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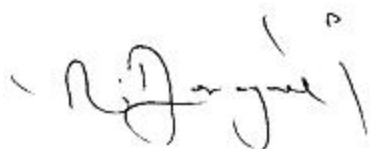**Faculty of Graduate Studies**

The Translatability of Postmodern Culture Allusions in Comedy TV Shows

By
Samah Dawud AbdAllah Jazmawi

Supervisor
Dr. Abdel Karim Daragmeh

This Thesis is Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Applied Linguistics and Translation, Faculty of Graduate Studies, An-Najah National University, Nablus, Palestine.

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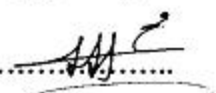This thesis was defended successfully on 30/10 /2013 and approved by:

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1. Dr. Abdel Karim Daragmeh / Supervisor

2. Dr. Mohammad Thawabteh / External Examine …………………

3. Dr. Roqayyah Herzallah / Internal Examiner …………………

Dedication

To my angels…my father and mother

To my soul mate and companion…Mouathe

To my sisters and best friends…Maha&Lina

To every dear soul stood by me

I dedicate my thesis

Acknowledgement

Gratitude goes first to Almighty Allah for enlightening my way. My lavish gratitude goes to Dr. Abdel Karim Daragmeh for his patience, support, consideration, and careful guidance. I wish also to express my gratitude to the members of the examining committee Dr. Mohammad Thawabteh and Dr. Roqayyah Herzallah for their valuable comments and directions. I would like to express my gratitude to my husband for his immense help and to all those who contributed to bring this thesis to light.

الإقرار

أنا الموقعة أدناه، مقدمة الرسالة التي تحمل العنوان:

The Translatability of Postmodern Culture Allusions in Comedy TV Shows

مدى إمكانية ترجمة الإيحاءات لثقافة ما بعد الحداثة في البرامج الكوميدية

أقر بأن ما اشتملت عليه هذه الرسالة إنما هو نتاج جهدي الخاص، باستثناء مـــا تمـــت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

Declaration

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

Student's name: **اسم الطالبة:**

Signature: **التوقيع:**

Date: **التاريخ:**

List of Abbreviations

SL: Source Language

TL: Target Language

SC: Source Culture

TC: Target Culture

KP: Key-phrase allusions

PN: Proper name allusions

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Abstract

This study tackles the problem of translating popular culture allusions in comedy TV shows from English into Arabic. The purpose of this study is to provide the subtitler/translator with practical solutions that help to successfully maintain the Source Text's humorous and allusive impacts. Additionally, it sheds light on the importance of matching the Target Language subtitles with the non-verbal acts of the actors on the screen as well as meeting subtitling norms and conventions.

The data for the study were collected from various episodes of the three comic shows "Friends", "The Flintstones" and "The Simpsons". The shows were chosen due to their richness in popular culture references such as parodied historical, social and religious figures, quotes and place. They would also allow for a comparison between translation strategies for allusions in cartoons and those targeting adults. The selected translations were examined for their effectiveness and appropriateness in the Target Culture. On the other hand, the study provides alternative suggested Target Language subtitles selected in accordance with the potential translation strategies for allusions and subtitles as proposed by Nord (1990) and Gambier (2001), cited in Ruokonen (2010), Leppihalme (1997) and Newmark (1988). Data collection also involved online resources and film

databases in order to clarify the Source Text references' intended meanings and connotations. Besides, this study borrows Leppihalme's (1997) allusions' classification and translation strategies.

The study has divided allusions into four main forms including proper allusive names, key-phrase (KP) allusions, stereotyped allusions and historical allusions. It has been found that transliteration and literal translation of popular culture allusions are highly rated in the Target Language, the thing that resulted in inevitable losses of the Source Text's impacts. The loss is caused by the lack of familiarity on the part of the target Arab viewers with such references' connotations and cultural meanings. However, following the appropriate translation methods will help minimize the loss of the humorous impact and convey the allusive intended meaning.

The study emphasized that the Target Language translator should be knowledgeable, competent and responsible. Above all, comprehensive research should be implemented by the subtitler in order to reach the parodied references' cultural and contextual values. The study has concluded that the most appropriate translation strategies for popular culture allusions are extra allusive guidance, explication, reduction and simplification. These have succeeded in preserving the original impact and ensuring the target Arab viewers' enjoyment. Nonetheless, in some cases, the loss of the humorous effect was inevitable due to the cultural gap between the two languages.

Chapter One

Introduction and Review of Related Literature

Chapter One
Introduction and Review of Related Literature

1.1 Introduction

American TV shows have become popular among Arab audience nowadays. As a result, providing professional Arabic subtitles became necessary to make content, action and jokes immediately available for Arab language viewers. In spite of the fact that many concepts, words, symbols and terms are becoming more and more familiar to Arab youth, yet some historical, popular and commercial culture references remain difficult to comprehend by receptors from another culture, a thing that makes many good works lose their spark. The translation issues become even more complicated when these kinds of allusions are used for humorous effects.

The transference of the ST's impact depends mainly on the TC Arab receivers' engagement in what they see. Thus, "the words of the allusion function as a clue to the meaning, but the meaning can usually be understood only if the receiver can connect the clue with an earlier use of the same or similar words in another source; or the use of a name evokes the referent and some characteristic features linked to the name"(Leppihalme, 1997, p. 4). Allusions require a highly bicultural target audience who are aware of the connotations and values of the ST's popular culture references.

This thesis proposes to examine the methods translators use in dealing with occurrences in television shows of popular cultural references.

Lyon (1994) suggested that fashionable theoretical debates should be related to the current social changes in the American society. He refers to these changes as "the new and paradoxical cultural paradigm" (p. 71). By this paradigm he means the popular culture life styles that are so commonly referenced in comic shows. As far as translation work is concerned, the transference of these references to new target audiences is a rather challenging task. The translators of such texts tries to maintain the Source Text impact on the target audience through the employment of some translation techniques such as domestication, filtering and compensation in order to make up for any possible losses.

According to Leibold (1989),"the translation of humor is a stimulating challenge. It requires the accurate decoding of a humorous speech in its original context, the transfer of that speech in different and often disparate linguistic and cultural environment, and its reformation in a new utterance which successfully recaptures the intention of the original humorous message" (p. 109).

One of the most popular American shows in the Arab world is "Friends". The show includes various popular cultural, historical and social references which are ironically referenced to entertain the ST audience who share much cultural capital with the six friends who live in one house in Manhattan. There are many cultural allusions and references to popular American films, idols, stories, figures and historical events. For example, in Season 10, Episode 16, Chandler expresses his sadness towards Rachel's

moving away to Paris by saying "and it feels like when ***Melrose Place*** got canceled". "Melrose Place" refers to a soap opera that follows the lives of a group of young adults living in a brownstone apartment complex. Thus, it was a popular successful series in its beginnings then the magic began to fade away. This resulted from the repeated issues of conspiracies, lies and intimate relations. However, it had a great number of American viewers who were very disappointed when it got cancelled. Such reference is familiar to nearly every American recipient who will therefore understand the allusion made in this scene. The target audience by comparison lacks this popular culture capital and will therefore very probably miss the allusion made here.

What complicates the problem even further is that these references are so commonly used in postmodern television cultural productions so much so that the text often relies on them to produce its humorous effects. To ironically present postmodern social and political life, the producers of American comedy shows use schemas like intertextuality, self-referentiality, parody and absurd narratives (Wuster, 2011). Each of these concepts is explained in the coming sections thoroughly; see (Section 2.2.1).

The theoretical frames that are most relevant to the purpose of this study are the ones made available by Relevance Theory. According to Gutt (1989) "[in] relevance theory, the notion of context is a psychological one: A context is a psychological construct, a subset of the hearer's assumptions

about the world" (p.44). The target Arab viewers interpret the ST's references according to their knowledge of and assumptions about the TC. Thus, what Relevance Theory presupposes is that, the effort that is exerted by the target Arab viewers to comprehend the ST's meanings should be minimal in return for a maximum effect. Furthermore, the analysis of the ST's popular culture allusions is based on Leppihalme's (1997) classification of allusions. In addition, their potential translation strategies include KP allusions and proper allusive names. However, other translation strategies are being explored in order to minimize the loss of the ST's humorous and allusive impacts as much as possible such as, the ones that are suggested by Nord (1990) and Gambier (2001) as cited in (Ruokonen, 2010, p. 134-138). For example, adaptation and substitution as proposed by Nord (1990), and naturalization and compensation as suggested by Gambier (2001). Additionally, a comparison is made between the translation strategies that are applied in adults TV comedy shows and the ones that are used in children shows. Hence, children's low cognition and lack of bicultural knowledge may eliminate the original text humorous impact and block its comprehension. In other words, the translator's choices differ significantly when dealing with popular culture allusions in cartoons.

1.2 Purpose of the Study

This study attempts to offer practical suggestions for Arab translators who may encounter popular culture allusions in American comedy TV

shows. To do so, the researcher has introduced the most prominent concepts related to the subject matter, including postmodernism, popular culture, allusions and humor subtitling. In addition, the study introduces the potential translation strategies for allusions as proposed by Leppihalme (1997) and other scholars. It also opts to minimize the loss of the ST humorous effect that results from the translator's inappropriate choices, the specificity of the popular culture references and the target audience's culture deficit. Hence, the study defines the main characteristic features of a competent, responsible and creative translator, who knows how and when to employ the appropriate translation strategy. Hence, the researcher compares between popular culture allusions' translation strategies that are suitable for cartoons and the ones that are employed in adult's TV comedy shows; in order to present available options to future translators and testify the level of creativity in their work.

1.3 Questions of the Study

This study attempts to find answers to the following questions:

1. What were the recurrent translation methods used when dealing with popular cultural and historical references?

2. What intended meanings were lost in the translations and where?

3. When/How did the translators succeed/fail in compensating for the losses?

4. Did the translation practices that are employed by the ST's translator differ significantly in comedy programs that target children for their audience?

1.4 Structure of the Study

The study falls in four chapters. Chapter One defines the purpose of this study and its primary variables. In addition to, the introduction of the most relevant studies concerning the subject matter. Chapter Two presents the theoretical frame and methods that are used as the base of this study. It introduces the main concepts of postmodernism, popular culture references and their role in TV comedy shows, postmodern tropes like intertextuality and parody, the different types of allusions and their employment in creating humor in the ST, potential translation strategies proposed by scholars to deal with popular culture allusions.

Chapter Three presents the data analysis and relies mainly on Leppihalme's (1997) classification of allusions into three main types and the translation strategies he proposes for dealing with each type. Thus, following Leppihalme, popular culture allusions in this study are classified into proper allusive names, KP allusions, stereotyped allusions and historical allusions. Each type is examined and supported by examples from the selected samples. Additionally, the study sheds light on the intended effect of the ST's references, their TL subtitles, mistranslations, and the loss of the original impact. However, when and where feasible, some alternative, suggested translations are presented in order to better

convey the original impact and to provide the subtitler/ translator with possible solutions to encounter the ST's popular culture allusions. On the one hand, a comparison is made between the translation behavior in children comedies with its behavior in adult texts.

Finally, chapter Four presents a summary of the results and recommendations.

1.5 Review of Related Literature

On examining the related literature, one finds that many studies have dealt with translating allusions in general, but only few have examined the transference of popular culture allusions in comic contexts; this scarcity of available sources is especially true when it comes to translation from English into Arabic. However, most studies explore transferring allusions in literature and fictional texts without any extensive explanation of the different allusive types and their appropriate translation methods. The following studies below deal with the key concepts related to popular culture allusions and few deal with the methods and strategies used in translating them.

The issue of untranslatability was raised by Catford (1965) who argues that this term "occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the [TL] text"(p. 94-95). He also distinguishes between linguistic and cultural untranslatability. The former refers to formal features of the SL that do not

have correspondences in the TL such as, grammatical and lexical items. The latter is the one that this study is concerned with. Thus, untranslatability occurs when situational features, functionally relevant for the SL text, are completely absent from the culture into which the TT is translated. Popular culture allusions employed in a humorous context are in many cases not familiar to the target Arab viewers, resulting in the untranslatable of these references in the TL and the loss of the ST's impact.

Furthermore, humor is also cultural and sometimes untranslatable. According to Spanakaki (2007) "[h]umor is an essential part of everyday communication and an important component of innumerable literary works, films and art in general. It is rooted in a specific cultural and linguistic context, but it is also an indispensable part of intercultural communication and mass entertainment" (p.1). Transferring humor is not an easy task because translators who take up such a task are trying to communicate the humorous effects among two different audiences who hold two different cultural and historical capitals. In films subtitles are supposed to function as the carriers of the humorous effect. Thus, "the subtitle manages to provide a literal rendering and ties it in with 'culture' which is problematic" (Zabalbeascoa, 2010, p. 166). This results in providing foreign references and creating cultural bumps to the TC's Arab viewers. Since culture bumps refer to the shock that hits the TC Arab readers when encountering an ambiguous, unfamiliar SC occurrence. Similarly, "the subtitler has a multitude of tasks to juggle. The most important ones are to segment the ST into coherent subtitles, to translate the subtitles into the TL

and to cue the subtitles onto the electronic time code" (Gambier and Gottlieb, 2001, p. 14). Another task is to retain the original material and maintain its effect in the TL. Hence, the ST translator should guarantee that the original cultural or historical references are represented in the subtitles coherently.

Moreover, Vandaele (2002) understands translation in terms of "reconstructing the ST's intention and recoding it in the TT for the same intended effect" (p. 151). Thus, the ST and its translation should carry the same or similar effect. Applying this to Relevance Theory, the target readers are supposed to exert minimum effort and receive maximum humorous effect. For example, the translator may face a difficult humorous situation where the ST's allusive reference cannot be transferred or explicated easily to the target Arab viewers. S/he serves the original impact through replacing the allusive reference with a more general one or substituting it with a more comprehensible TL equivalent that contains nearly the same effect. However, what complicates further the conformity of the ST's effect and the TT's impact is the employment of postmodernism tropes (intertextuality and parody) in TV comedy shows to reflect the source's postmodern issues, concepts and beliefs in an ironic way. Thus,

"Postmodernism is a notoriously difficult term to define, there are several common features which can be said to characterize postmodern art forms. The postmodern techniques include intertextuality, parody, and the

simulacrum. Intertextuality is a prominent aspect in many postmodern art forms" (Bjornsson, 2006, p. 5).

Hence, "intertextaulity in high and pop culture is a very non-frivolous name given by critical theory to inter and intra-cultural dynamics and their operations" (Orr, 2003, p. 1). Inter-culture reflects people who belong to distinct cultures and act differently; while intra-culture indicates differences in behavior within the same cultural group. Furthermore, intertextuality is commonly used in comic shows "to give rise to irony" (Bjornsson, 2006, p. 5) where many explicit and implicit allusions are made for popular American historical events, films, actors, actresses etc.; in other words, "it is the reference or allusion to other texts where such references may not be recognized by the target Arab viewers of a comedy" (Panek, 2009, p. 36). For example, in Season 10, Episode 12, Joey parodies a scene in "The Godfather" movie. Since, he is talking to Mike (Phoebe's fiancé) using an Italian-American accent and quoting the words of the Mafia's boss who is addressing one of the characters. Joey says "I tried to welcome you into my family and instead you disrespect me". "The Godfather" is a crime movie that revolves around an Italian mafia. The film has a great influence in the American popular culture. However, the allusive intended impact is not transferred to the target Arab viewers due to their unfamiliarity with such popular culture reference. Thus, the first lexical choice in front of the translator is to translate the ST quotation literally such as, "حاولت أن أرحب بك في عائلتي وبدلا من ذلك قللت احترامي". Add to that, the replacement or omission of the ST allusion with a TL one, if

existed, will not match Joey's imitation of an Italian accent as done in mafia's movies as well as Mike's response that clarifies the parody by saying "Are you rehearsing for some really bad mafia movie"? However, the addition of an explanation serves the ST allusion by indicating the parody such as, "العرّاب"فيلم المافيا من "اقتباس.

