

An-Najah National University

Faculty of Graduate Studies

**Audience Types in Translating Humor in TV Shows from
English into Arabic**

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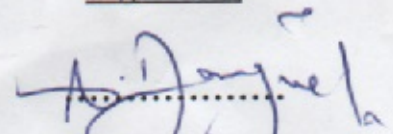
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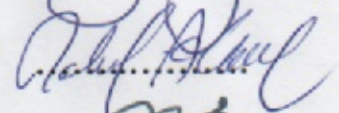
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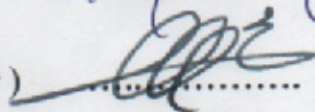
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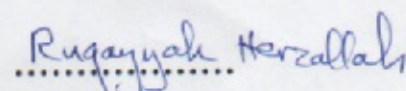
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Dedication

This thesis is dedicated with gratitude

To:

My dear parents who supported me emotionally with their blessings and prayers.

My husband, Abdul Jaabir, who was so patient and cooperative until this thesis was completed.

My four children Ahmad, Akram, Aseel and Muhammad who were very responsible and supportive until I was granted the MA degree.

Anyone who reads and appreciates this work

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الإقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل عنوان:

Audience Types in Translating Humor in TV Shows from English into Arabic

أنواع الجمهور عند ترجمة العناصر الفكاهية في الأعمال التلفزيونية من الإنجليزية إلى العربية

أقر بأن ما اشتملت عليه هذه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أي درجة علمية أو بحث علمي أو بحثي لدى أي مؤسسة علمية 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 الطالب:

Signature:

التوقيع:

Date:

التاريخ:

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Abstract

This study undertakes the issue of translating humor TV shows in relation to audience types and the translation strategies by examining a corpus of seven English-Arabic humor TV shows. Specifically the study identifies the translation strategies adopted in translating children and family humorous TV shows. It also highlights the problematic issues that face any translator when translating such shows. In analyzing the corpus of the humorous TV shows, the researcher adopted a descriptive and analytic approach in which examples were collected, categorized and explained and, in some cases, more appropriate translations were suggested. The analysis demonstrates that using the formal translation strategies does not always give the intended humorous effect and sometimes causes loss in the intended humor. Consequently, the findings showed that translators tend to add, omit, change, or euphemize the source text terms and references to get the intended humorous effect in the target audience in relation to their ages, cognition and culture.

Chapter one

Introduction

1.1. Introduction

Translation has a very important function in exchanging ideas and experiences between different cultures. It is defined by Briggs (2006: 43) as "a form of writing under constraint. Quite straight forwardly, the translator must write the original text again in a language other than the one in which it was originally composed." Translation is, most of the time, considered a significant form of writing for it exposes the target audience to other nations' cultures, traditions and ways of life. On the other hand, translation sometimes causes problems and misunderstandings between the countries of different cultures and languages. If the translator is not efficient enough to render the intended meaning of the source text (henceforth ST), his translation results in a troublesome cultural misunderstanding.

In the recent decades, translation has been nearly exposed to every aspect of human life. It was also conducted between most of the world languages including translations between English and Arabic. As English and Arabic come from two different language families, translation from English into Arabic and vice versa is a big challenge for any translator. That means how-well trained the translator is and how well-informing the translation outcomes are.

One type of the writings that has so far been translated between Arabic and English is the translation of humor. Humor is a very important area of research for various reasons. One of them is providing entertainment for children as well as for adults. Tarvin (2009) says that humor is "anything that causes amusement"

Translating humor for an Arab audience is a big challenge for the translators because they have to be aware of the different elements that may affect their rendition. They must be aware of the age of the audience that they are translating for. Are they adults? Are they children? If they are children, what age are they? Is the audience a mixture of children and adults? Do the STs have culture specific terms that need a very competent translator to find target equivalents? All these elements form translation barriers that are doubled when the translated humor is presented on TV shows, either watched or heard.

This study deals with analyzing such problematic issues when translating humor TV shows for different types of audience from English into Arabic.

1.2. The statement of the problem

In the following pages, the problematic aspects of translating humor texts are discussed, but before that, the difference between translating humor texts and translating humor dialogs in TV shows, or what is called subtitling, must be defined. These two types of humor translations are

different because translating humor shows has to do with the immediacy of the dialog which is connected closely with the audience type. On the other hand, translating written texts has no such constraints. Jaskanen (1999: 9) argues that translators of audiovisual texts are constrained by two important concerns: space and time. Translators are limited by the space and time that they are given to show their translation on the TV screen when subtitling. "The constraints of space and time lead into the problem of selection as the translator has to analyze the ST material carefully to decide what should be transferred to the TT and what can or must be left out." It can be said that the translator makes choices of deletion or addition depending on the time that is available for the viewers to read the subtitling in accordance with what they see on the screen. Besides, the space that is available for these subtitles is limited. This is very different from translating a written text which is a much easier task because translators do not confront any such constraints. Translators can translate using any suitable strategy to render the humorous effect as they have the needed place and time to do so.

As for the audience type, we should bear in mind that the age and the literacy of the target audience also play a remarkable role when deciding the strategy to be used in translating audiovisual texts. The cultural awareness competence and the reading speed of the audience are very important. Children for example cannot read as fast as adults can as argued by Schwarz (2002). In this respect, she says that "Higher education levels ensure better reading skills and broader general knowledge." She also says

that the translator "must be conscious of his own cultural identity and be aware of the way it might influence his interpretation and rendition."

Defining the problematic aspects of translating humor, one can mention three problems. The first can be summarized as making the target audience live the experience as humorously as it was presented for the source audience, for example to get the irony and to laugh. Sultanoff (1995), depending on the opinion of a comedian called Steve Allen, argues that the sense of humor can be increased "by exposing ourselves to the part of life which is experienced as humorous." There is a wide range of life experiences that are experienced as humorous. Like beauty being in the eyes of the beholder, humor is in the funny bone of the receiver of the experience. If the translator were able to make his/her audience live the experience of the humorous text that s/he is translating, his/her translation then would be successful. The question is: how can the translator do so? When translating from a Source Language (henceforth SL) to a different Target Language (henceforth TL), which has its own culture, traditions, geography and its own audience who have their own cultural experiences, the translator will have to consider the SL experiences with those of the TL which are familiar to the target audience. In this regard, the option of dubbing in local dialect, which is defined by

Baker (1998: 96) as "the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip movement of the original dialog", is becoming more and

more familiar especially in the translation of children works. Mahmoud L. (2007: 308) argues that there is a trend today to use the Egyptian dialect in the cartoon series instead of the standard Arabic in order to "achieve the aim of having a simple, not complicated or sophisticated translation that are illegible to modern children, in addition to familiarize them with everyday Egyptian dialect expressions." she continued to say that such a trend is followed when translating such TV shows into Lebanese and Syrian.

Another problematic aspect of translating humor is 'culture'. A humor specialist called Kinde (2007) maintains that there is a strong relationship between humor and culture. He says that "if you're an American speaking in Australia, you'll be dealing with differences in culture and language that will have an impact on the laughter response you receive. But you could be speaking within your own country and also face cultural gaps. The challenges posed both inside and outside your own borders are very similar" (Kinde, 2007). Inside and outside challenges are not always very similar in case of languages and cultures that are very different like Arabic and English where knowledge of the other's language and culture is sometimes minimal and is limited to experiences in films and TV shows. In any case, such challenges, which one may face, as Kinde says, when speaking across cultures may include: common experience, common language, different language, sense of humor differences, and the physical elements.

A third, and probably a very important problematic aspect of translating humor as far as translators are concerned, is the age and the type of the target audience. Thorson et al. (1997: 607) when speaking about the development of humor in relation to audience age say, "We have some evidence that sense of humor ... differs between the young and the old, or at least that it is understood differently by the young and the old." The authors conclude that younger and older persons construe the sense of humor differently.

As a result, what amuses old men and women may not amuse the young generations or children. The sense of humor to children is positively different from that of those who are adult or even the older generations. An example of this is the verbal irony. Verbal irony is humorous for adults but not for young children who lack the cognitive ability to understand the intended humor of the spoken or written irony.

1.3. Purpose of the study

The present research examines the constraints under which translators work to produce Arabic versions of the English humor TV shows. The research focuses on translations of various types of humor in the shows; the occasion for humor occurrences in the original TV shows; and the culture specificity of humorous words, phrases, and sentences in translation.

1.4. Significance of the study

This study is significant because it is amongst the few research studies that tackle the issue of the audience type when translating from English into Arabic.

This study analyzes the problematic issues and the translation strategies used in translating children and family humor on TV shows in relation to audience ages and cognitive development, which is likely to be a pioneering study in translating humor into Arabic.

This study works as a prescriptive and analytic one, which attempts to describe the influence of the audience ages and cognition on translating humor into Arabic.

1.5. The questions of the study

The research seeks answers to the following questions: what factors play an effective role when translating humor from English into Arabic? How important is the factor of audience type when we translate from English into Arabic? What are the parts that the translators omit, add, replace, or keep when translating humor TV shows? What are the approaches and the strategies that are used in the successful translations of humor?

1.6. Thesis chapters

Below is a general survey of the content of each chapter in the thesis.

Chapter I presents the introduction, the statement of the problem, the purpose of the study, the significance of the study, the questions of the study and the thesis chapters.

Chapter II deals with the review of the related literature, the corpus of the study, the data collection, the method adopted for the data analysis, and the limitation of the study.

Chapter III deals with the humorous expressions that are considered problematic when they are translated for children. Such humorous TV shows will include *Dining out with Timon and Pumbaa*, *Ice Age 1, 2, & 3*, *SpongeBob SquarePants*, *Looney Tunes*, and *Tom and Jerry Cartoons*. The chapter will discuss the strategies that are used; the changes in the cultural terms, and the reasons behind the deletion of certain expressions.

Chapter IV discusses the translation of the humorous expressions and situations that are translated to suit a family setting. Examples on such TV shows are the TV series *Friends, Season 1*, and the animated movie *Madagascar 1 & 2*. The chapter is meant to find out the strategies used and their suitability, the additions and the deletions that took place, the type of such additions and deletions, and the changes that took place in the ST to suit the target audience.

Finally, Chapter V has the conclusions that the analysis of the selected data reveal. The successful translation strategies are mentioned besides the ones which were less successful.

Chapter Two

Scope and Methodology

2.1. Review of the related literature

A number of research studies have been conducted on the translation of humor, especially in the last two decades. Translators have used various kinds of ways to translate humor, as argued by the theoreticians: Schmitz (2002), Antonopoulou (2006), Zabalbeascoa (2005), El Refaie (2011), Norrick (2007), and Maher (2007). Schmitz (2002: 89) maintains that there are three types of humor: culturally-based humor, universally or reality-based humor and linguistically or word-based humor. He says learners and tyro translators should deal first with the relatively straightforward universal humor, continue with cultural humor, which demands more of learners and translators, and finally deal with linguistic humor that offers serious challenges to students of foreign languages and translation.

In his opinion, word-based humor serves as a test for the translators to choose what to translate, what to omit or what to change in the ST to evoke laughter in the target audience. The translation of the third kind, which is language-based humor, "brings about loss in translation and the only solution for the translator is to substitute another joke" (2002: 108). "The challenge for the translator is to find suitable resources in the [TL]. It is a question of the translator's competence in the [TL]" (2002: 109). Schmitz

argues that what is important for translators is to give priority to providing a humorous response on the part of the target audience.

Proper names also contribute to the humorous effect in a dialog. Antonopoulou (2006) discusses the issues of translating proper names which are socioculturally-bound. The main challenge here is to maintain the effect caused by the irony of making allusions to popular figures.

On the ways to deal with humor at text or episode level, Zabalbeascoa (2005: 187) suggests two procedures for translating humor. He says that he will call one procedure 'mapping', i.e. locating and analyzing textual items (e.g., instances of humor) according to relevant classifications (e.g., humor typologies). The other he calls 'prioritizing', "establishing what is important for each case (in the context of translating), and how important each item and aspect is, in order to have a clear set of criteria for shaping the translation in one way rather than another."

Translator critics have also commented on the translation procedure in humorous contexts. Maher (2007) favors partial domestication strategy for translating humor over other strategies (e.g. foreignisation). These two strategies are defined by Venuti (1995: 20 as cited in Yang: 2010). He defines domestication as "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home" while foreignisation is defined as "an ethnodeviant pressure on those (cultural)

values to register the linguistic and cultural difference of the foreign text, sending the reader abroad."

Maher says that a comic SL should be translated comically in the TL or it will lose its effect. As a result, the translator has to choose between domestication and foreignisation strategies of translation. If the two cultures are so different from each other, the translator has to use the domestication strategy in order to have a text in the target culture that can be understood well by the target audience. The translator will resort to adaptation in order to get the same effect on the target audience as on that of the source audience. On the other hand, she says that "Although humorous styles and traditions differ across cultures, this need not mean that a text has to be totally domesticated in order to be appreciated by a new target audience" (2007: 378). The main aim of the translation is to have the same effect of the ST on the target audience, which determines the degree of domestication or adapting by the translator. She also argues that while we may be able to understand and enjoy the humor produced by members of a different cultural or national group, we will probably not relate to it in quite the same way as those who live within the group and consider that cultural code their own. The links between humor and culture are especially relevant to the question of the translation of humor, since today it is generally acknowledged that translation, particularly the translation of literature, is a cultural act as well as a linguistic one (Maher, 2007).

On humor translation strategies, Norrick (2007) says that in the communication process, there are sometimes different cultures and languages between the participants, and, for a text translated from one culture and language to be understood by the target audience, and, to achieve a similar effect, a number of strategies can be used such as the strategies of contrast, merging and accommodation. For the contrast strategy, "the humorist creates a persona or character representing an outsider's perspective on some discourse system. This outside perspective leads to confusion or misunderstanding and creates the characteristic perception of incongruity required for humor" (2007: 392). The other strategy is 'merging'. Norrick (2007: 397) defines merging as "mixing of languages and/or cultures for humorous effect" When using the strategy of contrast, "the humorist adopts an outsider's perspective on languages or cultures, but in 'merging', the humorist must be a bilingual and/or a bicultural insider and one who uses two discourse systems in tandem." The third strategy is 'accommodation'. Using this strategy

"seeks to minimize differences between speakers of different languages and thus avoid misunderstanding. When speakers of different languages and varieties interact, they slow down, check for uptake, repeat themselves, define their terms, explain themselves, switch codes and even translate" (2007: 402).

