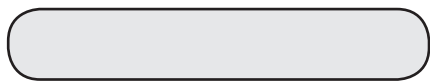


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Investigating the Strategies Adopted in Translating Humour in Subtitling: Allusive Expressions in Two Arabic TV Series as an Example

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Abstract

Translating humour is an area that requires special attention, especially Arabic audiovisual products translated from or into English, as the linguistic and cultural gaps between these two languages are very wide. This paper tries to investigate the most frequently used strategies adopted in subtitling one type of humour which is called proper noun (PN) allusion. It also tries to find out whether the used strategies could be classified within – to borrow Venute's terminology– 'foreignization' or 'domestication'. The taxonomy suggested by

Leppihalme (1997) is employed to analyze the English PN allusions streamed in two Arabic TV shows which are translated into English. The study reveals that the most prominent strategy adopted in subtitling PN allusions from Arabic into English is 'retention'. Another finding is that 'foreignization' is always adopted when the strategy of 'retention' is manifested, while 'domestication' appears when the strategies of 'replacement' and 'omission' are spotted. The results of the study may serve as a guideline to help translators deal with NP allusions in subtitling.

Keywords: Humour; Proper Noun Allusions; Subtitling; Foreignization and Domestication

1. Introduction

Translating humour is challenging due to the differences between the source and target languages and cultures. The task can be more difficult if the source language is Arabic and the target one is English: what is humorous in Arabic may not be so in English as there are different cultural perceptions. That is why translators tend to resort to certain strategies in dealing with humorous texts and utterances. Another difficulty could arise from technical and linguistic constraints that have to be taken into consideration. The technical constraints include time (the subtitle should last no more than six seconds); space (it should not exceed two lines); spotting (the subtitle and dialogue must be matched); position (the subtitle should be positioned at the bottom of the screen); and the font of the subtitle. Different accents, dialects, idiolect, and sociolect form the linguistic constraints of subtitling (Diaz-Cintaz & Remael, 2014).

As mentioned above, this paper investigates the strategies used in dealing with one kind of humour,

proper noun (PN) allusions, and whether these strategies resort to ‘foreignization’ or ‘domestication’ in an attempt to provide a guideline to translators to help them overcome the difficulty of subtitling PN allusions. Venuti (1995:20) defines “foreignization” as “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad”, and domestication as “an ethnocentric reduction of the foreign text to target–language cultural values, bring the author back home.” In humorous contexts, adopting “foreignization” means that the source humorous references are kept in translation while adopting “domestication” means that the source humorous references undergo certain changes to be compatible with the target culture. When it comes to subtitling NP allusions, “foreignization” may be the best choice if the PN allusions are internationally known. “Domestication” can be employed if the PN allusions are specific to the source culture; although, a relative loss in the intended humorous effect may occur.

2. Theoretical Background

This section presents the theoretical bases of the study. It reviews humour, its definitions,



and its types. Then, it moves to focus on subtitling humour and the suggested strategies to deal with.

2.1. Humour

Humour is unavoidable in our everyday life. We meet people who tell jokes, we tell jokes, and we come across jokes in films, TV series, TV shows, literary works, social media, etc. However, Alharthi (2016:6) states that “humour remains largely a mystery due to the complex interaction of the social, psychological, linguistic, philosophical, biological, historical, and etymological factors that characterise it.” Based on this complexity, many definitions of humour are suggested. Dvořáková (2012:6) believes that it is not an easy task to give a precise definition of humour even though it can easily be identified. Turner (1986:5) defines humour as “the stimulus for laughter and one of the unsolved problems of philosophy.” On the other hand, Attardo (1994:4) suggests a more comprehensive vision when he states that “linguists, psychologists and anthropologists have taken humour to be an all-encompassing category, covering any event or object that elicits laughter, amuses or is felt to be funny”. It can be concluded then that humour includes all the verbal

and/or non-verbal ingredients that can be considered funny.

