend it. Similarly, they are using the audiovisual material in the associated task design in each case to provide L2 input (both written and

oral). In terms of mediation skills, learners complete the AVT task by sending a message to a recipient who is unable to access the original audiovisual text due to linguistic, cultural, or accessibility barriers. In this way, they act as mediators, eliminating the gap and facilitating the meaning-giving process.(2022,p.29)

Katchen(2002) claimed that using videos, movies or programmes of native target language speakers in the learning environment has a great advantage because it provides authentic language input. As a result it has a direct impact on enhancing learners' communicative competence.

1.4.7. Learning via subtitles

Banos and Sakoli declared that The European Union has been funding the LeViS (Learning via Subtitles) project which specifically designed software for carrying out subtitling activities, which means that they have recognized its great potential in enhancing language learning. Drawing from the LeViS experience, the ClipFlair2 project is another example, part of the Life-long Learning Program, aims to enhance language learning through interactive clip captioning (subtitling and video annotations) and revoicing (audio description, dubbing, and reciting). The project's language learning web platform provides AVT activities that are enhanced by lesson plans and applicable metadata, making it appropriate for use in a variety of learning environments, including the classroom, online courses, and self-learning. (2015). Lertola confirmed that AVT plays a crucial role in Foreign language learning within the appropriate teaching tools, and more specifically; Subtitling ,concluding that it is an effective mean that should be used more in teaching-learning environments.(2018,p.187).

1.5. Techniques of AVT

Researchers introduced several different types of audiovisual translation. Revoicing and subtitling are the two major ones. Subtitling includes interlingual and interlingual. Revoicing is the word used to describe audiovisual translation techniques where the goal is to completely or partially replace the original soundtrack with a new one in the target language, there are several categories that fall under revoicing; narration, voice-over, dubbing, free commentary, and simultaneous interpreting. With Dubbing being the common and most used one.

1.5.1. Subtitling

Pérez González claimed that “subtitling consists of the production of snippets of written text (subtitles, or captions in American English) to be superimposed on visual footage, normally near the bottom of the frame.” (2020,p.3)

The word "subtitle" was first used in 1909, but it was uncommon to place subtitles at the bottom of a screen while a moving image was projected. The first attempt to transfer the verbal text of a film appeared on screen in 1903. It was called "intertitles" and was introduced between the different scenes in silent films as a means to reflect the dialogue between the actors. The text was drawn or written on a piece of paper; consequently, the paper was imaged and edited between the scenes. (Diaz-Cintas, Remael, 2007).

In other words, subtitling means displaying concrete text that reflect the moving image on the bottom of the screen. Normally, subtitles appear and disappear in sync with the original spoken segment and are nearly always added to the final image presented on screen as a consequence of post-production work.

The majority of subtitling research concentrate on two main elements: the linguistic and technical, when classifying the various forms of subtitling.

Linguistically speaking, there are two types:

1. The Intralingual Subtitling: this type is concerned with subtitling within the same language as the original work, mainly for those who have hearing disabilities. Also, advanced foreign language learners fall under this category. When using intralingual subtitling, the goal is to replace the conversation and other significant elements of a soundtrack with written text.
2. The Interlingual Subtitling: the subtitles are not of the same language as the original audio, i.e. for those who do not understand the language of the audio. The goal of interlingual subtitling is to get close to translation equivalency.

Nevertheless, despite the seeming difference between Interlingual and Intralingual subtitles, both forms have a lot in common: they both occur in the same audio-visual context, they both involve translating spoken dialogue into written text, and they both require a reduction in dialogue in order to meet both the technical requirements of the medium and the viewing abilities of the audience.

Subtitlers should take into account these three features when Subtitling:

1. how well the translated message is transmitted in relation to the image, sound, and text (subtitles should not go against what characters do on screen; the translation should match the conversation in the original text).
2. how their spoken language changes into written language (this feature sometimes causes translators to omit lexical units in translation)
3. as well as the time and space limitations given by the usage sphere (a real screen's size is limited, thus subtitle text should be adjusted to the screen's size while taking the possibility of reading subtitles into consideration).

In fact, a line of subtitles need to include no more than 35 indicators. Only two-line titles are taken into consideration because the lowest portion of the screen can only be used. Thus,

seventy signs limit the amount of text that may fit on a single duplicate, and only 20% of the screen can be covered by subtitles. (Matkivska,2014,p.41)

1.5.2. Re-voicing

Re-voicing is replacing an L1 speaking voice by another L2 speaking voice or vice-versa, in formal standard language or particular dialect. Perez-Gonzalez(2014) stated that re-voicing is the larger term that holds several and different spoken translation techniques such as : “simultaneous interpreting, free commentary and narration”. (p.19)

- Simultaneous Interpreting : or Parallel interpretation, is basically a live versioning technique used to interpret movies or documentaries in situations where more complex re-voicing is not possible, it is commonly used in interviews, reality life shows, and news.
- Free commentary: is a technique where Revoicing is done spontaneously by presenters or commentators during a high-profile event.
- Narration: A live or pre-recorded oral transfer method that aims to give an accurate, faithful, and thoroughly prepared summary of the original speech.

Perez-Gonzalez added that there are further re-voicing techniques, like voice-over and dubbing, which are often discussed and explained individually.(2014,p.19)

- Voice-over: according to Perez-Gonzalez, “In voice-over or “half-dubbed” material, the original and translated soundtracks co-exist and overlap” (2014,p.19). In other words, the original audio is heard only when there is no speaking, however when the dialogue starts, the original sound is lowered. It is usually used in televised interviews and documentaries.

1.5.3. Dubbing

Dubbing is one of the re-voicing types, but since it is the widely known and used one among them, researchers tend to tackle it separately.

Dubbing is a form of interlinguistic audiovisual translation in which the source language's soundtrack is completely transformed into the target language's soundtrack in order to be televised in nations where the original language is not the native tongue of the audience.

Luyken et al. defined dubbing as “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip movement of the original dialogue” (1991,p. 311).

Diaz Cintàz (2009) stated that “dubbing usually adapts with the standard existing norms of the target audience.

The visual syntax, narrative tempo, pertinent medial restrictions, and above all the multimodal distribution of meaning across various semiotics are all aspects that modern dubbing specialists ought to maintain . Varela (2002) goes into great detail on this latter point, stating that meaning is communicated to viewers via the visual and acoustic channels along two clusters of semiotic codes. This specialist claims that the acoustic channel is realized in three separate codes or sign systems: spoken language (i.e., what is said), para-verbal signs (i.e., how it is stated), and non-verbal acoustic signs.

Dubbing is costly and time consuming, the process can take days to months depending on the the program or show to be dubbed.

British scholar G. Luyken classified the following steps of the dubbing process : (1991,p.78)

1. Initial translation that forms the basis of later work.
2. Voice dubbing actor selection.
3. Custom text arrangement and translation processing, synchronized with the actors' impersonations.
4. Recording process.
5. Editing and verifying a final translation of an audiovisual work.

To sum up Dubbing is the process of recording an entirely new sound, usually from a film or television program, and using it to replace the original spoken words or dialogue. This method is used a lot in the arab world, especially in cartoons for kids, since children are unable to read subtitles fast like adults and also due to the cultural differences of the cartoon's original country producer and the arab country in which it is dubbed. Dubbers may have to completely erase a dialogue and replace it by one of their creation in order not to confuse the young audience, and by so ; adapting to what is familiar to them.

1.6.Subtitling VS Dubbing

According to Gambier(1996), dubbing and subtitling are more or less accepted by a non-homogeneous group of target viewers. When it comes to "national" preferences, selecting a method is frequently determined more by economic factors than cultural traits. Because subtitling is less expensive than other methods, countries with smaller audience and, thus, lower levels of investment and production, prefer to choose it. Larger nations, on the other hand, typically prefer dubbing because, although being the more costly option, it may draw in more viewers. This provides a general explanation of the following scenario in a European context. Portugal, Greece, Wales, Holland, Luxembourg, Ireland, and some areas of Belgium favor subtitles.

The chosen substitute in France, Germany, Britain, Italy and Spain is dubbing.(as cited in De Linde & Kay,2016,p.01)

Kilborn(1993) estimated that “Dubbing a programme will cost between ten to fifteen times as much as producing a subtitled version of the same material”(p.646)

There has been a debate about which of these two methods is best. Jan-Emil Tveit stated that Among the drawbacks of subtitling are the information lost during the shift from spoken to written language and the oftentimes inability to accurately portray the dialectal and sociolectal aspects of spoken language. Also, issues brought on by decoding, spatial, and

visual restrictions. However, the author comes to the conclusion that, overall, the subtitling approach to audiovisual translation is preferable than dubbing due to the loss of authenticity and the total change of voice qualities in dubbing, in addition to the fact that it is more expensive and time consuming process.

The table below highlights the main differences between subtitling and dubbing according to Kilborn (1993,p.646-648)

Table 3.1.
Subtitling VS Dubbing

Subtitling	Dubbing
<ul style="list-style-type: none"> • Verbal text is transferred into written text. • The original speech and dialogue remain intact. • The audience should keep up with decoding the visual image and the written text in the bottom. • Suitable for those with high processing abilities. 	<ul style="list-style-type: none"> • Source language's soundtrack is completely transformed into the target language's soundtrack. • The dialogue might slightly or completely change due to the cultural differences. • The only visual decoding required is that of the moving image. • Suitable for older viewers and children.

1.7. Translating Cultural specific references

Cultural specifics such as “proverbs, idioms, food, kinship, birth, marriage, religious beliefs ...etc.”(Furgani,2016,p.84) are one of the most hard language items to translate as many academics agreed, literal translation in these cases is not recommended, because it is not the linguistic form that is changing, but rather it needs a total intercultural transformation between one culture and another which are likely totally different from each other. Professionals seek different strategies and techniques instead of following only one to achieve fluent and comprehensible translation, because such language items require flexibility and creativity of the translator, along with cultural knowledge of both the SL and the TL.

Ya'qoub (2013) Stated that translators in these cases find themselves obliged to change some key elements from the ST and adapt them to the cognitive and cultural knowledge of that of the TL. However even the most talented translators that are also knowledgeable of both the SL and TL' s cultures will find themselves unable and helpless in some cases, as consequence they put tremendous effort to minimize the losses and activate the compensation mechanism in another way. Armstrong (2005) defined compensation as "accepting the loss of one element in the TT, and compensating by adding an element elsewhere." (p.46). the loss of some items in the process of translation is unescapable, for, there are no two identical cultures with only different languages, and the translator has to accept this fact.

1.8. Challenges of Audiovisual subtitling

1.8.1. Challenges faced by the Subtitlor

Baker, et al. argued that a perfectly matched result between a spoken and written text cannot be attained due to their different characteristics. Similarly, Menacere (1991) argued that because truth is viewed in a different way it is impossible that two different language can express the same ideas in the exact same way because language structure differs from one language to another. Consequently, shifting from a spoken language to another different written one is hard, and subtitles most of the times cannot give the same emotions as the original spoken words.