This slowing down of communication in humorous situations is caused by a variety of reasons. El Refaie (2011: 87) attributes the success or failure in the understanding of humor to both personal and social reasons. "The understanding and appreciation of humor depends not only

upon an individual's background knowledge, cultural values, and psychological makeup, but also on the broader social context in which a joke occurs and the social uses to which it is put." The translator of humor should therefore keep in mind the target audience, their beliefs, culture, and religion.

Laurian (1992) discusses the functional translation of jokes. She says that the translator may face two types of difficulties "in the structure or in the use of language and in the habits of an ethnic or national community."

With these discussions of the challenges met in the translation of humor and this exposition about the translation approach working with humor, the thesis takes a close look at the translations into Arabic of the English humor TV shows. The thesis identifies the challenges of the translation of humor, the strategies used, and the approaches which were followed. The thesis also examines the suitability of those translations in relation to audiences targeted by the English episode producers and the ones targeted by the Arabic versions of the same episodes.

2.2. Corpus of the study

Out of about 20 examined TV shows, a set of seven humor TV shows were used as examples for this study. Most of the TV shows are provided with subtitling on the TV screens. Other shows were dubbed into the Arabic language, while others based almost completely on the nonverbal elements of humor through gestures, body movements and facial

expressions. Where no subtitling or dubbing was provided, the required subtitles were taken from the internet, either in Arabic or in English, for the sake of analysis.

Five of the selected humor TV shows were addressed to children while the other two were produced for adult family.

2.3. Data collection

The present study focuses on the extent to which the factors of the audience type and culture specifications influence translating humor in TV shows. The data consists of the following TV shows: *Friends Season 1*, *Dining out with Timon and Pumbaa*, *Tom and Jerry Cartoons*, *Madagascar 1 & 2*, *Ice Age 1, 2, & 3*, *Looney Tunes* and *SpongeBob SquarePants*. Through the examples, different strategies, translation methods and approaches for translating humor to different types of audience are discussed and elaborated on.

2.4. Methodology

The thesis is divided into five chapters. Chapter One deals with the introduction, the statement of the problem, the purpose of the study, the significance of the study, the questions of the study, and the thesis chapters.

Chapter Two presents a review of the related literature, corpus of the study, data collection, methodology, and limitations of the study.

Chapter Three deals with the TV shows which are child-related such as *'Tom and Jerry Cartoons, Looney Tunes, SpongeBob SquarePants, Ice Age 1,2 & 3, and Dining out with Timon and Pumbaa'*.

Chapter Four deals with the TV shows that are produced to entertain the whole family, audience of mixed ages where the data was collected from two of the most popular humorous family TV shows *Friends, Season 1* and *Madagascar 1& 2*. They were selected because they have recently been the most popular ones on TV screens. They are very comical and come with good lessons for all members of the family. The ST and the TT versions for both shows were compared in order to identify major problematic translation differences between them both. These problematic humorous references were classified into tables. Each table included examples on one type of the translation dilemmas that are problematic for the humor translator and followed by an evaluative analysis and supposedly reasonable results.

In the two cases, the prescriptive and the analytic method is followed. Translation problems and strategies are spotted, analyzed and generalizations on the state of translation of humor into Arabic are made. After that, some suggestions for solutions are made to improve the translation of humor from English into Arabic. Alternative translation strategies are suggested when and where necessary.

The last chapter of the thesis, Chapter Five, states the conclusions that are reached by the researcher.

2.5. Limitations of the study

Through the observational survey of previous studies, it is noted that not much has been written about the audience types in translating humor TV shows from English into Arabic. Accordingly, the researcher decided to conduct this study on humor TV shows for children and for the family in order to elaborate more on this topic. One limitation of the study is that it is about translation from English into Arabic and not vice versa. Another limitation is that it deals with Palestinian audience and it is about humor directed to children and families.

Chapter Three

Translating Humorous TV Shows for Children

3. Introduction

Translating for children is a very important area of research because children learn a lot from what they watch on TV screens and most of their behavior and spoken words are acquired from what they see or hear from TV shows. Translating for children has been conducted in many different ways. One of these ways is humor, which is considered a rich area of study. Humor is defined by Powell and Anderson (1985) as cited in Azizifard and Jalali (2012: 1193) as a violation of speech maxims which are the maxims of quality, quantity, relevance and manner. Grice maxims violation, which produces humor, serves several functions, "to serve, to illustrate, reinforce and make more comprehensible the material being taught." Humor has other benefits in the classroom as "motivating students and increasing their interest, reducing anxiety, capturing their attention, and in general facilitating learning."

A great number of researchers have studied humor, in general, for a long time, but recently the study of children's humor on TV has become more popular. Children's humor on TV affects children's development, social interaction and cognition because children tend to spend most of their time watching TV. This type of translation for children from one

culture to another is not an easy task, and so it has developed in a number of stages using a number of styles and theories.

Children's TV programs demonstrate a special use of language. Like those for other age groups in society, such as teenagers, adults, and elders, children programs are understood and produced in different ways from those produced for adults. For example, children's humor has to be easy, clear and mostly nonverbal for them to understand. On the other hand, adults' humor is more complex, hidden in the text and verbally expressed. Understanding children's humor televised movies depends on a number of factors. Firstly, it depends on children's ages (preschool 2–5, elementary school 6–11, and those aged 11–15). As far as their age is concerned, children and preschool children have different humorous TV shows. What entertains preschool children is certainly different from that which entertains children aged 11–15.

Secondly, there is the factor of children's cognitive abilities. This cognitive ability is not only related to native language competence but also to competence with source culture references. These references are often presented in translated TV shows and children need to have this competence to understand the humorous content.

Thirdly, the type of humor that children are exposed to (verbal and nonverbal) also affects reception of the humorous content. Nonverbal humor is much more easily understood by children of younger ages. As

they start to accumulate more cognitive competence, children gain a better understanding of verbal humor.

Finally, the type of the TV translation mode that is used for translating the humorous texts (subtitling or dubbing) also affects the children perception of the presented humor. Dubbing, which is defined by Baker (1998: 96) as "the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip movement of the original dialogue," is much easier for children to understand, but it is much more useful for them to read the subtitling of the humor TV shows in order to develop their reading and comprehension skills.

Children prefer humorous works more than serious works, as argued by a number of researchers, namely James (2004) and Degabriele and Walsh (2010). James assures that humorous works, although preferred by children, were dismissed by adults as pointless or not very literarily. They also received little critical attention and were less famous than works that were more serious. James says that scholarly works concentrated only on the stages of development in children's preferences for humor. As children accumulate more cognition, they taste humor better. About humor, she says that

"Since humor is a learned response, to appreciate its incongruity and tendency to disrupt 'usual' expectations, to understand its satirical references and differing forms, and to respond to its plays on language and roles, requires at least a rudimentary knowledge of the ways in which a society operates too" (2004: 368).

James meant that children understand and appreciate humor only when they know the traditions of their society, what is acceptable and what is not, what is normal and what is not, which expressions and moves can be used and which ones cannot. If children have this basic and elementary knowledge of their society, they will easily be able to understand the incongruities that cause humor.

Degabriele and Walsh (2010: 225-6) define humor as "a universal phenomenon in human interaction which starts in very early ages in children." They also argue that humor develops with child development, which made many researchers start to "regard humor as a core skill in social development and interaction." They also quoted McGhee's (1979) stages of humor development, which depend on the theory that humor is based on incongruity. These stages are summarized as:

1. Stage 1: Incongruous actions with objects 18–24 months.
2. Stage 2: Incongruous labeling of objects and events 24–36 months.
3. Stage 3: Conceptual incongruity 3–7 years.
4. Stage 4: Multiple meanings 7–11 years.

Incongruity theorists claim that our perception of humor is the result of the perception of an incongruity that causes the humorous response as argued by Michael and Cundall (2007: 203). Such incongruities are found in children's TV programs to cause humorous responses exactly as what happens with adults' humor.

Several other theorists talked about other theories that regulate children's understanding of humor. These theories include the relief and the superiority theories of humor. these two theories are defined by Michael and Cundall (2007: 203). They say that the Relief Theory "predicts that laughter is the release of pent up psychic energy as the result of some set of stimuli, usually one that catches us off guard." The Superiority Theory, for example, claims that "we find humorous those events that point out our own superiority, moral or otherwise, to another." The researchers, Michael and Cundall, argue that such a theory is connected with ethnic humor which points out supposed superior qualities of the audience through contrast with a more "base" group.

This chapter examines the translation of the various types of humor addressed to children in relation to age, cognitive development, and native culture competence as the main elements that regulate the humorous content in children's humor TV shows. It also discusses the translation modes (subtitling and dubbing) that are used when translating for children from different age groups and explains the reasons behind using them.

Five of the humorous TV shows that are translated for children from English into Arabic were selected to get evidence on how these humorous scenes were treated in the Arabic translations. As mentioned earlier, these TV shows include *Tom and Jerry Cartoons*, *Looney Tunes*, *Ice Age 1, 2, & 3*, *Dining out with Timon and Pumbaa* and *SpongeBob SquarePants*. The TV shows were selected because they give children good lessons about life presented in a humorous style. They teach children how to be wise,

cooperative, friendly, honest, and good members of the society in a funny way. What is important to be said here is that all these TV shows are suitable to be watched by children of different ages but some of them are too difficult for the younger group. For example, watching these humorous TV shows, children aged 2–7 laugh at the nonverbal incongruous situations while older children laugh at more complex situations that are presented, such as jokes and irony.

The chapter is divided into three sections. Each one deals with a different age group of children because the researcher is assuming that each age group requires different techniques of dealing with humor.

In each section, one or two TV shows were used for getting examples. These TV shows were chosen depending on the verbal and the nonverbal elements that were found in the movies as suggested by a number of researchers. The researchers who talked about the verbal and the nonverbal children humor and its implications include: Loizou (2006), Goel and Dolan (2007), Pexman et al. (2005), Canestrari (2010), Dugdale (2006), Zigler et al (1966), Semrud-Clikeman and Glass (2008), Degabriele and Walsh(2010), Al Abbasi (2009), Caron (2003), Klein and Kuiper (2006), Nieminen (2007), Dwyer and Uricaru (2009), Kothari (2008), Lommel, Laenen and d'Ydewalle (2006) and others.

3.1. Transferring humor for children aged 2–7

At the ages between two and seven, children depend greatly on the visual or the nonverbal incongruous elements and situations of the TV shows to laugh as they do not yet understand the humorous effect of written texts as using jokes or irony. The nonverbal incongruity is defined as: things happen that are either physically impossible or socially forbidden in real life situations as argued by Loizou (2006), and Goel and Dolan (2007). The technique that is used to evoke laughter for children aged two to seven is the nonverbal incongruity, for example, situations that are physically impossible like a man who sits in the bath tub with his clothes on (Loizou, 2006). According to the incongruity theory of humor, what is funny about the situation is that it is impossible to happen in real life. After analyzing the data, Loizou found that "kindergarten children are capable of evaluating the funniness of a visual stimulus and pinpointing the incongruity(ies) of a picture" (2006: 429). Such incongruous situations are mostly expressed by something that is called nonverbal humor which is defined by Raskin (1944: 46) as "a humorous situation which is not created, described and expressed by a text . . . Even if a nonverbal situation is accompanied by a text but the text is just a component of the joke rather than its creator, it is still nonverbal humor." In *Tom and Jerry Cartoons*, there were some short texts in most of the presented episodes. These texts were not translated into Arabic when the cartoon was presented for Arab children because such

texts were just a component of the humorous situation rather than its creator.

Norrick (2007: 401) says that many jokes depend on performance more than on written texts and those performance features, pantomime, gestures and voice shifts "require modes of description separate from the verbally-oriented script theory." For example, in *Ice Age 2*, retrieved November 2, 2012 from <http://forums.myegy.com/showthread.php?t=73099>, the way that Sid the sloth sleeps is very funny. He keeps moving, wriggling, letting his head dangle over the rock, snoring and licking his saliva.

This type of visual or nonverbal incongruity is used pervasively in humorous shows for children aged two to seven such as *Tom and Jerry Cartoons*, *Looney Tunes*, *SpongeBob SquarePants*, and *Ice Age 1, 2 & 3*. Some of these shows are mostly dependent on nonverbal incongruities such as *Tom and Jerry cartoons*; others depend partially on such incongruous situations, which are accompanied with short texts such as in the case of *Looney Tunes*. Still others like *Ice Age* and *SpongeBob SquarePants* show a mixture of incongruous situations with long texts which are full of verbal humor.

In the 26th episode of the series *SpongeBob SquarePants*, *Walking Small*, the Arabic version retrieved April 10, 2012 from www.stardima.com/SpongeBob_26 while the original series which is in

English retrieved on the same date from http://pollystreaming.com/SpongeBob-SquarePants-Season-1-Episode-18b-Walking-Small_v7185, for example, SpongeBob sees his friend Sheldon Plankton, whose name in the Arabic version of the movie is Shamshun شمشون, crying hard with a pool of tears around him. He asks his friend about the reason that made him cry so hard. Shamshun answered that he had two cones of ice cream and he could not eat both of them. At that moment, SpongeBob immediately offered his help. He said that he could eat one of them. He started licking the ice cream eagerly in a way that was incongruous and evokes laughter because it is not normal for people in general to eat ice cream in that way. This incongruity was achieved through sounds, movements, and gestures.

In another scene of the same episode, SpongeBob tried to scare those who were on the beach through changing his shape into an elephant, which made a loud sound using his trunk. That was also incongruous because it is impossible for people to change their shapes and voices. This contrary to a real life situation evokes laughter in small children. The same effect on children happens when SpongeBob at the end of the episode changed his shape to become a ball for his friends to play with. Then, he made a sound that evokes laughter in small children even though they do not know the meaning of the spoken words. They laugh at the sounds, gestures, and movements.