Another technique is used in this show is parody which, in simple terms, means referring to historical events and characters ironically. Yetkin (2011) maintains that "a good parody does not only imitate or reproduce phrases but generates a style like that of the parodied. The parodist is supposed to fulfill this expectancy through discrepancies between expression and content" (P. 242).

Furthermore, according to Leppihalme (1997), parody functions on a macro- and a micro- level. The former occurs where a text as a whole is a parody of another text; while the latter includes parts of the original text or specific popular items (p. 40). Thus, the ST's popular culture allusion could be a parody of another entire text or present the original's title and theme. In addition, micro-level parody refers ironically to some popular figures, items, places and/or events.

Furthermore, Leppihalme (1997, p.6) mentioned multiple definitions of allusions as follows:

1. "Allusion. Latin *alludere,* to play with, to jest, to refer to. A reference to characters and events of mythology, legends, history".

2. "Allusion. Tactic reference to another literary work, to anther art, to history, to contemporary figures, or the like".

3. "A reference usually brief, often casual, occasionally indirect, to a person, event, or condition presumably familiar but sometimes obscure or unknown to the reader".

Thus, an allusion could be a reference to a certain character in an earlier text or film , or a line of a dialog may allude to an earlier movie. Allusions are used to add a certain effect to the text. For example, in comedy TV shows, popular culture allusions refer to popular figures and references in the SC in order to bring irony or comedy to the current scene. "In general it may be said that allusions are used because of the extra effect or meaning they bring to the text by their associations or connotations" (Leppihalme, 1997, p. 34).

The translation of socio-cultural references that are deeply rooted in the SC is considered a complex decision-making process since the conveyance of the ST's impact relies on its appropriate interpretation in the TL. In other words, the recognition of the ST's allusions type and function is the key to resolving this dilemma. According to Ruokonen (2010), translating allusions is controlled by cognitive, socio-cultural and textual factors (p. 39). The cognitive factors include the translator's state of mind and thought. While the socio-cultural factors include the allusions cultural familiarity to the TT's readers. Also the textual factors encompass the ST's allusions contextual meanings and the stylistic and formal features.

Leppihalme (1997) classifies allusions into proper allusive names and KP allusions. Hence, proper allusive names refer to real life and fictional figures, international names of entertainers, politicians and historical persons who are familiar on the TC TV screens. For example, in one of Friends' episodes, Chandler mentioned a cartoon character to parody the fact that it always appears on TV with no pants, but when it comes out of the shower, it is wearing a towel around its waist. This character is called "Donald Duck". Since, this popular fictional character is familiar to the target audience and already has a TL equivalent such as, "بطوط".

On the other hand, KP allusions include quotations and phrases that are taken from earlier religious scriptures, movies or classical myths and literatures, songs and slogans. According to Leppihalme(1997), proper allusive names are basically retained, modified or omitted altogether; while KP allusions are literally translated, submitted to minimum changes, explicated, substituted or omitted. Each of these translation strategy is examined against actual Arabic translations in Chapter Three.

Nord (2003) says that some scholars see proper names as untranslatable items in the TT. But looking at translated texts we find that translators do all sorts of things with proper names including; transcription, morphological adaptation, cultural adaptation and substitution (p. 182). Hence, in Arabic subtitles most proper allusive names are transliterated from English or adapted in the TL. For example, "Dracula" was used in one of Friend's episodes to refer ironically to Chandler's frightening tone. The word refers to a Gothic horror vampire that is popular in the western

movies. Nevertheless, "Dracula" is a popular culture reference that has been transplanted into the TL as "دراكولا". On the contrary, some proper allusive names are not familiar to the target Arab viewers and their intended impact is not transferable. Thus, "The PNs in question rely on their culturally specific connotations to function as humor triggers; hence they constitute primary examples of untranslatability" (Antonopoulou, 2004, p. 225). For example, in Season 9, Episode 17, a rumor goes around that Chandler is gay. Surprised, people start ringing him to congratulate him. Monica picks up the phone:

Monica: Hello? No, he is not here.

Yeah. This is his wife.

Yeah, well it came as quite as a shock to me, too.

I guess I should have known. Yeah,

I mean, he just kept making me watch *Moulin Rouge.*

"Moulin Rouge" is the name of a night club where rich and poor alike come to be entertained by the dancers, but things take a wicked turn for Christian as he starts a deadly love affair with the star courtesan of the club, Satine. But her affections are also coveted by the club's patron, the Duke. A dangerous love triangle ensues as Satine and Christian attempt to fight all odds to stay together. The parody lies in comparing the dancer's confusion between two lovers and Chandler's between his wife and the claimed boyfriend. Thus, the ST's humorous effect is not conveyed due to

the unfamiliarity of this reference to the target Arab viewers such as, "طالما

أرغمني على مشاهدة **مولان روجً**. To compensate the loss the translator could

add extra guidance to reveal the parodied reference such as, "الان فهمت سبب

هوسه بذلك الفيلم الرومانسي وبطلته الحائرة".

To clarify the challenge of transferring name allusions, I will cite another example from Season 8, Episode 2. Rachel is pregnant and hesitant about telling the child's father. Phoebe ironically compares her to Ed McMahon thus, she says:

Yeah. You're just gonna knock on his door

and change his life forever.

You're like ***Ed McMahon***

except without the big check,

or the raw sexual magnetism.

The parodied proper allusive name refers to an American comedian and game-show host who is known for arriving unannounced to the winner's home to give him a check. The popular culture allusion is not known to the Arabic audience who will not recognize the humor and parody beyond the ST's reference and the big check. A possible solution could be: "كمن يطرق الباب بجائزة مالية وأنتي تطرقين الباب بمصيبة". Since, it is permissible to remove the last subtitle in order to convey the humorous effect and introduce the popular culture reference to the audience and make them realize the parody.

When it comes to children as target Arab viewers, most of these references are opaque and need much clarification. Comedy cartoon translators usually take into consideration the restricted cognition level of children and therefore they employ effective translation practices that may differ from the ones applied for adult viewers, who may find the popular cultural references more familiar. Some popular culture allusions refer to popular Hollywood cartoon characters or popular song quotations and sayings. A good example is in Season 8, Episode 21, of the Simpsons, **Bart** says to Lisa: ***have I told you lately that I love you***? This quote is a parody to a classic American popular song written by Scotty Wiseman. Thus, Lisa is being offered a huge amount of money by Mr. Burns and her brother is trying to win her side. According to Leppihalme (1997), when dealing with such references, the translator has different choices such as retaining the name unchanged along with some additional guidance if the reference is familiar in the TL due to its global fame; or they may alternatively choose to replace it with a TL one that suits the context in the original.

To conclude, various options have been suggested to counter the possible humor loss during the translation of popular culture allusions. The main purpose behind choice of any strategy is to make popular culture allusions accessible to target Arab viewers. This could only be achieved through the translator's employment of the appropriate translation strategies for the type of allusion used in the original. Add to that, he/she

has to have a quite good knowledge of two most prominent postmodern schemas including intertextuality and parody.

Another wary side of pop culture allusion translation is to work for children. Translation strategies used for comedy cartoons are expected to differ significantly from those adopted for adult TV shows due to the fact that adults have more exposure to postmodern popular American culture. What is transparent and what needs no clarifications for adults are in many cases opaque and untranslatable for children.

1.6 Statement of the Problem

Studies on the translation of allusions have dealt with them in general without any specification or exploration of the different types of allusive references and their employment in TV audiovisual products. Hence, scholars such as Al Kadi (2010) have spot light on the fact that allusions are not usually recognized by the TT readers who ascend from a different cultural background in comparison with that of the original text readers. Unfortunately, there is not much research on the translation of allusions or intertextual references from English into Arabic especially the ones that occur in the subtitles of American TV comedy shows. However, there is only one study that proposes a detailed classification of allusions and their potential translation strategies, but it focuses mainly on literary works. Besides, the relevance of Leppihalme's (1997) study to pop cultural occurrences on TV is also one issue to be studied by the researcher.

Another problem is related to target text effect on recipients. The cultural gap between the ST's audience and the target Arab viewers prevents the latter from enjoying the original intended humorous effect. Above and all, the translator's lack of competence concerning the appropriate translation method and/or the connotation of the ST's popular culture references may eliminate the humorous effect and result in many mistranslations.

The third problem is connected to variance in methods according to audience age. This study also investigates the potential translation strategies for popular culture allusions in cartoons. The translation methods that suit adults' cognition differ significantly from those that meet children's. Since, the successful transference of the ST's references depends mainly upon the translator's creative choices. In other words, s/he should select the appropriate translation strategies that remove the vagueness of the ST and make the popular cultural allusions more comprehensible for children.

1.7 Significance of the Study

What distinguishes this study from other translation studies is that it examines the translation strategies used to transfer popular culture and historical allusions, and discusses the alternative methods employed to maintain the humorous effects resulting from making such allusions.

To my best knowledge, there is only one study which examines the translation of postmodern techniques into Arabic. The study was

accomplished in 2001 and was entitled as, "A study of the translation of humor sitcoms on J TV channel Two". Abu Mallouh in this study examines the translation of humor sitcoms aired on the JTV such as, (Friends and Suddenly Suzanne). She exhibits challenges facing Arab translators through rendering popular humor words and references that are culturally and linguistically bound. While her study focuses primarily on some suggestions for Arab translators to render humor messages distortion such as, the substitution of untranslatable phrases with ones that fit the TL, literal translation, and explanation (using parenthesizes). By contrast, mine is more concerned with Arab translators who come across obstacles during the transference of popular culture allusions in TV shows. However, Abu Mallouh (2001) does not classify allusions into proper allusive names, KP allusions and historical allusions because she is more concerned with the translation of humor in sitcoms in terms of accuracy and faithfulness to the original text. Thus, the researcher focuses primarily on these three types and includes references to lessen the amount of humorous loss during the translation of allusions . Also, what gives this study a further advantage is that it focuses on two postmodern tropes used in comedy shows including intertextuality and parody.

Another two studies that tackle the translation of TV shows from English into Arabic are Abu Ya'qoup's (2013) and Risha's (2013). The former identifies the translation strategies adopted in transferring children and family shows with specific reference to humor while the latter presents the translation of animated cartoons in relation to culture and audience.

However, what distinguishes this thesis from the two earlier ones is that it focuses upon the translations of popular culture allusions in TV shows in relation to humor.

The significance of this research comes from that fact that it takes a comparative edge when trying to measure translation behavior in adult and children texts. It is theoretically significant to point out to strategies used to smooth out the difficulties resulting from using allusions that are unfamiliar to Arab audience and to relate that to audience age group.

Chapter Two

Methodology and Theoretical Frame

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This chapter presents the theoretical frame used as a basis for the study. The topics that are related to postmodern techniques are discussed in detail: popular culture references in comic TV shows; the employment of allusions; parody and intertextuality. The chapter also explains the methods used to collect data from TV shows that target both children and adult audiences. Furthermore, it introduces the main selected study cases and the approaches that were followed to analyze the presented data.

2.1 Methodology

2.1.1 The Study Sample

The references were selected from different episodes in the rather popular American comedy "Friends". The comedy is rich in popular culture allusions including popular Hollywood figures, anecdotes, stories, popular song idols, design and fashion characters, and popular films. "Friends" also contains historical incidents and famous historical characters who are treated lightly and ironically. Following the postmodern parody style, these allusions are placed in less serious situations. The comic effect is achieved by relying on the audience previous knowledge of the characters and their historical value.

Furthermore, the study compares between some translation behaviors employed in comedy TV shows and comedy cartoons. The mechanisms used for transferring popular culture allusions in TV shows targeting adults

and youth differ to a great extent from those employed in cartoons translation. Therefore, two other texts were selected for the purpose of examining the translation methods used for transferring popular cultural and historical allusions to children, including "The Finlstontes" and "The Simpsons". The former cartoon plays on merging pre-historical settings into the modern American life. This cartoon has been selected because it contains specific postmodern textual techniques that are commonly used in humor TV production and tailors those to fit the cognitive abilities of children. The latter has been selected because it relies heavily on intertextual and parodied postmodern references that are used to bring irony and humor to some American historical, religious and popular figures. For example, Season 8, Episode 10, which is entitled as "The Springfield Files" includes several parodied themes and intensive popular culture allusions. It will be theoretically important to note how translators behave when dealing with this text compared to their behaviors in adult comedies rich with popular culture allusions.

2.1.2 Data Classification

This study is based upon Leppihalme's (1997) classifications of allusions and their translation strategies. Leppihalme in her seminal work presents popular culture allusions intensively. She builds her classification of popular culture allusions based on their thematic and structural uses. Hence, thematic allusions revolve around characterization or humor; while the structural ones include allusions operating either on the micro-level or macro-level of the ST.

Furthermore, Leppihalme (1997) divides allusions into proper name allusions, KP allusions and stereotyped allusions. She also employs another classification based on the word class or phrase type of the allusion, including noun phrase allusions (these latter-day Sam Spades), verb-clause allusions (you've porlocked me) and adjective phrase allusions (sear and yellow) (p. 56).

This study borrows Leppihalme's classification in addition to the inclusion of historical allusive references that are frequently used in American TV comedy shows. Nevertheless, there is another classification of allusions according to their themes as mentioned in Niknasab's (2011) including religious allusions, historical allusions, literary allusions and mythological allusions. Thus, Niknasab's article introduces the translation of allusions in rather general terms without any specifications of each type's appropriate translation strategy and without any focus on the target readers' participation and acceptance of the ST's impact. She defines allusions as a cultural bound term and mentions its basic forms and functions with specific reference to literary texts. However, in literary texts allusions are often translated literally and their connotative and pragmatic meanings are largely ignored. On the one other hand, she sheds light upon the interrelation between intertextuality and allusions and the fact that allusion is a form of intertextuality.

Other sources such as, Storey's (1993) have been consulted in order to introduce the meanings of postmodernism and popular culture concepts.

Storey (1993) identifies the origin, emergence and different references of popular culture and how it has become part of every western TV show. Such as "popular culture is simply culture which is widely favored or well liked by many people" (p. 7). He draws together the different features of the postmodern condition and postmodernist culture and discuss their relationship to the study of popular culture such as, cultural forms and practices including; television, music video, film and pop music. Add to that, he introduces postmodernism tropes (intertextuality and parody) that work side by side with allusions and humor.

Moreover, subtitling is presented as an audiovisual translation along with its applied translation methods and limitations. As proposed by Chiaro's (2010) a number of subtitling methods which helps through encountering humorous contexts such as, elimination, rendering and simplification are listed. Also, the definitions, functions and characteristics of allusions and their suggested translation strategies with special reference to humor are examined thoroughly in this study. Thus, the success of maintaining the ST's allusive and humorous effects depends on the recognition of the different types of allusions, their translations and the target readers' comprehension.

Additionally, the research compares between the translation behaviors employed in comedy TV shows and comedy cartoons. The mechanisms used for transferring popular culture allusions in TV shows targeting adults and youth differ to a great extent from those employed in

cartoons translation. For example, during the translation of comedy cartoons the translator exerts more efforts to accomplish the utmost amount of directness and simplicity due to the low cognition level of children. Varga (2012) suggests a number of potential translation strategies for cartoons such as, explication, adaptation, generalization and omission. In addition, she emphasizes upon the necessity of a creative translator who submits the ST to meet the target children needs.

