



The Arabic (Re)dubbing of Wordplay in Disney Animated Films

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Declaration

I, Fatimah Mohammed J. Aljuied, do hereby confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

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Dedication

The dedication of this thesis is split four ways:

to my mother,

to my father,

to my husband,

and to my two lovely daughters.

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This project could not have been accomplished without the support of my close friends and family. You have all encouraged and believed in me. You have all helped me to focus on what has been a most rewarding and enriching process.

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Impact statement

The current research sets to explore the translation techniques adopted by Arabic dubbing professionals in the dubbing of English-language animated films. The research discusses the translation relationships that can be established between the Egyptian Arabic (EA) dubbing and the Modern Standard Arabic (MSA) redubbing of Disney animated films and uses wordplay, for its connection to culture and language, as the main thread and instance of the more general problem of translating audiovisual humour. The results demonstrate that the way in which Arab translators managed to lift the wordplay into the target language (TL) varied across the dubbed versions. In the case of the EA, close to half of the collected data have been rendered, i.e., 44.1%. By comparison, the bar goes further down with regards to the MSA redubbed versions, of which the data show that only 26.3% of the puns have been transferred.

Awareness of the translation techniques employed and their role in producing quality target texts in Arabic, considering its diglossic, and sometimes even multiglossic, situation can be used to train future translators. The comparative analysis evinces that three translation techniques, namely loan, direct translation, and substitution, are more frequently credited with producing puns in both Arabic dubbings than explication, paraphrase, and omission. Furthermore, the results of translating the puns are impacted by a wide range of factors, including the source language, the type of the pun and the audiovisual features that are brought into play.

Abstract

Although audiovisual translation (AVT) has received considerable attention in recent years, evidence suggests that there is a paucity of empirical research carried out on the dubbing of wordplay in the Arabophone countries. This piece of research sets to identify, describe and assess the most common translation techniques adopted by translators when dubbing English-language animated films into Arabic. The focus is on the special case of dubbing Disney animated films into Egyptian Arabic (EA) and their subsequent redubbing into Modern Standard Arabic (MSA), during the 1975-2015 period. The ultimate goal is to ascertain the similarities as well as the differences that set the two versions apart, particularly when it comes to the transfer of wordplay. To reach this objective, the methodological approach adopted for this study is a corpus of instances of wordplay that combines a quantitative phase, which has the advantage of identifying correlations between the types of wordplay and particular translation techniques and results and is then followed by a qualitative analysis that further probes the results and determines the different factors that contribute to the way wordplay is translated.

The analysis reveals that, in their attempt to render this type of punning humour, in both Arabic dubbed versions, Arabic translators resort to a variety of translation techniques, namely, loan, direct translation, explication, paraphrase, substitution and omission. The examination of the data shows that achieving a humorous effect in the target dialogue is the top priority and driving factor influencing most of the strategies activated in the process of dubbing wordplay into EA. Dissimilarly, there is a noticeable lower amount of puns crossing over from the original films to the MSA dubbed versions, highlighting the fact that the approach generally taken by the dubbing teams seems to give priority to the denotative, informative dimension rather than the socio-pragmatic one.

By shedding light on the intricacies of dubbing, it is hoped that this study would contribute to the advancement of knowledge in the translation of wordplay in the Arabophone countries and, more specifically, in the field of dubbing children's programmes.

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Chapter 1

Introduction

The advent of audiovisual translation (AVT), as we know it, can be traced back to the early days of the cinema, and, particularly, the emergence of the talkies in the late 1920s. Its use enables an audience unfamiliar with the original language of an audiovisual programme to comprehend the message in a language familiar to them (Díaz-Cintas and Anderman, 2009). The practice of AVT is further subdivided into two main approaches: subtitling and revoicing. While subtitling is concerned with translating the original dialogue by means of a maximum of two written lines that normally appear at the bottom of the screen, revoicing, on the other hand, consists in "the replacement of the original voice-track by another" (Luyken *et al.*, 1991: 71) in a different language. As a superordinate term, revoicing includes professional practices such as lip-sync dubbing, voiceover, and narration. The focus of the current thesis is on the mode of dubbing.

A landscape view of the practice of dubbing in the Arabophone countries shows that, for the large part, it has not enjoyed as much popularity as subtitling. Gamal (2009) explains that the historical decision to privilege subtitling was made in Egypt, by Anis Ebaid's company, the dominant provider of audiovisual translation in the 1940s. It was not until the 1970s that dubbing started to be done professionally in Arabic in order to translate cartoons and animated films aimed primarily at children.

The dubbing of children's programmes in Egypt began with the dubbing of the first Disney's animated film, *Snow White and the Seven Dwarfs* (David Hand, Wilfred Jackson, Larry Morey, Perce Pearce and Ben Sharpsteen, 1937), into Arabic in the mid-1970s. The dubbing company, Masrya Media, used Egyptian Arabic (EA) for the dubbing, a choice that, in the words of Aysha Selim (2016, personal communication), Head of the dubbing department, was based on it being "the dialect of entertainment and its ability to bring out the humour". Despite

the successful reception of the film, and according to Guergabou (2009), it was not until the 1990s that the company decided to invest seriously in the commercial dubbing of other Disney animated films.

In March 2013, the situation with Disney animated films in the Arabophone countries changed quite substantially, when a large-scale agreement was co-signed by Disney and Aljazeera, a pan-Arab television network founded in 1996 by Hamad bin Khalifa Al Thani, Emir of Qatar. Thanks to this accord, JCC, the Aljazeera Children Channel, obtained the distribution rights of a selection of Disney/Pixar's most popular kids and family-targeted content for the Middle East and North Africa (MENA) region, including not only famous animated movies but also a wide range of Disney Channel's live-action and animated series (Szalai, 2013). The decision was taken to dub these films and shows in Modern Standard Arabic (MSA), marking the first case of redubbing for the Arabic-speaking audience, where a number of Disney productions that have been dubbed into EA were to be redubbed into MSA. Examples of Disney animated films being redubbed into MSA and shown on JCC's Jeem TV include *Aladdin 2: The Return of Jafar* (Tad Stones and Alan Zaslove, 1994) and *Finding Nemo* (Andrew Stanton, 2003).

Given that the subscription to Aljazeera channels is widely available across the Arabophone countries, the seemingly sudden change of approach to dubbing Disney's animated films from the traditional EA, which had been used for almost 40 years, to the more aseptic MSA came at a cost. The decision irritated many Arabic-speaking viewers and an online petition calling on Disney to revert the dubbing of their children's programmes back to the EA was initiated in Care2 petitions (section 2.2.4.2).¹ This turn of events helps to illustrate the significance that the use of a given language variety can have on viewers' expectations and feelings when experiencing foreign audiovisual productions translated into 'their' language. It further shows the complexity of the phenomenon of redubbing from a macro-structural perspective.

1. Return the Egyptian accent to the Disney movies!
www.thepetitionsite.com/en-gb/921/851/420/return-the-egyptian-accent-to-the-disney-movies.

In line with the particular socio-cultural situation that characterises the Arabophone countries vis-à-vis the dubbing and redubbing of Disney films, which has been tackled in more detail in Belkhyr (2012) and Di Giovanni (2016; 2017), two main threads weave the fabric of the current research project. First, the phenomenon of redubbing within the field of AVT, in general, and its specific instantiation in the Arabophone countries, in particular, offers an interesting opportunity to investigate some of the changes that have taken place with respect to translation norms and practices. The study of redubbing, and for that matter that of re-subtitling too, has the potential to yield new insights into AVT theory and practice. For Zanotti (2015: 136), analyses of this nature are (1) an opportunity to measure the impact of economic and commercial factors on the adaption and reception of audiovisual productions, (2) a way of shedding light on the issue of manipulation and censorship in dubbing, and (3) an addition to the ongoing debate on the retranslation hypothesis (section 2.2.3). The still-too-recent redubbing of Disney classic productions using MSA, when, initially, they had been dubbed in EA, deserves closer observation to follow its trajectories, to monitor the textual and visual changes that may have occurred and to draw conclusions on the role played by the use of the two language varieties in the end products.

A point of interest here is to see how translation reacts in the diglossic, i.e., the linguistic duality of a language that exists side by side throughout the community, and on occasions multiglossic, situation of the Arabic language (section 2.1.4). Having been dubbed in two Arabic varieties, EA and MSA, at different times in history, these Disney films are ideal material for a case study. The mixed reactions from Arab viewers towards the redubbings of these productions, with many of them criticising the need for the MSA versions, can be seen as a prolongation of the hotly contested issue of the relationship between the various vernaculars spoken by the people and the more formal MSA (Haeri, 2003; Gamal, 2007). The debate has not abated since the early years of the 20th century, with language purists calling for the adoption of MSA and the rejection of the vernaculars, whereas language modernists tend to propose the opposite.

Although the corpus under scrutiny is very rich and can easily be exploited from an ideological perspective that could focus on childhood, didacticism, use of formal language, and the like, the decision has been taken in the current study to investigate the articulation and translation of humour and wordplay. Recurrent instances of audiovisual humour based on wordplay are one of the defining characteristics of many animated Disney films. Deriving from the dual nature of the films, which ought to appeal to both adults and children, various types of humour and wordplay instances present themselves in Disney stories. According to Selim (2016, personal communication), the presence of humour in the original films constitutes one of the driving factors in the initial choice of EA for the first dubbing of the movies. Academics such as Gamal (2008) concur that the popularisation of the EA dialect in the Arabophone countries has been achieved thanks to the wide reach of the Egyptian cinema industry and, particularly, the vast number of comedies. According to the Egyptian Centre for Economic Studies (ECES) (2020, online), in the period from 1946 to 2019, the number of theatrical productions in Egypt amounted to 1,243 while the number of cinemas had reached to 1,430 screens. To this, Gamal (2008: 7) adds that:

Over the past nine decades the Egyptian dialect has been developing and spreading in a way not matched by any other dialect of Arabic. Pop songs, music in the second decade of the twentieth century, theatre activities in Alexandria and Cairo in the twenties, talking films (1932), the introduction of Radio Cairo (1934) and the emergence of Egyptian singers such as Muhammad Abdel Wahab and Om Kalthoum in the thirties and forties who capitalized on the advances of radio, cinema, and vinyl records...

Given the traditional omnipresence of the Egyptian variant on Arab screens, it can be argued that this is also another reason for the negative reception of the MSA redubbings, perceived by some as too formal to successfully channel spontaneous, daily language, including humour and wordplay.

Echoing the words of Gamal (*ibid.*), I would insist that using EA as the language of dubbing facilitates the translation of humour because its connections with popular culture makes it a more dynamic and creative variety of Arabic than MSA. Like in the original films, the EA dubbings have also capitalised in the use of voice talents that are well-known in the Arab society for their comedies. Disney

Character Voices International has supervised the selection of local celebrities for most of Disney's EA dubbings with the ultimate goal of making the movies more arresting and appealing to the target market. Examples of these voice talents include:

- Muhammad Hinaidy, who plays Timon in the film series *The Lion King* (1994), *The Lion King 2: Simba's Pride* (1998), *Timon and Pumbaa: The Movie* (1999), as well as in *The Lion King 1 ½* (2004). He also lends his voice to Mike Wazowski in *Monsters, inc.* (2001);
- Yehia El-Fakharany, who plays Woody in *Toy Story* (1995) and *Toy Story 2* (1999);
- A'laa Morsy, who plays Mushu in *Mulan* (1998);
- Abla Kamel, who is the voice of Dory in *Finding Nemo* (2003); and
- Ragaa Al Geddawy, who plays Mrs Caloway in *Home on the Range* (2004).

Furthermore, the EA dubbings have also allowed for the representation of social diversity by using different Arabic dialectal varieties, Arabic words pronounced with foreign accents, as well as common words from other languages. Examples include:

- MSA is used by the Queen in *Snow White and the Seven Dwarfs* as well as by other characters when they address her directly;
- Upper Egyptian Arabic (UEA) is used by the vultures in *The Jungle Book*;
- Alexandrian Arabic is the variant spoken by a bale of turtles in *Finding Nemo*;
- Arabic with a French accent can be heard in *Ratatouille*; and
- common French expressions, such as *oui* and *bonjour*, pepper the dialogue in *Ratatouille*.

The belief held by a number of scholars on the faculty of a language variety to express humour better than another (section 2.2.2) is nothing but confirmation of the long-held assumption within academia that translating humour is a rather

complex task. Indeed, the translational decisions concerning the transfer of humour contained in the ST depend on several factors, including the linguistic characteristics of the ST and the TT, the recourse to any socio-cultural references, the spatial and temporal constraints characteristic of the various AVT modes, the concomitance of various semiotic layers, both audio and visual, a range of pragmatic factors such as the skopos of the translation and the nature of the text-type, as well as the role played by humour in the diegesis of the audiovisual production.

1.1 Research questions

The ultimate aim of the current research is to examine the translation techniques adopted by Arab translators when dealing with the transfer of humorous wordplay both in the EA and the MSA versions of various Disney animated films to ascertain the translational similarities and differences that bring together and set apart both dubbed versions. One of the main objectives is to evaluate the extent to which the language variety used to carry out the translation may have affected the shaping and delivery of the ST message, including the potential perlocutionary effect that the TT can be assumed to trigger. To reach the intended objectives, the study seeks to answer the following central question:

- To what extent does the MSA redubbing differ from the EA dubbing in relation to the transfer of the wordplay instances found in Disney animated films?

To be able to provide an answer to such an encompassing question, and to scaffold the research project, the following further sub-questions will be addressed:

1. What are the common types of wordplay found in the original Disney movies?
2. What problems do they pose for dubbers?

3. What are the common types of wordplay found in the two Arabic dubbed versions (EA and MSA)?
4. What are the actual translation techniques adopted by Arab translators when dealing with the transfer of wordplay in both Arabic dubbings?

1.2 Overview of the thesis

This thesis is divided into six chapters. Following this introduction, **Chapter two** is divided into two main parts. The first one offers a synoptic overview of the historical evolution of Arabic language up to the modern period, to give an insight into the language. It considers the interrelationship between classic and modern Arabic and presents the linguistic typology of each variety in terms of phonological, morphological, and syntactic features. It expounds on the development of modern Arabic dialects and provides a detailed overview of the heterogeneous dialect landscape that characterises the Arabophone countries. It also considers some of the classifications of dialects put forward in academia and finally revisits the issue of diglossia and its socio-cultural implications.

The second part situates dubbing within the broader academic discipline of audiovisual translation (AVT). Following the work of previous scholars, it sets out to explain the significant features of dubbing, including its technical dimension, in order to provide a context in which the restrictions and challenges that operate in this field can be better understood. The debate then moves on to discuss the history of dubbing and its role in the Arabophone countries. The part finishes with an exploration of the phenomenon of redubbing audiovisual productions, which helps contextualise the presence of Disney's animated cartoons in the Arab society, most of which have been dubbed and redubbed and are the primary analytical corpus of the current thesis.

Chapter three contextualises humour and wordplay in dubbing. It provides a thorough discussion of the concept of humour to arrive at the working definition and classification used in the current thesis. It, then, moves on to discuss various

theories relevant to humour and its translation thus providing a detailed explanation of the different dimensions that contribute to the production and reception of humour. In accordance with the focus of the current study, special emphasis is paid to the intricacies of linguistic humour and, more particularly, to wordplay. The chapter then surveys some of the key scholarly works that have focused on the topic of the translation of humour in audiovisual productions, especially in the treatment of wordplay. The review critically examines some of the translation approaches that have been employed by other researchers. After an exploration of the various translation techniques theorised in previous studies, a customised model has been designed in this research for the application to the dubbing of wordplay.