In the *Tom and Jerry*, which is an almost totally nonverbal humorous TV show for children where verbal communication rarely happens, we can notice such incongruous situations all through the episodes. For example, Tom, in the episode titled *Mouse Cleaning Uncensored* which is retrieved March 8, 2012 from <http://www.youtube.com/watch?v=8aLZoI8qvxo>, was ordered by the housekeeper to keep the house clean until she returns home. Meanwhile, Jerry did his best to make the house dirty in order to get Tom punished. He threw different types of dirt on the floor, played with raw eggs, invited a cow into the house, covered Tom's hands and legs with ink. He fled and Tom chased him all around the house until it was very dirty. Tom was shocked to see all that mess and started to clean everything up especially when he saw the housekeeper coming back from far away. At the end of the episode, while the housekeeper was standing behind the front door; Jerry let a great amount of black gravels in through the house window. The housekeeper lost her mind and started to throw stones at Tom. At the beginning, he was unhurt but when he vexed her with his tongue, the last stone hit him on the head taking him to the ground. Such movements, situations, and sounds evoke laughter in small children who do not understand texts yet or even without having texts. Children notice the incongruous situations, understand them, and laugh.

In the *Looney Tunes* series, ducks and rabbits speak like human beings, which is not normal and cannot happen in real life. In the episode titled *Rabbit Seasoning*, retrieved March 22, 2012 from

<http://www.youtube.com/watch?v=6e1hZGDaqIw>, the duck tried several times to persuade the hunter to shoot the rabbit, who did not die even when he was shot several times which was physically impossible and it evokes laughter. Besides, the duck's beak was repeatedly removed from its place and the duck would get it back in time to speak with the rabbit again. These nonverbal incongruous situations have created incongruous situations that evoke laughter in small children without understanding the words that were spoken.

To sum up, Children, aged 2–7, who watch a humorous TV show, laugh at the characters' behavior, gestures, and body movements more than laughing at what the characters are saying. Since these nonverbal elements of the TV characters are considered part of the message that is going to be transmitted to the target audience, they have an influence on the translation and on the strategy that is used when translating. Moreover, the target audience sees these nonverbal or visual elements of the TV show in the same way they are seen by the source audience, and so they sometimes form one part of the complexity of the translation method, if they are culturally specific. It means that such nonverbal elements sometimes belong to a particular culture and have their own meanings which contribute to the translation process that undergoes many changes according to the audience culture, language and age. For example, in *Ice Age 2*, retrieved November 2, 2012 from <http://forums.myegy.com/showthread.php?t=73099>, the two small possums

have made a body movement using their hands to vex Manny after talking with their sister Ellie about saving their species in an intention to have sex with her. The two possums used their hands to show Manny that they are watching him all the time and they will save their sister Ellie. This is a culture-specific movement that shows offense, derision, and contempt. It is a consciously offensive and aggressive gesture, also called 'flicking the Vs' and it is made mainly by men with the palm of the hand inward.

In the *SpongeBob SquarePants* movie, the episode of *The Sea Bear*, retrieved April 10, 2012 from <http://www.youtube.com/watch?v=GMXpx6DkvLs>, the sea bear has pointed to Squidward Q. Tentacles شفيق with his finger, after attacking him several times, to show aggression and threat after jumping in the drawn circle that saves people from the sea bear as thought by SpongeBob and Patrick Star بسيط .

Other nonverbal elements are considered universals that can be understood equally and in the same way by children, everywhere on earth without being a translation problem. An example is taken from *SpongeBob SquarePants*, *The Sea Bear* episode, when the sea bear showed his teeth in front of Squidward Q. Tentacles شفيق to show anger, which is universally known that showing teeth means anger and this does not form a translation problem <http://www.businessballs.com/body-language.htm>.

Beyond the age of seven, children start to appreciate and understand the humorous content by relying on their accumulated cultural competence. As a result of being more integrated in social life, through going to school, children learn more about their traditions, culture and the way their society operates. This knowledge helps them to understand what belongs to the society and what does not even if it is presented verbally or nonverbally in the TV shows. They also become more aware of what words are allowed to be used in their daily life and what are not. Consequently, they become more able to distinguish the incongruities that violate the social rules and cause laughter not only through nonverbal humor but also by means of verbal humor as well. This is what the next section of the chapter elaborates on.

3.2. Translating humor for children aged 7–11

Children start to understand the funniness of the spoken word when their cognitive abilities develop that is to say, when they gain more knowledge about life. Pexman et al. (2005) investigate the children's perception of verbal humor. The authors found that children aged five or six do not appreciate the humorous function of irony, and children start to appreciate humor late in middle childhood. This is because listeners of irony must recognize what the speaker believes and what s/he wants the listener to believe and children at early ages do not have the ability to do so. Pexman et al. (2005: 261) say that it "is not until eight or nine years of age that children begin to appreciate the humor function of verbal irony,"

which is one type of the verbal humor that is represented in texts that are short and easy to comprehend. It is a little different from what McGhee (1988) argues when talking about the development stages in children's appreciation of humor. McGhee (1988) says that at the age of 3–7 children understand the conceptual incongruities while Pexman et al. (2005) argue that this does not happen until the age of eight or nine which is more logical as seen from the previous section of this chapter. An example of this irony is found in *Ice Age 2* when Diago and Manny started looking for Ellie, the mammoth, when she was lost on their way up the mountain. They asked about a mammoth "Have you seen a mammoth?" When the other animals answered "no," Diago asked one of the animals about Ellie saying, "Possum? About 11-foot tall?" He ironically asked about Ellie since she used to think that she was a possum. Children, who are still very young, 2–7 years old, cannot understand this irony while those who are beyond the age of 7 understand it better because they have more developed cognition and know what is meant by the spoken words. When this scene was translated as *أو رأيتم بوسوم بارتفاع 11 قدم*. It was translated literally, since literal translation shows the intended irony. The translator does not need to change it in the TL to achieve the ironic effect, as it is obvious through the literal translation.

Verbal humor is defined by Canestrari (2010: 328) as a "linguistically conveyed humor, i.e. not on visual humor." It has many types which are summarized by Dugdale (2006) as: pun, innuendo/double

intenders, malapropism, spoonerism, mixed metaphor, joke, extended or running gag, shaggy-dog, story parody, satire, irony, understatement, overstatement, statement of the obvious, exclusive humor and absurdity.

In TV shows that are presented for this age group of audience, nonverbal incongruous situations work side by side with the verbal uses of language to evoke laughter in children. For example, in *Ice Age 2, The Meltdown*, Sid advising his friend Diego not to be afraid of water was very humorous. The verbal and the nonverbal elements of humor worked side by side to achieve the goal of the irony.

Table (1) The verbal irony for children aged 7–11

	ST	TT
1.	<p>Sid: It may surprise you to know that I, too, have experienced fear.</p> <p>Diago: No. You?</p> <p>Sid: Yeah. Yes, as impossible as it seems the sloth has natural enemies that would like to harm or otherwise "kill" us.</p> <p>Diago: I wonder why?</p> <p>Sid: Jealousy, mostly.</p> <p>But the point is that fear is natural.</p> <p>Diago: Fear is for prey.</p>	<p>سيد: قد تتعجب إن قلت لك إنني أيضا عرفت الخوف.</p> <p>دييغو: لا! معقول؟</p> <p>سيد: آه، اجل قد لا تصدق ذلك و لكن أمثالي قد يواجه من يريدون إيذائهم أو قتلهم</p> <p>دييغو: ولكن لماذا؟</p> <p>سيد: الغيرة غالبا ولكن المهم أن الخوف شيء طبيعي</p> <p>دييغو: الخوف للفريسة⁽¹⁾</p>

(1)The dubbed Arabic version of the *Ice Age 2* was retrieved November 2, 2012 from <http://vb.alm7ben.cc/a-65591/>

Diego's answer to Sid "no, you?" was very ironic because Sid is a weak animal who is afraid of the other animals and that caused Diego to make fun of him. Between the ages of seven and eleven, such ironic expressions are easily understood because they know this way of mocking and sometimes used it while interacting with their peers. This irony was translated into Arabic as لا! معقول؟ to create the same effect on the listeners as of that on the source children. The translator has changed "you" in the SL into معقول؟ in the TL. This change was very successful because saying معقول؟ in Arabic shows irony especially in spoken texts or the dubbed ones on the TV screens where the voice intonations are available. When the text was subtitled on TV screens, the translator used لا، أنت؟ because the tone of the original character was heard by the target audience which shows the intended irony. The literal translation strategy is also very successful. The Arabic subtitles for *Ice Age 2* Translated By essamshark was retrieved November 2, 2012 from <http://subscene.com/subtitles/ice-age-2-the-meltdown/arabic/60503>. Adapting the theory of the cognitive humor besides the incongruity theory of humor, Zigler, Levine and Gould (1966), Semrud-Clikeman and Glass (2008) and Degabriele and Walsh (2010) conclude that production and appreciation of humor in children develops as the development of children themselves. Semrud-Clikeman and Glass (2008: 165), for example, say that children

"integrate increasingly richer knowledge and more complex cognitive mechanisms. By the age of 6, developmental changes in cognition and language allow a child to respond to more

abstract or conceptual incongruities rather than only to perceptual incongruities or slapstick humor."

For example, in the *Timon and Pumba* movie which is retrieved December 25, 2012 from <http://myegy.com/arabic-movies/t18140/Dinning-Out-Timon-&-Pumba.html>, when Timon and Pumba arrived in Russia, Timon took off many pieces of his heavy clothes, which is funny for children who know that Russia is very cold and a person needs to wear many items of clothing to stay warm.

In another scene, Timon opened too many jars of caviar and started eating them thinking they were jars of bugs, his best food. In the same scene, Pumba and his uncle talked about dancing Palei باليه. If little children had no idea about caviar and Palei, they would not be able to understand the humorous content of the scene, and they will not or may not laugh.

In another scene, Timon falls into the picture of the Mona Liza, Pumba laughed and called him Timon-A-Liza. If children do not know what the Mona Liza is, they will not laugh. Here, the translator transliterated 'Timon-A-Liza' into Arabic as تيموناليزا. This strategy is not so successful when the audience has no information about the 'Mona Liza,' and so they may not laugh. If the translator had changed the sentence into انت بئيت صورة it would have been better for the target audience who will laugh whether they know what the Mona Liza is or not.

In another scene of *Ice Age 2*, the tiny sloths have decided to sacrifice Sid the Lord of Fire to stop the flood. The way they greeted him, the way they sang around him and the way they sacrificed him was very funny and it mimics the African culture and traditions. Knowing this piece of information may help children laugh. There were short texts in this scene which were translated literally since they do not evoke laughter for children. What evoked laughter was the way Sid behaved. The texts were translated literally, which is a successful strategy to be used since humor in the scene depended on the moves and pictures more than on the words.

Since children of this age become more able to understand the verbal humor of the presented TV shows than those who are two to seven years old, texts with humorous contents that suit their age and their cognitive abilities start to appear. Such texts are short because children aged 7–11 cannot cope with long texts. They are also easy to comprehend and they suit the lip movements and the body gestures of the main characters in the show. The translations of the given texts are provided either through dubbing or through subtitling translation methods. Dubbing, which seems to be more accepted, is a very successful strategy of translation for this age group of children because they are still too young to read fluently and effectively. Moreover, the use of dubbing is a good translation mode for children at this age because it enables the translator to add, omit, or change the words used in the text to maintain the comic effect. Al Abbasi (2009: 183) says that dubbing is a very good mode of audiovisual translation as

"the dubbed movie or TV series look like the original and all viewers both literate, illiterate and children can understand and enjoy watching them."

Dubbing is also good, Al Abbasi goes on to argue, because it helps the translator add, omit, or change any expressions that do not suit the target culture and audience. He added that dubbed movies and TV series have become a fantastic source of entertainment and attracted the attention and interest of millions of Arab viewers because they come up with new flavor from different cultures all over the world. Examples on such additions and deletions when dubbing a TV show for children aged 7–11 are taken from the movie *Dining out with Timon and Pumba*. Some sentences were altered, added or omitted completely to suit the body gestures and the lip movements in the movie.

Table (2) The strategies used in the dubbed TV shows.

	ST	TT
1.	Snail: Hold your horses now, kid. I can sing, too.	سريع: هتعمل إيه لو عرفت إني بغني كمان: تعاليلي يا بطة ⁽¹⁾
2.	Timon: Hello there, snail! I'm Timon, and he's Pumbaa. And since we cannot eat you, and you are our new pal, we might as well give you a name you've got cute little gumdrop eyes, a swirly, curly cute shell and you're a snail. I've got it! We'll call you Speedy Speedy The Snail! How do you like that clever juxtaposition giving a snail, a noticeably slow creature, the name speedy?	تيمون: أهلا يا قوقع أنا تيمون وده بومبا ومدام ما نندرش ناكلك ولأنك بنيت صاحبنا لازم نديلك اسم وعشان عيونك الدبلي ولأني منجلي حسميك يا قللي لانيتها حسميك سريع القوقع السريع، شوفت العبقرية شفت التفنن، القوقع المعروف انه بطيء سميته سريع إيه رأيك ها ها؟ ⁽²⁾
3.	Pumbaa: Example of this Pumbaa: Well that's one way to say it, Timon.	بومبا: ده احسن وصف لخبيتنا يا تيمون خيبة في نويبة ⁽³⁾
4.	Pumbaa: Gee, if there's one thing that makes an animal impossible to eat it's the ability to speak.	بومبا: انت عارف لولا سلامك سبأ كلامك لكنت لحمك أبل عضامك ⁽⁴⁾
5.	<u>Looks like his English isn't</u> the only thing that's broken.	زي ما يكون سئف العالم كله وقع عليه ⁽⁵⁾

Examples (1) to (5) of the dubbed movie Dining out with Timon and Pumbaa were retrieved December 25, 2012 from <http://myegy.com/arabic-movies/t18140/Dinning-Out-Timon-&-Pumba.html>

The translator assumes great liberty by adding more immediate expressions like تعاليلي يا بطة and خيبة بنويبة; by rephrasing whole sentences like rephrasing the sentence "Gee, if there's one thing that makes an animal impossible to eat it's the ability to speak" into انت عارف لولا سلامك سبأ كلامك لكنت لحمك أبل عضامك; and by giving things more immediate names like translating the name of the snail into سريع.

Adding the sentence "تعاليلي يا بطة" to the text is for evoking laughter for children and keeping up with the ST. An evidence of this is that the number of the words in the ST is nine and so were the number of the lip movements in the scene. If the translator had employed the word-for-word strategy i.e. هتعمل إيه لو عرفت اني بغني كمان, the number of the words would have been too short for the lip movements. The translator, as a result, added تعاليلي يا بطة to make it more natural in the dubbed version. The same happened when the translator of the second example in Table 2 added a sentence which is وعشان عيونك الدبلي ولأني منجلي حسميك يا فللي. This sentence helped the translator to avoid silence in the movie and keep on with the sound track.