2.1.3 Approaches to Data Analysis

The most relevant theoretical frames that serves the purpose of this study are the ones made available by Relevance Theory. The theory endorses exerting minimum effort to achieve maximum ST's effect. However, in case of humorous allusions more efforts should be brought into play by the translator to achieve maximum benefits. Furthermore, the translation of popular culture allusions is only considered effective if it shows enough resemblance to the ST references. In other words, while aiming to make the target Arab viewers laugh at the ST allusive references, the translator should remain relevant to the original. In this chapter, the theory is explained thoroughly including its two modes of language use, "the descriptive and the interpretive uses".

On the other hand, the study examines the translation of postmodern tropes (popular culture allusions) with the purpose of showing to what extent the translators succeeded in making them both comprehensible and relevant to the Arabic target audience; however, the research focus does not

end here but it goes further to explain the degree of loss when translators opt to avoid some reference which they deem untranslatable for a whole lot of reasons.

Furthermore, the compatibility of the translation always depends on the translator's ability to recognize the popular cultural references and the allusions to historical figures and/or events in the ST. Recognition remains a pre-requisite to defining the parody, the parodied reference, and the intertextual instances before transferring them into Arabic for the convenience of the Arab viewers, who more often than not lack the cultural capital necessary to decode such kinds of allusions.

One other theoretically significant focus for the analysis of translations of popular cultural references is the researcher's effort to track the most common strategies used in translating TV humor created by the allusions to popular culture, including footnoting, substitution, omission, transliteration, compensation, among others.

The successful transference of popular culture allusions in cartoons is achieved through the usage of translation mechanisms such as, substitution and addition especially in the case of proper name allusions. In spite of this, most of proper name allusions in adult TV shows are transliterated or literally translated with no substitutions at all, assumably due to their familiarity for the target adult audience.

2.2 Theoretical Frame: The Research Concepts

2.2.1 Postmodernism and Popular Culture

"Postmodernism is a term used to encompass a wide range of attitudes in the fields of aesthetic production and cultural criticism [that emerged] in the 1980s" (Bojrnsson, 2006, p. 2). It is a cultural critique movement that gives due credit to popular culture and compares its value to that of classic arts. Hence, postmodernism tends to reject tradition and tries to create certain less applausive images of the past. Contemporary TV shows employ certain techniques to criticize the SC norms, parodies its popular icons and creates stereotypes of its history; some of these techniques are intertextuality, self-referentiality, parody and absurd narratives. Intertextuality is a common technique used in postmodern shows and movies where the characters refer to popular and historical events to make their audience laugh. Sometimes they parody famous quotations from films, cartoons, and other cultural texts where a twist in the quotation will achieve the comic effect. When self-referential situations are used, the character "is referring to nothing but itself. Self-referential is a much discussed characteristic of postmodernity" (Noth & Bishara, 2007, p. 3). In other words, it is a technique used by the actors who refer to themselves as a second person in an ironic way. Finally, absurd narratives refer to lame and comedic stories narrated by the movie or show characters.

In addition, as Storey (1993) describes it, popular culture involves mass culture, high culture, working class culture and folk culture (p. 10).

Thus, postmodernism employs popular figures, events and places in television, films and advertising to reflect its rejections to tradition and to soften nostalgia to the past.

According to Docker (1994), "users actively rework popular culture to construct their own meanings of self, social identity and social relations" (p. 160). They produce meanings and pleasures from their own lives and social relationships. In comedy TV shows these meanings are created by people to serve the concept of a culture made by the masses not by the dominant industrial culture. It includes names and sayings by actors, singers and social figures who share the same cultural background with the SC audience.

The earlier mentioned facts (the specificity of popular culture references, the shared meanings among the SC's members and the popularity of these meaning items) show that the transference of the ST references to the target audience is a rather complex task. For example, in Season 10, Episode 3, Monica's friend "Amanda" brags about having relationships with popular figures; hence she claims that she had an intimate relation with "Evel Knievel" who is an old American performer and painter. The comic effect is immediately available to ST audience who realizes that this popular icon is an elderly now; while it is very likely that the effect will be lost to the target audience if the appropriate compensation strategies are not employed.

2.2.2 The Limitations of Audiovisual Translation

According to Chiaro (2009) subtitling can be defined as "the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in sync with the original written message" (p. 146). Besides, the translation of the ST includes a transference in mode from audio into written text. The translator's job is to mediate between what the characters on the screen say and what the target Arab audience reads. Thus, sometimes the subtitling translator edits or modifies the original dialogue in order to cope with the subtitles' time and length constraints.

Additionally, what appears on the screen for the target audience to read remain for few seconds as the ST's characters speak. Hence, subtitles are also called "constrained translation". Gottlieb (2001) defines the speed limits of any subtitle as twelve subtitle characters per second, which translates to a full two line subtitle every five seconds (p. 20). In other words, the translator is forced to reduce the original text in order to fulfill the audiovisual limitations and give the target audience the chance to enjoy the show as well.

According to Chiaro (2009) there are three principal operations that the translator must carry out in order to obtain effective subtitles including, elimination, rendering and simplification (p. 148). Elimination includes the omission of unnecessary elements without affecting the ST effect. Rendering includes the modification of taboos and redundancy. Finally,

simplification of the original is used for easier reading and sometimes for faster recognition.

2.2.3 Allusions as Culture Bumps

"Allusion refers here to a variety of uses of preformed linguistic material in either its original or modified form, and of proper names, to convey often implicit meaning" (Leppihalme, 1997, P .3). The intended meaning of the ST allusion becomes only available if the readers are aware of the connection between this allusion and previous information. For example, proper names usually refer to an earlier character which holds a cultural or social value in the SC. In order to understand the ST allusion, the target readers should not only be bilingual, but they are also expected to be bicultural. However, this is not usually the case and it is often the case that the target readers may not understand the reference. Thus, Archer (1986) used the term "culture bump" to refer to situations when an individual finds himself or herself in a different, strange or uncomfortable situation when interacting with persons from a different culture (p. 170). By the same token, the culture bumps can also be applied to the translation of allusions, when the target reader faces a problem with understanding the source- culture allusion.

On the one hand, Ruokonen (2010) describes allusions as being close to culture-specific items or "words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another" (p. 33). On

the other hand, allusions are economical devices used by the ST author in order to add great effects to the text by using minimum words. The addition could include a modified quotation, names of a popular character, event or place which occupy a small space inside the text.

2.2.4 The Functions of Allusions

As a figure of speech, allusions are used to attract the receivers as well as creating a puzzle of a sort for them to solve. Hence, the target readers connect the alluded reference with what it originally refers to, so they can figure out its intended meanings. Allusions enrich the texts by "[adding] ambiguity or [exaggerating] the implicit meanings of the text; especially where it is not possible to speak directly because of social or political considerations" (Niknasab, 2011, p. 46).

Creating humor by referring to popular characters ironically is another function of allusions. For example, in comic TV shows, many popular culture allusions are employed in order to entertain the viewers and parody some social and historical model figures. Ruokonen (2010) states the salient characteristics of allusions are:

1. "Allusion is a reference conveying implicit meaning by means of activating its referent text or part of it;

2. it may take an implicit or explicit form;

3. the referent belongs to assumed shared knowledge, which is familiar to the author and at least to some of his/her readers" (p. 33).

Generally speaking, allusions do not successfully function without being recognized by the target audience. Thus, another aspect of the enjoyment of allusions is the intellectual satisfaction that the TC readers get from the recognition of its implicit meanings.

2.2.5 Humor in Allusions

Generally speaking, the ST comic effect is easily accessible by the SC viewers, but when translated, this effect may not be transferred successfully due to the target readers' culture deficit concerning the ST's parodied references. Nevertheless, the translation dilemma becomes even more difficult when dealing with screen translation. According to Vandaele (2002) humor translation is qualitatively different from 'other types' of translation; hence the translator has to deal with the intended effect of humor and its possible unsuccessful reproduction (p. 150).

The transference of humor revolves around its effect. Hence, a successful translation is measured by the accessibility of the ST effect by the TL's readers. In other words, a competent translator seeks the appropriate translation equivalence that maintains the source's form and function. According to Chiaro (2010) a formal equivalence is not feasible in translating humor; while functional equivalence might be a preferable choice (p. 2). The functional equivalence "involves replacing the jokes with quite different ones in the TL even though doing so may entail disregarding formal equivalence to a lesser or greater extent" (Chiaro ,2010, p. 2). Furthermore, the substitution of the SL parodied reference with a TL

equivalence is applicable only when the SC and the TC have mutual social and cultural norms. In contrast, if they do not have the same shared meanings, substitution will not be efficient.

When translating into Arabic, many American icons and references used to bring irony are not familiar to the target Arab viewers; such unfamiliarity may result in the possible loss of the ST humorous effect. Additionally, many American comedy TV shows parody religious scripts and figures for the sake of laughter. Such mockery of religious texts/figures is not common in the Arabic Islamic culture. As Panek (2009) puts it: "with reference to cultural differences, it is possible that no equivalent phenomena exist in the TC" (p. 35). Such encounters will likely lead to the creation of strangeness or untranslatability in the ST.

The ST's humorous effect and the TT's should be either the same or similar. What serves this belief the most is the findings of Relevance Theory. According to Hatim (2001), Relevance Theory describes the relationships between the original text and the translated one as either descriptive or interpretive.

"Descriptive translation could always conceivably have been composed without reference to an original and the communication could still succeed. An interpretive translation, on the other hand, is always crucially dependent on a source language original"(p. 39). Interpretive translation is the most relevant mode to the purpose of this study. The translation of pop cultural allusions could only succeed by virtue of its

resemblance to the SC references. Concerning humor subtitles, the translator needs to make the ST problematic references accessible to the target audience while keeping in mind the principle of "effort and reward". Hatim (2001) argues that recipients should exert only minimal effort to reach the maximum contextual effect for direct and straightforward communications; however, Hatim continues, if the ST contains indirect signs and figures of speech like jokes and metaphors, more efforts will have to be expended to reach maximum effect (p. 38). In the case of translating popular culture allusions, it is hypothesized that the translator will find it extremely difficult to make the allusions readily available to the target audience who, assumably, lack the popular cultural capital available to the intended source text audience.

The translation strategies of humor that are proposed by Panek (2009) and Zanettin (2010) are examined respectively. Panek (2009) suggests some techniques that are arguably the most commonly used in subtitling humor including; condensation, name deletion, transposition, substitution, paraphrase and literal translation (p. 39). Condensation refers to the omission of unnecessary details that may not affect the humorous effect. "[T]he subtitler can omit repetitions, qualifiers, connectives and detailed content" (Panek, 2009, p. 39). The elimination of unnecessary elements serves Relevance Theory by achieving the humorous effect with minimum effort exerted where the receivers enjoy the ST funnies easily. Name deletion indicates the omission of untranslatable names in the TL when their removal does not affect the ST effect. Transposition includes

the change from one grammatical category into another, such as the translation of an adjective into a noun. Substitution occurs when the translator replaces the ST item with an appropriate TL equivalence. Literal translation, on the other hand, is possible when the SL and TL are parallel in structure and concepts. Finally, paraphrasing includes the explanation of references in the ST due to the lack of equivalents in the TL.

Literal translation often does not prove helpful in allusion translation. For example, in Season 10, Episode1, Monica's hair becomes so fuzzy and messy due to the humidity in Barbados which makes Chandler call her different names to make fun of her appearance. Thus, he calls her "Weird Allen" and "Allen Iverson". The former is a parody of a famous American singer who is known for his black fuzzy looking hair; while the latter is a parody of an American black, professional basketball player who usually braids his hair. The target audience are likely to be unfamiliar with these popular figures and may not understand the irony beyond Monica's non-verbal appearance and Chandler's verbal allusions. Hence, the translator has no choice but to translate the proper names literally such as, "ويرد آل" and "آلين إفيرسون"; resulting in an inevitable humorous loss. Thus, the context may not compensate for the lost humor due to the absence of a recognized connection between these two references and their connotations in the TL.

Another example in the same episode is when Monica hums a song as a romantic gesture that appears to be a song used in war movies; epically

in climatic scenes. Chandler calls it "Ride of the Valkries" from "Apocalypse Now". The words refer to a movie about Vietnam War in 1979. The parody is easily accessible to the ST audience as using a mythical, tragic song in a romantic scene. On the contrary, the target audience may not get the comedy beyond using this popular culture reference and will only laugh on Monica's non-verbal acts. Nevertheless, the humorous effect could be maintained if the translator had chosen the appropriate translation strategy such as, replacing the ST reference with a suitable target equivalence; along with explication to maintain the irony. For example,"موسيقى لملحمة حربية".

When it comes to cartoons, the likelihood of losing the ST humorous effect is increased; due to children's low cognition and unawareness of the source popular culture references. According to Zanettin (2010) "in cartoons, the humor effect depends to a large extent on the target readers being aware of visual and verbal cultural references" (p. 46). Thus, some references are related to Hollywood cartoon characters. "Ann Margrock" is a good example. It refers to one of The Flintstones' characters and makes an allusion to "Ann Margret", a famous Swedish-American actress and singer. According to Leppihalme (1997), when dealing with such references, the translator has many choices such as retaining the name unchanged along with some additional guidance if the reference is familiar in the TL due to its global fame; or they may alternatively choose to replace it with a TL one that suits the context in the original.

Allusions are considered a device for creating the humorous effect. Thus, names of movies, stars and religious quotes are ironically referred to in the ST. As Berger (1997) puts it "allusion is a very common technique of humor. Allusions often direct our attention to stupid things people have done, to scandals, to famous sexual liaisons (or to sex in general)" (p. 7). Sometimes the humorous allusion is offered in a frame or code that could be implicit or explicit. For example, a frame could be explicit for the target Arab viewers who could easily recognize the ST allusion or it could be used in an ambiguous way that complicates its recognition. According to Leppihalme (1997) a frame is a combination of words that are acceptable in the language community. A modification of a frame can either be situational or lexical (p. 41). The situational modification includes a little or no linguistic modification, but the humorous effect comes from the allusion connotations and the way it is employed in the ST context. For example, in Season 10, Episode 3, Ross has gained a very dark tanning color when Rachel meets him in front of Monica's apartment, and then she starts making fun of his color. Rachel turns to Monica and Chandler saying; "What is wrong with Miss Hawaiian Tropic?" She makes an allusion to a beauty contest that includes women wearing swim suits which is held on a tropical beach. The contestants are known for their attractive tanned color. Thus, the original proper name has been used in a different situation than what it really refers to in order to create humor and irony. Hence, it is originally used as a title to beauty models. However, the subtitle has been

translated as "الانسة هاواي الاستوائية" where it could have been made a bit more clearer if it were translated into "ملكة جمال هاواي الاستوائية".

Moreover, lexical modification occurs when there is some sort of substitution of the expected keyword with another lexical item. For example, in Season 8, Episode 5, Rachel is driving fast in Monica's Porch where Ross is terrified by the speed. So he asks her to slow down but she keeps teasing him. For this he says "stop horsing around" where Rachel says "I am Porshing around". The substitution is explicit even for the TC Arab viewers. Nonetheless, the transference of the wordplay is not possible due to the huge different between Arabic and English lexical systems. Thus, the subtitle has been translated as "انا اقود البورش". The modified phrase could be translated into "انا امازحك بواسطة البورش" resulting into the total loss of the humorous effect. Accordingly, the relationship between the modified form and the original is not always straightforward. In addition, the humorous allusion does not only depend on the provision of a certain frame but it also includes the usage of coded popular culture references to create parody or employ intertextuality.

Different mechanisms have been suggested to encounter the possible humorous loss of the ST's popular culture references. The transference of the ST's impact effectively is dependent on the translator's employment of the appropriate translation strategies. The coming sections will examine these strategies extensively by providing illustrative examples from the "Friends", "The Simpsons" and "The Flintstones".