Chapter four rationalises the methodological approach adopted in this study to elucidate its focal questions about the way in which audiovisual wordplay has been translated from English into two Arabic dubbed versions of Disney films, EA and MSA. The approach follows a corpus-driven structure largely based on a descriptive, mixed methods approach.

Chapter five discusses the findings of the data analysis and provides some answers to the research questions. With the help of numerous examples extracted from the corpus, it investigates the various translation techniques used by Arab dubbers when handling the transfer of humorous wordplay. An attempt is made to identify the triggers that might govern and affect the implementation of these techniques. The data obtained from the analysis of the corpus are evaluated both quantitatively and qualitatively.

Chapter six concludes this thesis by highlighting the relevance of the main findings when comparing different translation techniques of the same material, including a discussion of its potential in yielding new insights into AVT theory and practice for Arabic-speaking audiences. The chapter also takes into consideration the limitations of this research project and provides some suggestions and ideas for further research.

The thesis also includes a list of bibliographical references, followed by a list of three appendices that can be found in electronic form, and contain:

Appendix A: List of Arabic Redubbed Disney animated films

Appendix B: Film transcripts of the 12 Disney films under study.

Appendix C: Transcription of all examples of wordplay found in the corpus.

Chapter 2

The use of Arabic language in dubbing

The aim of this chapter is to situate the practice of AVT in Arabophone countries, and it is divided into two main sections. The first section sketches the historical evolution of the Arabic language from its classic form up to the modern period so that its use in the dubbed and redubbed versions of Disney animated films can be contextualised. The focus of the next section is on the significant features of dubbing, including its technical dimension, to provide a context of its restrictions and challenges.

2.1 An overview of the Arabic language

This section sketches the historical evolution of the Arabic language from its standard classic form up to the modern period. It considers the relationship between the different varieties of the language and presents the linguistic typology and main defining characteristics of each variety as regards their phonological, morphological, lexical, and syntactic features. It then explores the development of modern Arabic dialects from a polygenetic dialect landscape, scrutinises different classifications of the dialects and finally revisits the issue of diglossia. The inclusion of this section is motivated by the multiglossic nature of the language, which proves to be an asset for some translators when looking for creative solutions to dub children's programmes.

2.1.1 Classical Standard Arabic (CSA)

The body of the earliest discovered examples of Arabic scripts has not yet provided any satisfactory explanation as to the time in which CSA, the standard language in the early Islamic period, became an alphabet. The written shreds of evidence are epigraphic, in the form of short rock inscriptions and graffiti, and do

not contain any literary or other long texts that would help recognise the linguistic features of the language (Ryding, 2011; Dayf, 2003). Nonetheless, these earliest inscriptions reveal their resemblance to old shapes of CSA and, the Namara inscription, which dates to the early 4th century AD, recognises its Arab origin in both names and verbs, as well as the cursive script and the connections between the letters (Dayf, 2003).

Arabic scripts before the revelation of Qur'an in the 6th century are mostly unknown, and the scarce information available is limited to some discovered inscriptions, as well as other mentions by Arabs in their pre-Islamic literature (Dayf, 2003). The pre-Islamic literary heritage belongs to poets, preachers, and philosophers, and has been preserved by anthologists and early collectors, who carried out their compiling works during the 8th century (McDonald, 1978). It is in this period that most features of CSA were consolidated, after numerous stages of development and growth.

The claim by scholars such as Assalih (1960) and Dayf (2003), which considers CSA to be the language of pre-Islamic poetry promoted by Arab poets from different tribes and regions in the Arabian Peninsula, is cautiously accepted. There is no evidence to show that such poems were composed during those early times, other than mentions of them in works written in the 8th century AD. As they do not represent the various Arab tribal dialects of Arabia, suspicions abound as to whether they were composed or added during the early Islamic era (Monroe, 1972). Nevertheless, the so-called pre-Islamic poetry was uniformly written in the Meccan Quraishite variety, the language of the Qur'an, which would hint at the prominence that this variety had over other Arabic varieties given the religious, political, and economic power of the *Qurāsh* tribe during that time.

Be that as it may, it is perfectly plausible that the language of the Qur'an was a language known to most Arabs of the 6th century. During that time, Mecca was at the centre of the commercial land routes of numerous caravans of traders crossing the desert from Yemen to Syria, as well as being a religious centre due

to the existence of the *ka'ba* and Arab idols. By being close neighbours to the *ka'ba*, the *Qurīš* tribe, the largest in Mecca, coordinated the religious services on offer to the pilgrims visiting the *ka'ba*. Their three largest annual fair markets – *'ukāḍ*, *ḍī almajna*, and *ḍū almajāz* – brought together Arabs from urban and nomadic sectors of society for trade and to participate in literary competitions to promote their tribe's values and traditions (Shahīd, 2010). All these economic and religious circumstances allowed for the spread of the Arabic dialect of *Qurīš*, which thus became that of the intellect and expression for most Arabs, not only from the North but also from southern Arabia (Dayf, 2003).

During the early decades of Islam, and with the establishment of the Arab empire in the 6th century, new trade routes for large-scale transactions developed, leading to the abandonment of the old routes over Arabia. The empire land stretched out from India in the east to Spain in the west, and from Turkey in the north to the Arabian Sea in the South (Chejne, 1969). The conquerors brought with them the new religion along with the Arabic language, which gradually became standardised after attempts of codification. People, then, started to use the language of the empire as an instrument of thought and knowledge (Versteegh, 1996). Even after the collapse of the empire, Islam and the Arabic language continued to be significant unity bonds within these Islamic states.

2.1.1.1 Phonology

CSA is a cursive script of twenty-eight consonant graphemes and is read from right to left. It uses the whole voice box, from the deepest part of the throat to the lips and the nasal passage. Some sounds that are close to one another in the articulatory system do get mixed up in some dialects. For instance, words that end with the sound (ك) /k/ in CSA can be articulated with the sound (ش) /š/ in the *'Asd* dialect, e.g., the phrase *'alīk* [on you] can be articulated as *'alīš*, which is known as *kaškša* (Wafi, 2004). Arabic can be reasonably phonetic in the sense that there is a good fit between the word's spelling and its pronunciation (Ryding, 2011). The area of ambiguity lies in the writing of the short and long vowels that followed no systematic rule during the first few centuries of the Islamic era. Many

consonant letters were also ambiguous before the system of diacritics was introduced around the 8th century AD.

CSA adopts a signing system that allows for multiple shapes of letters depending on whether they stand alone or occur at the beginning, middle, or end of a word, as shown in Figure 2.1 below:

TERMINAL	MEDIAL	INITIAL	ALONE
ا	ا	ا	ا
ب	ب	ب	ب
ت	ت	ت	ت
ث	ث	ث	ث
ج	ج	ج	ج
ح	ح	ح	ح
خ	خ	خ	خ
د	د	د	د
ذ	ذ	ذ	ذ
ر	ر	ر	ر
ز	ز	ز	ز
س	س	س	س
ش	ش	ش	ش
ص	ص	ص	ص
ض	ض	ض	ض
ط	ط	ط	ط
ظ	ظ	ظ	ظ
ع	ع	ع	ع
ف	ف	ف	ف
ق	ق	ق	ق
ك	ك	ك	ك
ل	ل	ل	ل
م	م	م	م
ن	ن	ن	ن
هـ	هـ	هـ	هـ
و	و	و	و
ي	ي	ي	ي

Figure 2.1. Arabic letters and their varied shapes (Chejne, 1969)

Shapes known as 'non-connectors' are attached to a preceding letter, but not to the following letter, e.g., "alif" (ا) /a/, 'dāl' (د) /d/, 'ḍāl' (ḍ) /ḍ/, 'rā' (ر) /r/, 'zā' (ز) /z/, and 'wāw' (و) /w/. CSA is also known for its system of nominal, adjectival, and verbal suffixes, which is called *'i'rāb* (Wafi, 2004). The symbols are added at the end of words to indicate: (a) an emphatic letter [ـ], (b) a letter with a short vowel [ـِ, ـَ, ـُ], (c) a letter with no vowel [ـْ], and (d) a letter with a nunation [ـِ, ـَ, ـُ].²

In early Islamic and pre-Islamic writings, diacritics were dots added above or below the letter to indicate the three short vowels (/a/, /i/, and /u/), and were written in red coloured ink to differentiate them from the actual word (Chejne, 1969).

2.1.1.2 Morphology

In Arabic, there are some connections between the sound of most words and their meanings (Wafi, 2004), following natural links or postural ones. As for the natural relationship, a word can be formed by imitating the sounds made by people, animals, or tools. As for the postural relationship, Arabic shares a rich inflectional and derivational morphology with the rest of the Semitic languages. Most nouns are derived from verbal roots, as in the case of the verbal trilateral root *k-t-b*, which has the underlying meaning of 'marking, inscribing or writing' and forms verbal nouns such as *kātib* [writer], *kitāba* [the act of writing], *kitāb* [book], and *maktba* [library]. Similarly, some verbal roots are also developed from nouns (Fischer, 1997) and, for instance, the substantive *'arb* [Arabs] forms the verb *'arrba* [Arabised], and the noun *maṣr* [Egypt] forms the verb *maṣṣar* [made Egyptian]. Each of these trilateral roots is made up of three consonants, which are called radicals, and are related to a general meaning that stems from any word that has these three consonants in their original pattern (Wafi, 2004). This rich derivational morphology allows for a high degree of creativity in the language, and, theoretically, it is possible to create as many as around fourteen new verbs

2. Nunation is the addition of symbols at the end of a noun or an adjective to indicate its end in an alveolar nasal sound without the actual addition of the letter nūn.

and nouns from a three-consonant radical, whose meanings are predictable from its derivational history (Chejne, 1969).

In some cases, groups of three phonemes are related to particular meanings regardless of their order in a word (Wafi, 2004). Sample derivations from the three phonemes /j/, /b/ and /r/ are as follows: *jabrūt* [force], *majbūr* [someone forced], *burj* [tower], and *rajb* [a lunar month in which fighting was prohibited in the pre-Islamic era]. Other groups of three phonemes are related to particular meanings regardless of the change of one of the phonemes, as long as the substituted phoneme is close in its place of articulation; for instance, /m/ and /n/ in *'imtqa'* / *intqa'* [soaked]; /l/ and /n/ in *ḥālīk/ḥānīk* [completely black]; and /r/ and /l/ in *hadīr/hadīl* [cooing of a pigeon].

Such differences in articulation might, in some cases, lead to differences in expressions that refer to the same thing and has ultimately resulted in an abundance of synonyms in the language. In CSA, some of them can be attributed to differences in dialects, and they are produced by either deleting or replacing some letters in a word: *جدث* /*jadṭ*/ and *جدف* /*jadf*/ both mean [grave] (Dayf, 2003). For this reason, most CSA dictionaries are dictionaries of dialects where terms are organised together with their antonyms and synonyms (*ibid.*). For example, the word 'wheat' has three synonyms, *القمح* /*alqamḥ*/, a Syrian dialect; *الحنطة* /*alḥinṭa*/, a Kufi dialect; and *البر* /*albur*/, a Hijazi dialect. On the other hand, we can also find cases in which the same word is being used by one tribe to mean something and then by another tribe to mean something different or even the opposite: *الجون* /*aljūn*/ can mean both, [black] and [white]; and *الجال* /*aljalal*/ can mean [big] and [small] (Wafi, 2004).

2.1.1.3 Syntax

There are hardly any syntactical differences between CSA and Modern Standard Arabic (MSA), the Arabic language variety used for the redubbing of Disney animated films. The two forms are generally considered by Arabs as two stylistic registers of Arabic language (Elgibali, 1996). For brevity's sake, this section

focuses on the central features of CSA syntax that have been discussed in more detail in by prominent Arab grammarians, such as Sibawayh in his book, الكتاب [al-*kitāb* - The book], that was written in 768 AD. Particular attention is paid to semantic, morphological, and syntactic criteria.

Words in Arabic have traditionally been classified into three main types: nouns, verbs, and particles. As for adjectives, adverbs, and pronouns, they are included within the nominal morphology for, morphologically, they are not distinct from the noun (Chejne, 1969). As in other languages, nouns are commonly thought of as 'naming' words, e.g., of people, places, and things. They also denote abstract and intangible concepts such as 'law', 'consternation', and 'mind'. They signify a meaning and are inflected for case to indicate their functions in a sentence, namely, nominative, accusative, or genitive. Verbs, on the other hand, are linguistic descriptions of 'events' that are built up from an 'agent', an 'action', a 'patient', or a 'result'. They include meaning in themselves and are inflected to indicate person and tense. In Arabic, gender and number are obligatory categories in both verbs and nouns. The last class is that of particles, which are devoid of meaning in themselves but acquire one when connected with other words.

The word structure of a typical CSA sentence consists of one or more clauses, which can be verbal and nominal. Verbal clauses (جملة فعلية) show verb-initial word order and are composed of a transitive/intransitive verb and either a noun, noun phrase or a nominal clause (Kremers, 2003). Nominal clauses (جملة إسمية), on the other hand, follow a noun-initial word order and are constituted of a 'noun phrase: *mubtda*', and a 'ḳabr: report', which can be either another noun phrase or a verbal clause (Chejne, 1969).

Within the Arabic word structure, a certain degree of freedom is allowed, and VOS, OVS, and noun+VSO are also possible word orders (Newman, 2013). However, CSA tends to favour the use of verbal sentences, while the nominal sentences are kept for particular purposes such as conveying interest or specification (Badawi, 1973). The subject of the verb can be a person, a cause,

a place, an idea, etc., while the object cannot be an agent or cause (Kremers, 2003). Pre-verbal subjects require full agreement in gender and number, while post-verbal subjects control only gender agreement (Mohammad, 2000). A verb that is separated from its subject requires masculine singular agreement regardless of the number or gender of the subject, which is known as neutralisation agreement, and is discussed later in section 2.1.3.6.

2.1.1.4 CSA dialects

Notwithstanding that CSA was the main language used during the Islamic era, some dialectal traces could be identified at the time of standardising the language around the 8th century. Such differences in Arabs' dialects manifest themselves in two ways. First, the differences are in the readings of the *Qur'an*, known as *Qira'at*, which suggests different methods of recitation (Wafi, 2004). Examples of such dissimilarities can be found in the phonological differences existing between the *Tamīm* tribes, who lived in Najd, and the *Hijazi* tribes, when reciting the *Qur'an*. However, such prosodic differences do not result in a change in the word's meaning, which can only be determined by the context in which the word sits, as well as its semantic and syntactic use.