One of the difficulties a subtitler faces is the transference from spoken language "dialect" to written language "standard."

Even though subtitling is the preferred way of translation techniques, subtitlers face challenges or technical constraints:

- Time restriction: the ability to grasp subtitles fast before they disappear from the screen depends on the audience's reading proficiency, because the subtitles should align with the image on the screen, in some cases the speech is long but the events are

moving fast, not allowing the viewers to keep up with the movie or programme..etc. Professional subtitlers overcome this issue by extracting the meaning from the speech and paraphrasing it with only keeping the keywords in order to not confuse the audience.

- Space limitation: the subtitles are placed at the bottom of the screen, 12 font size, usually two lines and no more than seventy signs, and only 20% of the screen can be used for the text.

1.8.2. Challenges faced by audience

- Small Subtitles: the audience of the audiovisual material can find themselves unable to read the subtitles because of their small size, the subtitlor might think he is doing them a favour by reducing their size so they do not get distracted, instead he will create another greater obstacle.
- Long Subtitles: when the subtitles are long the audience will loose focus and will be reading legthy texts instead of actually watching the movie, which is an unfavorable obstacle that needs a solution. The solution of this will be simply to reduce the length by keeping only the key words and the essential meaning to enable the viewer to watch and read at the same time. As Tveit (2004) suggested “condensing the subtitles as much as possible, and whenever possible using one- liners instead of two- liners”(as cited in Furgani,2016,p.83)
- White background with white written subtitles: this issue is faced by a lot of people, and it makes hard or rather impossible to see what is written on a the screen, so as a solution, the subtitlor can add a black frame whenever the background of the AV material is white.

1.9. Definition of animated movies

According to the Oxford dictionary, “to animate something or someone means to give (a film or character) the appearance of movement using animation techniques” (Moreno,2014, p.3)

Animation movies are a motion picture consisting of a sequence of drawings, computer images, or photos of lifeless things (such as puppets) that appear to move thanks to minute adjustments made to each frame.

Scala Broadcast Media (2008) defined animations as a set of frames or pictures if presented quickly and in the order, they create an illusion as if really watching a movie.

DreamWorks(2018) described it as a product that is entirely from imagination, and has nothing to do with real life events.(as cited in Murugan,2019,p.4)

Animation is common and has a significant impact on contemporary society. It is a form of communication that can be used for a variety of objectives. Examples include didactic or advertising intent (like educational documentaries or television commercials), or simply entertainment made for children such as cartoons and movies.

1.10. Types of Animated movies

Moreno argued that there exist three main types of animation: (2014,p.12-13)

- *the Traditional animation*, sometimes referred to as *hand-drawn animation*, cel animation, or classic animation, is a type of animation in which each frame that gives the impression of motion is initially created by hand drawing on paper, as an example: *Snow White and the Seven Dwarfs*.

Figure 2.

Traditional animation



- The second type is *Stop-motion animation*, a cinematic technique called stop motion animation, or else known as stop frame animation, is used to give the illusion that real-world objects are moving, every time those objects are moved between frames, they are physically altered and then shot, the items are "brought to life" when the series of photographs is shown quickly, an example of this is *Shaun The Sheep*.

Figure 3.

Stop-motion animation



- The third type is *computer animation*, which has two sub-types, computer assisted is when the drawings are computerized, computer-generated animations are dependent

only on computer system and graphics. DreamWorks and Disney studios use this last type on the majority of their animations, for example; *How to train you Dragon* and *Tangled* (Repunzel) are created with this technique.

Figure 4.

Computer animation



1.11.The Emergence of animated movies

After Lois Lumiere invented the “Cinematograph” in 1894, the first machine in history that was able to dispose movies on a screen, which led to the creation of many famous animated movies and cartoons that are still known to children nowadays. Among so many of them, a few are mentioned: (Moreno, 2014,p.8-11)

- Fantasmagorie, which is known to be the very first animation created by Emile Kohl in 1908.
- Gertie the Dinosaur, by Winsor MacCay in 1914.
- Steamboat Willie, or else known as Micky Mouse, makes a huge turn in the history of animation, it was created by Disney Walter in 1928, and is the first animated movie with synchronized sound.

- Flowers and trees, is also a remarkable work that brings Disney Walter an award in 1932, for being the first to use the 3 strip Technicolor in animation.
- Snow White and the seven Dwarfs, in 1937, by Disney Walter.
- Pinocchio and Fantasia in 1940.
- The superman series in 1941, by the Fleischer studios.
- In 1950, the first computer animation is created and Disney produced Cinderella.
- Peter Pan, by Disney in 1953.
- The Tasmanian devil, or else known as Taz, produced by Warners Bros studios.
- One hundred and one is the first animation that uses the Xerox cels feature, electrostatic process used to transfer animators' pencil drawings to cels, created in 1961.
- In 1973, Doraemon by Nippon TeleMovie Productions, and Heidi by two men who later create Studio Ghibli.
- The big bear of tallac, in 1977, with the use of the single frame video tape animation systems.
- Captain Tsubasa or known as Captain Madjid in the arab translated version, in 1985.
- The Simbsons, in 1990.
- Beauty and the beast in 1991, by Disney.
- In 1992, Cartoon network was broadcasting in two million homes, and Disney released Aladdin.
- The Lion King by Disney, in 1994.
- DreamsWork studios produce The Prince of Egypt in 1998, and The Road to El Dorado in 2000.
- Avatar and Ben 10 in 2005.

- Spongebob Squarepants was produced by Nickelodeon Animation Studio in 2007, and attracted around 8.8 million viewers.

1.12. Subtitling animated movies

According to Zitawa (2003), translating animated children shows is a difficult job with both language and technical requirements. She claims that it is more than just a language exercise and that it is an act of intercultural communication driven by the sense of accomplishment that comes from understanding a foreign culture and being able to transfer it to another.(as cited in Maki, n.d)

The obstacles faced by translators depend on the nature of language used in the original material, if the producer or writer of the animation uses complex and difficult language, the translator has to work twice harder to achieve a comprehensible fluent translation.

Animated movies are a challenge because most of them are targeted to children, and they do not master the language very well, in addition that they are slow readers, so the translators generally choose simple and plain word to not confuse them.

Conclusion

To conclude, in this chapter the aim was clarifying and defining the key terms of this dissertation such as audiovisual translation, its history, and its techniques; subtitling and dubbing, and what difficulties translators may encounter during this process. Then I introduced the genre of animated movies, how and when they emerged, its types along with examples of popular animations.

Chapter two: Humour and Sarcasm and difficulty of their translation.

Introduction

Humour has existed since men ever existed, it is considered as an essential part of the communication process, it smoothes the air between people and brings out smiles and laughter, but it can be tricky and incomprehensible or even misunderstood sometimes when a joke is presented to the wrong audience, and the context often matters more than the language of the humour itself. The process of translation is somehow challenging, elements like humour and sarcasm can be difficult to translate through cultural and linguistic boundaries, and some may even confuse these two terms. This chapter presents the definitions and difference between humour and sarcasm, it aims at exploring how these two differ from each other, and how they can be distinguished and translated. Then it will provide traditional translation strategies, and three theories of humour translation by prominent researchers. .

2.1. Definition of Humour:

“Humor is what causes amusement, mirth, a spontaneous smile and laughter.”(Vandaele,2010,p.147). Humor happens by surprise, something that is designed to be amusing or funny. Or as Ross (1998) viewed it the contrary of what people expect, i.e humour is a failed expectation that causes laughter.

Merriam Webster defined humour as a mental faculty expressing or appreciating the absurd incongruous. Humour is the ability to be funny or to appreciate situations or words that are funny. Having a sense of humor means the power to see or tell about the amusing or comic side of things, someone with bad sense of humor is someone that does not laugh at humorous things because he cannot depict them. The Cambridge Dictionary defines humour as “the ability to be amused by something seen, heard, or thought about, sometimes causing you to smile or laugh, or the quality in something that causes such amusement” (Cambridge Dictionary, 2022a).

Attardo (2003) proposed two aspects that show whether the product is humorous or not; the first one is how it makes people feel, i.e. does it make them laugh or not, and the second aspect is the purpose behind creating that product. Lopez(2002) added that it goes beyond bringing laughter, but rather it can be a mean to get rid of shyness, overcome negative feelings, and even build friendships with people who have similar mindsets.

Humour is still difficult to define, scholars gave different definitions that sometimes do not go along, “For some, humor is its physical manifestation, laughter; for others, humor is the comic, the funny, or the ludicrous. For still others, humor is synonymous with wit or comedy and so the terminological fog abounds.” (Carrell,2008,p. 306).

In simpler words, humour is something that is funny, comical, or amusing. There are many types of humor, and what appears humorous to one person may not be humorous to another. It can be found in movies and books, and in everyday situations of life. This phenomena can also describe a mood or a state of mind, as when saying that a person is in a state of good humour. The adopted definition in this work regards humour as an ability to understand and create funniness.

2.2. Types of Humour

The following types of humour are extracted from several websites: (Bhalla,2017;Christing, 2022;Maestro,2024)

2.2.1. Slapstick comedy:

It refers to physical humour shown in appearance or an action instead of a dialogue, usually used in comedy shows for kids. A good example is the cartoon *Tom and Jerry* (Bhalla,2017)

Figure 5.

Example of Slapstick humour



2.2.2. Self deprecating humour

This type is often used in stand-up comedies, the comedian tells a humiliating story about himself in order to make others laugh. For example:

- If I remember correctly, the last time that I was someone's match was when I was donating blood in the hospital.
- Feel free to use me as a bad example. That way, I won't be totally useless.

2.2.3. Dark Humour

This type is controversial and does not amuse a lot of people, it usually requires a heartless type of person, and sometimes it leaves him/her with a sense of guilt, whether the one who made the funniness or the one who appreciated or laughed at it. It is harsh, offensive, racist, sexist, or joking about death, for example:

- My mom died when we couldn't remember her blood type. As she died, she kept telling us to "be positive," but it's hard without her.

2.2.4. Wordplay

Simply playing with words to create funniness, it is used everywhere; TV shows, journals, magazines, even in daily conversations. For example:

- Why did the introvert become an astronomer? She needed her space.
- Why did Shakespeare only write using pens? Pencils confused him. 2B or not 2B.

2.2.5.Sarcasm

Sarcasm is joking about something but at the same time giving criticism, it is also harsh, and not appreciated by everyone, especially the victim or in other words the one who is being criticized. Sarcasm can be introduced separately from humour because it is a whole other concept adding to the fact that the previously mentioned types of humour can be put also as types of sarcasm. We will elaborate more on this later in Humour vs. Sarcasm.