In the third, fourth, and fifth examples in Table 2 above, another strategy was used. The translator, in order to keep up with the body movements, gestures and the sound track in the source movie, has changed the whole speech or rephrased it even though many audiovisual translation theorists believe that retaining lip movement in dubbing is difficult. Mera (1998: 82), for example, says that "In any re-voiced film, perfect lip-synchronisation is almost impossible to achieve and a minimum level of accuracy is required for the audience to suspend their disbelief." If the translator had translated the text as it had been in English, he would have fallen into the problem that the number of the lip movements in the scene does not match with the number of words. If he had translated the text as زي ما يكون مش بس لغته الإنجليزية هي الحاجة الوحيدة اللي تكسرت

words in Arabic would have been ten or eleven while the lip movements are just eight. As a result, the translator chose a text that has roughly the same number of lip movements and which is easily understood by children at this age. Children do not know what a broken language means, but they know what is meant when someone says that the sky has fallen on somebody. They can easily understand that this person was badly hurt. I suggest another translation, which may be better and keeps up with the lip movements in the scene. This translation is باين ان عظامه اتكسرت زي ما هي لغته مكسرة. Using such translation achieves two goals. On the one hand, it removes the ambiguity in the scene which prevents little children from understanding the intended meaning. On the other hand, children understand what is meant by a 'broken language' by comparing it with broken bones. Yet, this translation fits the lip movement well and the sound track in the source scene.

Translating for children at this age, the translator sometimes is obliged to delete certain scenes because they are not acceptable in the target culture. An example of this is taken from the movie *Ice Age 2, The Meltdown*. The scene is a dialog between Ellie and Manny where Manny is telling Ellie that her butt is very attractive.

Table (3) Translating cultural references in children shows.

	ST	TT
1.	<p>Ellie: What about me is attractive?</p> <p>Manny: I don't know. Well, there's your butt.</p> <p>Ellie: What about it?</p> <p>Manny: It's big.</p> <p>Ellie: You're just saying that.</p> <p>Manny: No, no, no, I mean it. It's huge. Biggest darn butt I've ever seen.</p> <p>Ellie: That is really sweet.</p>	<p>أيلي: ما أكثر ما يجذبك بي ماني: لا اعرف ... أيه ... حسن ... أيه ... أيه ... قوامك أيلي: ماذا عنه؟ ماني: انه كبير أيلي: آه أنت تاملني ماني: لا لا بل هو واقع، انه ضخمة، اضخم أنثى رايتها في حياتي أيلي: آه كم أنت لطيف⁽¹⁾</p>
2.	<p>Timon: Eat some bugs. Kiss a girl</p> <p>Timekeeper: Why it's true, I've never taken the time to kiss a girl.</p> <p>Pumbaa: Never even kissed a girl.</p> <p>Timekeeper: Timon, you're right, I'm going to kick back, cut lose, and kiss a girl.</p>	<p>تيمون: تأخذ إجازة وتنسى همومك و بنت تحبك حارس الساعة: صحيح أنا عمري ما كان عندي وقت عشان أروح احب بنت بومبا: عمرك ما حبيت بنت؟ حارس الساعة: تيمون انت عندك حق أنا فعلا حاخذ إجازة وأروح اجرب الحب⁽²⁾</p>
3.	<p>Timon: But Pumbaa, the stage is set, celebrities are posing, root beer is chilling, cameras are rolling, the world is waiting to make you a star!</p>	<p>تيمون: أيه ده المسرح جاهز والاحتفالات جاهزة و الأكل تحضر و الكاميرات دايرة و العالم مستني نجمه الصاعد⁽³⁾</p>

(1) The dubbed Arabic version of the *Ice Age 2* was retrieved November 2, 2012 from <http://vb.alm7ben.cc/a-65591/>

(2) and (3) The dubbed movie of Dining out with Timon and Pumbaa was retrieved December 25, 2012 from <http://myegy.com/arabic-movies/t18140/Dinning-Out-Timon-&-Pumba.html>

The first example of Table 3 is a dialog between Ellie and Manny that is taken from *Ice Age 2*. The whole scene was deleted when this movie was

shown on the MBC 3 screen because censorship reveals institution policy not to introduce such words at this stage. We cannot mention the word "butt" in public for young children because they use in everyday life what they hear on the TV without bothering if it is acceptable in the society or not. In this case, it is unacceptable to use the word "butt" مؤخرة publically in the Arab culture because it is one of the taboo words in Arabic.

The same movie was dubbed into Arabic to be seen by the same age group. In the dubbing method of translation, the translator has changed the text to suit the target culture and the audience age. The alternative translation is the following one:

أيلي: ما اكثر ما يجذبك بي؟

ماني: لا اعرف

... أيه ... حسن ... أيه ... أيه ... قوامك

أيلي: ماذا عنه؟

ماني: انه كبير

أيلي: اه أنت تجاملني

ماني: لا لا

بل هو واقع،

انه ضخم، اضخم أنثى رايتها في حياتي

أيلي: اه كم انت لطيف

While subtitling the same scene for older audience, as retrieved November 2, 2012 from <http://subscene.com/subtitles/ice-age-2-the-meltdown/arabic/60503> by essamshark, the translator chose to translate literally without altering the word "butt."

أيلي: ما الشيء الجذاب بي؟

ماني: لا اعلم،

لعلها مؤخرتك

أيلي: ماذا عنها

ماني: إنها ... كبيرة

أيلي: انت تقول هذا فقط

ماني: لا، لا

بل أعنيها

إنها ضخمة

إنها اكبر مؤخرة رأيتها في حياتي

أيلي: هذا لطيف منك حقا

The reason behind using the literal translation strategy, I believe, is that the target age group is older and is more able to understand the

intended message of the scene, which is courtesy. It is also a reference of Manny's intention to have sex with Ellie in order to save their species as they are the only two mammoths left. Another reason, for translating literally, may be the translation of two different translation companies with different aims of translating the movie. Translating literally is not successful even though the targeted audience is not children simply because it is not the correct way of courting in the Arabic culture and it is not an appropriate way of asking someone's hand in marriage. After all, the dubbed version was much more successful than the subtitled one since children at the age of 7–11 would not know much about courtesy and sex. Changing the word "butt" into قوامك was successful and the intended humor was maintained through the contextual elements of the scene. Manny was confused when he told Ellie about her "butt" and she was also shy and looked at her "butt" and smiled. She liked Manny's compliment.

In the second example, the phrase "kiss a girl" was changed, when it was translated into Arabic into أروح احب بنت and بنت تحبني because kissing a girl in the Arab culture, out of the wedlock, is unacceptable. Moreover, the sentence "the beer is chilling" was changed into الأكل تحضر because in the Arab world it is unacceptable to drink beer. Alcoholic drinks and sexual words and moves remain taboo subjects in translating for children no matter which channels sponsor the work. There is a willingness to edit the work if at the high cost of severely damaging the humor in the text.

On the other hand, using the mode of dubbing for translating the humorous TV shows for children is not an easy job. It is challenging for the translator as suggested by Caron (2003: 330). In Caron's point of view, TV shows, as all the other audiovisual productions, have music, images and acting as well as words which "must more or less fit what is being seen, especially the lip movements. In short, the translated text must be in synchrony with the visual portion of the production." Moreover, dubbing is an expensive method of translation. "In dubbing ... one has to take into consideration the lip movements and the tone of the voice of the characters, as well as the time each line is given on the screen" Nieminen (2007: 5). An example of this is taken from *Ice Age 2, The Melt Down* movie. Sid the sloth has a strange voice in the ST that evokes laughter for young children. When the movie was dubbed into Arabic, Sid also had a humorous voice that evokes laughter in the target children. The change in the voice of Sid evokes laughter in children because they know that to lisp while speaking is not normal and it is not the usual way for speaking for all human beings. Sid's way of speaking, lisping, may not be funny for those who are under 3 years old because they do not have this piece of information and so they will laugh at Sid's body gestures and movements more than laughing at the way he speaks.

Hence, research reveals that as children grow older, their cognitive abilities increase. Therefore, the type of humor besides the translation strategy used in the humorous TV shows for children change. In the

following section, these elements are discussed with a different age group, children between 11 and 15.

3.3. Translating humor for children aged 11–15

At the age of 11 or 12, children become more and more able to use humor in their social interaction and communication. They acquire sufficient cognitive and social skills to analyze and elaborate verbal humor in the TV shows as indicated by Klein and Kuiper (2006: 383-384). These cognitive abilities are obtained by children from their peers and teachers, from their parents, brothers, sisters, relatives, or other people in the society. This knowledge helps children to fully understand the humorous content of what they see or hear on TV. These verbal instances of humor are beyond the cognitive abilities of younger age groups of children who are unable to understand them well.

An example on humor that is beyond the cognitive capacity of small children appears in one scene from *Ice Age 3*.

Table (4) Humorous incongruities for children aged 11–15.

	ST	TT
1.	Sid: ...this is an animal I am your baby and this is my milk Ahhhh! I thought you were a female!	سيد: ظننتك أنثى (1).

(1) The Arabic subtitles for *Ice Age 3* was retrieved August 20, 2012 from <http://subscene.com/subtitles/ice-age-3-dawn-of-the-dinosaurs/arabic/246894>

In this scene of *Ice Age 3*, Sid, the sloth decided to feed the three small dinosaurs, which he adopted and treated as if he were their real mother. He wanted to feed them milk because he thought milk is the perfect food for his kids. In the scene, Sid is coming close to a buffalo like creature while singing a song. When he tried to milk the creature, he discovered it was a male. The scene is very humorous because children aged 11–15 know that male buffalos cannot be milked and they have no breasts, they have testes instead. Yet humor cannot be understood fully just through hearing the words or reading the subtitles. Children need to see the nonverbal elements, where Sid grasped the male organ (testes) instead of the female breast, to laugh at the scene.

Besides, the whole scene was subtitled as ظننتك أنثى. Two sentences from the scene were omitted because the content was useless and gave no extra value for the humorous content. Both the cognitive and the incongruity theories have come together to help children of this age understand the verbal and the nonverbal humor which would be difficult for children younger than eleven years.

Other examples that need cognitive abilities in children to be fully understood are found in *Ice Age 1* and listed in Table 5 below.

Table (5) Verbal irony in TV shows for 11–15 years old children

	ST	TT
1.	<p>Sid: Manny, are you forgetting something?</p> <p>Manny: No.</p> <p>Sid: But you just saved him.</p> <p>Manny: I'm trying to get rid of the last thing I saved.</p>	<p>سيد: هي هي هي ماني... ماني ألم ... ألم تنس شيئاً</p> <p>ماني: لا</p> <p>سيد: ولكنك أنقذته للتو</p> <p>ماني: أجل ولكن ما زلت أحاول التخلص من آخر شيء أنقذته (1)</p>
2.	<p>Diego: Callin' me a liar?</p> <p>Sid: I didn't say that.</p> <p>Diego: You were thinkin' it.</p> <p>Sid: I don't like this cat. He reads minds.</p>	<p>دييغو: أتعونني كاذب</p> <p>سيد: أنا لم أقل ذلك</p> <p>دييغو: ولكنك تعنيه</p> <p>سيد: لا يعجبني هذا القط، انه يقرأ الأفكار (2)</p>

(1)and (2) the Arabic subtitles for Ice Age 1 was retrieved July 10, 2012 by MR_M.Elsayed from <http://subscene.com/subtitles/ice-age/arabic/293580>

In the first example, after Manny has rescued the small child from the river, he wanted to leave him there on the riverbank. Sid asked him if he had forgotten something, referring to the child. Manny answered Sid in a funny way that he is still trying to get rid of the last thing he saved. Manny meant Sid himself, whom he rescued earlier from two rhinoceros that tried to kill him because of spoiling their food. Understanding the intended meaning by Manny needs analysis on the part of the hearer. Those who are between 11 and 15 years old are able to analyze it and so they

capture the humor while those who are younger than that may not be able to.

The second example in Table 5 is a dialog between Sid and Diego from *Ice Age 1*, too. Diego is trying to take the infant who was rescued by Manny. He told Sid and Manny that he is going to get the infant back to his parents. Sid does not believe that because he knows he is a liar and told him that it was a good trick. At that moment, Diego asked Sid if he thought he was a liar. Sid turns to speak to the audience, "I don't like this cat. He reads minds" in a reference that Diego is a liar. Children who are 11–15 will understand the intended irony depending on their cognitive abilities which are developed enough to understand such ironies.

Both dialogs were translated literally, since literal translation conveys the intended humor well. Understanding the intended humor depends on children's developed cognition as well as on the contextual elements of the scenes.

About the translation modes used at this stage, subtitling as well as dubbing modes are used. Yet, subtitling is preferable than dubbing for several reasons as argued by a number of researchers as Nieminen (2007), Dwyer and Uricaru (2009), and Lommel, Laenen and d'Ydewalle (2006). First, children now are more able to read fluently and follow the written texts on the TV screens easily. Secondly, "one can replace the original wordplay, for example, with something quite different or leave it

untranslated altogether" (Nieminen, 2007: 5). Thirdly, subtitling is better for young children because it brings educational and social benefits. Lastly, it helps them acquire the foreign language vocabulary. For example, when one of the young animals gave another a technical name for the burro in *Ice Age 2*.

Table (6) Technical names in translating children humor

	ST	TT
1.	<p>A small deer: Burro is a demeaning name.</p> <p>Technically, it's called a wild ass.</p> <p>Manny: Fine. The wild ass boy came home to his wild ass mother.</p> <p>See, that's why I called it a burro.</p>	<p>الغزال الصغير: الحمار تعني هنا تكنيكيا الحمار الوحشي</p> <p>ماني: حسنا، الحمار الوحشي الصغير عاد لوالدته الحمار الوحشية لهذا أسميته حمارا⁽¹⁾</p>

(1) the arabic subtitles for Ice Age 2 was retrieved November 2, 2012 from <http://subscene.com/subtitles/ice-age-2-the-meltdown/arabic/60503> by essamshark.