Another illustration of differences in Arab dialects is found in works of the 8th century. Ibn Faris (1993) tries to identify such differences by classifying them into seven discrete categories, shown in Table 2.1 below:

Table 2.1. Differences between CA dialects

Types of dialects' differences	Examples
1- Use of short vowels	the short vowel following the consonant /n/ in the word 'nast'īn' can be either /a/ or /i/. It would be orthographically represented as a short vowel diacritic '◌َ' or '◌ِ' placed above the character for /a/ or below it for /i/, i.e., نَاسْتِينَ or نِاسْتِينَ.
2- No short vowels	The word معكم is pronounced either 'ma'akm', with a short vowel /a/ following the consonant /' / or with no vowel 'ma'km', which would be orthographically represented as a short vowel

	diacritic 'اَ' or no vowel diacritic 'اْ' placed above the character, i. e. عَ or عْ.
3- Placement of letters in words, either inward or backwards	ṣā'iqā = ṣāqī'a
4- Replacement of letters	'awlālk = 'awli'k
5- Pronunciation or none of the glottal stop, hamza /' /	musthzi'wn = musthzūn
6- Differences in nouns' gender.	'haḏh albaqr' (f.) = 'haḏā albaqr' (m.)
7- Orthographical and phonological representation of the plural form of words	'أسرى' /' asrā/ = 'أسارى' /' asārā/

When describing the characteristics that define CSA, Arab philologists have always been acutely aware of the linguistic variation present in the speech of individuals (Watson, 2011). Whilst acknowledging such dialectal variations as unique verbalisations, they rarely trace them back to a particular tribe or clan of a tribe. However, such differences tend to focus on tribes that dwelled at the centre of the Arabian Peninsula and exclude those who lived in coastal areas or in close contact with other languages (Bateson, 2004).

For Al-fārābī (1990), such geographical and temporal bias to limit the sources of an oral nature that characterises CSA is due to the attempt of past scholars to concentrate on the 'purity' of the language. Thus, data were not accepted from tribes of Northern Arabia, of the East, of Yemen or even from the town of Hijaz because of their contact with people who spoke other languages. Of course, the exclusion of so many Arab tribes severely curtails the scientific value of the works carried out by researchers. The selection procedure made the judgments fragmentary by nature, as they were based on what had been heard from Arabs' prose and poetry and did not cover all other tribes' dialects and ways of using the language (Al-Afghany, 1987).

2.1.2 Modern Standard Arabic (MSA)

From the 13th until the 18th century, the Arabic language experienced a period of decay (Ryding, 2011). Known as the Period of Decadence, it started with the fall

of Baghdad in 1258 AD, which marked the end of the vast Islamic Empire and led to the growing influence and power of independent Muslim dynasties (Newman, 2013). Later, the language suffered under the Turkish yoke, as the Ottomans produced all their official documents in Turkish, the language of high culture, while Arabic retained importance as the language of religion (Ryding, 2011; Newman, 2013). Therefore, the CSA of early Islam remained the literary language, while spoken Arabic of everyday life took its natural course of evolving a characteristic vernacular linked to a given geographical area (Ryding, 2011).

By the end of the 18th century - the time of Napoleon's invasion and occupation of Egypt (1798-1802 AD) - the distinction between CSA and the Arabic dialects was almost complete. A relatively small group of educated men used CSA to express traditional Muslim sciences while most of the population, including all women, were almost or entirely illiterate and used dialects in oral communication (Blau, 1981). Napoleon arrived accompanied by a scientific mission which brought along their printing press, not only in French but also in Arabic (*ibid.*), thus providing the Arabs with the opportunity to be in contact with the West and for the language to adapt to Western culture (*ibid.*). Although the Syro-Lebanese press is older than the Egyptian one, the latter seems to have had a significant influence on the development of a new style and new literary techniques in Arabic.

The prolonged use of European tongues, especially French, as the language of governments in nations like Lebanon, Algeria, and Morocco has exerted a strong influence in most Arab countries. To a certain extent, it can be said that CSA was competing with the European languages, on one side, and with the vernaculars on the other (Blau, 1981). Under these circumstances, the longing for a cultural language, which would represent the glory of the past, in all spheres of life, and would also end the use of European tongues in the Arabophone countries started to take form. By the 19th century, modern nationalisms, mainly instilled in the Arabic studies of Christian scholars, triggered a shift toward the use of Arabic as a secular language of 'Arabness', away from its exclusive role as the ritual language of Islam (Chejne, 1969; Suleiman, 2014).

The 19th century witnessed favourable circumstances that marked the Arabic Renaissance. The exposure to Western writing practices, such as novels, contributed to the modernisation of literary themes and techniques in the Arabophone countries, which, in turn, had a significant influence on the language style and the terminology used (Ryding, 2011). The spread of literacy, as a result of the building of an educational system emulating the European model, promoted the rise of a 'new' type of Arabic, the Modern Standard Arabic (MSA), by eliminating dialect differences and initiating Arab children into their literary heritage and historical tradition (*ibid.*). The inception of journalism in the Arabophone countries significantly favoured the spread of the new form, too. Journalists promoted the reform of the language and began a translation movement that, with the aid of the press, contributed to the creation and propagation of the modern language (Newman, 2013). Darwish (2009) argues that the direct influence of translation has caused a shift in style of Arabic writing due to the foreign press being the primary source of information for Arabic newspapers. The change was felt first and foremost at the lexical level with the creation of modern Arabic terms to denote novel concepts. Innovations were also encountered at the syntax level, though some deviations were attributed either to authors' indifference toward the correct use of the language, rather than ignorance, or to the interference of the source language in the translated texts (Blau, 1981; Newman, 2013).

Such practices raised concerns about the purity of the language. The translation movement seemed to have allowed for translators and writers the borrowing of foreign words into Arabic rather than using suggested Arabic-derived equivalents (Blau, 1981). Many writers were also employing colloquial terms as a stylistic device (Newman, 2013); not to mention the use of a loose style, which, according to Blau (1981), stemmed from a seeming indifference of some authors toward the correct forms of the language. Hence, from the 1880s, there were calls for the preservation of the new language, which resulted in the establishment of Arabic language academies in several capitals including Cairo, Damascus, Baghdad, and Amman. For Ryding (2011), the three main objectives of this approach were to define a more structured and strictly hierarchical framework for the implementation of neologisation devices, to work in the direction of the

simplification of the grammar, and to trigger a spelling reform; thus, preserving the integrity of MSA from dialectal and foreign influences.

Nowadays, MSA is an international language, collectively used by over 420 million people in the world (IstiZada, 2020). It has been one of the six official languages of the United Nations since 1973, together with Chinese, English, French, Russian, and Spanish, and is the sixth most spoken language, being the official language of numerous countries in the Middle East and Africa, including Algeria, Bahrain, Chad, Comoros, Djibouti, Egypt, Eritrea, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, Sudan, Syria, Tanzania, Tunisia, United Arab Emirates and Yemen, as illustrated in Figure 2.2:³



Figure 2.2. Arabic speaking countries (Sawe, 2018: online)

The importance of MSA goes even further as it is the chief symbol of ethnic unity and of a shared history for Arab society, thus providing a profound sense of cohesion and identity (Ryding, 2011). Nonetheless, as highlighted by Blau (1981),

3. Although Chad, Eritrea, and Tanzania recognise Arabic as one of their official or working languages, they are not members of the League of Arab states, which was formed in 1945 to pursue political unification of Arabic speaking countries, known as the project of Pan-Arabism.

the majority of educated Arabs tend to utilise MSA as their primary cultural language but rarely as their mother tongue. Blau (*ibid.*: 24) bases his claim on an incident he himself describes as “very unusual” and “quite abnormal” of a group of boys whose families emigrated from one Arabic-speaking country to another and who were inspired by Pan Arab stimulus as well as personal motives to utilise MSA in oral communication. The scholar also adds that although Arabs use dialect in everyday conversations, they are equally averse towards dialects as they have the potential of endangering Arab national unity and threaten to divide the Arabophone countries (*ibid.*). This parallel use of the two types of Arabic is generally referred to as ‘diglossia’ and will be discussed in further detail in section 2.1.4.

Given the fact that MSA is limited to the sphere of culture and has not penetrated everyday speech, Blau (*ibid.*) advocates that MSA be understood as a developed form of its predecessor, CSA, which shows relative uniformity. Nonetheless, such an imbalanced situation in the use of the two types of Arabic, i.e., the standard variety and the vernaculars, validates some of the criticism levelled by scholars like Rabin (1955: 51), who considers MSA “an ill-defined system” when compared to Arab dialects. For the author, ‘ill-defined’ describes a language variety that contains too many linguistic and non-linguistic variables for it to describe human behaviour in a rigorous, scientific fashion.

2.1.2.1 MSA in comparison with CSA

Unlike CSA, MSA has succeeded in penetrating all levels of society throughout the Arabophone countries, being used in both written and scripted speech form, nationally and internationally (Shraybom-Shivtiel, 1995). MSA is the standard norm for all forms of printed materials – e.g., newspapers, books, journals, street signs, advertisements – and it is also used in some scripted spoken communication for public speaking and broadcasting on radio and television, as well as in film dialogue, dubbing and subtitling. It shares a similar morphology and syntax with its predecessor, along with three other characteristics: being the

language of the educated, having an extensive and varied literature, and flourishing alongside many dialects (Chejne, 1969).

The two language varieties– CSA, the language of Islamic heritage, and MSA, the modern counterpart of CSA – are both considered here as standard Arabic. They primarily differ in style, mostly reflected in vocabulary and writing practices, since they represent the written traditions of two different historical and cultural eras, i.e., the early medieval period and the modern one, respectively. The marked shift in the lexicon has been primarily due to the influence of the translation strategies employed for the transfer of technical terminology from other languages (Bateson, 2004). Such strategies have been categorised by scholars like Ghazala (2006), Ryding (2011) and Newman (2013), and include:

1. Borrowing, or transliteration of the foreign term, as in the case of بطارية /baṭārya/ 'battery' for the Italian *batteria*. Borrowed words can also be adapted to the Arabic inflectional morphology, as in the plural of بطارية /baṭārya/ 'battery', which becomes بطاريات /baṭāryāt/ 'batteries'.
2. Paraphrasing, which is a short explanation of the original term: شريحة لحم البقر [a slice of beef meat] to translate the English word 'steak'.
3. Naturalisation, by adapting the word to the Arabic morphology: ديموقراطية /dīmūqrāṭya/ for 'democracy'.
4. Loan translation, by reproducing the term exactly item by item: البيت الأبيض for 'the White House'.
5. Semantic extension of existing words: قطار /qiṭār/ for 'train', a term used in earlier times to describe camels walking in a line.
6. Derivation, which is the process of forming new terms in conformity with the structural moulds and pattern of Arabic: هاتف /hātif/ for 'telephone', from the Arabic lexical root *h-t-f*.⁴

4. It is worth mentioning at this stage that Arabic language Academies advocate the following order of preference when it comes to coining neologisms in Arabic: semantic extension of existing words, derivation, and borrowing (Shraybom-Shivtiel, 1995).

MSA is regarded as the language of science in the Arabophone countries, and its lexical difference from CSA resides in its reliance on derivation, Arabisation, and other neologisation methods to accommodate scientific advancements and formal research (Badawi, 1973). Some CSA words might have acquired new meanings in their current use, or one of their synonyms might be more popular in specific contexts. An example would be the use of the CSA word قَدَح [qadaḥ, cup] in the MSA dubbed version of *Snow White and the Seven Dwarfs*, while its synonyms كَأْس [ka's, cup] and كُؤْب [kūb, cup] are more widely used in current times.

Syntax, on the other hand, ranges from the use of sophisticated and erudite forms of discourse in learned contexts, like academic papers, to the appearance of more streamlined expressions in journalism, broadcasting, and advertising. When it comes to word order, MSA makes use of a series of permissible simplifications that allow it more linguistic freedom (Bateson, 2004). The noun+VSO order is one of the most typical syntactic features of MSA, especially in media; whilst VOS and OVS are also possible word orders (Newman, 2013). Such freedom in word order allowed in MSA is only possible on the back of a greater need for case endings to distinguish between such word orders. However, when writing MSA, authors usually add case markers when necessary. As they tend to switch from their native mother tongues, and since markers are absent from the vernaculars, most used case endings do not necessarily have a linguistic function. As claimed by Blau (1981), they are inserted according to the author's instinct to exhibit an external ornament that follows the rules of CSA.

Some other stylistic changes are due to extensive bilingualism and translation activity, mainly from European languages (Bateson, 2004). For Bateson (*ibid.*), such changes are influenced by (1) the use in Arabic of direct translations that are calques of phrases or idioms, and (2) distributional changes, which favour sentence constructions that run parallel or are very similar to those used in French or English (*ibid.*). Calques can be observed in phrases such as الحرب الباردة [the cold war], and more subtle examples are the increasing frequency of expressions like أموال وممتلكات الشركة [the goods and properties of the company], instead of أموال الشركة وممتلكاتها [the goods of the company and its properties]; or أسأل

نفسى [ʿasaʾl nafsī, I ask myself], instead of using the reflexive verb اتساءل [atsāʾl, I ask myself]. Distributional changes, on the other hand, involve the translation of adverbs into adverbials, which are phrases or clauses that function as an adverb. This is done by relying on two processes characteristic of CSA: the use of accusative complements (تدرىجيا [gradually]; جديا [seriously]) and prepositional phrases (بالتفصيل [in detail]; برفق [tenderly]) (*ibid.*: 91).

2.1.3 Modern Arabic Dialects (ADs)

This section sketches the distinctive features of ADs in relation to MSA in order to contextualise the analysis of the collected data in the current research, which involves the dubbing of Disney animated films into an Arabic dialect, Egyptian Arabic (EA), and their redubbing into MSA.

The historical drifting apart of Arabic dialects is but a partial result of two movements: first, the continuous and, at times, involuntary sociological movement regarding lifestyle, which is attributed to the shift from a nomadic Bedouin society to a sedentary one (Eksel, 1995). It certainly fits the description of CSA dialects that, during the pre-Islamic period, were primarily tribal and later became regional, as with the western dialects of Hijaz and eastern dialects of Najd. Second, according to Bateson (2004) and Watson (2011), the small- and large-scale population movements of Arabs since the Islamic conquest, within and outside Arabia, have brought Arabic speakers into linguistic contact with many different languages and enabled Arabic dialects to become national.

When it comes to ascertaining the origin of modern dialects, three theories have been suggested by Bateson (2004), who opines that they are (a) a derivative form of CSA, the result of the impact of native languages during the Islamic conquest; (b) descendants of pre-Islamic tribal dialects; or (c) descendants of an intertribal speech in use after the Islamic conquest, which owe their variation to native influences. The latter theory seems to carry more credibility since, as demonstrated by Al-fārābī (864-950, 1990), CSA was elaborated from a fixed corpus that excluded those who lived in coastal areas or those with close contact

to other languages, as their language “was corrupted by mixing with members of foreign nations” (Suleiman, 2014: 22-23). Thus, it seems legitimate to stipulate that their ‘corrupted’ language was the seed of the future dialects.

When it comes to the classification of modern dialects, they can be grouped according to parameters such as geography, lifestyle, or religious and sectarian affiliation. Lifestyle classification, as mentioned above, better describes old dialects, because, in the case of modern dialects, it has been shown to be an oversimplification and of diminishing sociological fitting (Watson, 2011). It also seems complicated to associate some linguistic features as universally Bedouin or sedentary because what is regarded as a Bedouin feature in one region can be considered as a geographical marker in another. An example would be the third masculine singular object pronoun, *-u*; it is a ‘Bedouin’ feature along the Euphrates, but a ‘geographical marker’ in Saudi Arabia, which distinguishes northern Najdi dialects from Central dialects (Ingham, 1982: 32).