2.2.6. Verbal Irony

This type is often mistaken with sarcasm, and some even stated that they are synonyms, however, verbal irony is saying the opposite of what a person actually means, with no necessary criticism or insult for nobody, for example

- When there's a hurricane raging outside and someone remarks "what lovely weather we're having,"

2.2.7. Dry humour

This type of humour is usually delivered with serious facial expressions, or expressions that do not match the absurd situation.

2.2.8. Awkward humour

The one who is causing the humour is not aware of it, that is why it is called unintentional humour.

2.2.9.Affiliative humour

When the joke teller have a point of commonality with others.

2.2.10. Insult humour

A hurtful and aggressive way of bringing laughter at the expense of others.(also called roast comedy)

2.3.Definition of Sarcasm

Kreuz and Glucksberg (1989) identified sarcasm as “verbal irony that expresses negative and critical attitudes toward persons or events” (as cited in Cheang& Pell,2007,p.366).

According to Schifanella et al. “Sarcasm is a peculiar form of sentiment expression, where the surface sentiment differs from the implied sentiment.”(2016)

Kadri and Rahali(2021) mentioned few reasons that lead a person to be sarcastic, namely failed expectation, pragmatic insincerity, negative tension, presence of a victim.(as cited in Campbell and Katz,2012)

Sarcasm always aims at criticism, it may target a person, for example when someone says: What a great weather! , but in reality it is not, here the situation is not blamed on anyone, and is no one’s fault (here it is called verbal irony). In the other hand, it can target a person in the same situation, the only difference is if the victim predicted a sunny day, and the same phrase was spoken in his presence.

Note that sarcasm is not a synonym of verbal irony, since the latter is saying the opposite of what is meant, but sarcasm always refers to the presence of a victim, as previously mentioned, it could be a person or a situation, what matters is that it always aim to criticize something.

2.4.Humor vs. Sarcasm

Merriam Webster differentiated humour as an ability to give and receive positive energie through laughing at life situation without bitterness or implicit bad intentions, wheras sarcasm is making jokes in the form of irony that aim to put down or hurt someone’s feelings.(n.d) Humour is simply a nice harmless joke,

however, sarcasm is an inappropriate joke that causes humiliation to a particular victim.

The purpose of creating the product shows whether the product is humorous or sarcastic, that is by determining its purpose, it can be funny and causes laughter, but its main purpose might not be that, but rather it might be an implicit purpose that leads to hurt someone's feelings indirectly.

On one hand, humour and sarcasm are similar in many ways:

- They both cause smile and laughter.
- Forms of communication that require cleverness and attention.
- Can be understood whether written, heard or seen on a screen.

In the other hand they have so many differences:

Table 3.2.

Difference between humour and sarcasm

Humour	Sarcasm
<ul style="list-style-type: none"> • Laughing with other people • Its intention is purely to make one laugh, feel happy and relaxed. • It need not to be dependent. • Direct and involves saying exactly what is meant. • Aim to only entertain. • Can be understood by both young and adults. 	<ul style="list-style-type: none"> • Laughing on other people, or a situation. • Its intention is to make one feel shameful or stupid. • It cannot be effective without humour. • Indirect and involves saying the opposite of what is meant. • Aim to entertain and criticize. • Takes someone mature to understand it.

The following examples can give a deeper comprehension on the way these two terms differ:

Table 3.3.
Examples of humour and sarcasm

Humour	Sarcasm
<ul style="list-style-type: none"> • A woman is convincing her sister to marry her colleague and says: come on you are both teachers, he is a science teacher and you are a math teacher, you will have chemistry, and the sister answers: no, I think we will be history. • I did some financial planning and it looks like I can retire at the age of 97 and live comfortably for eleven minutes. • Sorry I didn't answer my phone when you called, I don't use it for that. • Is a rivalry between two vegetarians still called a beef ? I think it should be called a soy bean instead. • Two years ago my doctor said I was going deaf, and haven't heard from him since. • My boss told me to enjoy the day, so I went home. 	<ul style="list-style-type: none"> • I don't approve of political jokes ... I've seen too many of them get elected. Here the hidden meaning is that politicians are a joke and are not fit for their positions, i.e the politicians are the victims. • Marissa joined a humour class, and eventually fails it, her friend says; I nominate Marissa to be the class president because of her incisive win. Here the hidden meaning is that marissa has no sense of humour, and is the victim of this sarcastic joke • Ross : I want to visit that little girl who I accidently broke her leg, what do you think I should get her as an apology gift ? Monica: Maybe a Hello Kitty doll or the ability to walk! Here the hidden intention is to make Ross feel guilty about what he did. • Monica's father: I read about women trying to have it all, and I thank God, our little Harmonica doesn't have that problem.

	He intends to mean that she is not a hard worker and she is satisfied with where she is in life.
--	--

2.5. Translating humour and sarcasm

Humour is not easy to translate, translators face challenges when translating jokes from their source language to the target language. It is often considered as a model of Untranslability; like poetry or cultural nuances. Ya'qoub (2013) stated that humor translation is not an easy task, first because being able to understand it or laugh at it does not mean it is possible to translate it to another language and receive the same effect, and second because humorous texts often contain cultural references making it even harder for the translator to do such transfer.(p.65)

Gambier and Doorslaer (2010) claimed, “therefore, that one has to be part of a “comical paradigm” to even appreciate, let alone translate, certain paradigm-specific humor.”(p.150) that is to say; a translator has to be knowledgeable of the comical aspects of both the original language and the target language so that he can be able to transmit the humour to the target audience and receive the same reaction as the source language’s audience.

Murugan(2019) claims that humour in its nature is among the hardest aspects of language to translate. Regardless of the tactics used or difficulties encountered by the nature of the humour, the translator plays a crucial role in producing a suitable and rather hilarious target text, whether or not they are born funny or just skillful at translation.(p.3) There has been no agreed strategies to follow in translating humour, since not enough research has been done about this issue, Murugan(2019) declared that Humor translation can be controversial since it wanders between formal structural equivalency and meaning.(p.28). The process of translating itself might need to stick with the original text’s structure, but putting a lot of emphasis on preserving the original text's organization could also result in reducing its funny

value. There are various ways to express humour; ambiguity, cliches, paradoxes, or comparisons; implicature, irony, or satire; wordplay, or simple knock-knock jokes, ridicule and nonsense; register, tone, or just plain incongruity.(Ross,1991), and each of these types are usually translated differently, so there are no correct or incorrect strategies of translating humour, the process is decided by the translator alone.

Chiaro(2005) considered the translation of humour as an “intercultural issue”(p136), because it does not stop at only being a linguistic issue, but is also a cultural one.

Translators tend to disagree on whether to keep the original meaning of the source text and sacrifice the humorous elements in the sake of credibility, or to use their creativity to substitute a joke with another in order not to disappoint the audience who is watching the audiovisual material for the sake of a laugh. On one hand, Chiaro(2005) believed that translating a humorous text's humour is more crucial than translating its real meaning. This is especially important when jokes have cultural or linguistic characteristics that are too foreign for the audience to comprehend, making them, in a sense, untranslatable. Scoltes(2016) also came to the conclusion that in comedy movies, the text's highest goal is to make the audience laugh, if this is the case, translators must alter the original text because maintaining the same humorous element in the translation might be meaningless to the target audience(37). On the other hand, Zabalbeascoa(1997) disagreed with this to a certain extent, according to him, there seems to be a need to find a balance between trying to achieve funniness by making the translated jokes as funny as possible, and coming up with solutions that would not misguide the audience due to an excessive lack of synchronization or because the text's coherence, plot, and structure are compromised in favor of creative one-liners.(p.332)

The practice of displaying movies and TV shows with subtitles in the target language of the audience is spreading throughout the world, and a translator's main responsibility these days is to avoid any communication breakdowns that might arise from watching audiovisual

content created by people representing different cultures. In some cases, a level of confusion results from the difference between the attitudes of the target culture and the values of the source culture. Some aspects of language are harder to be translated than others, a good example is humour, and as Murugan(2019) highlighted that both auditory and written humour rely on the context, that is to say; without referring to a proper situation, the humour will be mostly meaningless, however visual humour is related to the image displayed on the screen, and so it needs not to be interpreted as the previously mentioned types.

2.6. Traditional translation strategies:

There has been no rules or agreed strategies to follow when translating humour, however, Mateo(1995) argued that there are few traditional common ones that can be summarized as follows: (as cited in Lopez,2002,p.37)

- 1.Fidelity to the Source Text: in which we keep both the structure and the meaning as the original utterance, this is mostly used when humour is easily translated.
- 2.Adaptation: in which the norms and values of the Target culture are taken under consideration, and as a result the utterance is transformed to be suitable for the target audience.
- 3.Refusal: when no equivalence is found in the target language, the translator keeps the utterance as it is and provides a literal translation) even if it is misunderstood by the majority, he refuses to explain it, knowing it will destroy its value.

Translators admitted that the bigger the cultural load in the original text, the harder it gets to translate it, and that is the problem with the traditional methods; they focus on “the linguistic categories used in the humorous expression, leaving aside social and cognitive factors.”(Lopez,2002,p.37-38)

In that matter, some scholars worked on providing theories that also work as strategies to follow during the translation process of humour.

2.7. Humour translation theories:

2.7.1. Translating humour through the *General theory of verbal humour*

Salvatore Attardo and Victor Raskin are one of the prominent theorists of humour translation, together they developed the key incongruity or else known as the general theory of verbal humour in 1991, which is a developed and revised adaptation of Raskin's Semantic script theory of humour(1985), in contrast of the latter that was limited to humour expressions only, the GTVH considered all aspects of "humorous discourse" , " Raskin and Attardo drew on multiple branches of linguistics such as pragmatics, textual linguistics, and the notion of opposing scripts, not limiting humour to any specific medium." (Murugan,2019,p.32) in that way translators are able to analyze both verbal and visual humour through this multi faceted model. These theorists presented six parameters called Knowledge Resources that enable translators to use them as an analytical approach to humour utterances and their translation.

1. Language: "The LA KR is the actual verbalization of the joke, resulting in its text. It includes all the linguistic components of the text at all levels."(Ruch et al.,1993,p.124). In other words, the language knowledge resources is the way the joke or the humour is presented i,e the word choice of the speaker. And its organization.
2. Narrative strategy: this KR represents the nature of the humour utterance, whether it is a question-answer joke, a pun, irony or any micro genre of humour. It is directly linked with the previous KR in which it reflects the choice of the speaker.
3. Target: it is the one or the thing that is being ridiculed in the joke, that usually works only with sarcasm. When there is no target, there is no value of this KR.
4. Situation: it is the context in which the humour happens, the objects, the surroundings, the participants, what led to the joke..etc.