In the scene, Manny was telling a group of small animals a short story about a "wild ass." While telling the story, he called the "wild ass" as a "burro." One of the small animals, who were listening to the story, interrupted Manny and told him that a burro is technically called "wild ass." When Manny said, "Fine. The wild ass boy came home to his wild ass

mother," all the young animals laughed. Then, Manny got angry and told them that he had intended to call him a "burro" in order to avoid laughter.

The targeted children, watching this scene, get many advantages. They get a new piece of information that a "burro" is also called "wild ass." When translating the scene into Arabic, there was a sentence, which was omitted "Burro is a demeaning name." It is omitted because there is a limited space on the TV screen and omitting this sentence makes it easier for the subtitling to keep up with the time allowed for the dialog to appear on the screen. The intended humor in the ST depends on distinguishing between "wild ass" and "burro" and translating them as الحمار الوحشي or الحمار has affected the intended humor and caused a loss in translation. Both words in Arabic have the same meaning and they are not humorous.

On the other hand, subtitling is not all positive. It has its own problems and regulations as argued by Thawabteh (2011a) and Nieminen (2007). Through subtitling, the text "faces a certain degree of reduction in comparison to the original text, because it has only a small space reserved on the screen and a short time in which it can appear in" (Nieminen, 2007: 5), as presented in the previous example, in addition to other linguistic, cultural and technical problems.¹

¹ Schwarz (2002) argues that the main problem in subtitling audiovisual texts is caused by "the difference between the speed of the spoken language and the speed in reading. A complete transcription of the film dialogue is not possible. Both the physical limitation of space on the screen and the pace of the spoken word require a reduction of the text."

O'connell (2007) stated that "given that people generally speak much faster than they read, subtitling inevitably involves ... technical constraints of shortage of screen space and lack of time" (as cited in Baker, 1998: 14)

Subtitling becomes a difficult task in cartoons if the target audience is not familiar with the source culture, or visual conventions as said by Caffrey (2008: 164-5). These difficulties include "aspects of nonverbal communication which cross between language and culture, such as gesture and idioms, and have come to be categorized as border line features." *In Ice Age 2*, for example, the two small possums have done a body gesture that is culture specific. Children of other cultures cannot understand its meaning. This was after Manny talked to Ellie about keeping their species referring to the notion that he wants to have sex with her. They did a body gesture that is called 'flicking the Vs' which is made mainly by men with the palm of the hand inward in order to threaten and offend the viewer. Such gestures cannot be translated into Arabic and as a result they cause unavoidable loss in translation.

= About the technical aspects of the subtitling method, Karamitroglou (1997) says that the subtitling should be positioned at the lower part of the screen, at least 1/12 of the total screen height from the bottom of the screen. The space should be provided on the horizontal axis also about 1/12 to the right of the first character and 1/12 to the left of the last characters. About the number of lines that are allowed for the translator to show his subtitling, he says that they are just two lines. In the case of presenting single line-subtitling, it takes the position of the lower line. If double texts are provided, each text is presented, initialed by a dash, on a two-line subtitle. According to the number of characters that are allowed per each subtitle line, they are about 35 to 40. The typefaces with no serifs are preferable to present the subtitles. The type characters should be colored pale white which should be presented against a grey rather than in a contoured format. About the duration of presenting these subtitles on the screen, Karamitroglou says that the two-line subtitle that contains about 14–16 should remain on the screen for a maximum time of less than 5 1/2 to 6 seconds." The average reading speed of children (aged 6-14) has been found to be around 90-120 words per minute. For the subtitling of children's programs, then, calculations regarding the duration of the subtitles on screen should be estimated accordingly." According to presenting single-line subtitle, it needs between 3 to 3 1/2 seconds and the single-word subtitle is at least 1 1/2 seconds. Baker (1998: 245) talks about four channels integrated in the making of meaning in subtitling. These channels include:

1. The verbal auditory channel, including dialog, background voices, and sometimes lyrics.
2. The nonverbal auditory channel, including music, natural sound and sound effects.
3. The verbal visual channel, including superimposed titles and written signs on the screen.
4. The nonverbal visual channel: picture composition and flow.

Conclusions

The collected data has revealed that translating humor for children must be examined in terms of the age of the target audience, their cognitive levels, their cultural competency, and the type of humor that is presented for each age group. The following are the most important conclusions that are spotted after analyzing the collected data:

- There are two main different humor theories that regulate children's perception and comprehension of humor in TV movies: incongruity and the cognitive theories of humor.
- Children comprehend and appreciate humor differently according to the difference in their ages which results in a difference in their cognition. When children's cognitive abilities change, as they grow older, their understanding and appreciation of the intended humor change as well. When children grow older, they become more able to understand and even use humor in their lives to serve their own goals and perform different functions that are intended in their communication.
- Children's humor presented on TV shows for ages two to six depends greatly on the incongruous physical situations that are displayed through gestures, body movements, drawings, sounds, and lip movements which are called together nonverbal elements of the humor TV shows . Therefore, such humor causes no translation problems because texts are rare in such TV shows. Children at this

age are still unable to understand the humorous content of given words and sentences. Moreover, the nonverbal elements of such TV shows are considered universal and are understood in the same way by all children all over the world. When the given gesture is culture specific, then loss in translation is unavoidable.

- Children who are six to ten years old can understand the humorous content of the verbal humor that is expressed through short sentences or even short texts. When translating for this age group, two translation methods are used. These are subtitling and dubbing. The dubbing method is more suitable for this age group because children of this age, who are still unable to read quickly and fluently, cannot follow with the written translations that have limited time and place to appear on the TV screen.
- Children who are eleven to fifteen years old are more able to understand more complex verbal and nonverbal humor on TV shows since they have accumulated more knowledge about the world. The humorous TV shows addressed to this group of audience consist of long texts with different types of humor such as irony, twists and juxtapositions. Both dubbing and subtitling modes of translation are used when translating for this age group, but subtitling is seen to be better since it serves many educational and cognitive aims. Subtitling has its own shortcomings and problems, though. Many texts are shortened to suit the place and the time they are given on the TV screen.

- When translating for children, some culture specific terms are omitted, changed or even deleted completely from the TV programs to avoid exposing children to some taboos and offensive expressions. Other times, scenes of such culture specific references are deleted completely, when presented for young children, to avoid their exposure to such taboos.

Chapter Four

Audience types and the loss/compensation strategies in translating humorous family TV shows

4. Introduction

In the past, the way to entertain a family was through listening to one of its members telling a folk tale story. This situation continued until the invention and the spread of the TV in 1927. Since then, people started to gather around it not only to listen to different stories but also to watch them. Besides being a means for entertainment, TVs became a popular means for getting information and it has its own influence on all family members. It is also one available source for entertaining children, solving teenagers' problems, reducing adults' stress levels, and keeping the elders company. Family programs on TV are made to be seen by all members of the family, regardless of their age, education and level of cognition. Therefore, they present different topics that are suitable for all.

TV shows present a wide variety of topics, some of which are social and others are educational. These topics are presented in serious or comic styles. The one which is the focus of this chapter is the comic or the humorous type. TV humor is presented for different types of audience. It is produced to be watched by children, as explained in the previous chapter, or by a mixture of audience, as is going to be discussed in this chapter.

Some humorous TV shows are translated from other languages to be watched by audiences who are of different cultures, traditions, cognition, or even age. This chapter examines translation problems in relation to basic cultural differences between the STs and the TTs that affect the humorous content on the target audience. It also has a look at the influence of having mixed audiences, who are of different age groups, on humor translation.

Translating humor from English into Arabic for the whole family is not an easy job for any translator to do. It is a thorny task because the translator should take into consideration different types of audience such as children, teenagers, and elders in addition to the cultural differences between the SLs and the TLs and the different cognitive abilities of the target audience.

In the previous chapter, the difference between children's and adult's humor was discussed in relation to age, cognitive abilities, the type of humor they appreciate, and the types of the incongruous situations they are exposed to. Adults' humor, for example, shows a special use of language. It is more complex than children's humor and is mostly expressed verbally. It is often hidden in the text because adults have greater cognitive abilities to understand humor, even when it is hidden in the text. In contrast, children's humor is expressed mostly through the nonverbal elements of the TV shows that include gestures, body movements, and facial expressions because their cognitive abilities are not developed enough. The mixture of these humorous elements is expected to be seen in the target humorous TV

shows because these shows target all members of the family including adults, and children.

It is worth mentioning at this stage that both child and family humor depends on an incongruity which occurs, as argued by Forabosco (1992), when there is a discrepancy between the cognitive model of an individual and an incoming stimulus against which it is compared (as cited in Hillson & Martin, 1994: 2). Humor directed for these two types of audience depends on the incongruities that are physically impossible or socially unacceptable. The physically impossible ones are directed towards children and presented more in the children's humorous TV shows that are discussed in the previous chapter. On the other hand, the incongruities that are socially forbidden are presented clearly in adults' humorous TV shows. Consequently, the humorous TV shows that are produced to be watched by the whole family are going to include both types of incongruities, the physical and the social ones.

When translating incongruous humorous family TV shows, there are a number of difficulties or constraints that the translator faces as argued by Nielsen (2010). She says that the translator needs to take the cultural differences and the audience into consideration; and, finally, dealing with humor in translation, in Nielsen's point of view, is in itself a troublesome issue. It is so because a good translator must convey the intended humor for the target audience, which is the ultimate aim of translating such TV shows.

How to cater for the mixture of verbal and nonverbal humor is another troublesome issue. Zitawi (2008: 140) indicates that "pictorial and other visual elements are often as important to the act of story-telling as verbal elements" and both of them must be taken into the translator's consideration when translating a TV show. The one that is suitable for children is mostly the nonverbal humor while adults' humor is mostly the verbal one that violates social rules and expectations. As the humorous family TV shows are presented for a mixture of audiences, they will inevitably mix the verbal with the nonverbal humor in order to entertain all types of the audience who belong to different age groups.

Another translation issue in humor family TV shows is the choice between dubbing and subtitling. Both translation modes are widely spread for translating the humorous TV shows into Arabic. Some researchers argue that subtitling is better for foreign language learning like Hayati and Mohmedi (2011: 182) who argue that subtitling helps the audience to pick up the SL vocabulary and makes the audience learn how to read written texts fluently.

Koolstra et al. (2002) argue that choosing between the dubbing and subtitling modes of translation depends on country preferences. Some countries prefer dubbing while others prefer subtitling. They say that the viewers and the translators are accustomed to the norms in their respective countries and they prefer those to the other mode. They also argue that "The choice to dub foreign television programs is mainly defended with the

argument that dubbed programs are easy to follow because viewers do not have to read while viewing"; while choosing subtitling "is defended with the argument that the original voices of the actors are left intact" (2002: 326). In the subtitling mode, the information often has to be condensed. Secondly, with dubbing, the original sound track is removed, whereas with subtitling, part of the picture is covered with text. Finally, the viewers have to process the adapted information in different ways: in the case of dubbed programs they have to listen to the information and in the case of subtitled programs they have to read it (Koolstra et al., 2002).

In summary, choosing between employing the dubbing or subtitling modes when translating humorous TV shows is not the main issue of this chapter because when either way is used, translators still face translation problems. Moreover, both of them are used in Arabic versions of family humor and each one has its own advantages and disadvantages.

This chapter examines the translation of humorous TV shows that are addressed to a mixed audience with mixed ages of children and adults. The chapter also discusses the strategies used in translating family humorous TV shows from one culture to another, the treatment of the verbal and nonverbal humor, and the elements that are translatable or untranslatable when dealing with a mixed audience. Finally, the degree of loss in translation is going to be measured in addition to the compensation mode that is used.

This chapter is divided into two sections. The first one describes the main features of family TV shows. The second section deals with the losses and compensations that take place when translating a TV show to make it suitable for all the family members. Examples of culture specific references of such TV shows are spotted, and the translation strategies that are used when translating such cultural specificities for the whole family are described and analyzed; the reason behind using such translation strategies are explained and evaluative judgments are made on the suitability or deficiencies of strategies used. Do they handle the humor properly treated to produce a similar effect on the target audience?

4.1. The main characteristics of family TV show humor

Since family shows are produced for the whole family, their plots, characters, ideas, and comic situations are easy to comprehend by an audience of different ages. To achieve an equivalent effect, the translator of a family TV show must translate it in a way that suits the cognition of every member of the family whether s/he is a child or an adult. The target version of the TV show must entertain a young child as it entertains an adult. The translator adapts, omits, adds, or alters parts of the ST in order to suit the target audience and their culture, age and cognition.

Family humorous shows have nonverbal body movements, gestures, and different facial expressions to entertain small children. They also have verbal humor that is presented in the form of irony and wordplay besides

different comical life experiences that entertain the older people. Both the verbal and the nonverbal occurrences are equally important for the flow of communication as argued by Thawabteh (2011b).

Researchers argue that what makes such TV shows suitable for the whole family is that they enhance family relationships in addition to enhancing other preferable human traits in society. DiDomenico (2012: 31-34), for example, argues that using humor in the family "accomplishes various interactional goals, including relational harmony" between children of the family and their parents. She also says that "positive humor plays an important role in maintaining satisfaction among family members." According to Wuerffel (1986) as cited in DiDomenico (2012: 31), family humor was used to

"reduce tension, facilitate conversations, express warmth, lessen anxiety, provide entertainment, cope with difficult situations, put others at ease, and maintain a positive outlook on life; family strength was negatively related to the use of humor to point out others' mistakes and put down others"

Along the same line, Mindess (1971) says that the sharing of laughter through humorous family TV shows "reflects tolerance, acceptance, and sympathy toward others" (as cited in Lyttle, 2003) which is very useful for family relations. The elderly members of the family, who are mostly the parents and the elder brothers, must tolerate the younger members of the family. They feel sympathy towards them and, in the end, accept their behaviors and points of view.

On the other hand, Jones (2010) says that watching a family TV show is a double-edged sword. It has both good and bad influences on family relationships. He says that if the family has communication problems, watching TV will be a means for avoiding communicating with the other family members. If the family communicates well, TV movies will give them a place to reconcile and give them a topic for fruitful conversation.

Madagascar 1 & 2 provides a good example on enhancing family relationships. This animated movie helps enhance good relationships between friends. In *Madagascar 1*, Alex, Melman, Gloria and Martin have a very special relationship. They love each other as family members or more. When Martin, the zebra, decides to leave the zoo and go into the wilderness, his friends left the zoo in order to look for him. They help each other in solving their problems and they support each other physically and emotionally. Gloria, for instance, helps Melman not to commit suicide in the volcano pit. Moreover, Martin refuses to leave Alex alone when he decides to solve the water problem in Madagascar in order to help the other animals.