2.2.6 Parody

Parody and intertextuality are interrelated aspects. According to Gray (2006) there is a powerful interrelation between intertextuality, parody and TV. After all parody is a form of intertextuality; hence neither parody nor intertextuality can work in a text alone (p. 13).

"In the case of parody, a work is imitated with playful satire"(Bjornsson, 2006, p. 5). In simple words, it means referring to historical events and characters ironically. For example, in Season 9, Episode 13, Joey has been asked by the director of a soap opera to trim his eyebrows. Thus, he went to a beauty center but did not pluck but one eyebrow due to the extreme pain. He went to ask for Chandler's help where he says:

Chandler: (to Joey) Ok, you know how most kids get their allowance

from mowing the lawn or taking out the garbage.

Well I earned mine by plucking the eyebrows

of my father and his "business" partners.

Joey: Oh my God!

Chandler: Well, I guess you don't need my help *Victor Victoria!*

The parodied allusive name refers to a 1982 musical comedy film. The main character is a woman who plays the role of a singer in a club

pretending to be a man. Thus, she invents her alter-ego Victor, a female impersonator who is hired to sing at a fashionable night club. Toddy (the night club manager) is hit with inspiration: "he'll pass her off as a female impersonator. A woman pretending to be a man pretending to be a woman?". The popular culture allusion is familiar to the source viewers who get the parody and the humor beyond it. On the contrary, the Arab target Arab viewers may laugh on the appearance of Joey who has one plucked eyebrow but miss the parodied reference. The subtitle was translated literally as "فيكتور فيكتوريا". To convey the allusive and humorous effects, Victor Victoria could be explicated. So, one may say: "اذا انت لا تحتاجني، يا متقمص الأدوار النسائية ". Hence, the SC audience will figure out the purpose beyond parodying such reference; including the relation between Joey's non-verbal appearance and the parodied reference.

On the one hand, wherever allusion occurs, some sight of parody is found. Thus, a popular culture reference alludes to an earlier item that is placed in an ironic context to bring humor to the text. On the other hand, Leppihalme (1997) stresses the fact that allusions use parody or irony to detract from the importance of a situation or character (p. 40). Thus, a popular, Hollywood figure or a religious character is used as an allusion but in an ironic way. For example, in Season 9, Episode 23, Monica's hair is still big due to humidity. Thus, Phoebe says to her ironically:"Are you leaving the **Supremes***?"* Phoebe is referring to a popular American female singing group in 1959, Diana Ross who was the lead singer during the mid-1960s and she is known for her afro big sized hair and so are the rest of the

band members. The parodied reference was translated literally as "هل ستتركين السوبريم؟". Such popular American reference is not familiar to the target Arab viewers who are not able to connect this parody to Monica's hair. In order to convey its humorous effect, the translator could replace the original reference with a general noun to keep its sense. For example, "ياذات الشعر الهائج، ستتركين الفرقة؟". The addition of a "band" and "fuzzy hair" indicates the existence of a parodied reference.

Furthermore, Yetkin (2011) mentions that parody is difficult to translate due to the difficulty of spotting and understanding it in the SL text in the first place. Above and over , the complexity of finding a possible, good and matchable version of translation in the TL with similar stylistic functions and implications (p. 243). On the contrary, other scholars consider parody a less challenging aspect for the ST readers than intertextuality and humorous allusions. For example, Norrick (1989) states that parody differs from humorous allusions and intertextuality in that it usually announces its ST and therefore does not challenge the audience to identify it but rather invites them to ridicule it (p. 129).

2.2.7 Intertextuality

Allusion and intertextuality are interrelated terms. Hence, each depends in their existence on prior texts. Some consider allusion as a form of intertextuality; others see it as a frame or device that connects the original with the TT. However, both tropes work together in order to serve the idea that texts do not exist in isolation from other texts. According to

Montgomery, Durant, Fabb, Furniss and Milss (2007), "the notion of intertextuality stresses the idea that texts are not unique, isolated objects but are actually made out of numerous other texts, both known and unknown" (p. 161).

Intertextuality was first coined by Kristeva in the late 1960's and it has been used by scholars and theoreticians ever since. Norrick (1989, p. 117) defines intertextuality as "intertextuality occurs any time one text suggests or requires reference to some other identifiable text or stretch of discourse, spoken or written". Thus, the transference of the ST impact depends on the target Arab readers' recognition of the borrowed or quoted text in order to convey its connotative meaning.

One of postmodern features is the use of intertextuality to signify the loss of historical reality through the employment of historical texts and figures ironically. However, this does not necessarily mean underestimating the value of these references. For example, in movies and TV shows, historical and religious quotations and sayings are mentioned in a humorous context in order to remind the viewers of these references, preserve or question them. In contrast, in the Arabic culture, it is prohibited to violate the sacredness of any religious script or incident. For example, in, Season 10, Episode 9, Monica quotes "God works in mysterious ways" ironically to justify her lying in the adoption agency. Hence, the woman who is going to give up her baby to Monica and Chandler thinks that Monica is virtuous. Thus, Chandler suggests that they should clarify that

confusion where Monica responds using this religious quote. The subtitle has been translated as "طرق عمل السماء غريبة". However, as proposed by Gambier (2001) to achieve better reception a brief guidance is added to reveal intertextuality (as cited in Ruokonen, 2010, p. 135) such as, "طرق عمل السماء غريبة (اقتباس من الانجيل)". Otherwise, the parodied quote will not be easily recognized by the target Arab viewers.

In order to convey the effect of intertextual humor, the target Arab audience should have the ability to recognize the ST allusive references. Norrick (1989) says that for making the laughable incongruity, ambiguity and irrelevance of the situation accessible for the target viewers; they have first to recognize the reference then identify it (p. 123).This process creates the interactional aspect of humor. Thus, the ST's author when using intertextual jokes or parodied quotations assumes that the ST audience share the same culture knowledge and will not face any obstacles in recognizing the humorous effect. In other words, most of American TV shows' producers do not take into their consideration the transference of these texts to a TC audience. Consequently, the TC Arab viewers do not enjoy the same social and popular culture knowledge; a fact which may result in placing the recognition burden on the part of the translator. S/he is the one who is going to (1) recognize the ST allusive reference, (2) explicate and (3) transfer the impact to the target Arab viewers. As Norrick (1989) puts it the intertextual reference may go completely unnoticed or the audience may fail to understand the meaning and relevance of it, it creates no humor (p. 127).

2.2.8 Types of Allusion

The core of this study depends on Leppihalme's (1997) allusions' divisions into proper allusive names, KP allusions and stereotyped allusions. However, the viewpoint adopted here points less to allusions as a literary phenomenon and more to them as a translation problem; hence, other types of allusions are being explored. For example, Niknasab (2011, p. 50) classifies different types of allusions according to their thematic purposes including;

1. Religious Allusions appear in a verse or quotation from the holy scripture such as, biblical phrases, or they may appear as a reference to religious figures such as saints and prophets. These scripts are usually used by authors to add value to the ST; however in comedy TV movies and shows, references to religious figures or quotes are often employed ironically to criticize and violate the SC conventions. For example, in Season 12, Episode 19, of "The Simpsons", Homer quotes a modified biblical verse while ordering an ice cream where he says "tower of Babel and build it to heaven". Thus, the original verse is (verse 11:4) from the Genesis that says, "Come, let us build ourselves a city and a tower with its top in the heavens".

2. Literary Allusions refer to explicit or implicit references to another literary text that are sufficiently overt to be recognized by a competent reader. For example, in Season 10, Episode 15, of "Friends", Phoebe reads in the newspaper that Joey's agent Estelle has passed away. She

does not want Joey to know about it, so she keeps him away from the newspaper. Thus, Chandler says "unless **Snoopy** says it to **Charlie Brown**, I think we're okay". The allusion is made to a dog fictional character in the long running comic strip "The Peanuts by Charles M.Schulz". Since, Snoopy is a pet dog that is owned by Charlie Brown an average young kid. The intended effect is that Joey is not a very sophisticated person and will only read popular comics in the newspaper.

3. Mythological Allusions present stories of the ancient past including tales of gods and heroes and of supernatural powers. Another example from "Friends" is in Season 10, Episode 5, in which Phoebe pretends to be praying in the football stadium hence she says, "Please let the Knicks win... Thank you Thor!". "Thor" is an allusion to a mythical, major god in the ancient Norse Mythology who had many sons. His powers include thunder, lightning, storms and strength.

4. Historical Allusions include historical events, places and people that have great influence upon the ST themes, characters and symbols.

Generally speaking, the form of an allusion is much less important to the translator than its function. However, the translator needs to be acquainted with the different allusive forms and what they may imply in order to be able to recognize them and to communicate their implicit functions and connotations.

2.2.9 The Recognisability of Allusions

Receiving the ST allusive effect relies on the familiarity of the target readers with the source's historical, cultural or religious references. For example, a name may form an allusion in itself through comparing it with one of the ST characters. Resulting in attracting the target readers' attention to this kind of allusive comparison; for instance, when someone lies people may refer to him as "Pinocchio" the famous fictional character. On the other hand, what makes readers in general familiar with such references is their exposure to these different cultural, social and historical names or sayings in their everyday lives, in TV's movies and shows, and even in school books, etc. Readers will rely on their accumulated cultural capital to decode the reference. According to Leppihalme (1997) "the recognition of allusions , at least at a superficial level, is reinforced by the exposure of sections of the population, in one way or another, to a common store of names and phrases recalling shared experience" (p .63).

Nevertheless, Leppihalme (1997) suggests some other signs that tell of the existence of an allusion in the ST including the deviations in spelling, lexis, grammar or style (such deviations help in distinguishing the allusion from its context) (p. 63). For example, in Season 14, Episode 19, of the Simpsons, Homer's cat has rescued him from a big fire; the Mayor, Quimby, gives a speech to honor the cat. Hence he starts his speech with "Today I can truly say: Ich bin ein feline" where "feline" means a cat. This is a modified allusion from a speech on June 26, 1963, by U.S.

President John F. Kennedy in West Berlin. It is originally "Ich bin ein Berliner" which means "I am a Berliner". The modification relies in the replacement of "Berliner" with "feline". Other indicators include "an introductory phrase, quotation marks or some other extra allusive device" (Leppihalme, 1997, p. 63). For example, in Season 3, Episode 2, of the Friends, Joey is setting in Chandler's chair and he refuses to leave the chair, so Chandler asks him to stand up angrily by saying "*in the words of A.A. Milne: "Get out of my chair, **dillhole**!*"". An introductory phrase is used to reveal the allusion of using a popular swear word that has been first used by "A.A.Milne", author of Winnie the Pooh cartoon, to reflect an insult.

To conclude, the form of an allusion and the signs that indicate its existence in a certain context are crucial parts of the translator's source-culture and reading competence. Delivering a ST allusion depends on the translator's awareness of the SL allusive norms as well as his\her choice of the suitable translation strategies that will guarantee the delivery of the ST allusive impact.

2.2.10 Allusions in Translation

Translation strategies for allusions have been covered extensively by Leppihalme (1997). In her study, she explores potential allusions translation strategies intensively. These strategies are retaining the reference unchanged, substitution, addition, omission, standard translation and many other methods to encounter proper allusive names and KP

allusions. Two other classifications related to translating allusions that are suggested by Gambier (2001) and Nord (1990) are examined in this section; hence they are originally translated from French and Dutch respectively in Ruokonen's thesis (2010).The sections below explain Leppihalme's (1997) potential translation strategies for allusions and their application to American TV comedy shows; while the other two authors' classifications are mentioned to exemplify that the translator has the same basic options when dealing with the ST allusive references.

According to Gambier's (2001) and Nord's (1990) translation strategies (as cited in Ruokonen, 2010) the translator has nearly the same basic options. First of all, literal translation indicates the retaining of the ST allusion without any change; or the ST allusion could be modified by means of explication, paraphrase and replacement; the final extreme option remains to resort to omission. However, some of these strategies are efficient only for languages that have similar cultural knowledge or in cases of the already globalized allusions.

2.2.10.1 Nord's strategies for translating quotations

Although Nord's classifications are made for translating quotations, they are in many ways applicable to allusion translation. According to Nord (1990) there is no significant difference between allusions and quotations (p. 4). She suggests the following translation strategies:

(a) "Direct quotation (*Übernahme*): The ST quotation is inserted into the target text without any changes.

(b) Transcription/transliteration: The ST quotation is transcribed or transliterated in the target-cultural alphabet.

(c) Substitution: The ST quotation is rendered by means of an existing TL formulation (the appropriate target-cultural source reference can be included, if necessary).

(d) Literal translation (*wörtliche Übersetzung):* The ST quotation is translated as literally as possible, using idiomatically and syntactically correct TL.

(e) Paraphrase: The meaning of the ST quotation is conveyed in TL but the translated passage is not marked as an exact quotation.

(f) Adaptation: The ST quotation is replaced by an original TL quotation with a corresponding function.

(g) Expansion/reduction: An explanation adapted to the background knowledge of the target-cultural receiver is added to the context of the quotation or an explanation adapted to the background knowledge of the source-cultural receiver is omitted.

(h) The quotation is omitted or possibly replaced by another device (*Ersatz*) to achieve the intended effect".

Nord (1990) does not comment on the order of which of these strategies should be used first. Nevertheless, the employment of any of the previously mentioned strategies depends on the success of transferring the

allusive effect. For instance, The first choice infront of the translator is to translate the ST quotation literally. However, the allusive intended impact is not always transferred to the target Arab viewers due to their unfamiliarity with such popular culture reference. In contrast, paraphrasing, adaptation and omission are not possible. Thus, the replacement or omission of the ST allusion with a TL one, if existed, will not match the original characters' non-verbal acts such as, the imitation of an earlier movie character as well as quoting his/her lines ironically. Finally, expansion and addition of an explanation serve the ST allusion by indicating the parody of another text.

"Applying them to allusions would require some changes as the classification does not explicitly take proper names into account" (Ruokonen, 2010, p. 135). Another classification of allusion translation strategies is mentioned by the present researcher in order to reveal other possibilities for transferring the ST's allusive effect. Gambier's (2001) translation strategies revolve more around culture specific items that are inherently related to popular culture allusions.

2.4.10.2 Gambier's strategies for translating allusions

Gambier (2001) focuses on the overlap between allusions and culture specific items. His suggested strategies are as follow;

1. "Deliberate omission or transferring the sense by means of a common sense.

2. Literal translation or calque (loan translation).

3. Addition of a definition, paraphrase or explanatory. This is applicable in case of unfamiliarity of the ST popular culture reference.

4. Cultural or cognitive substitution.

5. Compensation or conversion where the functional value of the element is preserved according to Nida's dynamic equivalence.

6. Borrowing or cultural transplantation, orthographical, morphological or phonetic adaptation"(p. 139).

Omitting or transferring the sense of the ST allusion may eliminate its effect. Deleting or keeping only the sense may cause loss of the humor when the reference is used ironically. Occasionally, and when the reference is familiar in the TC, literal translation and borrowing may make for a good option. For example, "Dracula" is a popular culture reference that has been transplanted into the TL as "دراكولا"; in addition, "Donald Duck" is known for the majority of the target Arab viewers and already has a corresponding equivalent such as, "بطوط". Hence, both translation strategies serve the allusive as well as the humorous effects.

Leppihalme (1997) categorizes allusions into popular culture names or phrases; on the other hand, Gambier mentions them generally. Thus, the translator has to figure out on his/her own which translation strategy is suitable for culture-specific phrases or proper names. Sometimes, s\he will have to combine two or more strategies together to reach the expected

allusive effect. However, the main difference between Gambier's strategies and Leppihalme's is that they do not involve the translator's creativity. In other words, the latter gives the ST's translator the potentiality to recreate an allusive guidance that helps through retaining the original effect.