As for a communal classification, Blanc (1984) argues that Arabic-speaking countries present a spectrum that goes from presence to total absence of communal dialects spoken by different religious or ethnic groups. Though this spectrum might reflect that these communities tend to live segregated lives, as protected minorities, these communities generally adapt to the dialect of the dominant group in public areas (Watson, 2011). An example provided by Bateson (2004) is that of the Jews and Christians of Baghdad, who speak their dialect at home while accommodating to the Muslim dialect in public life. The same goes for the situation in Bahrain, where the *Shi'ite* majority adjusts to the dialect of the dominant *Sunnis* in intergroup communication (*ibid.*).

Thus, the most significant variation among modern dialects is geographic. Proposed classifications into a small number of groupings do not mean that there are, for example, only five Arabic dialects. Geographical dialects are more of a continuum; and within a given geographical area, there are additional factors that promote the existence of other dialects such as urban/rural distinctions, gender, and religion (Watson, 2011). Furthermore, certain dialects, such as Cairene in

Egypt and Damascene in Syria, have a prestigious status in comparison with other dialects in their geographical areas (Versteegh, 2014). Following the geographical criterion, Ridout (2020: online) distinguishes 26 different varieties, as illustrated in Figure 2.3:

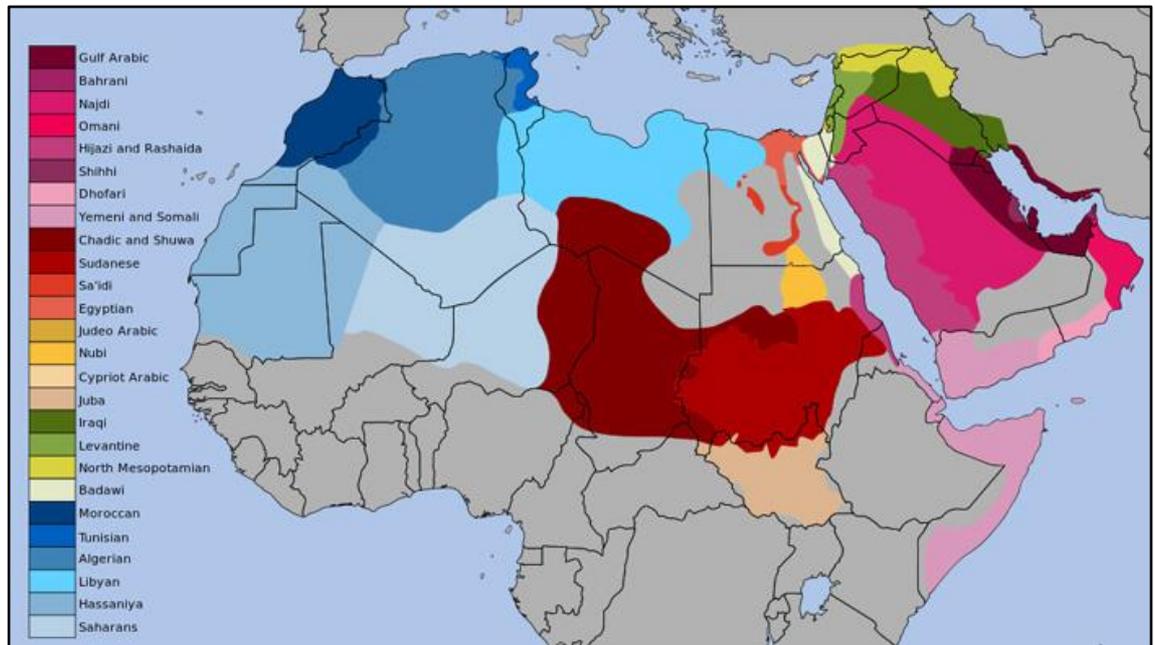


Figure 2.3. *Dialects of Arabic* (Ridout, 2020: online)

Less granular in their approach, Wafi (2004) and Versteegh (2014) have categorised modern Arabic dialects into five main groups based on their characteristic features as well as their discrepancies in phonology, vocabulary, and style:

- Dialects of the Arabian Peninsula, spoken in Hijaz, Najd, and northern parts of Yemen. They are by far the most “archaic” (Jastrow, 2002: 348), as they coincide geographically with CSA.
- Levantine dialects, spoken in Lebanon, Syria, Palestine, and East Jordan.
- Mesopotamian dialects, which spread throughout Iraq.
- Egyptian dialects, spoken in Egypt and Sudan.
- Maghrebi dialects, which cover all dialects found in North Africa, namely Libyan, Tunisian, Algerian, Moroccan, and Mauritanian.

Worth mentioning here is the Maltese dialect, which historically has been regarded as an Arabic dialect. More divergent than the mainstream Middle Eastern and North African dialects, it owes some resemblance to the Tunisian dialect and, since it has no connection with MSA, it is free from the diglossic situation experienced in other parts of the Arabophone countries (Kaye and Rosenhouse, 2006). Due to its isolation since the 13th century, it has also developed its writing system and adopted the Latin alphabet.

2.1.3.1 Main characteristics of ADs

The technical Arabic terms for dialects are either *عامية* /*āmya*/ or *دارجة* /*dārīja*/, which denote the language of the street. ADs are less common in written than in spoken form and, as such, they are more flexible and mutable than the written language. They can easily coin new words to incorporate the latest cultural concepts and trends, adapt and adopt different expressions, promote slang, idioms, and communal expressions; thus, producing and manifesting a vibrant, creative, and continually changing scale of innovation (Ryding, 2011). Their usage in popular songs, punning and jokes, folktales, and artistry performances in TV drama and theatre plays reinforces the gradual evolvement of linguistic forms and styles.

ADs may vary substantially from one another in concert with their geographical distance. Neighbouring dialects such as Iraqi and Kuwaiti are easily equivalently intelligible to native Arabic speakers of those vernaculars. In contrast, distant regional dialects such as Syrian and Moroccan have developed accumulative differences that make them less intelligible and might require a conscious effort on the part of the speakers to adjust their conversational language to a more mainstream level. As argued by Ryding (2011), the process is comparatively more straightforward for educated native Arabs, who can identify dialectal characteristics and adapt to the communicative needs of any given situation. Their share of a rich standard language provides them with a wealth of lexical

and grammatical rules that can prove most fruitful in understanding variations in everyday communication (Wafi, 2004).

Indeed, Arabic speakers in their everyday communicative exchanges employ different accommodating strategies based on (1) code-switching from one Arabic dialect to another; (2) partial or total code-switching from Arabic to a European language, mostly English and French; and (3) diglossic switching from their vernacular to MSA. Hence, to claim that speakers of different Arabic dialects use MSA to facilitate comprehension in informal, conversational settings is to a certain extent inaccurate.

According to a study carried out by Bassiouney (2006) on code-switching in Egypt, the switch between an Arabic dialect and MSA is a rule-governed competence rather than a performance process. She suggests several factors contributing to the process, namely, the aim, the level of involvement or distance from what is being said, the way of presenting the topic, and then the choice of the appropriate code that is deemed to be suitable for the targeted audience (*ibid.*). When repeated, code-switching occurs not to enhance comprehension, but rather for other more specific purposes, such as becoming a rhetorical strategy used by political figures or be used as an instance of stylistic creativity that considers the speaker's access to both varieties, MSA and ADs (Eid and Holes, 1993; Mazraani, 2016).

2.1.3.2 *General trends of development in ADs*

According to Blau (1981:7), the dichotomy between MSA, usually written, and ADs, customarily spoken, would have been bridged, in favour of MSA or the reverse, if the history of Arabic had taken its 'normal' course, and the spoken vernaculars had influenced CSA. In his argument, he relies on conventional linguistic theories such as the wave theory of language change diffusion, whereby "language changes spread wave-like from speech population to speech population" (*ibid.*: 27). He then attributes the gap between MSA and ADs to the dogma that CSA, codified by philologists as the language of the *Qur'an* as well

as classical works of Arabic literature, is perceived as unchangeable and the only form to be used when writing (*ibid.*). Such dogma, at least theoretically, expects CSA not to change with time and not to be influenced by ADs. While ADs have undergone numerous changes to reflect the evolution of the expressions used in everyday communication, CSA, and by extension MSA, at least in theory, but often also in practice, has remained more resistant to changes, especially in phonetic inventory and morphology, and to a great extent in syntax. One example of deviation of ADs from CSA and MSA is the drop of all final short vowels when speaking, which means the abandonment of the system of nominal inflection for cases and verbal inflection for modes in ADs, which still prevail in MSA (Bateson, 2004). Another distinct difference is the fact that ADs are broadly more dependent on particles and word order than MSA (*ibid.*).

Accordingly, the gap between CSA and the dialects has widened so much that one may establish parallels between the situation of CSA with mediaeval Latin, and the Arabic dialects with the Romance vernaculars (Cowell, 1964; Blau, 1981; Bergman, 1996; Erwin, 2004; Holes, 2004; Hetzron, 2006;). Such analogy is based on the differences that exist between CSA and the many modern dialects, on the one hand, and the dissimilarities that crop up among the various dialects, on the other, in such a way that French becomes relatively incomprehensible to Spanish or Italian speakers but is comparatively easy to be learned by them. This claim of the existence of a gap between CSA and the dialects projects a sense of separatism, which encourages regionalism instead of enhancing the unity among Arab countries and finds a counter-reaction in the nationalist and Arabianists movements that have always promoted whatever is Arabic (Benkharafa, 2013).

For the purposes of this research, it would be helpful to discuss the main differences that exist between MSA and ADs, since this will be crucial for the analysis of the films under scrutiny in this thesis. The differences cover the phonological, morphological, lexical, and syntactical levels.

2.1.3.3 Phonology

Dialectal pronunciation of some MSA phonemes has been realigned as allophonic variants throughout the Arabophone countries. Some of the most common variations include the following:

- The MSA voiceless uvular plosive /ق/ /q/ has three detected reflexes in Arabic dialects: a glottal stop [ʔ], [g], and [dj]; hence, the word *ṭarīq* [road], for example, is pronounced /*tarīʔ*/ in main cities of Egypt and Levant, and as /*tarīg*/, /*tarīdj*/, or even /*tarīdz*/ in many Gulf countries and Iraq (Holes, 2004; Kaye and Rosenhouse, 2006; Watson, 2011).
- Further, MSA /ج/ /j/ has three major reflexes: [ǧ], [g], and [j]. An example is the MSA word *jaml* [camel], which appears as /*ǧaml*/ (emphatic j) in most dialects of the Levant, Mesopotamia, and some parts of North Africa; as /*gamal*/ in Egypt and Yemen; and as /*jamal*/ in some parts of Iraq, the Syrian desert, and the Gulf (*ibid.*).
- The MSA /ك/ /k/ is pronounced in the same manner in most dialects. However, in rural dialects of the Levant, parts of Jordan, Iraq, and the Gulf, the reflex is either [ch] or [ts]. Such deviation is most noticeable when addressing females. An example would be the question expression *kayfk?* [how are you?], spoken as /*kayfch*/ in Kuwait and as /*kayfts*/ in some central to northern parts of Saudi Arabia (*ibid.*).
- The presence or absence of interdentalals such as /t̪/ and /d̪/. The MSA /t̪/ is the preferred articulation in most dialects except those in Egypt and the Levant. For example, *ṭalāṭa* [three] can be pronounced as /*talāta*/ and /*falāfa*/ in Eastern Saudi Arabic and Bahraini. Similarly, /d̪/, being the most common allophonic realisation of the phoneme, can have either the variant [d̪] or [d], as in the word /*d̪ahb* /*dahb*/ [gold] (*ibid.*).

- Finally, many Arabic dialects have developed the pronunciation of the voiceless /p/ or /v/ in native words in addition to their occurrence in loanwords. For instance, Yemenite Arabic has the word *sapāk* [pipe fitter], and Moroccan Arabic has the word *Java* [inside].

2.1.3.4 Morphology

ADs share with MSA the morphological root-and-pattern system. That is to say, there are derivational morphemes which trigger fundamental changes to the meaning of the stem, as well as inflectional morphemes which are used to mark grammatical information. Additionally, ADs and MSA also share some of the morphology lexicon and the morphological rules (Habash *et al.*, 2012). However, the significant difference lies in the ADs use of clitics and affixes that do not exist in MSA. Clitics are morphemes that are bound, and which are not inflectional affixes (Zwicky and Pullum, 1983), as in the following examples:

Egyptian Arabic (EA)	مبئنهلكش /mabin'ulhalkš/ =
	Ma+ bi+ n+ ['wI] +ha +Ik +š
	We are not saying it to you.
MSA	لا نقولها لك /lā naqūlhā lak/ =
	La / na+[qūl] +u +ha / la +ka
	We are not saying it to you.

Here, the two forms share the same stem pattern, but the initial radical, /q/ in MSA, has become /' / in EA. The forms are also similar in the addition of the first person plural subject agreement marker, the prefix /n+ / (which in MSA is the circumfix /na++u/) and the 3rd person feminine singular object clitic /+ha/ (which is the same in MSA). The differences are the addition of a second person masculine singular indirect object clitic, in the form of /+Ik/, the use of the present progressive prefix /b+/, and the negation circumfix /ma++š/, none of which exist in the MSA expression. Among such morphemes, which mainly, but not exclusively, can be found in the Levant and North Africa dialects, are the present aspect markers /bi+/, /ka+/, and /ta+ / for the indicative; /ḥa+/, and /rāḥ+ / for the

future; and /'ammāh/ and /'amh/ for the present progressive (Kaye and Rosenhouse, 2006).

Another main morphological difference is that ADs, in general, drop the case and mood features almost completely and replaces these categories by a set of affixes. For example, the MSA feminine suffix marker /+t/ is never to be elided unless it is found in a pre-paused position. However, it is omitted in most dialects and replaced by /+a/, as in the Levant dialects and some western parts of Saudi Arabia, or by /+ih/ in Iraq; or it is even pronounced in the pre-paused position, as in many Yemenite dialects (Kusters 2003).

The extensive use of the dual system that can be found in MSA is preserved in ADs only with nouns. There are also some cases of stylistic variation between the use of the dual suffix /+īn/ or the free numeral, two-ness, along with the plural form. The following realisations of the phrase 'his two boys' serve as an example to illustrate this point:

MSA	ولديه /waldīh/=
	Wald+ī+h (masc. sing.)
ADs	الولدین بتوعه /alwaldīn batū'h/=
	Al+wald+īn (masc. sing.) bitū' +h
	ولاده الاثنین /walādh alāṭnīn/=
	Wilād+h (masc.pl.) alāṭn+īn (two)

Here, in MSA the dual form of the word *wald* is constructed by adding the dual suffix, hence /waldīn/. However, the /+n/ of the dual suffix is removed because of the connected pronoun /+h/ that means 'his'. The first ADs example is similar to that of MSA, yet the /+n/ of the dual suffix is articulated because of the free-standing pronoun following the word. As for the other example, it combines the plural form and the free numeral of two as an adjective.