These friendship relations teach family members how to be helpful and merciful, and how to make themselves available when their friends face problems. It helps to teach parents how to love their children and to devote enough time to them. It aims at teaching children, on the other hand, how to be faithful to their parents. Alex, the lion, and his dad Zuba help

each other to get the water back to their homeland 'Madagascar'. They dance together to convince the New Yorkers not to shoot them even though dancing, according to Zuba, is not the right thing to do by a lion.

There is another lesson to be learned through watching this animated movie. It has the aim of teaching human beings that they must love freedom more than anything else in their lives. Alex, Gloria, Martin and Melman decide to give up their very comfortable life in the zoo and all the luxuries they have in order to live freely in the wild after they discovered their real hometown which is Madagascar Island.

Humorous TV shows are also beneficial for solving social problems. Examples on solving social problems through watching humorous TV shows are taken from the TV series *Friends*. In season one of *Friends* series, *Episode 3*, retrieved June 10, 2012 from www.myegy.com-Friends.S01E03, there are many good lessons to be learned by everyone about how to deal with social problems. Episode 3, for example, which is titled as *The one with the thumb*, deals with smoking as a social problem amongst adults.

Chandler Bing, one of the series' main characters, smokes secretly, using a variety of methods to conceal his action. The type of humor that is used in the scene is nonverbal. In one scene of the episode, Chandler Bing hides a burning cigarette in his desk drawer. He takes the cigarette out of the drawer every five seconds, takes a puff, and hides it again. Following

every puff, he sprays air freshener in the office using a tiny fan and sprays mouth freshener in order to hide any evidence of smoking. Finally, he sprays the air freshener in his mouth and the mouth freshener throughout the room due in his panic to remove all evidence, and he is disgusted by the taste of the air freshener. This scene needed no translation because it was nonverbal, clear, and easily comprehended by children as well as by adults.

In the same episode, there is another lesson to be learnt. Phoebe Buffay gets an amount of extra money in her bank account from an unidentified source. She decides to get rid of it because it is not hers, but her friends who try to convince her to keep the money. She refuses and tries to persuade them that she will not be happy if she keeps it. She says, "It's not mine. If I kept it, it would be like stealing" لم اكسبه عن وجه حق، إن Say I bought a great pair of shoes. Know what I'd hear احتفظت به كأنني سرقتاه with every step I took 'Not mine. Not mine. Not mine.' And even if I was happy and skipping... I'd hear, "Not-not mine. Not-not, mine"

حسناء، لنقل إنني اشتريت

زوجاً رائعاً من الأحذية

أندرون ما الذي سأسمعه

مع كل خطوة أخطوها؟

ليس لي، ليس لي.

وحتى لو كنت سعيدة واطفر بمرح

سأسمع ليس لي، ليس لي.

She mimes the sound of a high-heel shoe in a very funny way, which evokes laughter in all family members, including the children. There is not any problem in translating this dialog because nothing in it is untranslatable. The words are easy that they are well comprehended by everyone. As a result, it was translated literally.

The material given so far has provided an extensive explanation of the main factors affecting the translation of humorous family shows. The following sections offer detailed discussions of the translation strategies with examples and illustrations.

4.2. Culture specific references

Translating humor TV shows for the whole family often requires using various translation strategies. When translating such shows, the translator will feel the need to change the ST into the TT that is appropriate for the target audience's linguistic, cognitive and cultural repertoire.

Translating for an audience of mixed age groups with varying cognitive abilities may result in a number of complexities for the translator. Conveying the humorous content of the ST into the TT is per se a complex process. Akmal (2012) says that translating humor is difficult, partly because being able to appreciate humor does not mean that one is able to recreate that same effect in the TT. On the other hand, the linguistic

features, as well as the cultural concepts bound with humor, make humor translation a big challenge for humor translators. Adapting the culturally specific terms, idioms, proverbs and jokes into the TL to meet the audience's expectations and to evoke their laughter constitutes a big defiance in translation (Akmali, 2012).

Many of these shows have linguistic features or culturally specific scenes that are untranslatable; the thing that causes inevitable loss in translation. This kind of loss in translation has been defined by Dickins, Hervey, and Higgins (2002: 21) as an "incomplete replication of the ST into the TT – that is, the inevitable loss of textually and culturally relevant features." The translator will have to exert tremendous efforts to try and minimize such losses. Faced with these occurrences, the translator will feel an obligation to maintain the effect by using the appropriate compensation mechanism. In this respect, Bryant (2009) says that compensation is vital in translating humor since there is an inevitable loss in some phrases and meanings in a ST that cannot be translated into the target language. He says

"Even the best translators in the world will encounter fragments of text that simply are too peculiar to be able to be reproduced in a TT without translation loss, and given the unavoidability of translation loss, ways have been developed to offset it. This is what is referred to as compensation in the translation field."

The translation loss and the compensation strategies were discussed by a great number of researchers including Baker (1991), Newmark (1991), Cragie, Gambarotta, Hervey, Mr. Higgins and Higgins (2000), Armstrong (2005), Bryant (2009), Akmali (2012) and many others. They all more or

less agreed that even the best translators face this problem of loss and compensation when translating humorous phrases and references from one language into another.

Given the fact that there are no two identical languages and cultures, there cannot be any perfect translation to one equivalence and, as a result, there is an inescapable loss in translation (Akmali, 2012). He says that "the humor translators' mission is to overcome these challenges; to understand the historical and social nuances of the humor, approximate to its style, transfer the linguistic features and cultural concepts, as much as possible, to the extent that it makes the target audience laugh when reading or hearing the humor in his/her own language."

Likewise, Newmark (1991: 144) assures that all puns, alliterations, rhyme, slang, metaphor, and pregnant words can be compensated in translation. He further adds that "compensation is the procedure which in the last resort ensures that translation is possible."

Armstrong (2005: 46), on the other hand, says that compensating for the loss in translation is a big responsibility of the translator who is translating to an audience who does not know where this loss and compensation occurred. He defined compensation as "accepting the loss of one element in the TT, and compensating by adding an element elsewhere." Therefore, compensation may happen elsewhere in the text.

With regard to translation strategies used to compensate the cultural and the linguistic loss, Baker (1991: 78) indicates that, in compensation, a translator may "omit or play down a feature such as idiomaticity at the point where it occurs in the ST and introduce it somewhere else in the TT."

The data collected reveals that compensation in translation is possible sometimes and impossible at other times. If the translator is conveying culturally specific occurrences, compensation is possible. They can be changed into other occurrences in the TL that suit the target audience. Other times, compensation becomes impossible when the loss occurs in linguistic features that are specific for the SL. Such linguistic features cannot be rendered in the TL. An example of this is replacing the rhyming words in English with rhyming words in Arabic that have the same meaning and effect.

The collected examples were classified into tables according to the type of cultural specificities they belong to either religious, social or sexual, when creating humor in the ST. The translated version is compared to the ST and the analysis is done based on audience age, cognitive ability, and humor acceptance.

4.2.1. Religious references

When translating humor, the translator may encounter religious references that s/he should overcome successfully to achieve acceptance by

the target audience. Examples on such religious differences from *Friends* and *Madagascar 2* are listed in Table 7.

Table (7) Religious terms.

	ST	TT
1.	Monica's mother: At least she had the chance to leave a man at the altar.	والدة مونیکا: على الأقل حصلت على فرصة لترك رجل في الزفاف ⁽¹⁾
2.	Chandler: Satan's minions at work again	شاندلر: (عاد الأشرار إلى العمل من جديد!) ⁽²⁾
3.	Julian: I, your beloved King Julien, must simply make a small sacrifice to my good friends, Water Gods.	جوليان: أنا ، ملككم المحبوب جوليان ، يجب ببساطة أن أقوم بتضحية لأصدقائي الطيبين، آلهة المياه ⁽³⁾
4.	Julian: The Gods eat the sacrifice, they are grateful; they give me some of their water.	جوليان: الآلهة تأكل الضحية، يكونوا ممتنين، ويعطوني بعض من مائهم ⁽⁴⁾
5.	Julian: I wonder if the gods like seafood. Let's go find out.	جوليان: أتساءل إذا كان يحب الطعام البحري؟ دعونا نكتشف ذلك ⁽⁵⁾

(1)The TV series *Friends*, Episode 2 was retrieved June 10, 2012 from www.myegy.com-Friends.S01E02

(2)The TV series *Friends*, Episode 3 was retrieved June 10, 2012 from www.myegy.com-Friends.S01E03

(3)and (4) and (5) The Arabic subtitles for *Madagascar 2* was retrieved May 15, 2012 from <http://subscene.com/subtitles/madagascar-2-escape-2-africa-2008/arabic/199419>

In Table 7 above, there are a number of religious-specific terms which are lost when translated into the Arabic language. The first example, which was taken from the *Friends* series *Season 1*, *Episode 2*, Ross's

mother is mocking her daughter, Monica who has not married yet. She was criticizing her daughter's failure in finding a suitable man to marry but in a humorous way, using irony. The sentence is very humorous but troublesome in translation because it has a word that is not well known for all Arab speakers: "altar." When the sentence was translated into Arabic for a mixed audience, it is changed into the word زفاف. If the word had been translated literally into المذبح, it would have lost its comic effect because the target audience, especially children, may not be familiar with such translation. When they are unfamiliar with the meaning, they do not laugh and, as a result, the translation loses its comic effect that is related to the spoken words. The adults who are old enough to appreciate the intended humor only understand such translation. To address one part of the audience, alienating the other, violates the very first aim of translating family humorous TV shows and results in bad translation. Then, the formal translation strategy does not work well with humor if the translated expressions have no humorous equivalents in the TT.

The strategy that is used in translating such expressions is the dynamic one. Rendering the word "altar" into زفاف was communicated well for a mixed audience as it kept the humorous effect of the ST and every word in the TT was well understood by the audience, both children and adults. Children as well as adults know what the word زفاف refers to. As a result, dynamism compensated for the loss that is caused as a result of cultural differences.

The second example in the Table 7 was also extracted from the family series *Friends, Season 1, Episode 3*. "Satan" has an equivalent in the Arabic language, which is الشيطان. The "Satan's minions" term was translated as الأشرار which caused a loss in the humorous effect that is intended. The TT violates the very first aim of translating humor which is evoking laughter in the target audience. Opting for الأشرار does not have the same effect as اتباع الشيطان or simply الشياطين. Employing the dynamic translation strategy for expressions that have direct equivalents in Arabic causes more loss than gain. When the word "Satan" was translated dynamically into أشرار, the word lost its humorous effect on the target audience. Losing such effect violates the aim of the humor translation.

In the third, fourth and fifth examples of the table above, which were taken from the family movie *Madagascar 2*, the literal translation strategy was used. It worked well and communicated successfully to the target audience even though these examples have verbal culturally specific occurrences. Such occurrences are combined with nonverbal ones that are unavoidable when translating the scene. The whole scene centered on sacrificing one of the animals to get the needed water for the reserve. Julian, who proclaimed himself as a king, has gathered all the animals and given them a talk about the need for sacrificing one of them in the volcano pit to get the satisfaction and the blessing of the water god. He persuades all the animals that if the water god blesses them, he would grant them the water they need.

Such occurrences are best translated literally. The literal strategy works out perfectly when combined with facial expressions and other contextual elements. In the scene, the spoken words should reflect the performed scene, which is throwing a sacrifice into the volcano pit for the water god to grant them the water they need. Even though this translation is contrary to what we believe in; it was a successful translation strategy, which shows one side of the African creed. Another reason for the success of choosing such a strategy is the availability of space on the TV screen. The space that was granted for the translator to show his translation on the screen was enough and does not interrupt the literal translation.

In the last example of the previous table, there was a total loss in translation as far as humor is concerned. In the ST, the sentence was used to mock the god. Julian wonders if the god loves seafood. In the ST, the doer of the action was mentioned as far as it is part of the African creed. They believe that Gods eat, drink or even use the bathroom. In the culture of the target audience, God does not do these things. To avoid the problem, the translator tended to use the passive construction to avoid violating the target audience's culture. This avoidance caused a total loss of the ST term, which is "God." The formal strategy was used but the construction of the sentence was altered from active into passive to compensate for the loss. At the end, it was communicated well in the TT.

To sum up, the dynamic equivalence does not work well in translating humorous TV shows when the SL terms and expressions have

one to one equivalents in the TL, such as when translating the term "Satan." On the other hand, it works well when the ST expressions are culture related and cannot be compensated in the TT, as when the word "alter" was translated as زفاف. Dynamism then causes a loss that cannot be compensated for if the translated elements are culturally bound and have no one to one equivalent in the TT. However, the formal translation strategy is used perfectly well when there is a combination between verbal and nonverbal elements in the TV show and no loss in translation occurs.

Another problematic issue in translating the family TV shows from English into Arabic is the translation of "social and sexual taboos." It is significant to include them in separate sections because they occur often in such shows and children are exposed directly to them. They are different from religious references, which are used by both children and adults. Such taboos are unacceptable to be translated to children and are sometimes only secretly used by adults.

4.2.2. Sexual taboos

Before analyzing the sexual taboos, we need to know what a taboo is.

Diez (2001) defined taboo words as words

"that are considered in bad taste by some people or that are better to be avoided because they mention realities that are stark or vulgar. They refer to sex, religion, necessities such as the act of emptying the bladder or the bowels, and so on. Examples: *fuck, fornicate, masturbation, prick, cunt, the devil, crap, piss, die*, etc".

There are a number of sexual terms that are considered taboo if translated literally into the Arabic language. The following table classifies some of the taboos that are found in the *Friends* and *Madagascar* TV shows. They cause big dilemmas for the translators because of their sensitivity to the target audience, especially for children. Such taboos were euphemized in order to be acceptable. Euphemism is defined by Diez (2001) as "the replacement of a taboo expression by another that is not coarse. Euphemisms try to conceal the reality that lies behind."

Euphemism is used as "an alternative to a dispreferred expression, in order to avoid possible loss of face: either one's own face or, through giving offence, that of the audience, or of some third party," (Allan & Burridge, 1991 as cited in Schmid et al., 1998: 60).