The study employs Leppihalme's (1997) translation strategies for popular culture allusions together with other options. Consequently, Chapter Three examines how translators behave when rendering popular culture allusions to Arab audience. The chapter compares the translation strategies applied to translate allusions in comedy TV shows that target adults as their main audience and the ones that are employed in transferring popular culture allusions in cartoons.

Chapter Three

Data Analysis

The Translation of Popular Culture Allusions

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3.1 Introduction

Many comedy TV shows use allusions to attract viewers, enrich show scenes and bring irony to a certain character or situation. However, the allusion's function or effect is sometimes lost in translation due to the target Arab viewers' culture deficit or the SC specific references.

Whenever a translator encounters such an allusion, a decision needs to be made on how it is dealt with especially when there is a cultural gap between the source and the target cultures. Whereas humor subtitling depends upon the translator/subtitlor's competence in the SC in order to produce intelligible texts that match with the characters' verbal and non-verbal speech acts. The use of parody and intertextuality test the translator's proficiency in maintaining the ST impact.

Furthermore, when translating popular culture references the translator seeks to find solutions to these "culture specific references pertaining to the culture of origin which are frequently involved in humorous tropes" (Chiaro, 2010, p. 2). Thus, the translator either conforms to the TC values and recreates the popular culture reference or retains the original references in order to introduce them to the TC's readers.

In this chapter, Leppihalme's translation strategies for the retention of some popular culture allusions are discussed. Subtitles are examined and

checked against these strategies in order to determine the translator's success in conveying effect of the allusion to the target audience. In addition, suggested translations are given to minimize the loss of the ST humorous impact in the TT. These translations are based upon Leppihalme's allusion translation strategies, humor subtitling methods and the familiarity of the reference in the TC.

3.2 The Competent and Responsible Translator:

Scholars have different views concerning the translator's role and authority. Some see him/her as merely an imitator of the ST, such as Briere (1988) who thinks of him/her as a monkey "with no choice save to make the same grimaces as his master" (p. 36). Others like Venuti (1995) applaud the translator's invisibility and the authenticity of the original work while many scholars agree on the fact that translation enriches the ST and adds meanings to it.

The translation of allusions demands the interference of the translator in order to preserve the ST effect. In other words, the translator depends upon his/her problem solving competence as well as the intercultural awareness to explicate the original allusion to the target Arab viewers. According to Leppihalme (1997) the translator is seen as a cultural mediator and decision maker. S/he is thought to be a competent professional and a language communicator (p. 19). Being cultural and bilingual are the key competencies the translator of popular culture allusions needs to have. Thus, the TT translator should fully acknowledge

the TT readers' cognitive and cultural knowledge towards the original culture. Add to that, s/he should be aware of the social and cultural implications of the ST references. However, transferring the ST allusions does not mean adding excessive explanations that diminish the original effect. A good translator defines the popular culture allusion, determines its social and cultural values, assesses the target Arab viewers' needs and determines his/her preferences of the most appropriate translation strategy in order to keep the ST's allusive impact. For example, in Season 10, Episode 14, Rachel has a job interview with "Gucci" where she mucks the name by saying to the waiter "The reservation is probably under Gucci. "It's spelled like Gu*kk*i". "Gucci" is an Italian fashion and leathers goods brand. The name has been manipulated in order to parody a popular brand name in the TC. Hence, she pronounces "cc" as a "K". Thus, the proper allusive name is familiar to the target Arab viewers and already has an equivalent such as "غوتشي". However, to transfer the parody successfully, the translator has to match between the ST allusion and the non-verbal act of pronouncing the brand name as "Gukki". For instance the ST allusion could be retained along with its TL equivalent "Gucci: غوتشي".

The translator is responsible for maintaining the author's intention and the allusion humorous effect. As Leppihalme (1997) puts it "with regard to allusions the translator needs to be sensitive to what is implied by the use of socio-cultural and intertextual elements" (p. 20). The ST's translator recognition of the ST allusive references is the key to transferring the source's allusive and humorous impacts. This is achieved through the

application of comprehensive research and quest concerning the intended effect and cultural indication beyond these references. One reference may take hours of search on the internet before the translator could ascertain its intended impact. For example, in Season 10, Episode 17, Monica and Chandler realize that they are having a twin instead of one baby. Thus Monica replies to Chandler's attitude of keeping only one of them by saying "*I don't care if it's two babies. I don't care if it's three babies! I don't care if the entire cast of **"Eight is Enough"** comes out of there*". "Eight is Enough" is an American television comedy drama series which was broadcasted on ABC in 1977. It revolves around the story of a real life parent raising eight children. The ST reference has been translated literally as "فيلم ثمانية يكفون". This reflects the translator's misrecognition of the proper allusive name and its humorous effect. Hence, literal translation does not serve the humorous impact of mentioning such reference in this context. In other words, s/he has to first recognize the employment of the ST allusion and what it implies. Then choose the appropriate translation strategy even if it leads to sacrificing the original reference for the sake of the effect transference. For example, the translator could replace the proper allusive name with a more general one that conveys its connotations such as "مسلسل العائلة الكبيرة". Another attempt could include the addition of an extra allusive guide that reveals the existence of a huge family as well as keeping the original "مسلسل "ثمانية يكفي".

Furthermore, strategy competence is also needed. It refers to the awareness of allusion potential translation strategies associated with the

translator's skills and creativity. Such competence enables the translator to choose the appropriate translation strategy for a particular allusive problem. Thus, knowing the cultural differences and similarities between the target and source viewers directs the translator to decide what is and what is not familiar to the target Arab viewers. Such knowledge will result in narrowing his/her choices.

A competent translator could more easily define the frame of an allusion and clarify whether it is a proper name, a quotation or a KP allusion. S/he takes into consideration the author's original intention while attempting to maintain the allusion ambiguity.

3.3 Types of Popular Culture Allusions:

3.3.1 Proper Name Allusions

As mentioned earlier, proper name allusions are used to create a special impact upon the target Arab viewers. However, the allusion effect is sometimes inevitably lost in translation due to the peculiarity of the ST reference. In other cases, the impact loss could be minimized or even better conveyed completely. There are cases where the proper names are familiar in both the source and the target cultures such as when references are made to well known movie stars, political, or religious figures.

According to Leppihalme (1997), the basic translation strategies for proper names are to keep the names unaltered, to change or to omit them (p. 78). Transparent proper names are kept the same in the TT while some

biblical names or well-known figures that have correspondences in the TC are replaced by their Arabic equivalences, such as, Jacob into "يعقوب". Further, Leppihalme (1997) suggests other variations in the translation strategies concerning allusive proper names including, retention of name, replacement of name by another (replace it by a SL name or a TL name) and omission of name (omit but transfer meaning or omit name and allusion altogether) (p. 79). However, omission depends on the importance of the allusion in the humorous context; while replacement is only possible if there is a cultural overlap between the source and the target cultures.

A competent translator applies the appropriate translation strategy to the relevant translation problem. Thus, Newmark (1988) defines translation as "rendering the meaning of a text into another language in a way that the author intended the text" (p. 217). For example, in Season 10, Episode 8, Ross mentioned "Donny and Marie" referring to two popular sibling actors who performed songs and comedy skits in their own variety show. Hence, the siblings' duo song was "I'm A Little Bit Country, I'm a Little Bit Rock and Roll". Their show has lost its popularity after 1970 due to the popularity decline of variety shows in that era. However, Ross and his sister Monica are imitating them in a sarcastic way through singing their duo song in order to appear unfashionable. The two references have been literally translated as "دوني وماري" misrepresenting their connotations. Instead, an explanation or guidance could be added to the subtitle in order to convey the sarcastic effect, such as, "مذيع ومذيعة هزليان من ال70". The year (1970) is added in order to indicate the unpopularity and out datedness of

these two entertainers. Add to that, the addition matches Ross's and Monica's non-verbal gestures in the scene where they start imitating the song in front of their friends.

Another example that is more familiar to target Arab viewers comes when Chandler in Season 10, Episode 7, mentioned Bert and Ernie, the popular classical puppet characters with a yellow bird in Sesame Street; hence he named "a crazy man roaming in the hall" as "**Bert**, who lives with **Ernie** and they have a yellow bird". Thus, there is a great possibility that the recipients will not pick up the cultural connotations for the names and may laugh only on Chandler's non-verbal behavior in the scene. Chandler was shouting that Joey is "Crazy Bert" in front of the adoption lady. The target Arab viewers may laugh on his funny actions but they will definitely miss the key point of the allusion; in other words, they will lose the humorous effect of the allusive proper name. Luckily, there is an Arabic version of Sesame Street that uses the same characters with Arabic names such as, "بدر و أنيس" corresponding to "Bert and Ernie". The translator has two choices: either to replace the SL names with the TL ones or to retain the SL names along with guidance to maintain the illusion effect such as, "بيرت من عالم سمسم". Hence, Sesame Street is a familiar reference for the target Arab viewers. However, the allusive names have been transliterated without any substitution or explanation such as, "بيرت و آرني". According to Rosa (2001) subtitling in most cases corresponds to "face-to-face communication, and therefore it is a multi-channel and multi-code: made

up not only of verbal signs but also of non-verbal signs – such as visible and audible gestures" (p. 213-214).

Moreover, allusive proper names include names of popular magazines, places or groups. For example, in Season 10, Episode 4, the allusion to "Maxim", a popular magazine which covers couples sexual frustrations , has been translated as "كتاب الحكمة"; such a translation results in a total loss for the humorous effect. The loss results from the incorrect translation of the subtitle that does not indicate its connotation. In translating popular culture references, "the linguistic compatibility of the translator is shown through the recognition of the humorous application through the demonstration of the intercultural sensitivity" (Veiga, 2009, p. 9). To illustrate, "Maxim" is an allusive proper name that holds a sensitive cultural reference, the retention of such reference is possible through the addition of an explanation or guidance, such as "ماكسيم: مجلة للعلاقات الزوجية". Thus, the allusion impact loss is minimized. The subtitle supplements the original context where Chandler suggests ironically to his wife to follow something he read in the magazine.

The literal translation of proper allusive names in some cases leads to blocking the ST allusive and humorous effect. According to Luque (2010) " in audiovisual translation, literal translation of puns, play on ideas, cultural references and allusions result in comprehension errors or misconceptions, that is, in humorous or cultural bumps for receivers (viewers) of the TL" (p. 189). Table (1) shows examples from different

episodes in "Friends" of proper allusive names that have been transliterated with apparent loss of effect:

Table (1): Transliterated proper allusive names

The ST proper name	Reference context	Transliteration	Suggested translation
Sophie's Choice	1982 American drama film. Ross uses this allusion when he is asked to choose between two silly things he loves. The movie talks about a Polish girl who had to choose death for one of her children.	"صوفي تشويز"	The "اختيار صوفي" addition of a hint such as, "هذا كخيار صوفي في التخلي عن أحد طفليها" to show the seriousness and drama of the film, sort of preserves the allusive effect.
Michelin Man	It is the logo of a tire's company showing a man with well-rounded, muscled arms. Phoebe in the Baby Beauty contest referred to the baby's arms saying "Hello Michelin man".	"ميشيلين مان"	"الرجل المطاطي"
Phoebe: Oh, I know! "Oh...I slept with **Billy Joel**". All right, who hasn't?	"Billy Joel" is a famous American actor, singer and pianist known of his multi-affairs with women.	"بيلي جويل"	"بيلي جويل، زير نساء"

The transliterated transference of the ST's proper allusive names does not help the target Arab viewers recognize the original reference intended effect. Hence, the previous suggested translations add meanings to the ST subtitles in order to maintain its humorous effect as much as possible. For example, "Michelin Man" has been transliterated resulting in the complete loss of its humorous effect. However, when replaced by a

functional equivalent, the allusion's connotations are more or less preserved. Now, the target Arab viewers understand the resemblance between the girls' chubby arms and the allusion to Michelin Man. Accordingly, the translator seeks to transfer the ST effect even if it eliminates the original tire brand name.

The addition of an extra guidance to "Sophie's Choice" as " هذا كخيار صوفي في التخلي عن أحد طفليها" is expected to violate the subtitles length constraints as well as they do not match the original actor's lip movement. nonetheless, this is permissible due to the importance of clarifying the allusion intended effect. Thus, the actor's lip movement corresponds to the first part of the translation while the rest does not. Nonetheless, the target Arab viewers usually focus their attention on the Arabic subtitle and may not realize the contradiction; however they will have a glimpse of the intended humorous effect and comprehend the parodied reference. The enjoyment of the target Arab viewers is the cause beyond any humor translation even if it leads to some sacrifices in length or time constraints.

Generally speaking, the loss of the humorous impact of some proper allusive names is in many cases inevitable. However, Leppihalme's strategies provide the translator with additional options to resolve proper name allusions translation problems. Thus, s/he is responsible first of defining the original allusion degree of sensitivity; and then decide whether the addition of an explanation or guidance or any other translation strategies ensure the transference of the ST impact properly. Sometimes,

preserving the humorous effect may mean flaunting subtitling norms like the synchronization of captions with lip movements. I would argue that a few cases of breaking subtitling norms are justifiable in the humorous genre in particular. Here, the genre norms matter more than the subtitling norms. In many cases, the introduction of the ST allusion through addition, explication or functional equivalent succeeds in preserving the allusive, humorous effects.

3.3.2 Key-phrase Allusions

KP allusions include biblical, historical and popular quotations. Some KPs are taken from religious books such as the Bible. Hence,"the Bible is the most common single source of KP allusions" (Leppihalme 1997, p. 69). In relation to intertextuality, KP allusions present a textual interaction amongst two texts. The ST's allusive phrases, quotes and sayings are originally parts of an earlier ST.

The translation strategies used for key-phrase (KP) allusions differ significantly from those employed in allusive proper names. Leppihalme (1997) argues that there is no specific standard translation strategy for KP allusions. He adds that "KP allusions can mostly be translated in a variety of ways due to synonyms, variation of word order, etc. Standard translations for KPs exist only in the case of transcultural allusions" (p.83).

According to Leppihalme (1997) KPs can be translated using minimum change or by transferring the surface meaning. The latter is only

employed if the target viewers are bilingual or bicultural; while the former suits the general viewers (p .83). For Arab viewers, most of the ST's intertextual quotations are not recognized easily unless they resemble universal quotes or well-known KP. For example, in Season 10, Episode 9, Monica quotes "Bore false witness" (Verse 14:56) ironically to justify her lying in the adoption agency. The subtitle has been translated as "شاهدان بالخطأ". However, to achieve better reception a brief guidance is added to reveal intertextuality as well as transference of the ST reference sense such as, "شاهدي زور". The addition of "a quote from the bible" triggers the existence of a biblical reference matching Monica's non-verbal acts. Hence, the agency mistakenly thinks that she is a reverent.

The Islamic Arabic culture considers religious texts sacred allowing no violation or criticism that serves the humorous context. Thus, "[t]he Arabic Islamic culture systems rests on sacredness, and on prohibition of either violating or criticizing it" (Kolk and Decreus, 2005, p. 164). On the one hand, the employment of sacred texts or holy figures in Arabic comedy TV shows is prohibited. Similarly, the inclusion of some social items ironically is not accepted such as, the family, the governor and intimate details. On the other hand, western comedy shows use religious quotations to serve the humorous scene through the employment of wordplay or manipulation. According to Kolk and Decreus (2005) western comedy depends on the violation of sacred objects, persons and classes (p. 165).