It is assumed that there are three main traditional theories of humour: theories of incongruity, theories of superiority, and theories of release. Theories of incongruity depend on the cognitive aspects of the humorous material, such as pictures, situations, and events, to generate the emotions of surprise and satisfaction that are responsible for evoking laughter. Theories of superiority, which are also referred to as theories of criticism or hostility, focus on touches of humour that are used to criticize people on a political or ethical basis. Finally, theories of release are concerned with the psychological effects that humour has on its receivers (Krikmann, 2006: 27–28).

2.2. Types of Humour

It should be noted that there are two main types of humour: conceptual humour, where non-verbal objects are employed to produce humour, and verbal humour, where verbal elements are used to produce humour (Jensen, 2009 as cited in Mulyana, 2016:28). As the present study focuses on verbal humour, only its types are discussed. According to Spanakaki (2007), there are three main categorizations of verbal humour: wordplay, allusion, and

verbal irony. Each one of these three categorizations will be discussed separately.

2.2.1. Wordplay

Delabastita (1996, as cited in Vandaele, 2011:180) defines wordplay, or punning, as the following:

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

This type is subdivided into four sub-categories. The first is homonymy which refers to the wordplay that includes identical sounds and spelling (Spanakaki, 2007: 1). Mulyana (2016: 30) gives the following dialogue to clarify homonymy:

Eduardo: Brazil nut trees. These trees are the key to our way of life.

The trees feed us. They sustain us.

Blue: (Sleep)

Eduardo: Hey, wake up! (Waking Blu up).

Blu: I'm up! Nutty Brazil... Brazil

nut trees, something. Yeah, got it.

In this example, the same word, which is "nut", is used by Blue twice and gives two different meanings. The first one, nutty Brazil, refers to a crazy person, and the second, Brazil nut trees, refers to a Brazilian fruit.

The second type is homophony, which includes identical sounds and different spellings and meanings. An example is the words "some" and "sum" which have the same pronunciation but different spellings and meanings. Homography is the third type and includes words with identical spelling but of different sounds and meanings. For instance, if the word "desert" is used as a noun, it has a meaning and pronunciation that differ from those when it is used as a verb. The last type is paronymy, which includes a slight difference between spelling and sounds. An example is the words "naughty" and "knotty" (Mulyana, 2016: 30–32).

2.2.2. Allusion

Leppihalme (1997, as cited in Jazmawi, 2013: 12) defines allusion as "a reference usually brief, often casual, occasionally indirect, to a person, event, or condition presumably familiar but



sometimes obscure or unknown to the reader.” It is often termed as ‘reference’ as it is used to stand for a person, event, place, or film out of the context. Users of allusion do not explain their reference to external objects and depend on the receivers’ familiarity with the mentioned objects in understanding the use of allusion. Thus, the allusion cannot be succeeded if its receivers are not familiar with the external objects that are alluded to (Mulyana, 2016: 32).

Allusion is generally of two types: proper allusive names (PN) and key–phrase allusions (KP). The first type refers to real–life names such as famous singers, politicians, public figures, films characters, etc. The second type includes proverbs, slogans, and quotations taken from religious texts, myths, songs, films, or literature (Leppihalme 1997, as cited in Jazmawi, 2013: 14). On the other hand, Spanakaki (2007: 2) states that allusion includes “three categories: a) creating humour, b) delineating characters, and c) carrying themes. It can be concluded that allusion is heavily culture–specific and – to work successfully– it depends on the socio–cultural background of its receivers.

2.2.3. Verbal Irony

Verbal irony refers to words that are used to reflect something different from their literal meaning. If “oh great!” is used by a student who failed in an exam, verbal irony is used then (Rad, 2018: 9). Mateo (1995, as cited in Mulyana, 2016: 36) states that context plays a major role in irony as it is understood through the relationship between the words or expressions and the whole situation. Moreover, Peyroux (2011, as cited in Rahmawati, 2013: 36) suggests that the speaker’s body language, facial expressions, and tone can help identify that the intended meaning is different from the literal meaning of the uttered words. Pelsmaekers and Van Bensen (2002, as cited in Rahmawati, 2013: 37) emphasize that verbal irony can occur in hyperbolic expressions, tag questions, hyperformality, intensifiers, interjections, and ironic repetition of the previous talk.