Table (8) The sexual taboos

	ST	TT
1.	Ross: We just refer to you as "Bobo, the sperm guy"	روس: لكننا نلقبك بوبو المساهم بالحمل ⁽¹⁾
2.	Ross: Really? I don't remember you making any sperm. Susan: And we all know what a challenge that is.	روس: هذا مضحك حقا لا أذكر أنك ساهمت سوزان: جميعنا نعلم أنه تحد صعب ⁽²⁾
3.	Ross ex-wife: That opens my cervix.	زوجة روس: روس، هذا يستخدم في عملية الولادة ⁽³⁾
4.	Alex: I wanted to give you something personal. That was my first rectal thermometer. Mother... I'll miss that bad boy.	ألكس: أنت تعرف أنه كان ميزاني الخاص الأول عيد ميلاد سعيد لك ⁽⁴⁾

(1), (2) and (3) The TV series *Friends*, Episode 2 was retrieved June 10, 2012 from www.myegy.com-Friends.S01E02

(4) The Arabic subtitles for *Madagascar I* was retrieved July 15, 2012 from <http://subscene.com/subtitles/madagascar/arabic/186399>

The examples in Table 8 above include words that are considered sexual taboos in an Arab family setting. These terms are *sperm*, *cervix*, and *rectal*. Such taboos were not translated literally because they are considered sensitive terms which are not to be used in front of children. Then euphemism was the most suitable strategy to be used. Yet the failure on the part of the translator to use a suitable euphemistic terms has terribly affected the humorous effect of the selected scenes and caused a total or partial translation loss.

The first and second examples in Table 8 above were taken from *Friends, Season 1, Episode 2*. Ross, who is one of the most humorous characters in the series, is talking to Susan, the lesbian who was living with his ex-wife. They were arguing about the name of the coming baby. Susan wanted to add her title to the baby's name and Ross refused because he is the baby's father. He thinks that his title is the only one that should be included since the baby was created from his own sperm. Susan has no sperm and that therefore caused the whole scene to be humorous. Using a euphemism to translate such a reference was not so successful. Euphemizing caused the loss of the intended humor for the target audience. For translating such a humorous reference "sperm," there are better euphemistic options that could carry some of the content in the original and thus preserve the humor. The phrase "Bobo, the sperm guy" could be rendered as فحل which will be understood by adults without exposing children to the sexual content.

The third example is also taken from the *Friends* series, *Episode 2*. Ross goes with his ex-wife to examine their fetus by the sonar. While waiting for the gynecologist to examine her, Ross appears to be rather stressed. He picks up a tool that is used in hospitals when inspecting women's cervixes. He thinks it is a normal tool that is used by gynecologists. Ross uses it as duck's peak and starts imitating the sound of a duck in a very comical manner. His wife smiles and explains that it is used for her cervix. The text was translated as روس، هذا يستخدم في عملية الولادة

which was a very successful translation. Euphemism is the most suitable strategy to be used even though it affected the intended humor, which was compensated for through the contextual elements in the scene. The audience of different age groups laughs when watching the scene. There are enough clues to communicate the humor without the translation. The nonverbal elements, which include imitating a duck's sound, moving the medical tool as a duck's peak, and throwing the tool in a funny way when he knows what it is used for, are enough to evoke the audience's laughter. These are enough clues to evoke laughter for the audience even though they do not know the meaning of the spoken words or even if the children are of different ages.

Analyzing the translation of sexual taboos from English into Arabic revealed that the strategy of euphemism is the one that is used. Every time this strategy is used, we face a loss in the intended humor. Sometimes, it is a total loss if there are no contextual elements to help in rendering the intended humor. Other times, it is partial, especially when the translator depends on the contextual clues that are presented in the scene. The contextual clues of the scene help the translator to keep the humorous effect to at least one part of the target audience, as happened with using the term *فحل* instead of the "sperm guy." However, we still face a loss of the intended humor for the children who will not understand the term's meaning.

4.2.3. Social taboos

A number of the scenes in the selected TV shows contain terms or references that are humorous but socially unacceptable. Some of them were totally lost in the TT while others' humorous effects were saved in various ways according to the given situation. Table 9 has examples of these situations.

Table (9) Social taboos

	ST	TT
1.	<p>Monica's father: They are happy with what they have. They are basically content like cows (pointing at his daughter)</p> <p>Ross: cows dad??</p> <p>The father: she knows how much I love cows.</p>	Not translated ⁽¹⁾
2.	Ross: Must pee!	روس: سأذهب للحمام ⁽²⁾
3.	The Monkey: Well, of course we're going to throw poo at him.	القرود: حسناً، بالطبع سنذهب لرمي البو عليه ⁽³⁾

(1) and (2) The TV series *Friends*, Episode 2 was retrieved June 10, 2012 from www.myegy.com-Friends.S01E02

(3) The Arabic subtitles for *Madagascar 1* was retrieved July 15, 2012 from <http://subscene.com/subtitles/madagascar/arabic/186399>

The first example in Table 9 was taken from the humorous show *Friends, Season 1, Episode 2*. This dialog between Ross and his dad about his sister Monica does not appear in the TT translation. In the dialog, the father describes those women, who have no ambitions for the future as "cows" and he is pointing at Monica using his hand to show that she is a "cow." Ross asks his dad "cows dad?" pointing also at his sister to confirm the nuances of the word. They are both mocking Monica and making fun of her.

The word "cow" in Arabic symbolizes stupidity and sexuality. Ross and his father, in the scene, are also alluding to Monica's sexual life. They mean that Monica is stupid and has no successful sexual life. The context establishes the comic effect with the movements and gestures for the older members in the audience. Children are correctly spared from this allusion. The comic effect is contextually available for one part of the audience who are the adults.

Leaving the dialog without translation was not very successful for two reasons. Firstly, there was a scene that is presented on the TV screen without translation; it will look like a gap in the text for audience members who are following the translation. Secondly, there is a loss of the intended humor in the whole scene especially for the older members of the target audience.

Such a problematic issue can be solved either by deleting the scene or by translating it literally. If the scene is deleted, there will be no need for compensation. It will pass without anyone noticing that there is anything missing. However, if the scene is translated literally, there will be a loss in translation. This loss cannot be compensated for because only adults will pick up the intended meaning and the intended comic effect. The translated humor will not be clear for the children who do not understand the intended humor and will not laugh, either. Therefore, the formal translation caused an unavoidable loss for one part of the audience.

The other two examples in Table 9 contain words that cannot be used publically in Arabic. These are "pee," "poo." The word "pee," which was taken from the *Friends* series, *Season 1, Episode 2*, was translated successfully because it was euphemized as سأذهب للحمام which is the way the Arab people express their need for peeing. The direct meaning of the word is not humorous. What was humorous about the word is that it is used to interrupt an argument between Ross, Monica and their friends about parents' treatment of their children. Ross chooses to go to 'pee' in order not to participate in the argument. The dynamic translation strategy was successfully used and the loss in translation was compensated through the contextual clues of the scene. Translating it as سأذهب للحمام is socially more acceptable, more polite and suits the cognition of the audience although it affects the intended incongruity that causes humor. Again, there is a loss in translation when dynamism is used at least for one part of the audience who

are the children. There is also a loss in the intended humor when an informal element is translated by a formal one. The formal سأذهب للحمام does not have the same humorous effect as the informal one "pee."

The word "poo," which is taken from *Madagascar 1*, was mistranslated or lost in the TT. It was transliterated into the word البو which has no meaning in the Arabic language. Opting for حسنا سنرمي عليه البو is unclear for both old and young audiences. Using the transliteration strategy here does not communicate the intended meaning, nor the intended humor. Using a euphemism such as فضلات إخراجي or الزبالة is a way of compensation that might bring us closer to the humorous effect than using البو.

The cultural taboos sometimes form translation dilemmas that require the translator to be very aware of the term's connotations, its acceptability or unacceptability in the target culture, the level of formality and the degree of humor, etc. Among the translation strategies that work are euphemism or literal translation despite the degree of the loss they all cause.

4.2.4. Rhyming words

A main part of the humorous content of any text is having rhyming words. Rhyming humorous words play a big role in evoking laughter in the ST audience even if they belong to different age groups and have different cognitive abilities. Such rhyming words sometimes cause a translation loss if the translator is not efficient enough to replace them with rhyming words in the TL to create the same humorous effect. When translating such

rhymes, the translator should try as much as possible to replace them with equivalent rhymes in the TL, and so he has to be a poet. Translators sometimes fail to find equivalent rhymes, which seriously affects the humorous content in the translated text and weakens the translation outcome. Such texts' humorous value comes from having these rhyming words; if they are lost, the humorous effect is lost as well.

Table 10 includes the rhyming words, which were lost in translation and caused a loss in the intended humor.

Table (10) The rhyming words

	ST	TT
1.	Ross: Still, you say "Minnie," you hear "Mouse"	روس: لكن من يسمع اسم ميني يظنه الفار ⁽¹⁾
2.	Phoebe: There was a crooked man with a crooked smile. . . who lived in a shoe for a while.	فيبي: ثمة رجل منحرف ذو ابتسامة منحرفة وكان يعيش في حذاء لفترة ⁽²⁾ .
3.	Marty: When a zebra's in the zone, leave him alone.	مارتي: عندما يكون الحمار الوحشي في منطقة ما، دعه و شأنه ⁽³⁾
4.	Alex: Did that say "Grand Central Station" or "my aunt's constipation"?	ألكس: هل قال محطة غراند سينترال؟ أم غراند كونستيبيشن؟ ⁽⁴⁾

(1) and (2) The TV series *Friends*, Episode 2 was retrieved June 10, 2012 from www.myegy.com-Friends.S01E02

(3) and (4) The Arabic subtitles for *Madagascar 1* was retrieved July 15, 2012 from <http://subscene.com/subtitles/madagascar/arabic/186399>

Rhyme sometimes gives the humorous value for the spoken words. Humor loss seems to be inevitable in this case if the same rhyme cannot be reached in the translation. It is rare when the rhyming up in Arabic is achieved. Having no rhyming words has affected the humorous content in the TL.

In the first and second examples in the above table, the translator failed to create rhyming words in the TT and caused a loss in translation. He translated "Still, you say *Minnie*, you hear *Mouse*" and "There was a crooked man with a crooked *smile* ... who lived in a shoe for *a while*" as ثمة رجل منحرف ذو ابتسامة منحرفة وكان يعيش في and لكن من يسمع اسم ميني يظنه الفار respectively. This translation is not successful enough to render the intended humor in the scene because there are no rhyming words in the TT. Even if we could find the rhythm like in the case ولكن من يسمع اسم سارة or as in ثمة أو وجيزة اسم مينا يظنه الفارة for the first example and ثمة أو وجيزة رجل احبب ذو ابتسامة جميلة كان يعيش في حذاء لفترة طويلة for the second, the changes in the two examples are unjustifiable. The words سارة and فارة are rhyming, but we cannot change the character name to re-establish the rhyme especially in the subtitled version of the text. Hearing the name "Minnie" in the SL and subtitling it into سارة or مينا would confuse the audience who are following the written translation on the screen and hearing the ST on the TV at the same time. The intended humor in this sentence is mocking the name "Minnie." Ross does not like it because he did not participate in choosing it. If the name was changed the intended humor will be affected

or even lost. Such names could be changed if the text is dubbed, but in subtitling it is difficult to do so.

The same happened with the second example, *Friends, Episode 3*. In this episode, Monica's friends are talking about the man she is dating. One of the comments was that he has a crooked smile. Phoebe then agreed and described him as the man in the shoe who was mentioned in the nursery rhyme: "There was a crooked man with a crooked smile who lived in a shoe for a while." Using the literal translation strategy caused an inevitable loss in the intended humor for both children and adults because the target audience are not familiar with the nursery rhyme that they are referring to here and the literal translation does not compensate for the loss.

In the third example, the effect could not be retained, either. The rhyming words were translated literally, which caused loss of the humorous content of the text. "When a zebra's in the zone, leave him alone" was translated as *عندما يكون الحمار الوحشي في منطقة ما، دعه وشأنه*. In Arabic, it is difficult to find two rhyming words that substitute the intended meaning in the ST and, at the same time, save the intended humor. In sum, the literal translation caused a total loss of the intended humor for both children and adults. There are some suggested translations which can retain the rhyme, but cause a loss in the intended meaning such as *عندما يكون الحمار الوحشي في منطقة* or *وحشة دعه وشأنه* these two suggested translations can keep the rhyme and compensate for the humor loss.

In the last example, the TT had a humorous phrase "my aunt's constipation" that cannot be translated literally, because literal translation risks the intended humor that is formed through using rhyming words. The translator has transliterated it into *غراند کونستیبیشن* which was not successful at all. Neither children nor adults in the target culture know the meaning of this word for it is not one of the diction they use. Transliteration caused a total loss of the intended humor and there is nothing in the context of the scene that compensates for the loss through the nonverbal contextual elements of the scenes. I suggest a translation which saves the rhyme but at the same time does not compensate for the loss in the humor. This translation is *هل سنترال و سيلان*. The two words *هل سنترال* و *سيلان* rhyme well but the intended humor is lost to at least one part of the audience who are the children.

After analyzing the data about translating rhyming words, it is obvious that it is a big challenge for the translator to translate the rhyming words with equivalent rhyming words in the TL. With some expenditure on elocution the desired aim is fulfilled but the intended humor is mostly lost. The loss of the rhyme, at the end, results in the loss of the intended meaning that cannot be compensated but through contextual elements in the TV scene.

Irony is another way to use humor in speaking. Wilson, D. and D. Sperber (1992: 53) defined it as "a figure of speech which communicates the opposite of what was literally said." This type of verbal humor was

pervasively used in the humorous family TV series *Friends*. The following table shows some examples of the given verbal irony.

4.2.5. The verbal irony that is just understood by adults

Verbal irony is another figure of speech that produces incongruous situations that evoke laughter in the audience of the humorous family shows. These verbal ironies need developed cognitive abilities in the target audience to be well understood in humorous family TV shows. As a result, they do not occur often in the family shows in order to keep the humorous effect for those who are members of the family but do not have developed cognition. Examples of these ironies are listed in Table 11 below.