5. Logical Mechanism: this KR is the base that creates the funniness and leads to the creation of incongruity, it is the opposite of what the audience expect.

6. Script opposition: this parameter was first introduced in the Semantic Script Theory of Humour by Raskin in 1985, and it is considered as the most essential part that creates the funniness through “two or more opposing scripts or frames working together and overlapping thereby creating the funniness.”(Murugan,2019,p.37).

2.7.2. Translating humour through *norm acceptance/ norm opposition*

It is both a theory and a strategy of humour translation, presented by Dimitris Asimakoulas in 2004, Norm acceptance is the application of a stereotype or cliché that has been proven to be funny. Whereas, when two or more interpretations, like a pun, fall in a single context, it is known as norm opposition, creating a humorous effect and it relies on social and possibly cognitive incongruity. The first intention of this theory was to concentrate on the role of subtitles in humorous utterances, through this process, Asimakoulas shifted his focus on proving the necessity of creativity in translating humour from one language to another. Several questions had been stated, and their answers shall be the guide of whether the funniness is successfully transferred from the source language to the target language:

Does the humorous utterance break a social convention or an accepted norm?
What type of logical mechanism is used? Who is attacked, criticized or targeted by the humour? What is the situation in the humour? What narrative strategy and language are employed to convey the humour? Finally, what would be the best way to compensate for any losses in the translation process? (as cited in Murugan,2019,p.38)

Asimakoulas linked his theory to the principle of incongruity in cooperation with *General Theory of Verbal Humour*' knowledge resources by Salvatore Attardo and Victor Raskin. Asimakoulas's model is mainly used to analyse humorous text in regard to the semantic, syntax and context. Assis claimed that "Contextual factors such as image, constraints, presupposed knowledge, intertextuality, and interpersonal level" (2010, as cited in Murugan,2019,p.38) are all essential in the analysis of a humorous utterance. Lexical items differ from one language to another, English puns for instance are not always possible to translate, and even if they can be, they might lose their comedic effect in the process. According to Asimakoulas (2004) "presupposed knowledge involves all forms of knowledge that the audience should possess to understand a particular joke." The presupposed knowledge can be cultural assumptions, linguistic and non-linguistic presuppositions, and other forms of knowledge that individuals gain in their everyday experiences.

Asimakoulas insisted on the necessity of conveying the humour without changing the context or the target of the humour in case it is satirical or parody, however, he also admitted that there are cases where the translator should consider the values of the target audience and therefore he might be obliged to change his strategy.

2.7.3. Translating Humour Through *Frame Semantics*

The term Frame Semantics was introduced by Fillmore, in his view, any language analysis system requires the incorporation of "the cognitive and interactional frames speakers use to interpret their environment, formulate and understand messages and storage or create their own model of the world."(as cited in Lopez,2002,p.35).

The cognitive perspective is based on the notion of context or frame, but not only the context in which a particular humour situation occurs, but also "the expectations and attitudes that speakers build on the basis of their experience of the world."(Lopez,2002,p.35). Lopez admitted that this approach does not deny previous theories but rather it can be 'integrated'

with other cognitive systems, it intends to give a coherent analysis methodology that focuses not only on syntax but also on the cognitive and cultural factors related to utterance under examination.

In other words, frame semantics is intended to push translators to analyse the interaction between the text and the presupposed knowledge related to it, in order to find an alternative or an equivalence of that knowledge in the target language's culture.

Note that: Sarcasm is not mentioned individually because it falls under the types of humour, and therefore the translation strategies used in humour also apply to sarcasm.

Conclusion

This chapter introduced humour and its common types along with sarcasm which is also a type of humour, but not always appreciated, we provided both dictionary and scholar's definitions, and attempted to show the differences and similarities between these terms in tables. Then I stated some of the traditional strategies of humour translation, and then theories of scholars knowing that there is no correct or wrong way of humour translation and the choice is that of the translator alone.

Chapter Three: Investigating humour and sarcasm translation in the subtitling of the Animated Movie “*Shrek*”

Introduction

Shrek’s first part was released in 2001, it was based on the novel by William Steig (1993). The movie was a fairytale story, so it was thought to be for children only, but soon people realized that it was made for both young and adult audience, because it contained messages and humorous cues that were not for children. The film has proven exceptionally successful, popular and well-remembered by audiences of all ages and backgrounds, increasing that popularity with its four following parts the next years. In this chapter I am going to analyze the humorous elements of each script and classify them according to the humour types mentioned in chapter two, then I will analyze the translation methods and techniques according to the two approaches of Newmark(1981); communicative translation and semantic translation. Finally I will examine the effectiveness of the translation, and provide alternatives of better translation.

3.1.Main characters

- **Shrek:** The hero, a pessimist green ugly ogre with troubled character, who likes to live alone in his swamp.
- **The donkey:** an optimist funny talking donkey that follows Shrek everywhere, after he saved his live in the woods.
- **Fiona:** The beautiful princess that was cursed and locked in a tower guarded by a dragon, she lives in her fairytale world, but that soon changes after she falls in love with Shrek.
- **Lord Farquaad:** a very short prince who wanted to mary a princess to become king, a mean and evil man who is willing to do whatever it takes to get what he wants

- **Puss in Boots:** a cute little cat who was sent to kill Shrek, later they become friends.
- **Prince Charming:** the son of the fairygodmother, a charming young man, who was supposed to save Fiona from the tower but he arrived late.
- **FairyGodmother:** an evil witch known for her happily ever after potions.
- **King Harold:** Fiona's father.
- **Prince Arthur:** Fiona's uncle who becomes the king of Far Far Away after Harold dies.
- **Mr. Tracassin:** a wizard who tricks Shrek to trade a day from his childhood for a day to live as an ogre again, only to steal the Kingdom of Far Far Away.

3.2. Story

Shrek is an adventure comedy movie that has four parts, it is based on the book of William Steig in 1990 of the same name. The first part follows the life of a scary green ogre named Shrek, who used to live alone in his swamp and everyone that sees him is immediately frightened by his unusual form. Until one day Lord Farquaad decides to send away all the fairytale creatures from Duloc (his kingdom) and Shrek finds himself surrounded by these creatures in his swamp. The ogre decides to pay Lord Farquaad a visit to solve this problem, after Shrek defeated all the soldries in his castle, he decides to send him to save his beloved princess Fiona, and as a reward he will kick those creatures from his swamp. Shrek begins his journey accompanied by the talkative donkey that seems to keep following him everywhere. The two succed in rescuing the princess from the tower guarded by the dragon and take her back to marry her destined prince charming. Shrek and the donkey think that Lord Farquaad is not Fiona's true love and he is marrying her only to become a king, in the middle of the wedding Fiona's big secret is revealed, turns out that she becomes an ugly green ogre when the sun goes down, Lord Fraquaad is surprised to see that, and he immediately asks his guards to put her in prison. Shrek saves her by the aid of the donkey and the dragon and

marries her instead, and so she takes her true love's form forever, a green ogre. The second part begins with Shrek and Fiona in their honeymoon, and as soon as they arrive home, they receive an invitation from Far Far away kingdom, where Fiona's parents reside, king Harold does not approve of Fiona's marriage to an ogre, and turns out he had a deal with the fairygodmother that the princess was supposed to marry Prince Charming, her son. Fiona's father decides to get rid of Shrek so he hired Puss in Boots, an assassin cat to kill him. The Puss fails in this mission, and becomes Shrek's friend. Shrek becomes desperate to satisfy Fiona's parents, so he decides to steal a potion from the fairyGodmother that appears to turn Shrek and his true love to human, the evil witch takes advantage of the situation and sends prince charming to deceive Fiona into believing that he was Shrek, later on Shrek saves Fiona once again and finally get rid of the fairyGodmother. The third part follows prince charming's attempts to revenge his mother and make himself the king of far far away kingdom after King Harold has passed away, but before he did he asked Shrek to become king or otherwise he has to find Harold's brother Arthur. When Shrek is away looking for him, Prince charming succeeds in taking over the kingdom, the movie ends with Arthur convincing the people in the castle that they can become better and that prince charming is only using them to achieve what he wants, and finally Arthur becomes king and Shrek and Fiona go back to their swamp waiting for their baby to come. The forth and last part starts with the arrival of Shrek's three beautiful ogre babies, but Shrek misses his old lonely life as a scary ogre, and that when he meets Mr. Tracassin, a wizard that tricks him into signing a paper that allows him to live another day as an ugly scary ogre, but he did not know that it will cost him everything. After Shrek has experienced life without his family and friends he realizes that these things are what matters most even if they become boring and annoying.

3.3. Language nature

Although it is obvious that children are Shrek's targeted audience, there are a lot of adult-relevant elements in the movie that seem to reflect another opinion. Shrek's vulgar language from the start of the movie is different from that of previous fairytale movies in the children's fiction genre. The Donkey for instance uses a lot of terms and phrases that are typical of informal and unusual spoken language, he speaks rapidly, and his vocabulary is a caricature of a friendly Black American man. The words used are not always simple. In addition, the movie contains a lot of dark humour that needs presupposed knowledge, which is an adult thing, a critic described it as “Smart, funny, deliciously hip, irreverent and just plain lovable, it's for everyone from pre-school to post retirement.” (Dinicola,2024), another said “Adults will find plenty to laugh at. Children will love it” (Tookey,2015). that is to say; the movie is obviously enjoyable by all ages.

3.4. Analysis of scripts

Script 01

- **Situation:**

When Donkey was running from the guards who wanted to capture him by the order of Lord Farquaad, and bumps into Shrek in the woods, the soldiers were frightened when they saw the ogre and ran back immediatly.

Source language	Subtitled version
Donkey: Can I tell you that you was really great back there ? those guards, they thought they was all of that, then you showed up and bam! They was tripping over themselves like babes in the woods.	هل يمكنني أن أخبرك أنك كنت مذهلا للغاية مع هؤلاء الحراس! لقد كانوا يظنون أن الأمر انتهى، ثم ظهرت أنت و بالام، بدأو يسقطون فوق بعضهم كقطع الشجر.

Shrek (2001) : Part one

- **Humour analysis:**

The humour in this utterance lays within the expression itself, comparing armed soldiers to babies in the woods, there is no common point except for

probably being afraid. This type is called **awkward humour**, because it is unintentional.

- **Translation analysis:**

- The subtitlor followed a **literal translation** technique, even in the expression “Bam” ; “بام” which is a way of showing surprise, however the last sentence which is a comparison “Like babes in the woods” was translated “كقطع الشجر”.
- “Babes in the woods” is a common expression in the English language, that means someone who lack experience (Merriam Webster), and could be translated "شخص قليل الخبرة", to refer to its real meaning (almaany dictionary), or translated literally "كالأطفال في الغابة", but it would be difficult for children to relate to the intended meaning, which is someone who has no clue of what he is doing.
- The expression was translated “يسقطون كقطع الشجر” following **semantic translation method**; taking into account the grammatical structure and keeping the form of a comparison, and fullfied the intended meaning. In that way, children can at least have an image of how trees fall, and relate it to the image of how those guards flew when they saw Shrek.