2.3. Subtitling Humour

As it is seen in the previous pages, humour, especially allusion, can be considered culture–specific. Translating culture–specific items is one of the most challenging tasks for translators. When it comes to subtitling, the task can become more challenging

as subtitlers have to take into consideration certain linguistic and technical constraints. Thus, the present section discusses subtitling, its types, and its limits, to make it clear why subtitling humour is a challenging task.

Subtitling is defined by Diaz-Cintas (2013: 274) as follows:

a translation practice that consists of rendering in writing, usually at the bottom of the screen, the translation into a target language of the original dialogue exchanges uttered by different speakers, as well as all other verbal information that appears written on-screen (letters, banners, inserts) or is transmitted aurally in the soundtrack.

Another definition is given by Luyken et al. (cited in Kuo, 2014: 62) when they state that subtitles are “condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen.” Thus, it can be concluded from the aforementioned definitions that subtitles should be condensed, located at the bottom of the screen, synchronized with the original dialogue, and should transfer both visual and verbal elements of the original audiovisual product.

When it comes to classifying subtitles, the linguistic and

technical parameters should be taken into account (Liu, 2014: 1104). Subtitles are linguistically classified into two types: interlingual and intralingual. In interlingual subtitles, the original soundtrack of the audiovisual product is transferred into another language in a form of written texts at the bottom of the screen, i.e., a translation between two languages is conducted. In interlingual subtitles, the language of the original soundtrack and the written texts at the bottom of the screen is the same. Thus, there is no translation between two languages in intralingual subtitles. Specific groups of audience such as language learners and deaf and hard of hearing people are targeted by intralingual subtitles (Gottlieb, 1997).

As mentioned earlier, subtitling humour is more challenging than translating them due to the differences between subtitling and translation. The most important difference between the two is that translators have the privilege of adding footnotes or more explanation to the target text if the item they are dealing with is hard to be understood by the target readers. Subtitles should be condensed, and no footnotes or further explanations can be added to them. Another difference is that readers of translated texts may



not have access to the source text and then cannot compare the two texts. Reader or viewers of subtitles can compare the subtitles with the original soundtrack especially if they are familiar with its language. Translators transfer written texts from one language into written texts in another language, while subtitlers transfer spoken words from one language into written texts in another language (Tornqvist, 1998:10). It should be noted that this paper is limited to analyzing one type of humour that is PN allusion. Thus, the time has come to discuss the strategies suggested to subtitle PN allusions.

2.3.1. Strategies of Subtitling Allusions

In this section, the strategies suggested by Leppihalme (1997) to deal with the subtitling of allusions are discussed. Leppihalme (1997, as cited in Kalipci, 2018:345) suggests certain strategies to translate both proper nouns (NP) and key-phrase (KP) allusions. She suggests the following strategies to deal with NP allusions:

1. Retention of the name: this strategy includes either keeping the name as it is without any addition or adding some guidance or footnote.

2. Replacement of the name by another: which includes replacing the name with an SL name or a TL name.

3. Omission of the name: which includes either omitting the name without adding anything or conveying the meaning of the omitted name by other means.

The strategies suggested by Leppihalme to deal with KP allusions are:

1. Use standard translation,
2. Literal translation,
3. Add extra allusive guidance to the text,
4. Additional information via footnotes, endnotes,
5. Features indicating the presence of borrowed words,
6. Replace with a performed TL item,
7. Rephrase the allusion with an overt expression of its meaning,
8. Recreation; creatively constructing a passage that reproduces its effect,
9. Omission of the allusion.

In this paper, the taxonomy suggested by Leppihalme (1997) is employed to analyze the data of the study, as it is believed

to encompass all the strategies needed to subtitle PN allusions.