Furthermore, some dialects have developed a phenomenon known as 'pseudo-dual', which consists of the use of the dual suffix /īn/ to denote the plural of a

small set of nouns, mostly paired parts of the body, e.g., /eadīn/ [hands], /rijlīn/ [feet], and /'aynīn/ [eyes] (Blanc, 1970). Regarding MSA broken plural,⁵ most patterns are common to ADs, but some are typical for some dialects. For example, Moroccan dialects prefer the patterns with /+a/ and /+an/, as in /talāmḍa/ [students] and /fursān/ [mares]. Another ADs method of pluralisation would combine two types of plurals by suffixing the sound plural to the broken plural (*ibid.*). Examples are the Syrian word /ṭar'āt/ [roads]; the Gulf words /za'āmāt/ [leaders] and /furūqāt/ [differences]; and the Moroccan terms /ḵawātāt/ [sisters] and /dmū'āt/ [tears].

2.1.3.5 Lexicon

Generally speaking, the lexicon of ADs tends to be restricted in scope when compared to the lexical abundance and diversity of CSA and MSA in the literary domain. As ADs remains outside of the educational and normative domain, one of the processes regularly used for vocabulary expansion is lexical borrowing from other dialects and languages. This can take the following forms: (1) diglossic borrowing from MSA; (2) borrowing from neighbouring languages that are also spoken in the areas, such as Persian and Turkish; and (3) borrowing from the European colonial languages, mainly English and French. It should be borne in mind that any borrowed word may have undergone phonological and/or semantic change.

As a unique characteristic of the diglossic situation, Arabs tend to store two lexical items, i.e., doublets, for the same referent in two separate domains: one in their dialect and the other in MSA. In many dialects, an original lexeme may be used in a high register in one sense and in a household register in another sense. Examples of such doublets include Bahraini *gidr* [cooking pot] vs MSA *qadir* [he was able] and *yatqadm* [he comes forward] vs *yatqadm* [he is making progress] (Holes, 2004: xxix); and Najdi *kān* [if] vs MSA *kān* [it was] (Ingham, 1982). Furthermore, Jabbari (2013), in his contrastive study between MSA and

5. Broken plural is so named because the stem of the singular is 'broken' by shifting the consonants into different vowels patterns so that the structure of the word changes.

Levantine Arabic dialects in terms of phonology, morphology, lexicon, and syntax, highlights that these dialects have, in the main, a complementary lexicon that includes all parts of speech that bear the same meaning but are different in form. The diglossic relationship between the MSA, on the one hand, and Levantine Arabic, on the other, can still hold in the case of other ADs, since a number of Jabbari's examples are also used in other ADs such as Egyptian, Mesopotamian, and peninsular dialects. Jabbari's examples are presented in the following Table 2.2:

Table 2.2. Lexical doublets in Arabic (Jabbari, 2013)

MSA	Levantine Arabic (LAr)	Meaning
(A) Adjectives		
<i>Jayyd</i>	<i>Kawyys</i>	Good
<i>Bilmajān</i>	<i>Balāš</i>	Free of charge
<i>Qalīl</i>	<i>Šawī</i>	Little
<i>kaṭīr</i>	<i>Hwāya</i>	Much
(B) Adverbs		
<i>Gadan</i>	<i>Bukra</i>	Tomorrow
<i>Hunā</i>	<i>Hawn</i>	Here
<i>Hunāk</i>	<i>Hawnīk</i>	There
<i>ʿAyḍan</i>	<i>Kamān</i>	Also
<i>Alʿān</i>	<i>Hallʿ, Hassā</i>	Now
<i>Faqṭ</i>	<i>Bas</i>	Only
(C) Prepositions		
<i>Li</i>	<i>Minšān</i>	For
<i>Bidāḳil</i>	<i>Juwwh</i>	Inside
<i>ʿllā</i>	<i>Li</i>	Towards
<i>ʿAlā</i>	<i>ʿā</i>	On, over
(D) Interrogative pronouns		
<i>Matā</i>	<i>ʿImtā</i>	When
<i>Kam</i>	<i>ʿAddīš</i>	How much, how many
<i>ʿAy</i>	<i>ʿllī</i>	Which
<i>ʿAyn</i>	<i>Wayn, fayn</i>	Where
<i>Limāḍā</i>	<i>Layš, layh</i>	What for, why
<i>Māḍā</i>	<i>Šū</i>	What
(E) Verbs		
<i>ʿUnḍur</i>	<i>Šūf, buš</i>	See, look

<i>Aḥḍir</i>	<i>Hāt, jīb</i>	Bring
(F) Pronouns and Demonstratives		
<i>Ḍalik</i>	<i>Haḍāk</i>	That (masc.)
<i>Tilk</i>	<i>Haḍīk</i>	That (fem.)
<i>Naḥn</i>	<i>ʾIḥnā</i>	We
<i>Haḍā</i>	<i>Hadā</i>	This (masc.)
<i>Haḍih</i>	<i>Haydī</i>	This (fem.)
<i>Ha ʾlā ʾ</i>	<i>Hadūl</i>	These (masc., fem.)
(G) Nouns		
<i>ʾImra ʾh</i>	<i>Marh</i>	Woman
<i>Mā ʾida</i>	<i>Sufra</i>	Table
<i>Sayyda</i>	<i>Sit</i>	Lady
<i>ʾAb</i>	<i>Bay</i>	Father
<i>Raqīb</i>	<i>Šawīš</i>	Sargent

While ADs are open to embrace change induced by MSA, the reverse does not hold as ADs do not represent a potential source of lexical borrowing for language academies. Lexical transfer from ADs to MSA may be interpreted as a lack of fluency in MSA, and thus reflect a lower educational status on the part of the user. On the contrary, the influence of MSA on ADs is perceived as an indicator of the user's high competence in MSA, which is greatly valued. Such transfer, of course, does not stand in the way of diglossic switching, as permanent lexical impact seems to flow quite asymmetrically, if not unidirectional, between MSA and ADs. Thus, the tendency to borrow learned words from MSA, mainly when ADs are used in formal ways, has resulted in a certain admixture of MSA vocabulary into the ADs.

As for lexical borrowing from other languages, while the number of loanwords is somewhat limited in MSA, especially outside technical fields (Reguigui, 1986), this is categorically different for ADs, where lexical borrowing is a result of direct contact with other languages and spontaneous use. MSA borrowing is more specialised and often inaccessible to the average speaker, while ADs borrowing tends to cover fields that surface in daily interaction. As a result, loans in ADs are more prone to diffusion across higher numbers of speakers than those found in MSA. Such loanwords have sometimes influenced pronunciation and caused a change in meaning, which in turn tends to create a distance rather than unify the

lexicon of MSA and that of ADs. Examples of loanwords from other languages are shown in Table 2.3:

Table 2.3. Loanwords from neighbouring languages (Jabbari, 2013)

Loanword	Meaning	Language of origin
(A) From neighbouring languages		
<i>Šākūš</i>	Hammer	Persian
<i>Šanṭa</i>	Suitcase	Turkish
<i>Ḳawš</i>	Good	Turkish
<i>Māšh</i>	Table	Persian
<i>Qundra</i>	Shoe	Turkish
(B) From European languages		
<i>Tilfūn</i>	Telephone	English
<i>Kambyūtr</i>	Computer	English
<i>Tāxī</i>	Taxi	English
<i>Kāsīt</i>	Cassette	French

2.1.3.6 Syntax

The significant changes in ADs syntactical features are directly related to morphological evolution. As posited by Haeri and Belnap (1997), when a language is moving toward morphological simplification, due to whatever external or internal causes, it becomes increasingly synthetic, and word order bears a more onerous burden. Such changes provide many ways in which ADs can be typologised from a syntactical perspective. In the following, the discussion will cover three general topics: nominal syntax, verbal syntax, and sentence typology, regarding differences such as the issue of agreement and word order patterns.

One of the agreement rules of Arabic is the 'deflected agreement', which is the use of feminine singular forms in verbs, adjectives, and pronouns, to agree with broken plurals (Haeri and Belnap, 1997). The agreement is also recognised in MSA, but only for non-human references, while the new pattern of allowable or

preferred deflected agreement with human and non-human references is well-established in ADs. Examples in Table 2.4 include the following noun phrases:

Table 2.4 Examples of deflected agreement in Arabic language

MSA	ADs
(1) عيالٌ كثيرٌ (1)	عيالٌ مرابية - عيالٌ متربية
'ayāl+un kaṭīr+un	'ayāl mitrby+a (EA) - 'ayāl marbā+ya (LAr)
Many (masc. sing.) children (masc.pl.)	Behaved (fem. sing.) children (masc. pl.)
(2) أبواب مفتوحة (2)	أبواب مفتوحة - أبواب مفتحة
'abwāb maftūḥ+a	'abwāb maftūḥ+a (EA) - 'abwāb mafttaḥ+a (LAr)
Open (fem. sing.) doors (masc.pl.)	Open (fem. sing.) doors (masc. pl.)

In a parallel manner, there is also an agreement neutralisation, of which the marking of gender (feminine) or number (singular) on verbs and adjectives, whose subjects or head nouns are feminine or plural, is neutralised and formed as masculine since unmarked words for gender are masculine in Arabic (Blanc, 1984). Similar to MSA neutralising the agreement when a verb is in an initial position and separated from its subject, ADs have furthered the neutralisation to be on both verb-initial and noun-initial sentences, and they tend to rely on the increased use of such agreement between a noun and its verb or complement (Brustad, 2000). In the following examples in Table 2.5, borrowed from Sallam's (1979) study of Egyptian Arabic (EA), all the nouns are feminine, and all the adjectives are masculine, corroborating the naturalisation agreement:

Table 2.5 Examples of agreement neutralisation in Egyptian Arabic

(a) وردة بلدي	(b) قصيدة عربي
Ward +a baldī	Qaṣīd +a 'arbī
a home-grown (masc. sing.) rose (fem. sing.)	an Arabic (masc. sing.) poem (fem. sing.)

Verbs are unambiguously inflected for person, gender, and number, and there is a certain degree of syntactic variation in the position of the essential components of a sentence: verb, subject, and object (Fassi-Fehri, 1988). For example, in the simple sentence, زرت لندن [Visited-1sing. London = I visited London], the pronoun

'*anā* [I] does not appear, because the verb inflexion /+tu/ already indicates the person (first), the gender (masculine), and the number (singular) of the subject.

The free-standing set of pronouns is not typically used in MSA, while in ADs there is a tendency, particularly in the case of the 1st and 2nd persons, for the free-standing pronouns to be used in verbal sentences, where they would normally be absent in MSA. A verb like زرت [visited I], for example, without diacritics can have two meanings, either زرتُ [I visited] or زرتَ [You visited]. Because of the loss of final short vowels in ADs, indicated by diacritics, free-standing pronouns are used to disambiguate the verb forms that have subsequently been developed. However, a free-standing pronoun does not need to be specified once the narrative frame has been established and the speaker is clearly known (Holes, 2004).

Sentence typology in ADs, as argued by Brustad (2000), concurs with ancient Arab grammarians' description of Arabic as both noun+VSO and VSO word order. Each order seems to fulfil different discourse functions: VSO dominates in event narrative whilst noun+VSO is more commonly found in description and conversation (Dahlgren, 1998).

2.1.4 The concept of diglossia revisited

The historical evolution of the Arabic language has led to a situation in Arabic-speaking countries marked by linguistic duality, or even multiplicity. Ferguson (1959) provides a sociolinguistic diagnosis for such a situation: diglossia, which in his words is "a kind of standardisation where two varieties of a language exist side by side throughout the community, with each having a definite role to play" (*ibid*: 232). Thus, he argues for a 'specialisation of function' that whenever one variety is suitable for one occasion, the other variety will not and, sometimes, it would be ridiculed. Furthermore, the concept of diglossia operates when the exaltation of one variety of the language results in its subsequent prejudice against other varieties within the same speech community. In Arabic, the 'high' (H), MSA, standard variety is "the eloquent, correct language" used in formal

education and formal, mainly scripted, speeches as well as in the mass media; whereas the 'low' (L), the vernacular, is the one spoken by citizens in their everyday life (Versteegh, 1996: 3). Such sociolinguistic diagnosis has been, unfortunately, the case in most studies that have approached Arabic over that past six decades and this diglossic paradigm needs to be revisited.

The linguistic duality between MSA and Arabic vernaculars has long been described as rivalry and competitive. The recurring debate between language purists and language modernists revolves around factors such as Arab-cultural unity and the Arab youth. On the one hand, language purists, the likes of Taha Hussain (1889-1973), Naguib Mahfouz (1911-2006), and Ya'qūb Shārūnī (1931-) for example, call for the exclusive use of the MSA in Arabic writing and media. they describe the MSA as one of the vital tools of the unity of the intellect (Iraq, 2009). Writing in vernaculars leaves Arab youth confined to their dialect and affects their acquisition of the MSA (Abu-Hashim, 2020). They also attribute writing in vernaculars to deficiency in literacy skills which indicates the writer's evasion towards finding an Arabic variety that aligns with the needs of the present era. According to Mahfouz (cited in Alnaqqash, 2011: 67, my translation), "a writer's role is to elevate the vernacular and to update the MSA so that both varieties can converge".

On the other hand, language modernists, the likes of Lutfi el-Sayed (1872-1963) and Rabie' Muftah (1954-2019), propound the use of vernaculars as it is the mother tongue of the Arabic speaking community and it depicts the real-life situation. Translators of Naguib Mahfouz's novels have accused him of being unrealistic in using the MSA as the language of the dialogue with his daily life characters (Alnaqqash, 2011). Such language modernists criticise the MSA as being difficult and unable to keep pace with the scientific development.

However, to scholars such as Jawhari *et. al.* (2007), the issue between the MSA and vernaculars is fabricated. Arabic varieties have their independent existence, in its grammatical rules, phonetics, morphology and vocabulary. Such scholars acknowledge the merits of each Arabic variety and call for the joint existence of

the vernacular and the MSA. Deeb (2005), in her study of the reasons behind the inadequate performance in students' translation tasks, counter-argues Rosenhouse's (1989) claim that diglossia is to be blamed for errors in translation that the problem is one of literacy in mother tongue, which is a worldwide general educational problem.

Attempts to explain the relationship between the vernacular and the MSA and its history, which predates the current time (see, Alfaisal, 1993: 9-12) have developed the concept of تفصيح العامية [Standardisation of the vernacular]. It denotes the approximation between the vernacular and the MSA in lexis and morphology (Ashwabka, 2013). The practice assumes a utilitarian relationship between the two Arabic varieties in which either the phonological, morphological, or both features of vernacular words are changed, either partially or totally, in conformity with the MSA forms of speech. The concept differs from another concept: فصيح العامية [The standard in vernacular] which comprises the MSA words that are found in the vernacular in the same form and in the same meaning. An example is the word بطران [baṭrān] which denotes a wasteful person.