Script 02

- **Situation:**

Shrek roars at Donkey to scare him away, after he kept following him in the woods.

Source language	Subtitled version
Donkey: Wow! That was really scary, and if you don't mind me saying, if that don't work, your breath will certainly get the job done , cause you definitely need some TicTac or something, cause your breath Stinks!	لقد كان هذا مخيفا جدا ربما لا تمانع أن أقول، لو لم ينجح هذا فتكفي رائحة أنفاسك الكريهة للقيام بالمهمة، أنت في حاجة الى تيك تاك أو شيء من هذا القبيل، لأن رائحة أنفاسك منتنة.

Shrek (2001): Part one

- **Explanation and comments:**

When Donkey keeps following Shrek, he keeps convincing him that he is an ogre and Donkey should not be with him, while Donkey was admiring the ogre, Shrek has no other solution than to scare him away, when he roars at him, Donkey keeps staring and says : “Wow” as if he liked it.

- **Humour analysis:**

The humour in this utterance is called **insult humour**; aggressive form of humour. Donkey has just met Shrek, and he is supposed to be scared of him, instead he is telling him that he has a bad breath smell.

- **Translation analysis:**

- “your breath will certainly get the job done” was translated "فتكفي رائحة أنفاسك الكريهة" للقيام بالمهمة"; following a **literal translation** technique.
- However in the arabic version, the subtitlor added an adjective to the arabic version “الكريهة” which means “stinky” to get the humorous effect and make it more obvious to the target audience, this strategy is called **addition**; adding a word to explain more in the target language.
- The translation method is **communicative**, because in the subtitled arabic version the translator was trying to communicate the intended meaning to the target audience by adding an adjective.
- “TicTac” is a gum or sweet that is used as breath fresheners, which was translated "تيك تاك" using the **borrowing technique**, in the arab culture they use "المسواك" which could have been a better alternative to adapt with the target audience’s culture.

Script 03

- **Situation :**

Villagers gathered to kill Shrek, and they were standing outside his tree house planning how to kill him, Shrek heard them and came behind them listening to what they are planning.

Source language	Subtitled version
Villagers: Do you know what that thing can do to you, it'll grind your bones for its bread.	هل تدرك ما يمكن أن يفعله بك هذا الشيء ؟ سيأكل عظامك
Shrek: (Laughs) Actually that would be a giant, ogres are much worse , they'll make a soup from your freshly peeled skin, shave your liver, squeeze the jelly from your eyes.. actually it's quit good on toast.	في الواقع سيكون هذا عملاقا الغول أسوأ من هذا سيصنعون مرقا من بشرتك المسلوخة، ويمضغون أكبادكم، ويشربون عصير أعينكم .. في الواقع طعامها طيب للغاية مع التوست.

Shrek (2001): Part one

- **Explanation and comments:**

The expression “it will grind your bones for its bread” is not an exaggeration, or a funny creation of fairytale stories. In 16th century, exactly in 1590, France was suffering from starvation because of the religious war that happened back than, people were dying from starvation, As recorded by Pierre de L'Estoile, clerk-in-chief of the French Parliament, Parisians came up with a plan to make an end to this problem, so they gathered human bones from the cemetery, grind them and made bread from them. (Monaco, 2018)

- **Humour analysis:**

This utterance is **self-deprecating** humour, especially when Shrek said: “ogres are much worse”, we can tell from the context that Shrek is not ashamed of what he is, and he is telling them exactly what ogres can do, and the most humorous part is when he takes a moment and says: “actually it's quit good on toast” when he reached the eye squeezing part making it

hilarious. The second part of the script is **awkward humour**, Shrek is serious when he said: “actually, it’s quit good on toast” but the audience will find the text funny, that is why it is called unintentional humour.

- **Translation analysis:**

- The expression “it will grind your bones for its bread” was translated “سيأكل عظامك” using the **modulation technique**; the subtitlor used another expression to convey the same meaning.
- However the humorous item might be hard to comprehend for target young audience, “actually it’s quit good on toast” was translated **literally** “في الواقع طعمها طيب للغاية مع التوست.”, the word “toast” was translated using the **borrowing technique** to “التوست”, since many arab audience may not know what is meant by “toast”. As an alternative translation, the last part could be translated : “في الواقع طعمها طيب للغاية مع خبز التوست.”, by using the addition strategy the word “Bread” will make it easier to the audience to understand that “toast” is a kind of bread that is popular in the western culture.
- The script was translated with the **semantic translation method**, in which the translator created a TL text that is closely similar in style to the SL text while focusing more on its meaning.

Script 04

- **Situation:**

When Shrek refused to let Donkey stay with him in his swamp, and he kept begging him.

Source language	Subtitled version
Donkey: You don’t know what it’s like to be considered a freak!	ربما لا تدرك كيف تكون الحياة و أنت غريب.. أو ربما تعرف.
Well, maybe you do.	

Shrek(2001): Part one

- **Humour analysis:**

This utterance can be put in two different types of humour, it can be **affiliative**, because he was talking about himself first when he said “freak”, then he realized that Shrek also is a freak, in which they have a point in common, then he added “maybe you do” to refer that he is also a freak. At the same time, it can be also considered **Dry humour**, because when stating this he was not feeling pitiful for Shrek, it is as if he was claiming a fact or a general truth with emotionless face.

- **Translation analysis:**

- “You don’t know what it’s like” was translated “ربما لا تدرك كيف تكون الحياة” using the **modulation technique** in which the same idea was expressed in another way to better suit the target audience.
- The word “freak” was translated “غريب”, and its back translation is “strange” and not “freak”, freak is someone who is extremely unusual in a weird way, but strange can mean someone who does not belong. As an alternative “freak” can be translated “غريب الأطوار” .
- The translator used the **semantic method** since it is effective in the arabic version.

Script 05

- **Situation:**

When Donkey and Shrek are on their way to save princess Fiona, and Donkey suggests that he should have brought up some “Ogre stuff” to kick out the fairy creatures that invaded his swamp instead of going through this suicide journey, but Shrek was clearly pissed at the “Ogre stuff” ,as if Donkey was referring that Shrek was a monster.(part 01)

Source language	Subtitled version
Shrek: Ogres are like onions.	الغول مثل البصلة
Donkey: (sniffs) They stink!	رائحتهم سيئة ؟

Shrek: Yes, noo!	نعم... لا
Donkey: oh, they make you cry!	يجعلونك تبكي؟
Shrek: No! Layers	لا .. طبقات
Onions have layers! Ogres have layers	البصل له طبقات، الغول له طبقات
We both have layers.	كلانا له طبقات

Shrek (2001): Part one

- **Expalanation and comments:**

Shrek was trying to have a heart to heart chat with Donkey, to make him understand that there are parts in ogres that people do not know of, he was about to talk about his soft side, when he started his speech with the simile “ogres are like onions”, but Donkey was stupid and took the comparison literally and started to guess stating only the bad traits of ogres, which made Shrek furious, creating the humour.

- **Humour and sarcasm analysis:**

This type of humour is called **dry humour**; because Donkey was straight direct with emotionless face when stating cruel things about Shrek.

- **Translation analysis:**

- The simile “Ogres are like onions.” Was translated **literally** “الغول مثل البصلة” keeping the same structure and meaning of the original text.
- “They stink” was translated “رائحتهم سيئة”, however, its back translation is “they smell bad”, a better alternative can be “رائحتهم كريهة”.
- “they make you cry” was translated “يجعلونك تبكي” also using **literal translation** technique.
- The **semantic translation method** is effective and the text is understood, so, it is the most appropriate one to convey both the meaning and preserve the humour in the dialogue.

Script 06

- **Situation:**

When Shrek and Donkey are on their way to take Fiona to Duloc, Farquaad's castle, and she starts asking about how he is and how he looks like.(part 01)

Source language	Subtitled version
Fiona: what is Lord Farquaad like?	وكيف يكون زوجي المستقبلي هذا اللورد فاركواد؟
Shrek : Let's say men of Farquaad stature are in short supply.	الرجال امثال فاركواد نادري الوجود حقا.
Donkey: There are those who think little of him.	هناك من يقللون من شأنه .

Shrek(2001): Part one

- **Explanation and comments:**

Fiona was supposed to be rescued by the one who should marry her, but when Lord Farquaad sent Shrek instead, she started questioning this man. She started asking about him, and both Shrek and Donkey were being sarcastic.

The words “short” and “little” were used intentionally to refer to Lord Farquaad's height.

- **Humour analysis:**

The **Sarcasm** in this script is obvious, because instead of telling Fiona that Lord Farquaad is short, Shrek and Donkey were saying other stuff without directly stating what they meant.

- **Translation analysis:**

- “men of Farquaad stature are in short supply.” Was translated “الرجال امثال فاركواد نادري ”, with the **equivalence technique**. The target audience will not understand where the sarcasm lays because the most important humorous element was omitted which is “short”. As an alternative it can be translated “الرجال الأقزام أمثال فاركواد نادري ”, by adding the word “أقزام” using the **addition strategy** to get the same effect, the arab audience can comprehend that he is laughing at his height.

- “There are those who think little of him.” Was translated “هناك من يقللون من شأنه.” is again translated faithfully as the original text. The explicit meaning of this utterance is that some people do not respect him, but the implicit is again sarcastic, looking at the intention of using the word “little” to refer to his height. As an alternative it can be translated “هناك من يظنون أنه قصير القامة” using the communicative method, so that the sarcastic element can reach the target audience.
- The translator in this example used the **semantic method**, he focused on the explicit meaning using the equivalence translation technique.
- In this case, the semantic method is successful at only preserving the meaning, however, the communicative method can be effective at keeping both the meaning and the humorous effect.

Script 07

- **Situation:**

Puss in boots liked Shrek and wanted to help him in his mission, but Donkey does not like him. Donkey is Shrek’s best friend, and he did not like Puss in boots much, he saw him as an annoying useless cat, so he did not want him to come with them.

Source language	Subtitled version
Donkey: oh, I’m sorry, the position of annoying talking animal has already been taken.	أنا أسف، مكان الحيوان المتكلم المزعج تم حجزه بالفعل.

Shrek (2004): Part two

- **Humour analysis:**

Donkey was describing himself when he said “annoying talking animal” which makes this type of humour **Self deprecating**; talking bad about himself to make other people laugh.

However the **sarcastic** effect is implicit and can be understood from the context, he was in fact talking about Puss in Boots referring to that he is an “annoying talking animal.”