3. Research Methodology

In this study, PN allusions found in two Arabic TV series are analyzed according to the taxonomy suggested by Leppihalme (1997) to answer the following questions: A) which strategies do subtitlers most frequently use to deal with PN allusions? B) DO these strategies take PN allusions toward foreignization or domestication?

2.4. Research Data

The data of this study is two Arabic TV series, which are The Land of Hypocrisy, and Dollar. The first one is an Arabic TV series with an Egyptian dialect starred by the Arabic super star Mohamad Henedi. The series tells the story of Masoud, a hardworking man meeting a doctor who provides him with power pills. These pills changed the life of Masoud forever. The series is podcasted and subtitled into English by Netflix. It consists of 30 episodes and the runtime of each episode is about 30 minutes. It has a rating of 6.5/10 on IMDb (The Land of Hypocrisy, 2018).

The second series is Dollar, which is an Arabic TV series with a Lebanese dialect. The series is produced and subtitled into

English by Netflix. The story is about Tarek, an advertisement man, who gives the CEO of a new bank an idea of giving a one-million dollars award for the launch of the bank. Tarek teams up with Zeina, the bank CEO's assistant, to chase the one-dollar bill that is worth one million dollars. The series consists of 15 episodes and the runtime of each episode is about 40 minutes. It has a rating of 6.7/10 on IMDb (Dollar, 2019).

2.5. Data Analysis

As the objectives of this research are to find out the most frequently used strategies to subtitle PN allusions and whether these strategies take the subtitled allusions toward foreignization or domestication, the following procedures have been followed: first, the two series have been carefully watched to spot the used PN allusions. Second, the allusions and their English subtitles have been transcribed and analyzed according to the taxonomy suggested by Leppihalme (1997) to find out the strategies used to subtitle them. Finally, the used strategies have been analyzed to determine whether foreignization or domestication is used. The next pages are assigned to discuss the spotted allusions and their English subtitles:



1. «جسر السويس»

ST: والله لو في جسر السويس هزوئك
يعني هزوئك، اديني الثواب ده

Subtitle: Even if you live in Geser Al Suez, I will push you, let me have the reward.

The source allusion refers to a well-known district that is far away from the location where the speaker was. as it is translated as "Geser Al Suez, the strategy used by the subtitler is "Retention", and "foreignization" is adopted here.

2. «انجي»

ST: لا الفلوس بايد رجل، ولا انت فاكرها
بايد انجي؟

Subtitle: This money is in the hands of a man, or do you think it's with Betty?

The source allusion, which can be translated as "Angie", is a name used by Egyptians to refer to a young woman. It is replaced by a different name, "Betty", in the target language. The target allusion is also used to refer to a pretty young woman. Therefore, the strategy used in this example is "Replacement" and "domestication" is adopted.

3. «سلاحف النينجا»

ST: أوعى تفكر إن سلاحف النينجا دي
حتحميك

Subtitle: Don't think these "Ninja Turtles" will protect you.

In this example, the speaker refers to an internationally known animated TV series, which is Ninja Turtles. As the source name is internationally known, it is translated literally; thus, the used strategy is "retention" and "foreignization" is adopted.

4. «تيمون وبومبا»

ST: مين يخوية زتونة ولمونة دول؟
زتونة ولمونة دول الي ماسكين الحجز،
عاملين زي تيمون وبومبا

Subtitle: Who are Zatouna and Lamouna?

They are in charge of this cell, they look like Timon and Pumbaa.

Just like the previous example, the source allusion refers to an animated TV series. As the series is internationally known, the strategy of "retention" is used again and "foreignization" is adopted.

5. «ميمون»

ST: تعرف يا واد ميمون؟ ميمون القرد الي
يبتطط ده

Subtitle: Do you know about mandrills, boy? Mandrills, those bouncing monkeys.

The SL name, «ميمون», refers to a famous animated character in

the Arab world. The TL name, "Mandrill", refers to a special kind of African monkey and has nothing to do with the animated character the speaker is referring to although the SL name is also a special kind of African monkey. It can be said then that the strategy of "omission" is used in this example and "domestication" is adopted.