The lexical inventory of the vernacular is used to close the conceptual gap in the MSA to keep pace with the current language usage. Ashwabka (2013) lists seven rules that have been followed in the compile of the Dictionary of Everyday Language in Jordan, which aims to provide a unified dictionary of everyday language in the Arabophone countries:

- 1) Reinstate the glottal stop, hamza /ʾ/, which either has been dropped or replaced in the vernacular:
 - إبرىق [ibrīq – jug] instead of the vernacular بريق [brīq].
 - بئر [biʾr – a well] instead of the vernacular بير [bīr].
- 2) Switch back between phonemes that are close in their articulation:
 - ذقن [daqn – chin] instead of the vernacular دقن [daqn].
- 3) Switch back between diacritics:

- بطيخ [biṭṭiḵ - watermelon] instead of the vernacular بطيخ [baṭṭiḵ].
- 4) Revive an MSA word to carry a new meaning:
- سيارة [sayyāra – car] which used to describe someone who walks in a road for the purpose of travelling.
- 5) Provide the MSA synonym of the vernacular word:
- ملعقة [mil‘qa – spoon] instead of the vernacular خاشوقة [ḵāšūqa].
- 6) Introduce phonetic or morphologic modulations to vernacular words:
- مرستك [murastak – well-dressed] instead of the vernacular [mrstak].
- 7) Introduce phonetic or morphologic modulations to loanwords:
- مكياج [makyāj – makeup] from the French word Maquillage.

Therefore, standardisation of the vernacular according to some of the MSA rules aims at finding uniformity in lexicon, as well as phonology and morphology, since using vernacular words in MSA is considered to be better than coining a new, ephemeral word or borrowing from other languages (*ibid.*).

Kaye and Rosenhouse (2006), in their remarks about diglossia in Arabic, share the same view as Rabin (1955) in contesting such a clear-cut distinction. They reverse Ferguson's (1959) construal of the state and value of the two Arabic varieties by demonstrating that the high variety is far from being stable, as it is also liable to changes in its morphology and syntax depending on the local dialect. However, the fact that the H variety is 'unstable' does not necessarily detract from its status. The critical point is that the two varieties differ in their degree of tolerance towards the acceptance of changes, with MSA being more reticent. The mix of ADs and MSA in specific contexts might be due to a register effect or a lack of linguistic competence on the part of the speaker.

Such linguistic duality would be, to some degree, a convenient idealisation better suited to describe the situation of CSA during the early centuries of Islam, when it served as the written lingua franca of the elite in formal situations, and the native dialects used by speakers, regardless of their social class, served as the

language of daily communication (Versteegh, 1996). Yet, such idealisation seems to ignore the diglossic switching, where dialects are occasionally mixed or interspersed with expressions from CSA for register effect.

In his attempt to describe MSA, Blau (1981) argues that the linguistic structure of the language is characterised by the existence of three broad layers rather than just two. For the scholar, the structure is tripartite: MSA is opposed to the modern dialects, on the one hand, and to a relatively uniform CSA, on the other. He argues that applying the diglossic model to the current situation seems rather impressionistic as this was based on Ferguson's (1959) personal experience rather than on empirical evidence or analysis. However, it can be argued that the tripartite structure is equally impressionistic as the diglossic one, in the sense that they both reveal the attitude of a native speaker toward a certain linguistic situation rather than defining the linguistic reality. Further, there is the problem of the handling of the linguistic variation between H and L levels, which should be approached from a practical rather than a theoretical point of view. Albzour and Albzour (2015: 8) suggest that the situation with Arabic is better described as a case of 'uniglossia' or 'Arabiglossia', as the relation between MSA and the other varieties should not be envisaged as superior-to-inferior but rather as a "unifying source" to millions of Arabic speakers. In a later work, Ferguson (1996) himself acknowledges that the term 'diglossia' suffers from many weaknesses and calls for its abandonment in favour of more precise terminology.

Many researchers, such as Blanc (1984) and Badawi (1973), have built on the diglossic model to describe spoken Arabic according to the various levels of the language. These levels revolve around the social function or situation in which speakers locate themselves, be it religious, academic, or informal, which is in turn conditioned by the speaker's educational and regional backgrounds (Ryding, 2011). In his work on the linguistic situation in Egypt, Badawi (1973) distinguishes five theoretical levels of contemporary Arabic, based on the proximity of their linguistic forms, and was concerned only with EA, i.e., intra-dialectal, as follows:

1. The classical Arabic of the heritage, فصحي التراث / fuṣḥā atturāt /, whose use is restricted to the religious authorities of Al-Azhar, though it can also be used in scripted religious programmes on radio and TV;
2. the classical language of the modern time, فصحي العصر / fuṣḥā al'aṣr/ or MSA, whose use is more extensive and can be found in news programmes and formal talks;
3. the spoken Arabic of the cultured, عامية المثقفين / 'āmya almutqfīn/ or colloquial of the intellectuals which is used in educated informal discussions and interviews broadcast on radio and TV about topics such as social issues, politics, and art;
4. the spoken Arabic of the enlightened, عامية المتنورين / 'āmya almutnūrīn/ or colloquial of the literates which is used by literate people in daily life conversations for purposes such as informing, selling, buying, talking to friends, and the like; and
5. the colloquial Arabic of the illiterate, عامية الأميين / 'āmya al'umyīn/ or colloquial of illiterates which can also be used in plays and drama.

Unlike Blanc (1984), who defined his levels within a purely grammatical structure, Badawi (1973) does so from a sociolinguistic perspective. He provides an illustrative diagram (Figure 2.4) that allows for the possibility of mixing elements from the various levels, thereby sharply distinguishing his from Ferguson's (1959) dichotomous model. The diagram shows the distribution of CSA and ADs' features on the different levels of Egyptian Arabic:

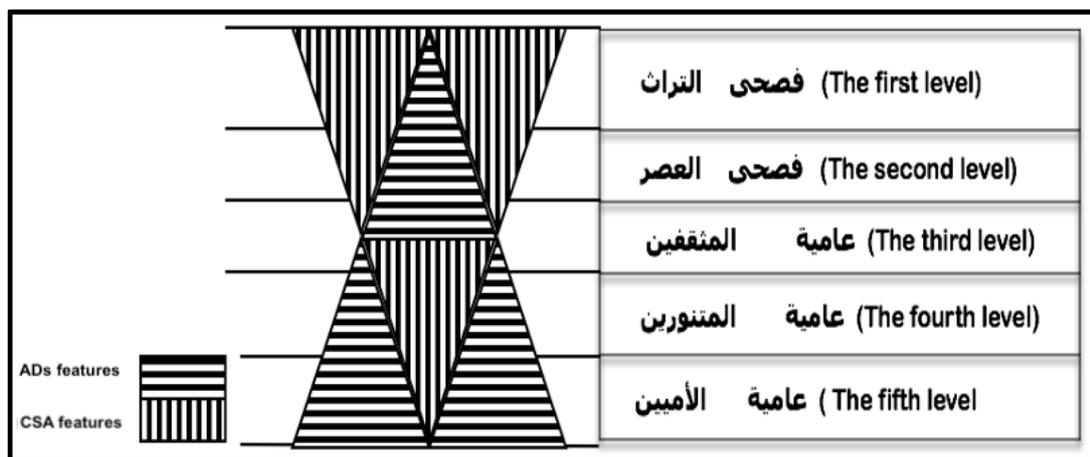


Figure 2.4. Illustrative diagram of the levels of Arabic in Egypt (Badawi, 1973)

Features of CSA and ADs are to be found mixed within each level in different percentages. ADs' features increase while those of CSA decrease in the same percentage as we move down from the first level to the fifth. The opposite is also possible as we move up to the first. Verbal sentences, for example, are more recurrent on the first level than the next level down, and barely any traces are found on the fifth.

When attempting to situate the type of language used in Arabic audiovisual translation based on the levels mentioned above, the mode of translation is usually a determining factor. Subtitling, which belongs to the written form, can mostly be situated on the second level. According to Gamal (2008), this preference for the use of MSA in subtitling is because Arabic translators do most of their training in texts that are written in the high variety of Arabic and never specialise in the colloquial variety.

In the case of dubbing, other ideological factors, such as nationalism, modernism, religion, and education, might affect the choice of the language used. For example, In the case of Arabic dubbed Disney films, the language variety used in the older versions, sometimes, represents a sort of intermix, or a hybrid mix, between the standard and the vernacular. Some characters might speak a language that can be situated between levels 2 and 3, which might represent a character of power and superiority, e.g., the queen in *Snow White and the Seven Dwarfs*. Other characters' language usage, as with most of the EA dubbings, might be situated between levels 4 and 5, which might represent the good, the humble and the ordinary in general. On the other hand, the newer dubbed versions in MSA might be situated on the second level, although there might be mentions of some terms from the first level, which hardly have any current usage in MSA. To gain a more detailed picture about these issues, further research will be needed.

Similarly, Hary (1996), in his work about the language continuum, prefers the term 'multiglossia' as he acknowledges the existence of more than two varieties of the language, which occur side by side and are used in different circumstances and

with different functions. His model consists of the standard and colloquial varieties placed at opposite ends of the continuum, at which the two extremes are only ideal; that is, they have no real existence, and between them, a countless number of varieties for given situations can be found. He argues that this model allows for more flexibility in providing a compatible framework for analysing texts whose language oscillates between these two theoretical poles. The location on the continuum of the speech articulated by native speakers follows somewhat obligatory or optional variables, which are constrained by sociolinguistic factors.

To sum up, CSA formed a learned variety and was the native language of some Arab tribes and, by the 6th century, it was recognised by most Arabs. From the 13th century, the language faced years of decline, and the attempts to restore its past glory resulted in the creation of a new language known as MSA. Both forms, CSA and MSA, differ in their lexicon as well as in their writing practices and styles since they represent the written traditions of two different historical and cultural eras. Among the main differences, the latter exhibits a series of permissible simplifications and allows more freedom with word order. Both varieties are known by Arab scholars as *Fuṣḥā*, the standard language, and also show significant differences when compared to other varieties. ADs are used by speakers in daily conversation and known as *Dārija* or *ʿĀmya*. ADs are less common in written than in spoken form, and more flexible and mutable than MSA.

Against this linguistic background, Arabic speakers tend to employ code-switching from one variety of Arabic to another in order to fulfil specific purposes. As they share mutual access to the abundant resource of *Fuṣḥa*, this facilitates the use of a countless number of varieties that are found within the language continuum for a given situation. Hence, the process of code-switching between ADs and MSA is a rule-governed competence rather than a comprehension facilitator, and any suggested model to describe the Arabic language situation should concern itself with the sociolinguistic reality found in the Arabophone countries.

The differences between the two language varieties, MSA and ADs, will prove to be essential for the analysis of the corpus of Disney films at the core of this research project, dubbed initially into the Egyptian arabic dialect and nowadays being redubbed into MSA. A number of the old versions made use of a sort of hybrid language, in which MSA and EA were mixed. This mixture might be understood as either a true diglossic switching or as an intended assignment of one language variety to connote a particular character. The more recent MSA versions also exhibit instances of code-mixing, but in this case between CSA and MSA, particularly in the use of terminology.

2.2 Dubbing in the Arabic-speaking countries

The first aim of this section is to situate dubbing within the academic discipline of AVT. It describes significant features of dubbing, including its technical dimension, to provide a context of its restrictions and challenges. It then moves on to discuss its history and its role in the Arabophone countries, from being a means to fill up TV broadcasting schedules, when not enough audiovisual productions existed in the domestic language, to becoming a developed and booming industry. It also touches upon the teaching practice of dubbing and the research carried out so far in an attempt to contextualise dubbing academically rather than professionally. Finally, the phenomenon of redubbing audiovisual productions is explored to account for the recent shift of dubbing Disney's animated films from EA into MSA. Such an arrangement helps contextualise the case of Disney's animated cartoons in the Arabophone countries, most of which have been dubbed and redubbed, and are the primary corpus of the current thesis.

2.2.1 Dubbing as a mode of AVT

AVT has been defined by Chaume (2013: 105) as “the transfer of audiovisual texts either inter-lingually or intra-lingually”. It covers the transfer of verbal signs that can be accessed both visually and acoustically, and scholars such as Orero (2004: viii) have deemed it “to encompass all translations – or multi-semiotic

transfer – for production or post-production in any media or format”. According to Chaume (2013: 105), AVT is an umbrella term that encompasses the following linguistic and semiotic transfers: “dubbing, subtitling, respeaking, audio subtitling, voice-over, simultaneous interpreting at film festivals, free-commentary and goblin translation, subtitling for the deaf and the hard of hearing, audio description, fan-subbing and fan-dubbing”.

For O’Connell (2003), AVT can be subdivided into two main approaches: subtitling and revoicing. Revoicing simply means “the replacement of the original voice-track by another” (Luyken *et al.*, 1991: 71), and it is under this superordinate term that dubbing, or (lip-sync) dubbing, can be found, along with other two practices: voiceover and narration. **Voiceover** is generally used to translate documentaries and interviews and is not commonly found in programmes for children. The translated version, introduced by an actor or interpreter, is not subjected to the lip-synching constraints encountered in dubbing, and it is a preferred option for low-budget productions, as it is relatively cheap (Franco *et al.*, 2010). **Narration** is described by Luyken *et al.* (1991: 80) as “an extended voice-over”, in which the priority is to match the information in the TT with the visuals presented on screen. For Díaz-Cintas (2020), the main difference between narration and voiceover resides in the fact that in the case of narration the original utterances are wiped out and replaced by a new soundtrack in which only the voice of the TL narrator can be heard. De Linde and Kay (1999) point out that the narrated message may be condensed while the voiceover has a similar duration to the original; a rather debatable observation since voiceover can also resort to condensation of information.

(Lip sync) dubbing has been defined by scholars of translation in various ways. An interesting definition is put forward by Rowe (1960: 116), who rather negatively considers it “a kind of cinematic netherworld filled with phantom actors who speak through the mouths of others and ghostly writers who have no literary soul of their own, either as creative authors or translators”. Catford (1965: 23) takes a more descriptive approach and defines it as an example of “phonological translation [in which] SL phonology is replaced by equivalent TL phonology”. A few years later, Fodor (1976: 9) describes it as “a procedure of cinematography

which consists of a separate and new sound recording of the text of a film translated into the language of the country in which it is to be shown”.

Subtitling and dubbing have become particularly important, when dealing with the translation of AV products, thanks to the increasing appeal of foreign-language programmes for TV stations as well as streaming providers like Netflix, Iffix, or Amazon Prime. According to Luyken *et al.* (1991: 31), **subtitling** is “a condensed written translation of original dialogue which appear as lines of text”, which is projected simultaneously to coincide in time with the corresponding portion of the original dialogue. Subtitles usually appear at the bottom of the screen and are added to the original during the production, e.g., forced narratives (Díaz-Cintas, 2020), or during the post-production phases. Dubbing denotes a specific type of translation in which the spoken verbal signs are replaced with the TL spoken verbal signs and recorded on a new soundtrack (Voge, 1977; Delabastita, 1989). One of the defining characteristics of dubbing is the need to make the target dialogue coincide with the lip movements of the actors on screen, which has gained it the name of “lip-synchronised translation” (Laine, 1989: 81). As dubbing is the translation practice chosen for investigation in this research project, the next sections focus on its main traits.

2.2.1.1 Defining dubbing

For authors like Del Águila and Roderó (2005: 19), dubbing is a type of interlingual translation but also an intercultural adaptation method. In their opinion, a translator acts as a mediator not only between two languages but also between two cultural systems to make an audiovisual work accessible to a foreign audience while keeping its original essence. Such an objective, Matamala (2010:102) argues, can only be achieved when an audiovisual production in the target language offers “a credible illusion” of the original product. According to Chaume (2012: 1), dubbing “consists of replacing the original track of a film’s (or any audiovisual text’s) source language dialogues with another track on which translated dialogues have been recorded in the target language”. The SL verbal elements are substituted with TL ones, a process in which the foreign dialogue

lines must be adapted to coincide with the lip movements of the actors in the original film as well as with the duration of the original sentences, in what is known as isochrony (Luyken *et al.*, 1991; Dries, 1995).