The followings are the KPs translation strategies as suggested by Leppihalme (1997, p. 84):

A. "Use of standard translation;

B. Minimum change which includes literal translation without regard to connotations;

C. Extra allusive guidance depends on the assessment of the translator;

D. Use of footnotes, endnotes, prefaces and other explicit explanations;

E. Replacement by a TL item;

F. Reduction of the allusive element to sense by rephrasing;

G. Omission of allusion."

Some of these strategies cannot be used in subtitling such as prefaces, footnotes and omissions. As Zhao (2009) puts it: "as distinct from the translation of a text, the production of a subtitle has to coincide with the audiovisual information visible on screen and audible on the soundtrack and therefore needs to overcome timing constraints" (p. 19). Footnotes and endnotes are not effective since they are only print text strategies. Also, omission creates confusion for the target Arab viewers and is more likely to eliminate the humorous effect. Whereas KP allusions are rarely familiar to Arab viewers. Hence, explanation, guidance, or replacement are almost always needed to keep the ST effect intact.

Allusions are viewed within the frame of intertextuality where the KPs more often refer to another text. For example, Phoebe said in Season 10, Episode 4, that "There is no greater gift than the gift of music". This

quotation is employed in a humorous context where Phoebe wrote a song for Rachel's daughter as a gift at the same time that all of the other characters were touched by Joey's instant story narration. The words allude to a verse in the Doctrine and Covenants ''There is no gift greater than the gift of salvation'' (Verse 14-27). The subtitle has been translated literally as, "ليس هناك أعظم من هدية الموسيقى". Thus, literal or standard translation transfers the allusion sense while its humorous reference is lost. A guidance could be added to save the allusion function and to reveal the word play which is the source of the humorous impact such as, "ليس هناك هدية أعظم من الموسيقى". This combines between Leppihalme's (1997) strategies A and C. Nonetheless, the subtitle exceeds the supposed speed limit on the screen which is permissible in this case in order to convey the humorous effect.

Furthermore, the responsibility of the translator is to recognize the KP allusion and seek for parody or word play. The translator is also ''the one who has to verify whether a given non-linguistic element is universal or culture-specific in order to choose suitable translation strategies in a given situation'' (Panek, 2009, p. 35). Another example where intertextuality is used comes in Season 10, Episode 9 when Monica refers to what the Bible says about adoption: ''behold, she did adopt unto them a baby and it was good''. This KP allusion loses its humorous impact for target Arab viewers who may think that it is a real quotation from the Bible. The translator could supply additional guiding information to clarify the irony in this reference by saying, "انظروا لقد منحتهم طفلا للتبني وكان مباركا " instead of what s/he actually did through the employment of a literal

The former translation "انظروا، لقد منحتهم طفلا للتبني وكان جيدا" . translation as matches Chandler's non-verbal act of being surprised from Monica's mock of a biblical quote. However; the addition of guidance information to the original ST reference is not always possible due to the violation of the subtitles' limited length and time constraints. For example, "انظروا، لقد منحتهم طفلا وكان مباركا (ليست اقتباسا)". The addition of a hint to reveal the quote fakeness outside the text itself violates the subtitle length limits.

In conclusion, KPs are translated literally in the case of a bicultural and bilingual target audience who recognize the ST's quotes easily. Minimum change and extra guidance succeeded into transferring the humorous effect and revealed intertextuality such as, "كأنها تقتبس:انظروا لقد منحتهم طفلا وكان مباركا". However, the translator has to choose his/her additive words carefully in order to abide to the subtitles' constraitns. On the one hand, omissions are not feasible in KPs; hence the target subtitle needs to match the actors' non-verbal acts and lip movements. Explication is another way to clarify the allusive content especially for opaque religious phrases. Sometimes there is a corresponding equivalence for the ST reference in the TL such as, "شاهدي زور" but it is not familiar to the majority of the target Arab viewers provoking the translator to add a hint or an extra guidance to make it evident. On the other hand, the treatment of PNs is extremely different from that of KPs. PNs allow more modifications and additions than KPs. Hence, a proper name could be replaced or paraphrased without violating any screen limitations; while KPs are originally more

than twelve characters and their explication is likely to exceed the subtitles'
limits.

3.3.3 Stereotyped Allusions

According to Leppihalme, stereotyped allusions refer to allusions in
frequent use that have lost their freshness and do not necessarily evoke
their sources (p. 10). Thus, they include allusions that have lost their power
and turned into stereotypes from repeated use. The retention of such
allusions is usually done through literal translation due to their
transparency. On the other hand, other translation strategies, such as
explanation, compensation and replacement are sometimes used due to the
unfamiliarity of these allusions to the target Arab viewers even when the
allusion is a dead one. In the different episodes of "Friends" few examples
of dead allusions have been mentioned such as "Quaker", "Pinocchio" and
"Rambo". "Quaker" is a popular culture reference that is used in American
comedy movies and shows to refer to a religious movement. This allusion
is familiar for the ST audience contrary to the target Arab viewers who may
not recognize its humorous or allusive effect. Besides, other stereotyped or
dead allusions are universal and known for both the source and the target
Arab viewers such as, "Pinocchio" and "Rambo". Thus, the former is used
when someone lies frequently; while the latter refers to a popular American
movie that has become a symbol for powerful and strong men. However,
"Quaker" is translated into "داعية سلام" ; while "Rambo" and "Pinocchio" are
transplanted in the TL as, "رامبو"and "بينوكيو". The first reference impact is

transferred successfully to the target Arab viewers as well as the last two references.

Generally speaking, stereotyped allusions are similar to clichés. Hence, they do not form a great obstacle for the ST's translator; resulting from their frequent uses that increase the possibility of having a TL equivalent. However, the main difference between PNs and KPs , and stereotyped allusions is that the translation strategies that are used for stereotyped allusions is limited to literal translation and minimum explication especially for ambiguous and unfamiliar references. Add to that, the stereotyped allusions include different PNs and KPs that have become dead allusions but not the other way around.

3.4 Other Translation Strategies

Allusions are employed in humorous contexts in order to refer ironically to a certain character or situation. These occurrences create a translation problem due to their special connotations and their cultural locality. As Ordudari (2007) puts it "proper names refer to the setting, social status, and nationality of characters and really demand attention when rendered into a foreign language" (p. 2).

There are some other models for rendering proper names. One of these is presented by Newmark (1988) who suggests that "people's first and surnames are transferred, thus preserving their nationality, and assuming that their names have no connotations in the text" (p. 214). Thus,

proper names are usually transliterated into the TL in order to keep their original identity. Since, some proper names allude to certain social, cultural characters or situations. Whenever translated literally the name will lose its allusive impact. Whenever translated literally, the name will lose its allusive impact. According to Newmark (1988) naturalization is the translator's second optional translation strategy. Hence, the proper name is naturalized back into a new TL proper name. However, this strategy is only employed when the character's name is not yet current amongst an educated TL readership (p. 215). Newmark suggests that the translator should first transfer the ST proper name into the educated TL's readers without any modification; since its connotations are familiar to the target readers such as, names of saints or popular fictional characters. For example, "Alice" and "Pinocchio" are references which have become known for the TC Arab viewers and are being transferred into the TL including; "أليس و بينوكيو". The translator seeks naturalization if the ST reference is not yet known for the target Arab viewers; where s\he translates it first and then naturalize it back to a new ST element such as, "Donald Duck" which is translated into "دونالد داك" and then introduced as "بطوط".

However, proper allusive names are usually transferred literally into the TL regardless of their cultural meanings and connotations. This leaves the translator with the choice of explanation and\or addition. For example, in Season 10, Episode 6, Ross talks about an imaginary dinner he had with "Christie Brinkley and C3-pio". The former refers to an American super

model and the latter to a robot character from the "Star Wars" movie; both figures are familiar to nearly every American recipient who will therefore understand the allusion made in this scene. Several online resources were consulted in order to explore the significance of these two popular culture references such as **IMDB** (the authoritative film online database). Hence, "Christie Brinkley" is a popular American model and actress who had a worldwide fame in the late 1970's. Ross mentioned her in order to remind the American audience of her fame but in a humorous context. Thus, she was the dream of any man and was considered one of the most attractive American women. On the contrary, "C3-pio" is a robot character from the Star Wars universe; it is also a major character in the ABC television show "Droids" (an animated television series). He is a fictional famous character that Ross wishes to meet. The irony is brought from the idea of having an imaginary dinner with two popular culture figures one of them does not exist in reality and the other is an ex-famous model and actress.

Both names have been transferred literally as "سي 3 بيو ، كريستي برينكلي" in the TT. As a result, the humorous impact has not been conveyed to the target Arab viewers who lack this popular culture capital and therefore requires an explanation. In other words, following Newmarks' strategy alone ruins the allusive effect; while an explanation might be added to compensate the ST impact loss such as, "سي 3 بيو ، الحسناء كريستي برينكلي."

Compensation often proves helpful to preserve the ST impact and bring the target audience closer to the humorous scene. According to Panek

(2009), there are different mechanisms that could be employed by translators to avoid possible humorous loss concerning popular cultural references; one of them is compensation, through which the translator substitutes the untranslatable element with a different translatable one along with the introduction of new words to facilitate the reception resulting in a target-oriented translation (p. 36). For example, in Season 10, Episode 3, Ross has foolishly gained two colors due to a tanning incident where half of his body was tanned while the other remained white. He stands in front of his friends and pulls up his shirt resulting in everyone's laughter. Chandler told him that "you can do a duet of "Ebony and Ivory" all by yourself". "Ebony and Ivory" is an allusion to a popular American song in 1982. The song is a duet performed by two white and black singers reflecting racial harmony and integration. The allusion has been mistranslated as "أبنوس وعاج" resulting from an attempt to naturalize the ST reference. Nevertheless, the ST elements could be substituted with the most appropriate equivalents in the TL such as, "الابيض والأسود". Add to that, a hint is added to meet the verbal signs with the non-verbal ones on the screen including; the scene where Ross removes his shirt to show Chandler and Monica what has happened to his body, where he has gained two colors one in the front and the other on his back. For example, "ما شاء الله، قهوة وحليب".

In general, proper allusive names are almost always translated literally in nearly every western TV show. As noted earlier, Newmark (1988) suggests the transference of the ST proper name. This foriegnization

method brings foreign words to the TL; where the ST reference is retained and not subjected to any change. However, this strategy has two consequences depending on whether the source proper name is transplanted into the TL and culture or not. The first one includes the transference of the ST allusive and humorous effects; while the other includes the complete loss of this impact. Literal translation as proposed strategy by Newmark is only applicable if the target and SCs overlap. Accordingly, compensation meets with Leppihame (1997)'s strategies of addition and replacement of the ST element to maintain the allusive effect.

3.5 The Translation of Historical References:

There are some historical references that are drawn in for a humorous effect. Jameson (1991) notes the loss of historical reality in many postmodern works claiming that they can no longer represent the historical past but only parody it (p. 279). The usage of historical allusions in "The Friends" show makes reference to many historical events, names and famous political leaders' speeches only to parody those and make the audience laugh.

Historical allusive references are divided into two types; references that are culturally specific and are not familiar to the target Arab audience, and familiar historical references that have corresponding equivalents in the TC. The following is an example on familiar historical proper allusive names from, Season 10, Episode 15, where Monica and Chandler are checking the house near to the one that they will live in and realize that

Janice (Chandler's annoying ex-girlfriend) will buy this one. Thus, Chandler said that the only way that the other couples who made an offer on the house in front of Janice will take the house if they were the "Hitlers". This historical reference refers to the Austrian politician Hitler who was the leader of the Nazi party. The ST reference is translated literally as "آل هتلر" along with transferring the humorous and allusive effect to the target Arab viewers. Since, "Hitler" is well-known for his racist and aggressive attitude towards others.

As the case of cultural allusions, a historical allusion could be a proper name, a quote or a KP. Thus, the earlier suggested translation strategies by Leppihalme (1997) could be applied upon these references. For example, in Season 10, Episode 5, Rachel's sister decides to become an independent woman and she calls herself "Erin Brockovich". The parody lies in comparing Rachel's spoiled, dependent sister to this famous historical character. Erin is an American legal clerk who constructed a case against a huge gas company in 1996 for polluting the water of a town called Hinkley in the south of California. "Erin Brockovich" is considered a historical and cultural model figure for independent strong American women.

Similarly, the subtitle has been translated literally as "ارين بروكوفيتش". The loss of the allusive humorous impact is inevitable. Consequently, the translator left the proper name unchanged and made no attempt to compensate for the loss. As Hellgren (2007) puts it: "a historical or biblical

name or of a biblical origin forces the translator to keep the name unchanged" (p. 15). Further, the explanation of such reference is not possible in the manner of one or two words. In other words, if the translator has added a simple guidance to the ST parody such as "شخصية تاريخية", s/he will fail to maintain the humorous impact. To cope with the ST context more than one word needs to be added resulting in the violation of the subtitle length constraints such as, "شخصية تاريخية تعتبر مثالا للمرأة القوية والمستقلة". To keep the original reference effect, it is permissible to replace the ST's historical name with a general one following the principle of more gain in effect even if the gain means the loss in historical names such as, "أنا امرأة قوية ومستقلة". However, if the indication of a strong woman was used in a serious context only a brief explanation will do.

When postmodernism relies on parodying historical events or figures to serve the humorous context, the success of the translator depends on the recognition of the parody and the parodied reference and the degree of the target audience familiarity with the source's historical references. However, translation strategies used for historical allusions are similar to those applied in KP allusions and proper allusive nouns such as, historical names, events, places and quotations. According to the previous examples, the dominant translation strategies used for transferring the historical allusive references include the followings: the retention of the historical proper names, the replacement of the ST proper name with a general phrase in the TL to keep the effect and the addition of extra allusive guide or explanation. For example, Ross's father was a soldier who went to Korea

but did not participate in the war claiming to be a "Quaker" (دعاة سلام) referring to a religious movement in the seventeenth century whose members were harmless, religious and innocent people. Thus, Joey prevents everyone from leaving the apartment responding to Ross's request, but he lets Ross's father leave:

Joey: Hey, hey, hey, hey! I'm not gonna mess with Jack,

he's a great man, he fought for our country.

Monica: No, he didn't! He pretended to be a ***Quaker*** to get out of Korea.

Joey: (Shocked) Oh!

In the translation, this term was mistranslated as "مصاب بالامساك". As a consequence, the target Arab audience did not catch the original allusion connotation in addition to the loss of the humorous effect beyond parodying such a historical reference. Namely, Ross's father is known of his weird acts and fear which explains his flee from the war. Moreover, the ST humorous effect may be maintained if there is an equivalent for the original allusion in the TL. According to the previous example, "مسالم" is one appropriate replacement for "Quaker" resulting in the transference of the proper allusive name impact.

In addition, historical allusions include phrases or quotes that parody a historical event. For example, in Season 10, Episode 6, Phoebe ironically refers to a historical event when she dated a man who was in "the first wave at Omaha beach". Phoebe is referring to a navy division that had

stood for the German forces attacking Omaha beach in the Second World War. The allusion has been translated literally regardless of the connotative or contextual meaning as "الموجة الأولى على شاطئ أوماها". Nonetheless, literal translation along with minimum change is the answer in this KP allusion to meet the allusive context such as, "من قدماء رجال الكتيبة البحرية".

According to Leppihalme (1997) "a message has its language component but it has many non-linguistic components as well" (p. 15). For example, in Season 2, Episode 2 Joey and his co-worker in a perfume shop appear wearing classical cowboy clothes as an allusion to the historic American cowboy of the late nineteenth century that arose from the vaquero traditions of northern Mexico and became a figure of special significance and more of a legend. This scene reflects an old tradition where two men used to stand in front of each other carrying guns; hence in the scene they are carrying perfumes confronting each other. This is a non-linguistic allusion that affects the translator's choices to match the non-verbal with the verbal in the same scene. Thus, s/he is responsible of analyzing the ST allusions elements in order to ease its comprehension.