.6 «جاكي شان»

ST: ده ولاجاكي شان.

Subtitle: Wow! He's like Jackie Chan.

The SL allusion is a name of an internationally known Chinese actor, and it is used by Arabs to refer to a man who can fight well. The SL name is conveyed to the TL as it is; thus, the strategy of "retention" is used and "foreignization" is adopted.

.7 «شاروخان»

ST: كلة بتمانين ألف؟ ليه هي كلة شاروخان؟

Subtitle: A kidney for 80,000 pounds? Why? Is it Shahrukh Khan's kidney?

Again, the strategy of "retention" is used in this example as the SL name refers to an internationally known Indian actor, and "foreignization" is adopted.

.8 «محمد صلاح»

ST: حسسوا انو محمد صلاح، أسرع واحد في الحي.

Subtitle: Make him feel like Mo-hammed Salah, the fastest man in the neighbourhood.

Just like the two previous examples, the speaker uses the name of the famous Egyptian player, Mohammed Salah, who is well known all over the world as he plays in the Premier League. The subtitler then uses the strategy of "retention", and "foreignization" is adopted.

.9 «كوبري اكتوبر»

ST: كوبري اكتوبر كان نايم عليه.

Subtitle: As if the October Bridge was asleep at top of me.

In this example, the speaker uses the SL name which is a huge bridge in Egypt to indicate how heavy the person sleeping at top of him is. The name is conveyed to the TL as it is as the strategy of "retention" is used. It should be mentioned that "foreignization" is adopted here.

10. «يسرى»

ST:

انا عايزك سعيدة طيارة زي الفراشة، أنا عايزك يسرى، عارفة يسرى؟ عيشي يسرى.

Subtitle: I want you to be happy,

soaring like a butterfly. I want you Yusra, do you know her? Be like her.

The speaker in this example is talking to an old woman and encouraging her to be like Yusra, an Egyptian actress who is known for being joyful despite her old age. The SL name is conveyed as it is to the TL. So, the strategy of “retention” is used and “foreignization” is adopted.

11. «كان واخواتها»

ST: ما تفهم يا ابني، ما هي السرقة مثل النفاق، زي كان وأخواتها.

Subtitle: Listen to me, theft is like hypocrisy. They're as close as The Addams Family.

The source allusion is a term used by Arabs to refer to things that come together. As the source item originally refers to a specific kind of past form of the verb in Arabic grammar and may not be well understood by the target audience, the subtitler replaces it with the target term “The Addams Family” which is also used to refer to things that come together. The strategy used in this example is “replacement” and “domestication” is adopted.

12. «علي بابا»

ST: ايه يا ست انت متجوزة علي بابا؟

Subtitle: What the hell are you

saying? He is not Ali Baba.

“Ali Baba” is a famous character in ancient Arab stories and is known for being a professional thief. It is conveyed as it is to the target language. So, “foreignization” is adopted as the strategy of “retention” is used.

13. «شكري and «فلم شباب امرأة»
«سرحان»

ST: انا حاسس اني في فلم شباب امرأة وانا شكري سرحان.

Subtitle: I feel like a gigolo.

“Shukri Srahan” is a famous Egyptian actor who took the role of a “gigolo” in the famous Egyptian Film “The Youth of a Woman”. The Source names are omitted in the English Subtitle and only the meaning of the actor’s role is conveyed when “gigolo” is used. The strategy of “omission” is used and “domestication” is adopted.

14. «جوهرة»

ST: أفراح إيه يا خالة سلوى متكبريش من دورك، متحسسينيش إني بكلم جوهرة

Subtitle: Don't exaggerate, Aunt Salwa. It's not like I'm talking to Shakira.

The source name is used by the speaker to refer to a famous Egyptian belly dancer. Assuming that the target audience is not familiar with the source name,

the subtitler uses the name of a famous singer and actor in the world, which is “Shakira”. In this example, the used strategy is “replacement” and “domestication” is adopted.