Table (11) Verbal irony

	ST	TT
1.	Monica's father: Others are satisfied as they are. I'm telling you, these are the people who never get cancer.	والد مونیکا: أما الآخرون فهم راضون عما بلغوه، أؤكد لك، هؤلاء لا يصابون بالسرطان على الإطلاق ⁽¹⁾
2.	Monica's father: I read about women trying to have it all, and I thank God . . . our little Harmonica doesn't have that problem.	والد مونیکا: قرأت عن تلك النسوة اللواتي يحاولن نيل كل شيء فقلت حمدا لله ابنتنا الصغيرة لا تعاني هذه المشكلة ⁽²⁾
3.	Alex: We need dynamite, do you have any dynamite? Marty: Oh, snap, I just used my last...	ألكس: نحتاج للديناميت ، أليس لديك أي ديناميت؟ مارتي: يا للحظ ، لقد استخدمت آخر واحدة هذا الصباح ⁽³⁾

(1) and (2) The TV series *Friends*, *Episode 2* was retrieved June 10, 2012 from www.myegy.com-Friends.S01E02

(3) The Arabic subtitles for *Madagascar 2* is available at <http://www.all4divx.com/arabicsubtitles/Madagascar+Escape+2+Africa+2008+Axxo+By+Alkiwanmk+T/any/1/>

The first two examples in Table 11 were taken from *Friends*, *Season 1*, *Episode 2*. Monica's father was mocking her because she works as a waitress in a restaurant. He thinks that she is a woman without any ambition because she does not look for a better career for herself. For making fun of her, he distinguishes between two kinds of women that he read about. One kind of them looks for better lives while the other kind is always satisfied with what they have, like his daughter Monica. The irony here is that people should not be satisfied with simple things in life but rather seek to improve their life. In the second example, Monica's father

described looking for a better life as a problem that his daughter does not suffer from in an ironic way. These two examples were translated literally into the TL. It was a successful translation strategy because the intended meaning was saved for the target audience who are old enough and have developed cognition to understand the intended humor. Yet, there is a loss in translating this irony for, at least, one part of the target audience, who are the children. They will not understand the intended humor and consequently will not laugh. Compensation for such ironies could be only reached through the nonverbal elements of the scene such the body movements or the facial expressions.

In the third example, Marty the zebra, in the humorous family movie *Madagascar 2*, uses irony to mock and ridicule his friend Alex the lion king. When Alex asks him if he has any dynamite, Marty answers that he has used the last quantity he had. Marty ridicules him because it is not normal for anybody to have dynamite with him. Dynamite is a dangerous item that cannot be carried in a person's pocket. The translation strategy that was used is the literal one. It was a successful translation strategy because it reflects the intended meaning for the target audience who are old enough to understand the intended humor. Those who are still very young and have little cognitive abilities to understand the verbal irony in the scene, only laugh at the body movements and the facial expressions of the main characters.

Conclusions:

Analyzing the previous data has brought us up to date with the most prominent features of the humor family TV shows. Analysis has revealed that translating for the whole family is an important area of research since it adds a lot to family values and relations. Watching a humorous family TV show can help to improve the family members' relationships through sharing laughter. The following conclusions are considered the most important, when two of the most humorous TV shows were translated into Arabic and analyzed.

- Translating humor family TV shows into Arabic is a rich area of research that has not been explored well by translation researchers yet. This type of translation is very important since such shows add much to the target family life. Although translating humor family TV shows have negative effects such as creating conflicts between the family members, they have many benefits which include enhancing good relationships and sympathy between family members. They also introduce the Arab audience to new cultures and lifestyles. I think this thesis contributes well to the process of translating such TV shows since it helps the humor translators to use the right translation strategy which communicates the intended humor without exposing our families to culture specific terms of different types.
- Humorous TV shows are presented in the SL to be watched by children as well as by adults, and so they suit both types of audience

linguistically and culturally. When translating such shows into Arabic for a mixture of audiences, translators face some unavoidable complexities. First, translating humor in itself is a translation complexity when translating from one culture to another. What makes the source audiences laugh may not make the target audiences laugh. Secondly, Translating culture specificities from English into Arabic, especially those which are related to religion, social and sexual taboos, rhyming words and verbal ironies, are translation dilemmas which require a well-trained translators to solve.

- Translating such cultural specificities causes a loss when translating from English into Arabic due to the fact that there are no two identical languages and cultures. Such loss in translation is compensated as much as possible in the TL in order not to affect the humorous content of the ST.
- To compensate for the loss of translation in humorous TV shows, translators adapt, add, omit, euphemize or change parts of the ST to suit the target audience preferences and needs. They can also get benefit from the contextual elements of the TV shows.
- Some translations are not considered successful in the TL since they evoke laughter in only one part of the audience. Translating some of the culture specificities literally is not problematic unless it affects the intended humor. When one to one equivalents are found in the TL, they are used successfully. When no one to one equivalents are available, translators opt for using the dynamic equivalence

strategies which include euphemizing, adding, omitting or adapting to save the intended humor. Sometimes translators face unavoidable loss in the intended humor, at least for one part of the target audience, which is compensated only through the contextual elements of the shows.

- When translating humor, rhyming words cause an inevitable loss in the intended humor since it is daunting for the translator to replace them with target equivalents that have the same rhyme and the same humorous effect.
- When translating social and sexual references, the use of euphemisms is the best translation strategy to be used since such taboos are not accepted in the target culture. Using this strategy causes unavoidable loss in translation unless the contextual elements of the scene compensate for such a loss.

Chapter Five

Conclusions & Recommendations

5.1. Conclusions.

This research aimed at finding out the influence of having different audience types on translating humor TV shows from English into Arabic. It also tackled the importance of the cognitive level of the audience and its influence on choosing the most suitable translation strategy for rendering the same humorous effect. Moreover, culture specificities of the selected TV shows and the constraints of their translation were analyzed besides the compensation strategies that followed the resulting loss of the intended humor.

Data analysis revealed that translating humor TV shows requires a number of translation strategies. These translation strategies vary between the formal and the dynamic choices depending on the type of humor that is used, the age of audience, and the culture specificities around which the selected TV shows center. Marlowe (2009) discusses both the formal and the dynamic translation methods of translation and the difference between them. Marlowe says that the formal method focuses on the message itself, in both form and content where the translator tries as possible as s/he can to reproduce both the content and the form of the ST into the TT. He says that "in such a translation one is concerned with such correspondences as poetry

to poetry, sentence to sentence, and concept to concept." While in the dynamic equivalence, the translator is not obliged to match the source message with the target audience which means that the translator can use any translation strategy that convey the meaning for the target audience. Marlowe says that the dynamic equivalence aims at "complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the [SL] context in order to comprehend the message."

When translating humor TV shows, translators are responsible for rendering the humorous effect of such TV shows using a number of translation strategies such as adding, omitting, replacing, changing, or euphemizing. From surveying the translations of seven comedy shows, five targeting children and the other two are intended for families, it could be concluded that:

- Translating humor for children is a very important task that distinguishes between two types of incongruities that children are exposed to in the translated TV shows. They include the verbal and the nonverbal ones. Deciding which one is the most suitable for children depends greatly on the targeted children's age and the level of their cognition. Children who are 2–7 appreciate greatly nonverbal humor that is incongruous. This type of humor evokes laughter in small children who are unable to understand verbal irony yet. Such

nonverbal elements are presented in the shape of incongruous gestures, facial expressions, and body movements of the TV show characters. When a TV show is accompanied by humorous text, these nonverbal elements influence the choice of the best strategy to be used for rendering the intended humor of the verbal elements, both in children and in family TV shows. Such nonverbal elements are used pervasively in the humor that is presented for children aged 2–7. When children start to accumulate more cognition, they start to appreciate the verbal humor that is accompanied with humorous nonverbal elements.

- Translating verbal humor for older children is conducted either through dubbing or through subtitling. Dubbing is preferable for those who are 7–11 years old since they are still very young for reading subtitles and keeping up with the shows' plot. When the ST had no culturally specific references which need to be changed into the TT, the literal translation was a good choice to be followed. Most of the time, literal translation presented the intended humor of the ST because the verbal humor used for this age group is simple and it suits their cognition. When changes are needed, like in cases of having culture specific terms, the translators added, omitted, rephrased, or changed the TT to suit the target audience. Following any strategy of them, needs a well-trained translator to make a balance between what the children see on the TV and what they hear.

That means a good translator takes the nonverbal elements of the dubbed TV show into consideration.

- When translating for children aged 11–15, both dubbing and subtitling modes of translation are used. Subtitling is more preferable because it helps children improve their reading skills when reading the subtitled text. Children at this age are also more able to keep up with the written texts whilst enjoying the scenes of the movie. They are also able to pick up ST vocabulary when hearing it on the TV. Some deletions of the ST elements are attributed to having no place for them on the TV screen when subtitling. When they did not affect the intended humor, some words and sentences were deleted to save place for more important elements.
- Sometimes, sentences are added to explain some culturally specific references that are not well known in the target culture. In this case, dubbing becomes more useful than subtitling.
- Again, translating for a family is a troublesome task for any translator. It is so since translators have to consider different aspects when translating for a mixed audience. Among the complexities that translators confront are the following: rendering the humorous effect is the first complexity that translators need to overcome. Dealing with the cultural references of the ST is another complexity. Translating for different age groups of audience is also a thorny issue. The influence of the nonverbal elements on the translation is

an additional trouble that translators need to successfully deal with. Following the regulations of dubbing or subtitling is the final complexity that translators pass by when translating.

- In order to overcome all these complexities, translators used different translation methods that vary between the formality and the dynamism. Translators used any translation strategy that renders the intended humorous effect of the ST because their ultimate aim is to evoke laughter in the audience who are a mixture of children and adults. Translators omit, add, euphemize, slow down the effect, or translate literally to achieve their objectives. The literal translation strategy is also used when there are translation equivalents in the TL and culture.
- Culturally specific references that are presented in humorous family TV shows are considered the most important barriers for translators of humor. They are of different types varying between religious, social, sexual, or linguistic references, besides to translating the verbal humor and the rhyming units. Having these cultural specific references causes total or partial translation loss when translating for an Arab audience. Different translation strategies were used to compensate for the loss, such as depending on the nonverbal or the contextual elements of the translated TV show. Euphemizing for example was a successful strategy that was used to render the taboo words.

- Choosing a translation strategy to compensate for the loss in translation is dependent on the degree of acceptance of such cultural specificities by the target audience. It also depends on the type of humor that the translator is dealing with. For example, the literal translation strategy is used when there are no cultural differences to be overcome or if the nonverbal elements compensate for the loss that results from using this strategy. The translator is obliged to translate literally, if the spoken words describe the nonverbal elements of the scene.
- Translating social and sexual taboos for an Arab target audience, for example, needs another strategy rather than the literal one. Using the literal translation strategy causes a translation loss that cannot be compensated. Euphemism is a better translation strategy that is used to render the intended humor in the ST for the adults without children's exposure to such taboos.
- Sometimes, compensation for the cultural elements in the source TV show is partially achieved for one part of the audience, who are the adults, if dynamism is used for rendering the comic effect of the ST. When compensation is impossible, deletion of the humorous scene of the TV show is the last resort for translators of humor.
- Having humorous rhyming words in the ST causes a challenge for humor translators. It is difficult to find equivalent rhyming words in the TT for those which are humorous in the ST, especially if the rhyming words are proper nouns or references for something that is

culturally specific in the ST. Translating those rhymes comes with a translation loss that cannot be compensated.

- Finally, humorous family TV shows entertain children as well as adults. Children laugh at the incongruous nonverbal elements and adults laugh at the verbal ironies as well as at the incongruous social violations of the TV shows.

5.2. Recommendations

The following recommendations can be made after the analysis of the collected data for the benefit of humor translators, humor researchers, humor TV shows' audiences and for the benefit of the translation process in general:

1. The researcher recommends translators not to translate into Arabic the humor TV shows that have culture specificities of any type in order not to expose the target children and adults for unaccepted words and expressions in the target culture.
2. Researchers are recommended to do more research papers on the topic of the influence of the audience type on translating humor in TV shows in order to be able to find more suitable translation strategies when translating humor on TV shows for different age groups of audiences.
3. Translators are recommended to be more aware of the translation strategies that are suitable for rendering the intended humor on the presented TV shows without the loss of the intended humor or without exposing the target audience to other cultures.

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جامعة النجاح الوطنية

كلية الدراسات العليا

أنواع الجمهور عند ترجمة العناصر الفكاهية في الأعمال التلفزيونية من الإنجليزية إلى العربية

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قدمت هذه الأطروحة استكمالاً لمتطلبات درجة الماجستير في برنامج اللغويات التطبيقية
والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية، نابلس، فلسطين.

2013م

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الملخص

تستكشف هذه الدراسة قضية ترجمة العناصر الفكاهية في الأعمال التلفزيونية وعلاقتها بأنواع الجمهور بالإضافة إلى استراتيجيات الترجمة المستخدمة مبينة من خلال استخدام سبعة من أشهر الأعمال التلفزيونية المترجمة من الإنجليزية إلى العربية. على وجه التحديد تبحث هذه الدراسة الاستراتيجيات التي استخدمت لترجمة الفكاهة في الأعمال التلفزيونية الموجهة للأطفال وللعائلة. كما و تبرز هذه الدراسة أهم المشاكل التي تواجه المترجمين عند ترجمة مثل هذه الأعمال.

اعتمدت الباحثة عند تحليل عينة الدراسة على المنهج الوصفي التحليلي حيث قامت الباحثة بجمع الأمثلة، وتصنيفها، وتحليل طرق ترجمتها وفي بعض الأحيان اقترحت الباحثة المزيد من الترجمات البديلة المناسبة.

ويبدو جليا ان الترجمة الحرفية للعناصر الفكاهية بالأعمال التلفزيونية لا تتطوي دائما على إعطاء المعنى الفكاهي المطلوب للفكاهة في اللغة المصدر إلى الفكاهة في اللغة الهدف بل وتؤدي أحيانا إلى حدوث خسارة للفكاهة المقصودة. وبناء على ذلك فقد أظهرت النتائج ان المترجمون يلجؤون في بعض الأحيان إلى تغيير النص الأصلي عند الترجمة عن طريق استخدام استراتيجيات مختلفة مثل الحذف والإضافة والتغيير وتقريب المعنى واستبدال العناصر الفكاهية في اللغة الأصلية إلى أخرى في اللغة المستهدفة من اجل تحقيق الهدف من الترجمة والتقليل قدر الإمكان من خسارة العناصر الفكاهية المطلوبة و ذلك بما يتناسب مع أعمار المشاهدين ومستوى تفكيرهم و ثقافتهم.