Familiar historical allusions of global historical figures and events are usually transferred to the TL using their TL correspondences such as, "The Hitlers" into "آل هتلر". Yet, other references are culture specific items that need clarifications such as, "Erin Brockovich" into "امرأة قوية ومستقلة". In general, to make the allusive effect available, the translator uses explication, addition, reduction to sense or minimum modification. Nevertheless, historical quotes are treated similarly as KPs. The former

includes sayings or incidents that are opaque to the TC viewers. Since extra allusive guidance is necessary to explicate the parody and the humorous effects such as, "the first wave at Omaha beach" into " من قدماء رجال الكتيبة البحرية ".

3.6 Popular Cultural Allusions in Children Cartoons

"Cartoons are, like jokes, one form of communication which tends to resist translation. The 'untranslatability' of cartoons does not, however, depend exclusively or even predominantly on words. When a cartoon is seen/ read by a reader who is not familiar with the cultural references represented in the picture, this may result in incomprehension" (Zanetin, 2010, p. 39).

The translation strategies for allusions in TV shows that target adults differ significantly from those applied for cartoons. The translator's task becomes more problematic when the allusions are used in children cartoons. As Varga (2012) puts it, in case of translating cartoons the subtitler applies a set of strategies in order to reduce the amount of text to be read by younger audiences with limited reading competencies (p. 362). Similarly, when it comes to children as target Arab viewers, most of these popular culture references are opaque and need much clarification. Comedy cartoon translators usually take into consideration the low cognition level of children and therefore they tend to employ effective translation practices that may differ from the ones applied for adult viewers who may find the popular cultural references more familiar.

There are some descriptions of the translational methods of children literature that could be useful in subtitling cartoon comedy shows. According to Varga (2012), there are certain linguistic features of children movies that distinguish them from adult ones, including paralinguistic features (high pitch and funny pronunciations, syntactic features (short utterances) and discourse features (interrogatives and imperatives) (p. 361). When translating cartoons the translator should take into consideration these characteristics in order to convey the ST effect efficiently. Some of Leppihalme's (1997) suggested translation strategies for allusions could be applied to cartoons that parody some popular culture references used to amuse and create humor for children. Other translation strategies that are used for cartoons' subtitling are ones mentioned by Varga (2012), simplification, omission, generalization, repetition and explication (p. 361).

Other translation strategies are proposed by Shavit (1986) concerning children literature but they are somehow applicable to TV cartoons. First of all, he suggests the adjustment of the text to make it appropriate and useful to children. The second principle includes the adjustment of plot, characterization and language to prevailing society's perceptions of the child ability to read and comprehend (p. 113). The adjustment of plot and characterization is not available for audiovisual translation; hence the translator has a limited work space. However, adding explications and generalizations could enroll under the principle of making the ST references readable and understandable by the TC's Arab children.

Two cartoon TV shows were examined to reveal the translation strategies used for translating the ST allusions: "The Simpsons" and "The Flintstones". First of all, "The Flintstones" is an American classic cartoon that relates the Stone Age era to modern life in the American society. The main characters, Fred and his wife Wilma, live in Bedrock next to Fred's best friend. The things they use in their daily life are things from the Stone Age that are put to modern use. The translator is expected to face more obstacles than when translating adult comedies because children's cultural capital is significantly less than that of adults.

For example, in Season 4, Episode 21, Fred calls one of his suspicious neighbors "Benedict Arnold" alluding to the historical leader in the American Revolutionary War in 1801; the reference has been transliterated into "بينديكت أرنولد". This historical figure fought for the American Continental Army but defected to the British Army. His name is linked to treason or betrayal. Concerning such frequent references to historical figures, the translator has to choose from among a number of options: substitution, keeping the ST name along with some additional information, omission in the case of untranslatable allusion to historical figures, or the replacement of the proper name with a suitable one in the TL. For instance the previously mentioned name could be transliterated as "بينديكت ارنولد" in addition to a clarification to maintain the ST allusion along with a special parameter in mind such as " جنرال خائن ". On the one hand, the suggested translation transfers the connotation of such reference which indicates a popular historical symbol in the United States for betrayal, and

it disambiguates Fred's suspicions. On the other hand, the ST reference is used only to serve the indirect parody of a historical reference without any indication of any humorous effect.

Another example comes in Season 1, Episode 28, where Wilma says that they need detective "Perry Masonite" to defend her husband. This is an allusion to "Perry Mason" who is a defense attorney and a fictional character in more than 80 fictional novels and short stories; hence he is known for exonerating his clients. The humorous effect is implied through the mentioning such imaginary character who does not exist either in the show or in the real world. However, the humorous and allusive effects are lost due to the target Arab viewers' unfamiliarity with the ST reference. Thus, the translator has no choice but to transliterate the proper allusive name as "بيري ماسونيت:المحامي".

In dealing with proper names, the loss of the ST effect in many cases is inevitable; hence explication or compensation cannot be performed in the frame of few words and omission is not appropriate in this context. For example, in Episode 23 Fred and Barney mistakenly sign up in the army whose are examined by a doctor who has a funny German accent. His name is "Von Pebble Schmidt". This is a parody to the various German doctors that the American government and NASA hired following World War II. Thus, the target Arab viewers will laugh upon his funny accent and high voice pitch while the verbal allusive effect is lost. Furthermore, the compensation of the allusive and humorous impacts is not available in this

case due to the limitations and constraitns of screen translation. However, compensation is used in other contexts where the ST reference can be replaced by a short, focused TL item or the allusive sense can be reduced to its original sense.

On the other hand, in Season 5, Episode 2, Fred's friend Barny said to him "I see a green eyed monster in the picture" to describe his jealousy towards Wilma. A Green eyed monster is a KP allusion to Shakespeare's the "Merchant of Venice". This quote has become a common cultural reference in the American culture to indicate jealousy. The subtitler has mistranslated this phrase into "وحش أخضر". S/he did not recognize the reference implication where s/he should have been more aware and creative. So the translator will be able to draw the picture appropriately especially for children who are not aware of the connotation of the allusion. Instead it could have been more functionally translated into "وحش الغيرة ". As suggested by Hanada (2009), "there are mainly three strategies to translate the CSTs[Cultural Specific References] of anime [cartoons] following the present trend of SC-oriented translation: functional equivalence, transference, and paraphrase" (p. 2).

It is worth noting that this popular KP allusion is employed in this context with no parody or irony. In other words, the ST allusion function is merely informative; thus, the translation strategies used for informative allusions differ significantly from the ones employed for encountering parodies. Add to that, the transference of informative KP allusions is easier.

According to Leppihalme (1997) informative allusions are reduced to their sense and rephrased to clarify their meanings. This strategy prioritizes the informative allusion function whose meaning can be transferred without necessarily using any of its composite parts in translation (p. 99). Such reference that does not indicate parody to serve the humorous context could be simplified to meet the target Arab children's comprehension. For example, the translator could maintain the sense of the ST reference using a shorter and easier phrase for children as "علامات الغيرة".

Another cartoon show was sampled due to its richness in parodied popular culture allusions that are used for humorous purposes. As a regard, most of the proper allusive names and informative allusions in "The Flintstones" do not sufficiently represent potential translation strategies in cartoons. In addition to the introduction of title allusions that indicate parodying an entire text such as, parodying the ST's whole theme and title. Accordingly, there are allusions that operate on the micro-level (to be explained soon) of the text including PNs and KPs placed in a humorous context.

"The Simpsons" is taken as a sample on humorous allusion occurrences. It describes the life of an American family who lives in a city called Springfield. The main characters are Homer (the father), Marge (the mother), Bart (son), Lisa (daughter) and Maggie (the baby). The show parodies the American postmodern life, culture, society and television by using various references to popular figures, places and items. Intertextuality is used to create irony and humor out of popular culture quotations, sayings

or even song lyrics. Thus, "it is a TV program dedicated to portraying contemporary society in all its multi-faceted glory" (Bjornson, 2006, p. 6).

3.6.1 Title allusions

A useful distinction might be drawn between micro-level allusions and macro-level allusions. Thus, "macro-level involves the internal structure of the entire text and its interpretation: its narrative and poetic structure, dramatic intrigue and authorial comment" (Leppihalme, 1997, p. 31). Parodying the ST's entire theme and structure is enrolled under macro-allusions such as, building a whole episode on the theme, structure and characters of another popular show in order to use it ironically. On the other hand, "micro-level is the lexico-semantic level" (Leppihalme, 1997, p.32). It includes parodying parts of prior texts and relies upon their intertextual relations. Proper allusive names and KP allusions are considered micro-level allusions.

"The Springfield Files" is the title of the episode that has been chosen by the researcher due to the fact that it relies so much on using humorous allusions. The episode's title itself is a parody to the famous American series "The X Files" which is a science fiction horror drama that investigates paranormal activities. Homer in this episode sees an alien and no one believes him. Nevertheless, almost all of the proper allusive names that appear in the episodes subtitles are literally translated without any guidance or explication; resulting in the loss of the humorous effect in many cases. The following table shows the list of these popular references and their suggested translations:

Table (2): Popular culture references in "The Springfield Files" episode.

The Original Allusion	Reference	Intended Effect	Literal Translation	Suggested Translation
1.The first proper allusive name is the narrator's who introduces himself as "Leonard Nimoy"	It is an allusion to an American actor who was known best for his role in the "Star Trek" series.	Imitation of horror movie narration and introducing science fiction style. Nimoy was best known for his "Spock" character in the Star Trek series another science fiction show.	"ليونارد نيموي"	A guidance could be added to convey the allusive effect such as "ليونارد نيموي ، ممثل خيال علمي"
2. Agents "Mulder and Scully".	A parody to the X Files' agents.	A parody of the two main characters in the X Files series. It introduces them in an ironic, humorous way.	"مولدر و سكالي"	The ST proper name is retained along with a detailed explanation to maintain the humorous as well as the allusive effects. Such as, "مولدر وسكالي: المخبران العميلان "
3.On the Breathalyzer test machine, "Boris Yeltsin" was placed on the top of the scale.	This is a historical allusion to the Russian president from 1991-1999. He was known for his bad drinking habits.	One of comedy shows' prominent features is mocking and parodying popular historical figures especially the ones that were famous for a certain scandalous or inappropriate acts. The humorous effect is drawn through placing his name in the top of the Breathalyzer test machine. Hence, he was best known for his alcoholic bad habits.	"بوريس يلتسين"	The translator has two choices either to retain the name unchanged and lose the humorous effect or omit the name and transfer the sense, using for example, "مخمور" or "سكران جداا". Hence, the ST humorous effect loss is inevitable for children.

The Original Allusion	Reference	Intended Effect	Literal Translation	Suggested Translation
4. Homer was asked by the FBI agents about what he was doing the night before. He said that they were discussing "Wittgenstein" at the men club.	It is a historical parody to an ancient Austrian-British philosopher.	The humorous effect is caused by mentioning the name of a philosopher whose works are read only by sophisticated people are familiar with his works. The incongruency is caused by the fact that it is said by Homer himself who is rather simple minded and foolish person.	"ويتغنستاين"	The ST allusion is retained along with an explanation for the target viewers to maintain the humorous effect. Such as, "ويتغنستاين، فيلسوف نمساوي". Thus, Homer is known as a character who does silly things and who is not likely to discuss education matters.
5.**Bart:** Lis, when you get a little older, you'll learn that Friday is just another day between NBC's "*Must See Thursday*".	It is a popular culture phrase that is used to refer to the NBC network sitcoms during the 1990s.	Parodying a popular American program which used to show different sitcoms and dramas dominating the American TV networks. In addition, it refers ironically to the American people's habit of spending Thursday nights watching NBC programs.	"الخميس الذي لا يفوت"	The ST allusion is somehow transparent due to the context. Literal translation is an appropriate strategy here along with some adaptation. Such as, "سهرة الخميس"

The "Springfield Files" episode indicates several proper allusive names and KP allusions that are mostly related to the original referenced series. However, the ST's references are not transferred properly to the TL. The translator should look for each connotation and relate it to the scene humorous context. For example, " ليونارد نيموي، شخصية خيالية" and "مولدر" both allusions are first transliterated then an وسكالي: المخبران العميلان"

explanation is added to reveal the comedy beyond presenting a horror movie actor and two popular characters ironically. In contrast, other PNs are reduced to sense and generalized due to their untranslatability for the target children. For example, "بوريس يلتسين" into "سكران". The humorous effect is transferred but the original reference is sacrificed. Finally, literal translation is also effective; especially if the context includes hints and signs of the parodied reference. Hence, Bart and Liza are discussing the matter of TV programs and that life has more than that. The ST's allusion refers to a popular TV program that is employed ironically. Nonetheless, it is translated literally then adapted to the TL as "سهرة الخميس".

3.6.2 Non-transferable cases of omission

AL Kadi (2010) mentions that there "are two reasons for an interlocutor's failure to recognize a joke as such: an inability to identify the form of the joke text or a lack of the necessary scripts to interpret the text as a joke"(p. 115).The ST's humorous reference is supposed to be reformulated into a new utterance which evokes the intention of the original message in order to create an equivalent pleasurable and playful response in the target Arab viewers. Nonetheless, this is not always applicable hence the possibility of losing the original impact is a quite great one; especially when the two Source and Target Languages are enormously different and the ST's allusion is alien to the target Arab viewers. One fifth of the proper allusive names and KP allusions in the "Springfield Files" are omitted or non-transferred resulting from their non-transference to the target children.

For instance, a proper allusive name has been modified by the translator who used the concept of generalization. For example, Homer mentions "blue M&M and red M&M" and that there is no difference between the two, hence both melt in the mouth". The subtitle has been modified into a shorter and more general phrase such as, "سكاكر زرقاء او حمراء". Thus, the humorous effect has been transferred but the allusion is lost. Add to that, M&M is a brand name of chocolate for children that is widely spread in the TC as well as the source. In other words, the brand name is non-transferrable in this context but, it could be kept in case of commercial text translation. However, in comedy shows what matters is the humor more than the product name. Hence, paraphrasing the reference would keep its humorous effect.

The last KP allusion is used by Mr. Burns (the alien) who used to work in a nuclear plant and gained a green glow in his body which left him as "impotent as a Nevada Boxing Commissioner". The allusion refers to the boxing commissioners of Nevada who are notoriously unable to break the power of the casinos. Such an allusion is difficult for the target Arab viewers to comprehend, hence the best translation strategy is paraphrasing the KP such as, "عاجزا لأأقوى على شيء". Nevertheless, the subtitle has been translated literally as "عاجزا كمفوض ملاكمة بولاية نيفادا". In both cases the allusion and humorous effect are lost due to the target Arab viewers' culture lack of correspondences.

There are some non-verbal allusions that have been omitted in the TL subtitles. For example, at the beginning of the episode Homer shows up

wearing a T-shirt with the following KP on it; "Sit on it". Thus, it parodies a popular culture phrase created by Bob Brunner and said by Fonzie on the 1970s-80s television show *Happy Days*. The original KP means to mind your own business or get lost. The KP allusion could be substituted by a TL equivalence that conveys nearly the same connotative meaning such as, "اغرب عن وجهي". Another example of a non-verbal allusion is an English subtitle that appears on the screen in capital letters like this: "ALL WORK AND NO PLAY MAKES JACK A DULL BOY". The caption appears right before starting the investigation with Homer at the bar. It parodies The Shining (1980) horror movie where the quotation was originally used; hence it means that without time off from work, a person becomes both bored and boring. The quote is literally translated as "الاجتهاد بلا مرح يجعل (جاك) صبيا مضجرا". Thus, the humorous effect beyond using this KP as an irony of horror movies and scary moments is lost. The appropriate translation strategy in this context is to reveal the ST parody such as simplification and explication. For example, "كثرة العمل تجلب الملل".