15. «زرقاء اليمامة»

ST: ما شاء الله عينيه صقر . زرقاء اليمامة .
ما شاء الله

Subtitle: God bless! He has sharp eyes. Eyes like a hawk, God bless.

The source item, “Zarka’a Al-Yamam”, refers to an ancient Arab figure who is known for her sharp eyes. The source name is not found in the English subtitle and only the meaning it refers to is conveyed, i.e., the strategy of “omission” is used and “domestication” is adopted.

16. «أرخميدس»

ST: على اساس حنا كثير مهتمين لنسمع .
نظرينو لارخميديس

Subtitle: As if we care to hear about Mr Archimedes’ idea.

The speaker in this example is trying to make a sarcastic comment by resembling the person they are talking about to the famous scientist, Archimedes. The strategy used by the subtitler is “retention” as the name is conveyed as it is and “foreignization” is adopted.

17. «الحاج متولي»

ST: عن جد مش عم صدق، عاملي فيها .
الحاج متولي

Subtitle: I really can’t believe it.
The man has a bloody harem.

The source allusion, “Haj Matwali”, is a famous Arab character that appeared in an Egyptian TV series in which “Haj Matwali” is married to four wives. As the series gained a vast reputation in the Arab world, Arabs give the name of “Haj Matwali” to men who have more than one wife. The subtitler in this example uses the strategy of “omission” as the source name is not found in the English subtitle, and “domestication” is adopted.

18. «مفاوضات اوسلو»

ST: لك يلا خلصوني . شو مفاوضات .
أوسلو هي؟

Subtitle: Come on! Let’s get it over with! Is this the Oslo Accords?

The speaker in this example thinks that the conversation has taken so much time to the extent that he calls it “Oslo Accords”. The source allusion is transferred to the TL as it is, i.e., the strategy used is “retention” and “foreignization” is adopted.

19. «سكاوفيسكي»

ST: كيف يعني بدك نصهن؟ بدك قص

اللوحة بالنص واعطيك سكالوفيسكي بالنص؟

Subtitle: What do you mean you want a half? Do you want me to tear the painting in half and give the half that says Sakalovsky?

The strategy of "retention" is used in this example as the source item, which refers to the South African artist "Sakalovsky", is used as it is in the English subtitle. It can be said then that "foreignization" is adopted.

20. «دراكولا»

ST: مثل دراكولا مصيتولي كل دمي

Subtitle: You're like Dracula. You sucked all my blood.

The source allusion, "Dracula", refers to the most famous vampire in literature and films. As the target allusion is identical to the source one, it can be said that the strategy used by the subtitler is "retention", and "foreignization" is adopted.

Having discussed all the examples above, it is now clear that all the strategies suggested by Leppihalme (1997) have been reported by subtitlers when dealing with PN allusions. The next section discusses these strategies.

2.6. Discussion of Results

Twenty PN allusions and their English subtitles have been discussed, and the strategies that are adopted to subtitle them are as follows:

1. The strategy of "retention": this strategy has been used to subtitle thirteen PN allusions which are: «جسر السويس», «سلاحف النينجا», «تيمون وبومبا», «جاكي شان», «شاروخان», «محمد صلاح», «كوبري اوكتوبر», «يسرى», «علي بابا», «أرخميدس», «مفاوضات» «دراكولا» and «أوسلو», «سكالوفيسكي». It should be noted that 10 of these PN allusions can be considered internationally known and then retaining them in the TL may induce the same effect that they make in the SL. It is also worth noting that using "retention" always take the translation toward "foreignization".

2. The strategy of "replacement": this strategy has been opted for in subtitling three PN allusions that are: «جوهرة», «انجي», and «كان واخوانها». The reason behind opting for this strategy may come from the fact that these names are closely related to the Arabic, or Egyptian, culture and may not be well understood by the target audience if they are retained in the English subtitle. Thus, they have been replaced with common names in the target

culture. It is worth mentioning that “domestication” is always adopted when “replacement” is used.