- **Translation analysis:**

- “the position of annoying talking animal has already been taken.” was translated **literally** “مكان الحيوان المتكلم المزعج تم حجزه بالفعل.”, the translator kept the same style, and structure, and not only that he preserved the meaning successfully, he also delivered the comedic and sarcastic elements to the target audience as they are.
- The utterance was translated using the **semantic method**.

Script 08

- **Situation:**

When Shrek and donkey were trying to enter the Far Far away Kingdom after Prince charming took it by force, the guards found them and emprisoned them.

Source language	Subtitled version
Donkey: what about my Miranda rights , you are supposed to say I have the right to remain silent, and nobody said I have the right to remain silent!	ماذا عن حقوق المراندا ؟ يجب أن تقولوا لي "لدي الحق أن أبقى صامتا" ولم يقل أحد أن لدي الحق لأبقى صامتا.
Shrek : (screams) You have the right to remain silent! What you lack is the capacity.	لديك الحق لتبقى صامتا، ما ينقصك هو القدرة.

Shrek(2004): Part two

- **Expalanation and comments:**

Miranda rights are derived from the Fifth amandement of the US constitution, it existed since 1966, it states a suspect’s rights before taking him into questioning. (Miranda Warning, 2010).

Donkey kept screaming and asking for his rights while Shrek was trying to come up with a

plan to get them out of there, and he did not let him focus. One of the statements of the fifth amendment is telling the suspect “You have the right to remain silent” when Donkey said it, Shrek’s answer was quick and spontaneous, he told him that he did have the right, but only lacked the capacity, referring to Donkey being talkative.

- **Humour analysis:**

In this script, the context itself is funny, a Donkey in prison asking for Miranda rights.

The **sarcastic** element in this example is obvious; “You have the right to remain silent! What you lack is the **capacity**.” Shrek is telling Donkey that he is talkative and annoying while stating it in another way.

- **Translation analysis:**

- The term “Miranda rights” was translated “حقوق المراند” using the **borrowing technique**, the subtitlor borrowed it as it is from ST to the TT.
- The second part of the dialogue “You have the right to remain silent! What you lack is the **capacity**.” was translated **literally** “لديك الحق لتبقى صامتا، ما ينقصك هو القدرة.”
- The translator used the **semantic method**, he kept the same order of words and structure , which led to preserving the meaning and the sarcastic comedic element in the target language’s text.

Script 09

- **Situation:**

After a long day full of events, Shrek was finally falling asleep, and one of the guards interrupts him.

Source language	Subtitled version
Shrek: Well somebody better be dying.	حسنا، يجب أن يكون شخص ما يحتضر.
King Harold: I’m dying.	أنا أحتضر.

Shrek the third (2007): Part three

- **Explanation and comments:**

Shrek was forced to come with Fiona to Far Far Away, he did not like it there, he felt that he cannot be himself, and he missed his swamp. When he finally went to sleep, one of the guards entered his chamber, Shrek said “Well somebody better be dying.”, he did not mean it literally, he meant it better be something important, but somebody was really dying. Then the scene went directly to king Harold on his deathbed, and he said: “I’m dying” .

- **Humour analysis:**

This type of humour is **Black humour**; joking about death.

- **Translation analysis:**

- “Somebody better be dying” was translated “يجب أن يكون شخص ما يحتضر” , following **literal equivalent technique**.
- The second part of the script “I’m dying.” Was also translated “أنا أحتضر” using the same technique; literal equivalence.
- It was a wise choice to follow **semantic method translation** to show the audience that it is black humour. This method was effective at preserving both the meaning and the humour in the dialogue.

Script 10

- **Situation:**

While King Harold was on his deathbed, he asked Shrek to be the next King, Shrek was neither ready for the burden nor willing to leave his true ogre nature and become a king. King Harold gives him an alternative, and he tells him that he has a brother named Arthur and he has to find him. Shrek finally finds Fiona’s uncle, and he turns out to have a reputation of being a loser in his highschool.

Source language	Subtitled version
------------------------	--------------------------

Shrek to Arthur: you are the next king of “Far Far away”.	أنت الملك الجديد لـ "بعيدة بعيدة جدا"
A bully from the school: Artie! A king! More like the mayor of Looserville .	أرتي؟ ملك؟ بل قل عمدة لمدينة الفاشلين.

Shrek the third (2007): Part three

- **Expalanation and comments:**

Arthur was bullied in his school, he was seen as a looser, so when his classmates heard Shrek they were surprised, and one of them said: “Artie! A king! More like the mayor of **Looserville**.” To implie that Arthur is a looser.

- **Humour analysis:**

This type of humour is **Wordplay**; the word “**Looserville**” is a compound word, the adjective “looser” and the noun “ville” were put together as if there was really a place that is called that way, when in fact it was just a way to insult and bully Arthur.

- **Translation analysis:**

- The first sentence “you are the next king of “Far Far away”. Was translated **literally** "بعيدة بعيدة جدا", however the translation can be confusing, in the arabic version, the translator could have added the word “مملكة” to show that he is talking about the “kingdom” so as an alternative it can be “أنت الملك الجديد لمملكة "بعيدة بعيدة جدا"”.
- “More like the mayor of **Looserville**.” Was translated “بل قل عمدة لمدينة الفاشلين.” The translation technique used is **calque**, the translator broke the compound word and translated each of them separately.
- The **semantic translation method** in this case is successful in preserving both the meaning and the humour in the utterance.

Script 11

- **Situation:**

After Shrek has found Arthur, the next king of “Far Far Away”, on their way back, their ship hit an iceberg and drawnd in the sea. They found themselves obliged to camp at night, which led them to a heart to heart chat. Arthur was feeling low about himself and he was questioning his ability to be king since everyone sees him as a loser. Shrek was trying to cheer him up, by telling him the story of his life, and how he finally accepted who he truly was.

Source language	Subtitled version
Shrek: it might be hard to believe with my obvious charm and good looks , people used to think I’m a monster.	ربما يصعب التصديق، بوسامتي وطلعتي البهية، ولكن الناس كانوا يعتقدون أنني وحش.

Shrek the third (2007) : Part three



- **Explanation and comments:**

It is a fact that Shrek is known to be a green ugly ogre, in the script Shrek describes himself saying “my obvious charm and good looks” while he himself knows that this is not true. The picture above is an illustration of Shrek to better comprehend the humour.

- **Humour analysis:**

This text contains two types of humour, the obvious one is **verbal irony**; he is saying the opposite of what he means. The second type is implicit and can only be depicted from the context which is **self-deprecating** humour; he is making fun of himself to make Arthur laugh and feel better.

- **Translation analysis:**

- The sentence “with my obvious charm and good looks” was translated **literally** “بوسامتي وطلعتي البهية”.
- **The semantic method** in this example is suitable to transfer both the meaning and the humorous elements to the target language, however, the **context**, and the visual image of the situation plays a big role in transferring the humour as it is to the target audience.

Script 12

- **Situation:**

When Shrek and Arthur were camping together, Arthur changed his mind, and he no longer think that Shrek is bad or a monster.

Source language	Subtitled version
Arthur: you know, you are okay Shrek, you just need to do a little less yelling, and use a little more sope, the sope is because you stink.. really bad.	أتعلم يا شريك، أنت لا بأس بك، عليك فقط الافلال من الصراخ، والاكثار من استخدام الصابون، الصابون لأن رائحتك كريهة...جدا

Shrek the third(2007): Part three

- **Expalanation and analysis:**

Shrek was always cruel to everyone, but he and Arthur had so much in common, they both had a hard childhood, they are both hated by everyone else. Shrek was for the first time gentle and understanding, that’s why Arthur liked him. In this script, Arthur has already won Shrek’s heart so he decided to take the risk and be direct to him, and he told him that he yells too much and smells very bad.

- **Humour analysis:**

This type of humour is called **dry humour** or deadpan; stating an insult aggressively to the other person’s face (emotionless humour).

- **Translation analysis:**

- “you just need to do a little less yelling, and use a little more sope, the sope is because you stink.. really bad.” Was translated “ عليك فقط الاقلال من الصراخ، والاكثار من استخدام الصابون، الصابون لأن رائحتك كريهة...جدا” following the **literal translation technique** which has proven to be effective in this case, since the humorous elements will reach the target audience as they are.
- This method is again **semantic**, the subtitlor kept the same structure, style of the original text, and succeeded at conveying the meaning and the humour.

Script 13

- **Situation:**

After Shrek went to search for the next king of Far Far Away, prince charming took the chance to take over the kingdom and announce himself king as he always wanted. He was preparing for the play in which he was gonna convince the audience that Shrek was a monster. But Shrek showed up in the minutes right before the play when he found charming practicing his lines in the dressing room.

Source language	Subtitled version
Shrek: Break a leg!	اكسر قدما - حظا سعيدا عند ممثلي المسرح-
On second thought, let me break it for you.	بعد اعادة تفكير، دعني أكسرها لك.

Shrek the third (2007): part three

- **Explanation and comments:**

“Break a leg” is an idiomatic expression in the western culture used to wish people luck when they have a big event. Shrek at first used the expression for its real meaning which is “good luck”, then he said “let me break it for you” with its literal meaning in which he used the wordplay humour to create the funniness in the text.

- **Humour analysis:**

The humour in this utterance is **wordplay**; Shrek used the expression “break a leg” which means “good luck” than added “Let me break it for you”, he played with the words of the expression to create humour.

- **Translation analysis:**

- The expression “break a leg” was translated **literally** “اكسر قدما”, and then the translator added “- حظا سعيدا عند ممثلي المسرح”, this technique is called **descriptive equivalent**; explaining an expression that can be ambiguous to the target audience. The translator was able to translate it directly to “حظا سعيدا” but he was obliged to first translate it literally so that the humorous element is not lost during translation, and that way the second part of the text “دعني أكسرها لك” will make perfect sense to the arab audience.
- In this script the subtitlor mixed the two methods: **semantic and communicative**, at first he translated the expression litrally, then he added its explanation to show what is meant. By this, the subtitlor was able to preserve the meaning and the humour effect.

Script 14

- **Situation:**

Puss was annoying Donkey, he was acting like a real knight who is trying to ride a real horse.