2.2.1.2 History of dubbing

The advent of the talkies in the late 1920s, specifically the year of 1927 in which *The Jazz Singer* (Alan Crosland, 1927) was premiered (Ivarsson, 1992), heralded the end of the silent film era and the commercial ascendance of sound films. The inclusion of the verbal code in sound films, including a synchronised recorded music score and lip-synchronous singing and dialogue lines, raised a challenge for their distribution across the world as some audiences would not understand the original dialogue. One of the earliest solutions to overcome the language barrier appeared in 1930 in the form of multiple versions of a film. This apparently simple procedure comprised a single shooting set that would be used by actors of various nationalities, who waited their turn to intervene in their language (Chaves, 2000). Every scene was repeated and recorded individually in all the languages required for the international distribution of the film. One downside was that the process was characterised by a great level of disorganisation, which resulted in a lack of quality and authenticity (Danan, 1991). Furthermore, the large number of actors involved in the process made it very expensive, and the duration of the shooting was long (Chaves, 2000). As the popularity of these multiple, multilingual versions waned, the industry looked into novel, different ways of transferring films into other languages. It was at this time that dubbing was explored and experimented with as one of the potential solutions to overcome the language barrier across countries (Dries, 1995).

Dries (*ibid.*) acquiesces with Ivarsson's (1992) claim that interlingual dubbing appeared at about the same time as the introduction of the original sound to the moving pictures, and by 1929 the dubbing studios had spread all over Europe. This new form of translation also came as a solution to hide and improve the articulation, intonation or accent of some of the actors of silent films who were considered difficult to follow, or whose mother tongue was not English. By

resorting to dubbing, the lip movements of the original actors had to be taken into consideration by the translators and the dubbing actors (Maluf, 2005). However, as foregrounded by Chaves (2000), the first dubs suffered from low quality, since there was no perfect synchrony between the gestures and voices of the actors on screen and the voices of the dubbing actors.

Given the popularity of Hollywood films among the audiences of most major European and Latin American markets, the concern that dubbing may act as a cultural Trojan Horse, allowing for the intrusion of foreign values through the local language used in the translation, lead to the exploitation of dubbing as an ideological tool, mostly by European fascist governments in the 1920s and 1940s (Ranzato, 2013). The censorship policies on the content meant “manipulating certain remarks, deleting unwanted comments, adding more agreeable references and thereby gaining control of the language and its 'purity'” (Ranzato, 2011: 122). As Danan (1991: 612) foregrounds from a political point of view, dubbing tends to be modelled according to the established norms by patriotic regimes that reject outside influences: “Translation in a nationalistic environment must therefore be target-oriented in order to make foreign material conform as much as possible to the local standards”. Although this approach, especially in contemporary Europe, would be highly controversial, the socio-cultural power of dubbing is also recognised by Díaz-Cintas (2012: 281), who argues that dubbing constitutes a powerful vehicle which, besides transmitting factual information, also mediates “assumptions, moral values, commonplaces, and stereotypes”.

2.2.1.3 History of dubbing in the Arabic-speaking countries

For the large part, dubbing has not enjoyed as much popularity in the Arabophone countries as subtitling. Maluf (2005) explains that the decision to privilege subtitling dates back to the advent of cinema in Egypt in the late 19th century. Faced with the superior cinematic quality of films produced in the USA, Egyptians feared that their nascent domestic industry could be annihilated by the powerful USA machinery and decided against the use of dubbing (*ibid.*). Even so, Egypt was the first Arab country to experiment with the dubbing of US films into MSA in

the mid-1940s, and productions like *Mr Deeds Goes to Town* (Frank Capra, 1936), translated as *مستر ديدز يذهب الى المدينة* [Mr Deeds Goes to the City], made it to the Egyptian silver screens in their dubbed version (Tewfic, 1969; Abu Shadi, 2003; Guergabou, 2009; Nada, 2017). According to Gamal (2007), these pioneering experiments did not seem to be very popular among the Egyptian audience.

For many years, the dubbing industry remained dormant until the Lebanese-owned independent production house *الاتحاد الفني* [The Production Union], one of the first to be ever created, commenced working in dubbing professionally. Founded in Cyprus in 1963, its first commission was the voiceover adaptation of a BBC radio episode of *Jane Eyre*. Dajjani, one of the company's founders, described its success as "very modest" (Maluf, 2005: 207). It was not until the 1970s that the industry progressed, when a Lebanese production house called *فيلملي* [Filmali] and owned by Nicolas Abu Samah started dubbing Soviet and Polish war movies into MSA, with "foreign voices that spoke Arabic very well, albeit with a Russian accent" (Gamal, 2008: 7). During that time, Filmali experimented with a new dubbing practice, which paved the way for dubbing to take hold in the Arabophone countries: the dubbing of cartoons aimed at children. The first one to be dubbed was *سندباد* [*Sinbad*], in 1979 (Maluf, 2003: 2).⁶ The original production was the Japanese series *Arabian Naito: Shinbaddo no bôken*, directed by Fumio Kurokawa and telecast from 1975 until 1976. The venture proved to be very successful, and it was followed by the dubbing of the Japanese series *Mitsubachi Maya no bôken* (1975-1976, *Maya the Bee*) in 1980, which in Arabic became *زينة ونحول* [*Zeina and Nahoul*].

In fact, the dubbing of children's cartoons began earlier in Egypt in the mid-1970s with the Arabic dubbing of Disney's first animated film, *Snow White and the Seven Dwarfs* (David Hand, Wilfred Jackson, Larry Morey, Perce Pearce and Ben Sharpsteen, 1937).⁷ The dubbing company, Masrya Media, used the Egyptian

6. The information is taken from Maluf's article, with a correction of the release dates based on the details provided on the Internet Movie Database (IMDb).

7. According to personal communication with Slim (2016), as well as information on websites such as <https://bit.ly/2PPcLRD>, and <https://bit.ly/3dzgg72>, the exact release date was in 1975.

dialect for the dubbing of the film, which will be discussed in further detail in section 2.2.4.2. However, according to Guergabou (2009), it was not until the 1990s that the company decided to invest seriously in the dubbing of other films by Disney, such as *Cinderella* (Geronimi *et al.*, 1950), *The Lion King* (Allers and Minkoff, 1994), *Tarzan* (Lima and Buck, 1999), *Monsters, Inc.* (Docter, 2001), and *Brother Bear* (Walker and Blaise, 2003), to name but a few.

The 1990s also saw the boom of dubbing of Spanish-language telenovelas from Mexico, Venezuela, Argentina, Colombia and Peru, which is widely referred to in the Arabic-speaking world as the Mexican drama. In 1991, Filmali dubbed the first of a series of Mexican soaps, *Tú o nadie* [*You or nobody else*]. The production, which had originally been broadcast by Televisa in 1985, became أنت أو لا أحد [*You or no-one*] in Arabic and was aired by the privately-run Lebanese Broadcast Corporation (LBC), becoming an immediate success (Alkadi, 2010). Filmali capitalised on the initial success of this media genre and subsequently dubbed 11 other Mexican and Brazilian soaps into MSA in only eight years (Maluf, 2005). Ever since, dubbing as a translation proposition has become common currency in the Arabophone countries with Mexican and Brazilian telenovelas, particularly in countries like Egypt, Lebanon, and Jordan (Gamal, 2007). The following synoptic Table 2.6 lists the countries that have been involved in dubbing in relation to the variety of Arabic that they used:

Table 2.6 Arabic-speaking countries and Arabic varieties used for dubbing (Ghobain, 2017)

The Arabic-speaking country	The Arabic variety/varieties used for dubbing
Egypt	MSA, Egyptian Arabic
Jordan	MSA
Kuwait	Kuwaiti Arabic
Lebanon	MSA
Saudi Arabia	Hijazi Arabic
Syria	MSA, Syrian Arabic

The beginning of the 21st century witnessed a boom in the dubbing of TV programmes, shows and feature films that had been huge successes abroad into Arabic. Mexican, Korean, Indian, and Turkish dramas and films have been present in the Arabophone countries through their dubbing into MSA, but also into Syrian and Egyptian dialects, as well as a few experiments with other Arabic dialects. Though mapping the dubbing of all the TV and cinema productions in the Arabophone countries is beyond the scope of this study, a glimpse into the most prominent works and genres that are dubbed into Arabic is attempted here.

Some of the most popular productions dubbed for the Arabophone countries and are viewed in Arabic TV stations are Turkish soap operas, which have been dubbed into Syrian Arabic since 2007 and have attracted a large audience among Arabic viewers. According to Bilbassy-Charters (2010), the final episode of the most famous Turkish soap – broadcast on MBC TV – called *Gümüş* (Alpagut and Uzun, 2005-2007), or نور, [*Noor*] as it is known in Arabic, attracted 80 million viewers from Morocco to Palestine. During approximately the same time, Dubai TV dubbed a few Korean shows into MSA, such as the drama **대장금** (Lee Byung-hoon, 2003), which made it into Arabic under the title *جوهرة القصر* [*Jewel of the Palace*] and was moderately popular with the audience. Japanese shows and movies have also been translated into MSA and aired on Space Power, a satellite channel dedicated to the 16-to 25-year-old market (Yahiaoui, 2014).

Despite the tradition of broadcasting Indian films to Arab viewers accompanied by subtitles, 2009 saw the premiere of the first Indian film to be dubbed into MSA, which was well received. Sama company's dubbing of the feature film **जोधा अकबर** (Ashutosh Gowariker, 2008), translated into Arabic as *جودا أكبر* [*Jodhaa Akbar*], marked the first cinematic attempt of dubbing a film in the Middle East originally in Hindi and Urdu (Elaph, 2009). Interestingly, in 2010, MBC TV dubbed a number of Indian films and drama series into Kuwaiti's dialect, such as the film **जब वी मेट** [*When We Met*] (Imtiaz Ali, 2007).

The success of dubbing films into MSA has motivated the dubbing of some of the most popular USA films. MBC Max channel, for instance, has been dubbing a variety of films into MSA since 2010 with examples such as *The Godfather* (Francis Ford Coppola, 1972), *Braveheart* (Mel Gibson, 1995), *Lord of the Rings: The Fellowship of the Ring* (Peter Jackson, 2001), *Alexander* (Oliver Stone, 2004), *Troy* (Wolfgang Petersen, 2004), and *Kingdom of Heaven* (Ridley Scott, 2005). The attempts have also been extended to include the MSA dubbing of the Iranian religious series *يوسف پیامبر* [*Prophet Joseph*] (Farajollah Salahshoor, 2008-2009), which was considered the biggest Iranian production of 2008 (Zaid, 2009).

It appears from the abovementioned examples that there is a tendency to choose a specific Arabic variety for dubbing based on how close the culture of the country of origin is to a given part of the Arabophone countries. In this respect, Turkish series are dubbed into Syrian dialect, due to geographic and historical links; a number of Indian films and drama have been dubbed into Kuwaiti dialect, due to historical trade links. As for audiovisual programmes from Far East countries, such as Japan and Korea, to whose languages and cultures Arab viewers are not accustomed, the dubbing has been carried out in MSA, an Arabic variety that, as explained in section 2.1.2, has little, if any, use in daily life; hence, contributing to the preservation of the foreignness and exoticism of the original material. The British magazine *The Economist* (2011: online), quoting a professor at the Lebanese American University of Beirut, offers an insightful account of the Arabic variety used in the dubbing of foreign productions:

The choice of dialect in dubbing is based on various factors, including the closeness of traditions—Syrians have much in common with the Turks and Kuwaitis rub shoulders with the Indians—and how widely understood the language is," says Ramez Maluf, a media professor at the Lebanese American University in Beirut.

Despite these successful initiatives, the unpopularity of dubbing in the Arabophone countries, save for animated films and productions aimed at a young audience, can be attributed, according to Maluf (2005), to certain factors that are intrinsically related to cultural reasons: (1) the subtitling tradition established in

movie theatres; (2) the fact that many channels are controlled by the state; (3) the challenging issue of the Arabic variety to be chosen for the dubbing; and (4) the costlier nature of dubbing as opposed to subtitling, which will be discussed in further detail in the following paragraphs. In this respect, as outlined by Alkadi (2010), poorly translated products may cause the alienation of the target audience and enhance their distrust of the translation process, in this case dubbing. One such example is provided by Maluf (2005), who attributes the general dislike of dubbing among the Arab audience to the unsuccessful dubbing of the long feature film *Police Academy* (Hugh Wilson, 1984), which was broadcast in 1999 on Beirut's MTV. The dubbed version was heavily ridiculed by the local press as it was seen as a contrived translation of plots and dialogue lines that had no connection to Arab reality, and dubbing was thereafter chastised.

However, culture should not be the only factor to be blamed for the failure of such a film. In Alkadi's (2010) opinion, what contributes to the success or failure of a dubbed production is the aesthetic issues surrounding the process of dubbing and the impact that the translation and the voices of the dubbing actors can have in the target audience. If the target lines and their linguistic delivery contradict what can be seen in the images, then a barrier is raised between the viewers and the audiovisual production. According to Alkadi (*ibid.*), this could be one of the reasons that contributed to the failure of home-video distribution of films like *The Rock* (Michael Bay, 1996), *Air Force One* (Wolfgang Petersen, 1997), and *Con Air* (Simon West, 1997), where the audiences found it difficult to suspend their disbelief, for they thought that it was funny to listen to famous actors such as Harrison Ford and Sean Connery speaking in Egyptian Arabic.

The number of movie theatres in Arabic-speaking countries outside of Egypt was not substantial before the 1960s. Even in those Arab countries where cinemas existed, especially in those under French rule at the time like Algeria, cinema-going was considered a colonial activity, for preference was perceived to be given to productions that promoted the coloniser's language (Maluf, 2005). As for Egypt, domestic productions, which were often clones of USA movies with local talents and adapted scripts and settings, fared reasonably well against foreign

films, as audiences queued to watch the Egyptian films (*ibid.*). In the Gulf countries, mostly for religious considerations, the cinema industry was either slow to develop or remained non-existent until recently, as in the case of Saudi Arabia.

While the initial impetus for dubbing foreign productions in Europe, Asia and Latin America came from the cinema, foreign movies, or programming in the Arabophone countries only became significant when Arab countries developed what were essentially state-owned or controlled TV stations (Maluf, 2005). In fact, and as observed by Tatham (2006), the media in many Arab states are closely monitored, if not controlled, by the state. Therefore, the goal to reach large audiences that encouraged the practice of dubbing in Europe and Latin America did not exist in the Arabophone countries as the television programming was state-controlled and driven by political agendas rather than viewership size. At the ideological and political levels, the broadcast of Western, and particularly USA, programmes was not widely encouraged because broadcasters and governments considered that traditional values, political assumptions, and social structures at the base of the Arab culture should be safeguarded (*ibid.*). These concerns militated against the import of any significant number of Western programmes.