3. The strategy of omission: it is used in subtitling five PN allusions which are: «مिमون», «فلم شباب», «امرأة», «شكري سرحان», «زرقاء اليمامة», and «الحاج متولي». Instead of using “retention” or “replacement”, the subtitlers have opted for omitting these names as they may believe that they may confuse the target audience if they are retained, and it may be difficult to replace them with common TL names that have the same effects of the source ones. Just like the strategy of “replacement”, when “omission” is used, translation is always taken toward “domestication”.

It is clear now that the most frequently used strategy in subtitling PN allusions is “retention” as it is used in subtitling thirteen out of twenty-one PN allusions spotted in the two TV series. The following chart shows the usage percentage of each used strategy:

Using Percentage of Each Strategy

3. Conclusion

In the light of the above analysis, the present paper has arrived at the following:

1. Subtitling PN allusions is a hard task when the source language is Arabic with Egyptian and Lebanese dialects and the target language is English. The difficulty comes from the huge linguistic and cultural differences between the two languages as well as variation in the use of Arabic dialects.
2. Although subtitling PN allusions from Arabic into English is a very challenging task, the study has practically shown that the strategies suggested by Lepihalme (1997), “retention”, “replacement”, and “omission”, can be of great help to subtitlers.
3. The most prominent strategy identified is “retention” especially if the names subtitlers deal with are internationally known. Strategies of “replacement” and “omission” can also be opted for when the source names are closely related to the source culture.



4. Foreignization is heavily adopted when “retention” is used, while domestication is adopted when “replacement” and “omission” are used.

5. The results have profoundly shown that subtitlers should be fully acquainted with the source and target cultures to be able to convey PN allusions

6. from Arabic into English.

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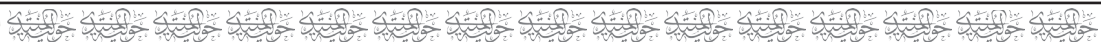
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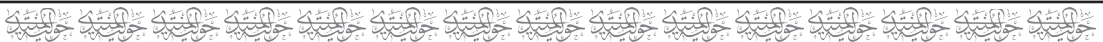


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التحقق من الاستراتيجيات المستخدمة في ترجمة الدعابة في الحاشية المرئية: التعابير التلميحية في مسلسلين عربيين كمثال

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المستخلص:

وتأويل كم ونوع الاستراتيجيات المستخدمة في ترجمة التعابير التلميحية. وتوصلت الدراسة الى أن استراتيجية «الاستبقاء» هي الأكثر استخداماً في ترجمة التلميحات باستخدام اسماء العلم من اللغة العربية الى اللغة الانجليزية. كما وتوصلت الدراسة أيضاً إلى أن استخدام استراتيجية «الاستبقاء» يؤدي دائماً إلى «التعريب»، واستخدام استراتيجيتي «الاستبدال» و «الحذف» يؤدي إلى «التوطين».

الكلمات المفتاحية: الدعابة، الحاشية المرئية، التعابير التلميحية، التعريب والتوطين

تتطلب ترجمة الدعابة اهتماماً كبيراً، خاصة عندما يتعلق الامر بترجمة الحاشية المرئية من العربية الى الإنجليزية او بالعكس، حيث أن الفجوات اللغوية والثقافية بين هاتين اللغتين واسعة جداً. يحاول هذا البحث تقصي وتصنيف الاستراتيجيات المتبناة في ترجمة نوع واحد من الفكاهة وهو التلميحات باستخدام اسماء العلم. تتألف عينة الدراسة من مسلسلين عربيين مترجمين الى اللغة الانجليزية. ولتحليل العينة، تم تبني منهج لورنس فينوتي فيما يتعلق بالتعريب والتوطين ودمجه مع منهج لبيبهالمي كي يقترح إنموذج مفيد يتمكن من خلاله الباحثون من تحليل





محور الدراسات الإنكليزية