Source language	Subtitled version
Donkey: you know you are a Cat-astrophy .	أنت حقا مزعج للغاية
Puss: and you are Ri-donkey-lous .	وأنت غبي للغاية

Shrek forever after (2010): Part four

- **Explanation and comments:**

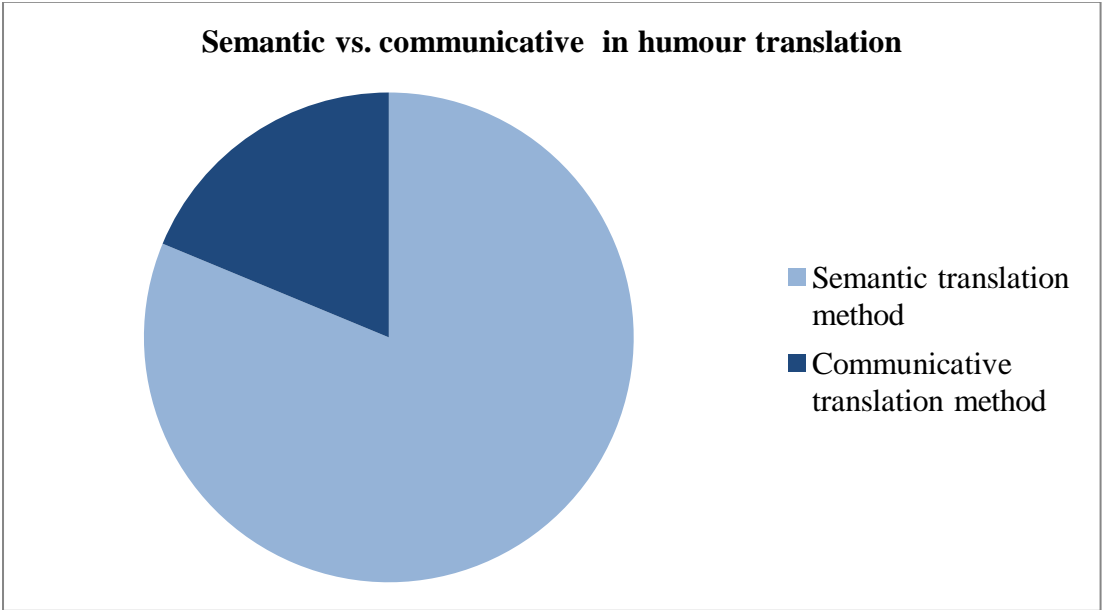
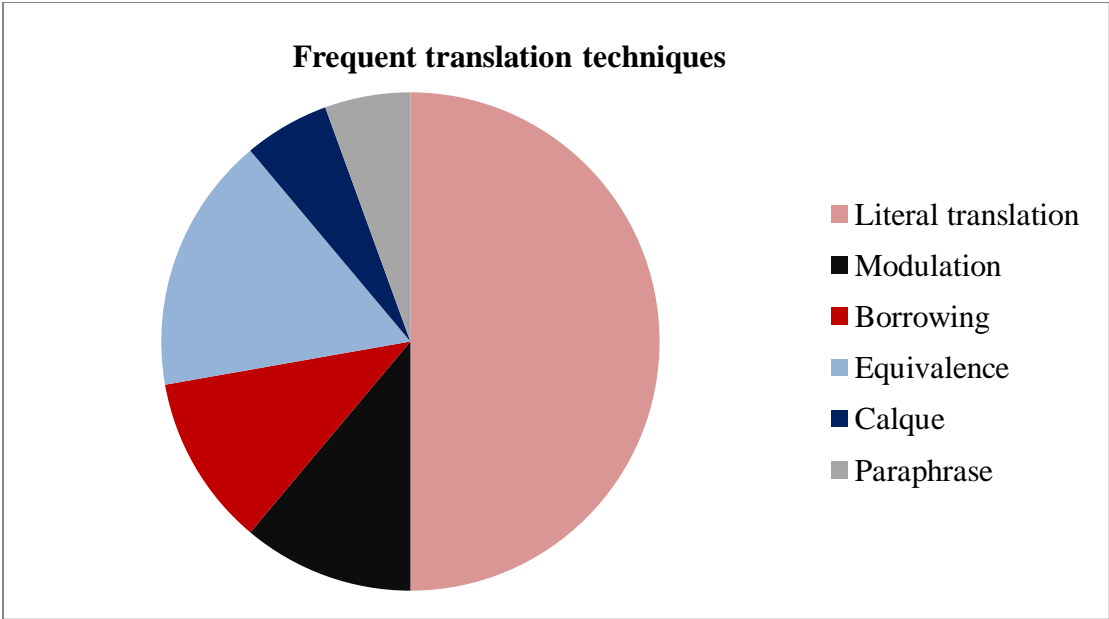
Donkey and Puss in boots are always arguing, when Donkey was insulting him he said “Cat” he paused, then said “astrophy” and Puss in return said Ri-donkey-lous as in “ridiculous” which mean “silly” or “سخيف” in arabic.

- **Humour analysis:**

This type of humour is called **wordplay** or puns; playing with words to create humour.

- **Translation analysis:**

- “Cat-astrophy” was translated “أنت حقا مزعج للغاية” using the **communicative translation method; paraphrase technique** because the subtitled version focused only on the meaning and the effect it will create on the audience, leaving no trace of neither the wordplay nor the humour in the text. As an alternative it can be translated literally “قط كارثة” following the semantic method to better preserve the wordplay and the comedic element.
- As for Puss’s response “Ri-donkey-lous” that was translated “وأنت غبي للغاية” also using the communicative translation method, it can also be “حمار سخيف”. using the semantic method.
- In this case, it is obvious that the communicative method can preserve the meaning but the humour will be omitted, so the semantic method is more effective.



Conclusion

This chapter was a practical part in which I analysed the variety of translation techniques(Vinay & Darbelnet,1958) and methods(Newmark,1981) used to translate complex language elements such as: humour and sarcasm. Based on the analyzed scripts of “*Shrek*”, we draw several conclusions:

- The predominant technique used to translate humorous scripts from English to Arabic is literal translation, this technique has proven to be effective in transferring both the meaning and the humour to the target audience. Other techniques like borrowing, modulation, equivalence, are frequently used by the translator, however, they might be effective at preserving the meaning but the humour of the utterance is sometimes lost. Calque and paraphrase techniques are used in wordplay humour, calque was effective and it succeeded at transferring the meaning and the humour, however paraphrase left no trace of humour.
- The majority of the examples of humour and sarcasm from the movie “*Shrek*” were translated using the semantic method of Newmark(1981), which is the best method of humour translation in these cases. The communicative method was used in the script fourteen which is a wordplay humour, and the utterance completely lost its value. The script thirteen was translated mixing the two methods leading to a successful result.
- The translator was successful in transferring the humour and sarcasm in the majority of the scripts.

GENERAL CONCLUSION

This research aimed to explore the translation techniques and methods used to translate humorous texts from the animated movie “*Shrek*”. The purpose was to determine their effectiveness on the target audience, and whether the translator was successful at balancing the preservation of humour and the original text’s meaning alike. The study provided a description of the humour in each of the selected scripts and an analysis of the translation methods and techniques employed by the the translator to achieve a successful and comprehensible target text. The study focused on humorous and sarcastic elements in the four parts of the movie “*Shrek*” and aimed at analyzing the success of transfer of such language elements from English to Arabic. The research took into account several elements during the analysis such as; the nature of the humour in the utterance, the cultural references, the translation method and technique that is a personal choice of the translator. The results of the analysis conclude that the translator mostly used the semantic translation method by Newmark(1981) which has proven to be a successful one in such cases. The translator used a variety of translation techniques, but the predominant technique was literal translation since the translator focused on preserving the structure of the original text as well as the meaning and the humour. The humour and sarcasm of most of the scripts was well delivered to the target audience, however it was lost in some cases due to the nature of the humour and the difference between the structure of the two languages; English and Arabic. The translator also employed some strategies to eliminate the ambiguity in the target text. Finally we conclude that the translator was credible, since he managed to preserve the meaning of the original text.

This research admits facing some limitations, such as; the difficulty in finding the movie “*Shrek*” and its absence in the common platforms, the unfound name of the translator/s.

The findings of this research can contribute in the field of audiovisual translation and assist other translators when translating the humour in children's animation.

A number of recommendations can be given based on the results of this study:

- Children at young age absorb every information they get, so it is the role of the translator to know where to use literal translation techniques; for example when the content is appropriate and can contribute to a kid's cultural knowledge. On the other hand they should adapt and familiarize with what is suitable when the content is inappropriate and can cause negative impact on a kid's psychology.
- Translators should seek to transfer the positive behaviors and lessons of the animation to the target audience.
- Translators should be aware of their ethical responsibility towards their audience, because the young minds are being shaped during this stage and these kinds of materials have a great role in that.
- Producers of animations that target young audience are also responsible for creating a proper role model that can influence children in a positive way.

Primary sources

Adamson, A., & Jenson, V. (2001). *Shrek*. DreamWorks Animation.

Hul, R., & Miller, C. (2007). *Shrek the Third*. DreamWorks Animation.

Mitchell, M. (2010). *Shrek Forever After*. DreamWorks Animation.

Vernon, C., & Adamson, A., & Asbury, K. (2004). *Shrek2*. DreamWorks Animation.

Reference List

Adams, Z. (2022, October 20). Fun Facts About Shrek the Ogre. *The fact site*. <https://www.thefactsite.com>

Armstrong, N. (2005). *Translation, linguistics, culture: A FrenchEnglish handbook*. Clevedon, UK: Library of Congress Cataloging.

Asimakoulas, D. (2004). Towards a model of describing humour translation. A case study of the Greek subtitled versions of *Airplane!* and *Naked Gun*. *Meta*, 49(4), 822-842.

Attardo, S. (2003). Introduction: the pragmatics of humor. *Journal of Pragmatics*, 35(9), 1287–1294. [https://doi.org/10.1016/s0378-2166\(02\)00178-9](https://doi.org/10.1016/s0378-2166(02)00178-9)

Baker, M., & Saldanha, G. (2019). *Routledge encyclopedia of translation studies*. Routledge..

Baños, R., & Sokoli, S. (2015). Learning foreign languages with ClipFlair: Using captioning and revoicing activities to increase students' motivation and engagement. *K. Borthwick, E. Corradini, & A. Dickens (Eds.), 10*, 203-213.

Bartoll, E. (2004). Parameters for the classification of subtitles. *Topics in audiovisual translation*, 53.

Bhalla, V. (2017, November 28). There are eleven different humour types, which one are you? *The Times of India*. <https://timesofindia.indiatimes.com/humour/there-are-eleven-different-humour-types-which-one-are-you/articleshow/61818845.cms>

Bialystok, E., & Hakuta, K. (1994). *In other words*. New York: Basic Books.