Apart from "Springfield Files" episode there are other examples of non-transferrable allusions mentioned in "The Simpsons". Such as, in Season 8, Episode 1, Homer hums a song saying "Fish heads". It parodies a novelty song by comedy rock duo Barnes and Barnes which is recognized by the American audience for being part of their popular culture capital. The subtitler has chosen to omit the allusion as it does not affect the whole scene context. Homer sings it while he is heading upstairs to feed Hugo(his fictional other son). Nonetheless, literal translation along with the addition

of the word "song" could transfer the reference meaning but fails to keep its effect for the target children such as, "أغنية رؤوس الأسماك".

Furthermore, some proper names have been mentioned ironically to parody the American political figures such as, the ex-president Clinton and Bob Dole. Such references are familiar to the target adult viewers but unlikely to be known for children. Hence, the former has already an equivalent in the TL as "كلينتون" while the other refers to a popular American politician who ran for president elections in 1996 against Clinton. This reference is transliterated as "بوب دول" ; in order to preserve the allusive effect the translator could add an explication to the ST reference such as, "شخصية سياسية". However, children will surely miss the allusive effect altogether.

According to Song (2012), "It can be argued that when translating cartoons, especially those for children, creativity in use of the TL could be explored, and a certain degree of re-writing of the language in the dialogue could be acceptable, so that strategies should be applied to achieve the effect that the translated version sounds natural, educational and entertaining to the target language audience" (p. 124). In spite of the addition of guidance or hints for popular American figures or Hollywood characters such as "ليونارد نيموي", most of proper allusive names employed in cartoons are lost due to the unfamiliarity of the target Arab children viewers with these specific items. However, sometimes the ST translator attempts to sacrifice the allusive effect in order to simplify the proper

allusive name such as, the substitution of ''M&M'' with "سكاكر حمراء او زرقاء".

Generally speaking, some of the previously mentioned strategies are effective and useful for transferring the ST's humorous and allusive impacts while others are not. Thus, simplification, generalization, and replacement by a TL equivalent work to maintain the ST's impact, moreover, they meet the children's low cognition. For example, "Green eyed monster" is simplified into its sense as "علامات الغيرة" in order to become easier for children to understand. On the contrary, explication and literal translation do not serve the ST connotations efficiently. Hence, the former exceeds the subtitles' length and time constraints through the addition of extra guidance; while the latter blocks the ST's allusive and humorous effects. For example, proper allusive names are not familiar to the target audience and their literal translation is not enough, such as "Wittgenstien" into "ويتغنستاين". This proper name even if explained it will not reach the TC children.

3.6.3 Other Cartoons' translation strategies

In children literature, the translator has more free hand to manipulate and adjust the ST to bring it to the TC's cognitive level and tailor it to their social values than s/he has in TV cartoons. According to Zanettin (2010) the translator has two choices either to omit the ST allusion in the case of inappropriate references that are inconsistent with their social and cultural values or s/he could compensate the original allusion where an instance of

humor in the translated text does not directly originate something humorous in the ST (p. 46).

On the other hand, Verga (2012, p. 365-370) suggests some translation strategies to deal with popular culture references in cartoons as follows:

1. Explication. This is applied in complex situations where the subtitler decides to add an explanation to the ST in order to transfer its humorous effect.

2. Adaptation. This occurs when a culture element in the ST does not have an equivalent in the TL, it could be replaced by another reference in the target language.

3. Generalization. This is used when the translator considers that a more general term, shorter and easier to understand can be used without affecting the meaning.

4. Omission. This happens when any linguistic information that is regarded less important by the subtitler is omitted.

All in all, the usual case in translating children cartoons is the employment of literal translation especially when the translator faces proper names or culture specific references. This results in the creation of a superficial and erroneous translation that eliminates the allusive humorous effect. This is also called by Song (2012) "passive creativity". Where he adds that;

"The translators need to use their creativity to hide, delete or change things in the original which appear to be improper in the TL culture; or to make the cartoons more educational and/or entertaining for the target language audience" (p. 128).

To conclude, when it comes to popular culture allusions in cartoons, the translator deals with them as if s/he is dealing with any SC reference that may not be comprehended by children. Hence, popular culture allusions' translation strategies that are suggested by Nord (1990) and Gambier (2001) (as cited in Ruokonen, 2010) and Leppihalme (1997), or any other scholars are significant for transferring allusions in cartoons. However, the translator relies on his/her sense of creativity in applying the appropriate translation strategy in the suitable context in order to transfer the ST humorous allusion to the target children.

Chapter Four

Conclusions and Recommendations

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Conclusions and Recommendations

4.1 Conclusions

The present study defines and classifies the popular culture and historical allusions used in comedy TV shows in order to examine the translation methods used in transferring them to an Arab audience. The humor subtitling strategies are examined for the purpose of determining the most effective ones which maintain the impact of these allusions in the translation. Also, it has attempted to identify the most appropriate translation strategies for preserving the effect of the ST's popular culture allusions.

Similar to the western comedy shows, Arabic ones employ popular culture allusions to entertain the target Arab viewers and express political and social critique. For example, in an Egyptian movie called "جعلتني مجرما" a scene has been used as a parody to Al Qaeda's hostages' kidnapping where that actor imitates their accent and inserts a reference to America. Thus, he says to the father of the kidnapped daughter "لن تنعم امريكا". The employment of political and social references in Arabic comedy is usually acknowledged by the Arab viewers. Hence, the technique of using such popular culture references to serve the humorous context and criticize the ST's social norms is familiar to the target Arab viewers. This eases the translator's job in transferring the original allusive references. What remains for his/her mission to be completed successfully is the ability to decide on the degree of awareness target Arab viewers have of the intended

effect behind using such references and on whether they are familiar with their cultural connotations. The allusions used in Arabic shows imply difference in their cultural and social contents. However, these shows are designed to meet the same aim i.e. maintaining ambiguity in the text or criticizing certain social and political facts indirectly.

The study focuses on postmodern tropes like parody and intertextaulity in an attempt to determine the translatability or non-translatability of such tropes into Arabic and to suggest translation strategies which would reduce the loss of impact significantly. Thus, popular culture references are difficult to translate due to either their specificity or the TC audience unfamiliarity. Above and all , most proper allusive names and KP allusions are translated literally into Arabic subtitles, which often resulted in the loss of both the connotation and humorous expected effect.

Based on the findings of the present study, a number of significant translation strategies were used successfully to transfer the ST's humorous and allusive effects to the target Arab viewers. Upon surveying the usability of allusions' translation strategies, literal translation has reported the highest rates since keeping the popular culture reference unchanged results in eliminating the humorous and allusive impacts due to the target Arab viewers' unfamiliarity with such icons. Nonetheless, it is permissible to subject the ST's reference to minimum changes or modifications that convey the humorous effect successfully even if it leads to sacrificing the

original reference. Accordingly, the addition of explanations and hints triggers the humorous impact to the target Arab viewers. However, this method has in some instances shown some failure in maintaining the original's impact. For instance, religious and historical references need more than one or two words to be clarified. Thus, subtitling length and time constraints do not allow the addition of many words to the TL subtitles. In other words, this strategy requires a creative translator who is capable of inserting the concise extra allusive guidance without violating any limits.

On the other hand, if the translator was lucky, the ST proper allusive name would be familiar to the target audience and own a corresponding equivalent such as names of entertainers, fictional and classical characters and religious and historical figures. Usually, these references are transplanted into the TC and ease the translator's job. For example, some of the earlier mentioned examples included "Donald Duck" into "بطوط", "Bert and Ernie" into "بيرت وارني" and "Jacob" into "يعقوب". Nevertheless, a competent translator seeks to replace the proper allusive name with a general one that holds a similar effect, or s/he opts for adding an explication if the space allows for that. For example, instead of transferring "Sophie's Choice" into "خيار صوفي", it is replaced by a general name that reflects its seriousness as well as parody such as "اختيار صوفي بين أحد طفليها". Finally, omission is excluded due to its destructive impacts upon the ST's popular culture allusion. Besides, it may result into breaking the bridge between the non-verbal acts on the screen and the TL subtitles.

As mentioned earlier, the subtitler should balance between the actors' non-verbal acts and the parodied reference. Hence, the success of the ST's effect relies on combining the displayed comedy on the screen with the translated popular culture allusions. For instance, the previously mentioned example of "Ebony and Ivory" that is a popular culture allusion to a duo song performed by two black and white singers matches Ross's non-verbal appearance of having two different colors on his body. To combine the scene with the translated subtitle, the translator transfers the subtitle into "ماشاء الله، قهوة وحليب".

Moreover, this study gives enough clues as to the translation behavior when the target audience for these tropes is Arab children. The translators behave differently to make the meanings of those ironic allusions readily available for Arab children. It requires a great deal of creativity to compensate for the cultural deficit in translations intended for children. Thus, simplification, adaptation and reduction to sense transfer the humorous effect to the target children. Nonetheless, omission has scored a high rate in cartoons due to the complexity of the popular culture allusions such as religious quotes that have been modified to create humor or historical figures. Even if these references have been translated, the target children's low cognition will block their comprehension.

Despite of the significance of the suggested translation strategies, the possibility of losing the ST's humorous and allusive effects is still standing

as a result of having huge cultural differences between Arabic and English viewers and the constraints of screen translation.

4.2 Recommendations

Western comedy TV shows have invaded nearly every Arab house, which stresses the need for creating successful and comprehensible translations. This study has attempted to offer practical suggestions for translators in order to produce the same or similar effect of the original's. Mostly, the current subtitles are being translated literally regardless of their connotations and cultural values. However, what this study opts for is minimizing the loss of popular culture references both allusive and humorous impacts in order to grant the target Arab viewers enjoyment of the ST.

Based on the above observations, a number of recommendations can be drawn as follows:

1. The translation of popular culture allusions should by no means be treated as a simple SL reference replaced by a TL one. Instead, translators should opt for defining the ST's references and then they should determine the appropriate criteria to produce a successful translation.

2. The recognition of allusions is the key to transferring the ST's impact comprehensibly. Hence, the translator should be acquainted with

allusions' different functions and forms, subtitling norms and constraints in order to be able to adjust his/her choices properly.

3. The type of the target Arab audience (adult or children), context, subtitling norms and the ST's reference intended effect are key points which should be taken in consideration. For example, texts that target adults as their audience are not treated as the ones that take children as their target Arab viewers. Parodied references that are employed in a literary context differ significantly from those used in a humorous one. Whereas literary allusions are used to add an aesthetic value to the text, humorous allusions are used for creating irony. Nevertheless, the ST's intended effect is only conveyed through the employment of the appropriate translation strategy such as substitution, explication, simplification and compensation.

4. More attention should be paid to the two operative allusive levels including micro and macro levels. Thus, defining the source of the ST's parody helps to transfer its impact easily. For example, if the entire text is a parody of another text or alludes to another one, popular culture figures, items or events that lay inside the text will be recognized easily and the translator's options will be narrowed down.

5. Popular culture references are integrated parts of the American series. They are also a crucial aspect of postmodern TV programs. Thus, intensive search should be launched by the translator to identify the popular culture references and what they present.

6. More research should be done to fill the gap between allusions in English and their appropriate equivalents in Arabic. In addition, other solutions should be proposed by scholars in order to overcome the ST's effect inevitable loss.

7. Arabic channels companies should hire professional and creative translators who are capable of dealing with the ST's cultural references.

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جامعة النجاح الوطنية

كلية الدراسات العليا

مدى إمكانية ترجمة الإيحاءات لثقافة ما بعد الحداثة في البرامج الكوميدية

إعداد

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الملخص

تعالج هذه الدراسة إشكالية ترجمة إيحاءات لثقافة ما بعد الحداثة في البرامج الهزلية من اللغة الإنجليزية إلى العربية. حيث تهدف إلى تزويد المترجم بحلول عملية تسهم بنجاح في الحفاظ على ألاثر الكوميدي والإيحائي للنص. بالإضافة الى التعريف بأهم أشكال ثقافة ما بعد الحداثة من التناص والمحاكاة الساخرة وعلاقة كل منهما المتداخلة بالإيحاءات. ومن جهة أخرى، تلقي الدراسة الضوء على أهمية التوافق ما بين النص التلفازي المترجم وتحركات الممثلين على الشاشة وتوافقها مع قوانين وأسس الترجمة التلفازية المعتمدة.

تم جمع البيانات المعروضة من ثلاثة برامج كوميدية رئيسية وهي "The Friends" و"The Flintstones"و"The Simposons". حيث تم اختيار كل منها بناء على إحتواءها على العديد من الإيحاءات الثقافية والتاريخية والاجتماعية والدينية و من جهة أخرى ، تمت مقارنة الأنظمة والأساليب المتبعة في ترجمة البرامج الكوميدية الموجهة للبالغين وبين تلك المتبعة في برامج الأطفال الهزلية. حيث قام الباحث بفحص وتمحيص الترجمات المختارة وذلك لمعرفة مدى فعاليتها وتوافقها مع الثقافة العربية. وتقدّم هذه الدراسة ترجمات تلفازية بديلة ومدروسة تبعا للمناهج والسبل العلمية المتبعة في ترجمة الايحاءات والترجمة التلفازية، وقد بنيت على أسس باحثين عدة من الذين برزت اسماؤهم في مجال ترجمة الايحاءات مثل، Nord (1990) و Gambie (2001) وLeppihalme (1997)و Newmark (1988) وغيرهم الكثير. ولقد تم اختيار هذه الدراسات من أجل تزويد المترجم بخيارات وترجمات عديدة. تخلل جمع البيانات بحث مكثف في المواقع الالكترونية وقواعد بيانات الأفلام والمسلسلات الأجنبية وذلك من أجل إيضاح وتفسير معان ودلالات ايحاءات النص الأصلي.

ج

اضافة الى ما سبق، اعتمدت الدراسة اعتمادا سابقا علـــى تطبيقـــات الباحثـــة   Leppihalme
(1997) وذلك لبروزها وتقدمها في هذا المجال.

و تنقسم الإيحاءات في هذا البحث الى أربع أقسام منها : الأســـماء العلميـــة الإيحائيـــة
والجمل القصيرة الإيحائية والايحاءات النمطية والإيحاءات التاريخية. توصل الباحث إلى إرتفاع
نسبة استخدام الترجمة الحرفية وإبقاء الحروف الإنجليزية كما هي ولكن باللغة العربية. حيـــث
نتج عن ذلك فقدان أثر النص الأصلي الكوميدي والإيحائي إضافة إلى عدم معرفـــة الجمهـــور
العربي بأصول ومعان هذه الإيحاءات. ولكن من خلال تطبيق السبل الصحيحة والمناسبة ســـيتم
التقليل بنجاح من فقدان أثر النص وستتجلي معاني الإيحاءات الضمنية للمشاهد. وأكدت الدراسة
على أهمية تمتع المترجم بالقدرة والإمكانيات اللازمة والمعرفة الواسعة بالإيحاءات الثقافية. ومن
جهة أخرى ، على المترجم إجراء بحث متكامل للوصول الى معان ودلائل تلـــك الايحـــاءات.
توصلت الدراسة إلى أن أفضل المناهج والسبل لترجمة الإيحاءات الثقافية هي كما يلي: إضـــافة
أدلة إيحائية إضافية و تفسير الايحاءات و إحالتها إلى معانيها الأصلية وتبسيطها. حيث أثبتـــت
هذه السبل فعاليتها في الحفاظ على معان النص الأصلي وأثره وضمان استمتاع الجمهـــور بـــه
ومحاكاته للواقع الأجنبي. وعلى الرغم من ذلك، ما تزال هناك بعض الحالات التي يصعب فيها
الحفاظ على الأثر الاصلي الكوميدي وذلك بسبب الفجوة الهائلة بين الثقافة العربية والأجنبية.