- Carrel, A. (2008). The primer of humor research. In *Historical Views of Humor* (pp. 303–332). Mouton De Gruyter.
- Catford, J. C. (1965). *A linguistic theory of translation* (Vol. 31). London: Oxford university press.
- Cheang, H. S., & Pell, M. D. (2008). The sound of sarcasm. *Speech communication*, 50(5), 366-381.
- Chiaro, D. (2005). Foreword. Verbally Expressed Humor and translation: An overview of a neglected field.
- Chomsky, N., & Skinner, B. F. (1959). Verbal behavior. *Language*, 35(1), 26.
- Christing, A. (2022, February 28). *What Are The Different Types Of Humor?* Clean Comedians. <https://cleancomedians.com/what-are-the-different-types-of-humor/>
- Cintas, J. D., & Remael, A. (2014). *Audiovisual translation: subtitling*. Routledge.
- Cintas, J. D., & Remael, A. (2020). *Subtitling: Concepts and practices*. Routledge.
- De Linde, Z., & Kay, N. (2016). *The semiotics of subtitling*. Routledge.
- Ellis, R. (2003). Designing a task-based syllabus. *RELC journal*, 34(1), 64-81.
- Furgani, K. T. (2016). *A study into the challenges of subtitling English into Arabic*. Liverpool John Moores University (United Kingdom).
- Gambier, Y., & Van Doorslaer, L. (Eds.). (2010). *Handbook of translation studies* (Vol. 1). John Benjamins Publishing.
- Ghassemiazghandi, M., & Tengku-Sepora, T. M. (2020). Translation Strategies of Humor in Subtitling. *Pertanika Journal of Social Sciences & Humanities*, 28(2).
- Halverson, S. (2010). Translation. *Handbook of translation studies*, 1, 378-384.
- Hurt, C., & Widler, B. (1998). untertitelung/übertitelung. *Handbuch Translation. Tübingen: Stauffenburg*, 261-263.
- Kadri, N., Rahali, K., 2021. *Toward an approach to detect irony and sarcasm in social media* [Master's thesis, university of Saad Dahleb Blida] Dspace

- Katchen, J. (2002). English Teaching in Taiwan. *ESL Magazine*, 5(5), 26-28.
- Kilborn, R. (1993). Speak my language': current attitudes to television subtitling and dubbing. *Media, culture & society*, 15(4), 641-660.
- Kumaravadivelu, B. (2001). Toward a postmethod pedagogy. *TESOL quarterly*, 35(4), 537-560.
- LertoLa, J. (2018, November 22). *From Translation to Audiovisual Translation in Foreign Language Learning. Vista de la traducción a la traducción audiovisual en el Aprendizaje de Lenguas Extranjeras.* Retrieved from <https://revistas.uma.es/index.php/trans/article/view/3217/5104>
- Maestro, B. (2024, May 16). *A quick guide to the different types of humour | BBC Maestro.* BBC Maestro. <https://www.bbcmaestro.com/blog/guide-to-the-different-types-of-humour>
- Maki. A.M. Strategies in Translation the Animated Programs into Arabic in the Arab World, Detective Conan as a Study Case.[Al-Quds university].
- Mateo, M. (2007). Reception, text and context in the study of opera surtitles. *Doubts and directions in translation studies*, 4.
- Matkivska, N. (2014). Audiovisual translation: Conception, types, characters' speech and translation strategies applied. *Kalby studijos*, (25), 38-44.
- Matkivska, N. (2014). Audiovisual translation: Conception, types, characters' speech and translation strategies applied. *Kalby studijos*, (25), 38-44.
- Menacere, M. (1991). Does Non-Vocalic Arabic Discourse Constitute a Translating Problem?. *Nouvelles de la Federation Internationale des Traducteurs-FIT Newsletter*, 180-187.
- Merriam-Webster. (n.d.). Humor. In *Merriam-Webster.com dictionary*. Retrieved March 24, 2024, from <https://www.merriam-webster.com/dictionary/humor>
- MirandaWarning. (2010). *What Are Your Miranda Rights?* Mirandawarning.org.
<http://www.mirandawarning.org/whatareyourmirandarights.html>

- Monaco, E. (2018, October 29). In *1590, Starving Parisians Grind Human Bones Into Bread*. Atlas Obscura. <https://www.atlasobscura.com/articles/what-people-eat-during>
- Moreno, L. (2014). *The Creation process of 2D animated movies*.(pp.4-19).
- Murugan, G. L. D. S. (2019). *Making Sense of Humour: The Translation of Humour in the Animation Feature Film Shrek* (Doctoral dissertation, University of the Witwatersrand, Faculty of Humanities).
- Newmark, P. (1981). *Approaches to translation (Language Teaching methodology series)* (Vol. 213). Oxford: Pergamon Press.
- Newmark, P. (1988). *A textbook of translation* (Vol. 66, pp. 1-312). New York: Prentice hall.
- Nida, Eugene & C.R. Taber. 1969. *The Theory and Practice of Translation*. Leiden: E.J. Brill.
- Nunan, D. (2004). *Task-based language teaching*. Cambridge university press.
- Owji, Z. (2013). Translation Strategies. *Translation journal*, 17(1).
- Perego, E. (2016). History, development, challenges and opportunities of empirical research in audiovisual translation. *Across Languages and Cultures*, 17(2), 155-162.
- Perez-Gonzalez, L. (2014). *Audiovisual Translation: Theories, Methods and Issues*. Routledge.
- Pérez-González, L. (2020). Audiovisual Translation. In *Routledge Encyclopedia of Translation Studies* (Third Edition ed., pp. 30-34). Routledge.
- Rababah, H. A. (2015). The Translation Movement in the Arab World: From the PreIslamic Era Until the End of Umayyad Dynasty (Before 610–750 AD). *International journal of language and linguistics*, 3(3), 122-131.
- Remael, A. (2010). Audiovisual translation. *Handbook of translation studies*, 1, 12-17.
- Rojo López, A. M. (2002). Applying frame semantics to translation: A practical example. *Meta*, 47(3), 312-350.

- Royo López, A. M. (2002). Frame semantics and the translation of humour. *Babel*, 48(1), 34-77.
- Ruch, W., Attardo, S., & Raskin, V. (1993). Toward an empirical verification of the general theory of verbal humor.
- Schifanella, R., De Juan, P., Tetreault, J., & Cao, L. (2016, October). Detecting sarcasm in multimodal social platforms. In *Proceedings of the 24th ACM international conference on Multimedia* (pp. 1136-1145).
- Scholtes, E. (2016). *Translating Humour: A Case Study of the Subtitling and Dubbing of Wordplay in Animated Disney Films*. [Master's thesis, Leiden university]
- Shrek 2001. Soap2day. (n.d.). Soap2dayx2.To. Retrieved June 12, 2024, from <https://soap2dayx2.to/movie/shrek-1-59wq/1-1>
- Talaván, N., & Lertola, J. (2022). Audiovisual translation as a didactic resource in foreign language education. A methodological proposal. *Encuentro Journal*, 30, 23-39.
- Titone, R. (1968). *Teaching foreign languages : an historical sketch*. Washington (D.C.): Georgetown university press.
- Varela, F. C. (2002). Models of research in audiovisual translation. *Babel*, 48(1), 1-13.
- Weschler, R. (2003). Shrek (Cartoon) (2001) Major Characters (Actors are listed for their voices). *Academia.edu*. https://www.academia.edu/23563023/Shrek_Cartoon_2001_Major_Characters_Actors_are_listed_for_their_voices?sm=b
- Willis, J. (1996). A flexible framework for task-based learning. *Challenge and change in language teaching*, 52, 62.
- Ya'qoub, S. H. M. A. (2013). *Audience types in translating humor in TV shows from English into Arabic* (Doctoral dissertation).
- Zabalbeascoa, P. (1997). Dubbing and the nonverbal dimension of translation. *Benjamins Translation Library*, 17, 327-342.

Résumé

Cette recherche examine le processus de sous-titrage de l'humour et du sarcasme dans les films comiques, en explorant les différentes méthodes et techniques de traduction utilisées pour les traduire de l'anglais vers l'arabe, tout en se concentrant principalement sur la transmission des éléments comiques à travers les frontières linguistiques et culturelles entre la langue source et la langue cible. Cette recherche adopte une approche analytique descriptive en analysant plusieurs scripts et en examinant leur efficacité dans la langue cible dans le film d'animation "Shrek". Cette étude est divisée en trois chapitres; le premier est théorique, il contient deux sections, la première représente une introduction à la traduction, aux méthodes de traduction, et un aperçu du domaine de la traduction audiovisuelle, ainsi que les défis auxquels les traducteurs sont confrontés avec de tels matériaux. La deuxième section introduit le genre des films d'animation. Le deuxième chapitre est une comparaison entre les deux concepts de l'humour et du sarcasme et comment ces éléments linguistiques sont traduits. Le troisième et dernier chapitre est pratique, c'est une analyse descriptive des scripts humoristiques extraits du film d'animation "Shrek". Cette étude vise à explorer les différentes techniques et méthodes de traduction utilisées dans la version arabe sous-titrée du film. En conclusion, il est constaté que le traducteur a suivi la méthode de traduction sémantique de Newmark (1981) dans la majorité des énoncés humoristiques, le succès et l'efficacité du transfert de l'humour étant évidemment réalisés grâce à l'utilisation de multiples techniques de traduction, la littérale étant prédominante. Enfin, j'ai proposé quelques recommandations pour les futurs traducteurs de ce genre.

ملخص

تبحث هذه الدراسة في عملية ترجمة النصوص الهزلية والساخرة في الأفلام الكوميديّة، مستكشفةً مختلف الأساليب وتقنيات الترجمة المستخدمة من اللغة الإنجليزية إلى اللغة العربية، بينما يتركز الاهتمام الرئيسي على نقل العناصر الكوميديّة عبر الحدود اللغوية والثقافية بين اللغة المصدر واللغة المستهدفة. تتبنى هذه الدراسة منهجًا تحليليًا وصفيًا من خلال تحليل عدة نصوص وفحص فعاليتها في اللغة المستهدفة في فيلم الرسوم المتحركة "شريك". تنقسم هذه الدراسة إلى ثلاثة فصول؛ الأول نظري ويتضمن قسمين، الأول يمثل مقدمة للترجمة وأساليب الترجمة ونظرة عامة على مجال الترجمة السمعية البصرية، بالإضافة إلى التحديات التي يواجهها المترجمون مع هذه المواد. يقدم القسم الثاني نوع أفلام الرسوم المتحركة. الفصل الثاني هو مقارنة بين مفهومي الفكاهة والسخرية وكيفية ترجمة هذه العناصر اللغوية. أما الفصل الثالث والأخير فهو عملي، ويشتمل تحليل وصفي للنصوص الهزلية المستخرجة من فيلم الرسوم المتحركة "شريك". تهدف هذه الدراسة إلى استكشاف مختلف التقنيات وأساليب الترجمة المستخدمة في النسخة العربية المترجمة من الفيلم. واستنتجت الدراسة أن المترجم اتبع أسلوب الترجمة الدلالية لنيومارك في معظم العبارات الهزلية، وأن نجاح وفعالية نقل الفكاهة تحقق بوضوح من خلال استخدام تقنيات ترجمة متعددة مع كون الترجمة الحرفية هي السائدة. وأخيرًا، اقترحت بعض التوصيات للمترجمين المستقبليين لهذا النوع من الأفلام.