With regards to the language variety to be used in the dubbing of foreign productions, familiarity with the diglossic/multiglossic context prevalent in the Arabophone countries (section 2.1.4) is necessary before making any decisions. As discussed by Maluf (*ibid.*), Arabic dialects are not widely studied in Arab universities and, when they are, the focus is primarily on the lexical, syntactic, or morphological dimensions rather than the communicative one. Arabs from different countries use different dialects in their everyday oral communication and, sometimes, the differences are such that the vernacular is almost incomprehensible or pointedly alien to people that come from other Arab countries. Given this cultural environment, choosing a particular dialect for the dubbing of audiovisual productions that may be distributed across the Arabophone countries is a significant decision that is normally favoured by political agendas. In Schjerve (2003: 36) words, “issues of multilingualism or

diglossia interact with political power”, and they can be manipulated to fit a given political project.

The diglossic, or, more accurately, the multiglossic, context of the Arabophone countries is impregnated by a dynamism mainly dictated by non-linguistic forces such as religious, political, and commercial concerns. By and large, for many years, the interest in Arabic dialects meant a predilection for the Egyptian one, which for a long time dominated the Arab cultural scene through music, cinema, and radio. This pre-eminence of the Egyptian variant was also due to the fact that the labour force in many Arab cities consisted of large numbers of Egyptians living abroad (Gamal, 2007), and it was this visibility that propelled Egyptian as the favoured dialect into the dubbing industry. As argued by Maluf (2005: 4) for the case of the Arabophone countries, "developing a market for dubbed films, particularly where no clear choice of dialect exists and where differences between the originating culture and that of the audiences are very significant, requires long-term commitment and is never obstacle free". These hurdles for the distribution of foreign productions can be even more challenging when local production is strong and successful.

From a financial perspective, the mechanics and the costs of dubbing are considerably higher than those of subtitling; they are also riskier (Maluf, 2005). From casting, rewriting the script in another language, adapting it to the lip movements, and directing, such complex process converts dubbing into a sophisticated professional task, both on the editing board and the actual recreation of the script. The practice is worthwhile and financially cost-effective if the right productions are chosen, and the dubbing is done expertly so that large audiences can then be attracted.

Along with subtitling and dubbing, other forms of AVT also exist on Arab screens, though their degree of occurrence varies substantially. Documentaries, for instance, have traditionally been narrated in Arabic, and voiceover is typically deployed to translate dramas imported from India and its neighbouring countries,

with Gulf Arabic as the main linguistic variety used for their translation (Di Giovanni, 2017).

When it comes to animation, dubbing is still the preferred mode for its translation into Arabic. Yahiaoui (2014: 63) gives the following reasons for this:

Most of the children who watch TV are too young to read or can read only a little and with difficulty.

as supported by studies like Hayes and Kelly (1984), children, when presented with the temporal order of televised information, usually understand one sequence at a time, with higher retention levels of the events that are conveyed visually rather than aurally. Such relatively impaired integration of the temporal parameters of auditory information allows for any irregularities between scene and dialogue or dialogue and real-life to pass unnoticed.

dubbing gives producers and broadcasters a more considerable margin for manoeuvre to play with the dialogue so that the end programme meets the required standards of appropriateness for the Arab audience.

As previously discussed, financial costs also play a significant role when choosing which films to dub into Arabic. In this respect, Gulf state TV stations tend to pay higher prices for the purchase of dubbed children's animated movies than other Arab countries (Athamneh and Zitawi, 1999). This, in turn, results in production and distribution companies acquiring and dubbing foreign programmes that fit within the particular standards required by the Gulf state stations, which tend to be more conservative than other Arab broadcasters. Under these circumstances, Gamal (2008: 4) argues that censorship and manipulation are practised mainly, but not exclusively, on three major issues, i.e., language, sex, and violence, and claims that "swear words [have] to be sanitised, sexual references deleted, and blasphemous references expunged". Although such issues do not tend to feature prominently in Disney animated films, references to love as well as a host of other feelings have been banned from the MSA dubbings of Disney animated films on the grounds that they may instigate the "wrong" type of spirituality (Di Giovanni, 2016).

All in all, despite the fairly large number of programmes being regularly dubbed for children, and as highlighted by El-Nabawi (2014), the actual impact of dubbing on the target audience remains mostly unexamined.

2.2.1.4 *The process of dubbing*

Dubbing is a complex process in which various stakeholders take part, involving many techniques and procedures that encompass various steps and stages. The successful dubbing of a film requires the rewriting of the original script in the TL in a manner that appeals to the target audience. The resulting text ought to be timed to coincide with the mouth flaps of the onscreen actors; appropriate voice talents should be cast, as well as a dubbing director and technicians responsible for the final editing. For many authors, the process of dubbing begins when a new commission is made and ends when the final soundtrack in the TL that replaces the original foreign text has been adapted and mixed with the rest of the film track to fulfil the expectations of a community (Estévez, 2012). The steps between these two points will vary depending on the country.

Chaume (2003, cited in Estévez, 2012) describes the various stages of the dubbing process, including both the translation and adaptation in the TL, until the process is finished by the recording of the dubbing actors' performance. It is worth mentioning here that even though all participants in this chain are equally essential to produce a final successful result, more focus is placed on the role of translators and dialogue writers, based on Chaume's (*ibid.*) stages of the dubbing process:

A public or private entity purchases the rights of a foreign audiovisual text to be exhibited in another territory. The original version is sent to the language service provider or dubbing studio, which includes a master copy with the international soundtrack and the dialogue list.

A dubbing studio, be it the commissioner or the receiver of the commission, is in charge of the translation, adaptation and dramatisation of the new dialogue lines in the TL. A sound engineer makes copies to work with; the artistic director views the production to be dubbed and selects the appropriate voice talents; and the production manager chooses the translator and, where necessary, the dubbing dialogue writer (Ledesma and López, 2003).

A translator translates the text, and sometimes takes on the job of the adaptor, to adjust the text to the dubbing conventions, which include the addition of a series of symbols that help to achieve the different types of synchrony (Chaume, 2003). During or following the completion of the translation, the translator goes through a timing and lip-movement check, where corrections may be made to ensure that the TT does not deviate too much from the original while still adhering to the technical demands. The check covers the synchronisation procedures that can be grouped under Fodor's (1976) three categories: lip (phonetic) synchrony, character synchrony, and content synchrony. For Bartrina and Espasa (2005: 90):

Content and character synchrony are, arguably, common to other types of translation. They can only be seen as specific to audiovisual translation when there is a close connection between image, sound and text which might pose a translation challenge because of word-image discrepancies, or which might require the elimination of the text due to audiovisual redundancies.

Translators then deliver "a written version of the original film considering it to be interpreted orally by actors and to be received audiovisually by the audience" (Matamala, 2010: 103). It is within the transfer process that notions such as fidelity, i.e., being literal, to the original message, meets with synchrony. A certain degree of adaptation during the linguistic transfer, which involves losses and gains at the word level or sentence levels, is considered crucial as good synchronisation and linguistic verisimilitude is what gives credibility to the film.

The translator, as the mediator of a ST that needs to be converted into a TL, has to do so bearing in mind the various constraints characteristic of dubbing,

including the linguistic and cultural differences. An original filmic text in a SL that has been created in a specific sociocultural context within certain spatio-temporal conditions is then transferred into another language, context, and spatio-temporal environment, thus generating a new text, whose recipient will be the target public (Chaves 2000). In addition, and since script translation involves the participation of the translator as well as other professionals such as scriptwriters, dubbing directors, and voice actors, further changes and losses may occur after the job of the translator is done. For instance, the adaptor, or dialogue writer, might introduce some modifications to adhere to the lip movements of the actors on screen, which can bring in unwanted nuances if this professional is not familiar with the language of the original dialogue (Alkadi, 2010).

The dubbing director supervises the dramatisation of the new text as reproduced by the dubbing actors. Sometimes, a linguistic advisor is appointed by the client to be in charge of the language revision, and whose role is to verify that the correct language variety and pronunciation have been employed (Ledesma and López, 2003). Nonetheless, the dubbing director is ultimately responsible for the project and how it unfolds.

Once the recording of the target dialogue has taken place, the resulting soundtrack is mixed with the rest into one product that can then be dispatched for its distribution and exhibition.

The importance of some of these factors may vary in the case of animated film dubbing. A lower standard of synchronisation quality is generally acceptable in the animation genre, as it is unlikely that children would notice any mismatches between sounds and images, nor would they usually demand higher synchronisation quality (Chaume, 2004). Nevertheless, Disney animated films, the case study under scrutiny in this project, might be an exception as they are considered as being technically superior to other animation productions, and the details of the characters' lips and faces can be extremely accurate (O'Connell,

2010), a situation that can only become more pervasive in the animation industry with the arrival of high definition and ultra-high definition.

2.2.1.5 *The process of dubbing animated films in the Arabic-speaking countries*

Concerning the dubbing process of imported animated pictures, Athamneh and Zitawi (1999: 130) list several phases that are generally followed by the Jordan public service TV broadcaster and other Arab TV channels:

1. The first stage involves choosing the most appropriate animated pictures for Arab children.
2. After that, a copy of the SL text, which usually comes with a picture, is given to a translator to be translated into Arabic.
3. In the third phase, the translation is acted out by dubbing actors and actresses who consider timing and lip synchronisation.
4. The dubbing director may make some on-the-spot changes whenever necessary, especially for lip synchronisation, and dubs the new soundtrack onto the picture.

With regards to phases two and three above, and in relation to Disney's EA dubbing, Slim (YouTube, 2012) states that along with the original film and script, Disney Character Voices International (DCVI) sends a technical report, in which they provide a voice profile for the selection of the voice actors, which includes information like (1) the vocal pitch, (2) the age group, and (3) the character's composition. According to Ahmed Mukhtar (*ibid.*), a dialogue director who has worked in several Disney animated films including *Monster's Inc*, *Finding Nemo*, and *Finding Dory*, the dubbing agency sometimes chooses four or five voice actors to audition for a given character.

The dubbing agency for the EA version looks for someone who can write the Arabic script, since, according to Slim (YouTube, 2012: online, my translation) "the work does not involve a mere translation, but a scrip preparation". When discussing the translation of humour, Amr Hosny (*ibid.*), a poet, and a scriptwriter, who has translated over 45 Disney animated movies into EA, comments that he changes a lot because a literal translation might trigger a smile where a laughter

is the sought-after reaction. For him, a creative translation needs to acknowledge the fact that in the original there is a situation where someone is saying something which has to be conveyed to the TL viewer carrying the same meaning as in the SL.

Concerning the MSA dubbed versions of Disney's animated films, Yahiaoui (2014) explains that JCC has devised stringent rules to be followed by dubbing studios. These rules, which are similar to those applied by the E-Junior channel in the UAE when dubbing children's cartoons, have been compiled by Zitawi (2003: 240) as follows:

a sample dubbed episode of a particular series is sent to E-junior for approval.

Once approved, the dubbing team in Lebanon will proceed to dub the whole series as planned.

The dubbed series is then sent back to E-junior for further quality check. All errors and discrepancies are explicitly revealed, and the dubbing house will be responsible for rectifying the sample episode.

Once dubbing has completed for the series, the dubbing house will playback the Arabic track onto the original material previously given.

The package must then be processed through E-junior's Standards and Practices. Essentially, this fulfils another level of quality control – ensuring that the translation and dubbing quality are acceptable.

Occasionally the E-Junior channel might introduce last-minute alterations to the translation, even after submission from the dubbing house (*ibid.*), which at this late stage tend to be financially onerous.

Cheibani (2017) opines that the process of quality assurance stated in Aljazeera's editorial guidelines from 2013 is insufficient. According to the scholar, the instructions deal principally with the accuracy of the MSA language and do not have any bearing on the work of translators (*ibid.*). Even where they address script editors, they focus on the use of language and ignore the issues related to the translation of AV productions (see also section 2.2.4.2). As a result, there is no official 'style-guide' to be followed by the editors of the translations, except for some professional norms derived from shared practice, which, according to Slim

(YouTube, 2012), are similar to those followed in the EA dubbed versions, particularly in the practice of self-censorship when dealing with political and religious taboos.

2.2.2 Teaching and researching dubbing in the Arabic-speaking countries

As is the case in most parts of the world, dubbing is changing fast in Arabic-speaking countries where more and more television channels and video on demand (VOD) service providers are emerging, and an increasing number of websites resort to the display of multimedia products in Arabic in order to achieve their objectives. International companies are progressively translating their advertisements into Arabic, and some of them are even issuing multiple versions in various regional Arabic dialects (Gamal, 2007). And yet, despite this exponential growth in the industry and beyond, dubbing, and by stretch AVT, as an academic field remains outside the scope of translation departments in most Arab countries, at a time when there is an obvious need to adopt the concept, to root the discipline in academic circles, and to invest in the training of specialists in Arabic AVT that can meet the challenges of the future.

Gamal (2007: 85) observes that AVT in Egypt, whether dubbing or subtitling, is an “industry without profession”, an observation that also applies to the situation in the rest of the Arabic-speaking countries. The industry lacks the presence of qualified professionals who are equipped with the necessary skills to deal with the particularities of AVT. A recent study conducted by Albatineh and Bilali (2017: 196) confirms this view and foregrounds that in the translator training programmes run by universities in the Middle East and North Africa only “5% of the courses offered to train students in AVT tools”. To date, within the 22 Arabic speaking countries that constitute the League of Arabic states, there are only a handful of academic institutions in four Arabic countries that offer regulated training in AVT, namely the American University in Cairo (AUC), the University of Balamand in Beirut, Hamad Bin Khalifa University in Doha, and Applied Science Private University in Jordan (ASU), as listed in Table 2.7:

Table 2.7 Academic institutions that offer AVT training.

#	Institution	Country	AVT training degree
1	American University in Cairo	Egypt	Postgraduate programme
2	the University of Balamand	Lebanon	Undergraduate programme
3	Hamad Bin Khalifa University	Qatar	Postgraduate program
4	Applied Science Private University	Jordan	Postgraduate program

Although the Centre for Translation Studies (CTS) at AUC was launched in 2009,⁸ the School of Continuing Education at AUC has been offering courses on AVT since 1995, focusing strongly on subtitling. However, the programme has been heavily criticised by Gamal (2013) for stopping short of offering comprehensive training in subtitling. It focuses mostly on subtitling from English into MSA and, by ignoring teaching the other way around, i.e., from Arabic into English, the scholar contends that the programme does not familiarise trainees with the vernacular, a language that Translation Studies (almost) never tackle or examine. It must be remembered that most academic institutions consider vernaculars to be unacademic and not worthy of being taught. The programme has also been accused of its lack of training in film literacy, which should allow students to investigate areas of complexity while developing the ability to decide on the most appropriate translation strategies. However, and based on the information provided on their website, the university is currently developing a postgraduate programme in Translation Studies that will integrate the theory and practice of translation, conference interpretation, and media and screen translation.

The Department of Languages and Translation at the University of Balamand in Beirut offers an undergraduate programme in translation that includes AVT, mainly subtitling and dubbing, as one of its teaching and learning fields.⁹ The curriculum exposes students to translation from and into Arabic, French, and English, along with an appropriate and comprehensive theoretical background aimed at enhancing the translator's skills and professional performance. Using a

8. <http://schools.aucegypt.edu/research/cts/Pages/Home.aspx>

9. www.balamand.edu.lb/faculties/FAS/Departments/Pages/LanguagesTranslation.aspx#ba

multidirectional approach to translation seems to cover the use of colloquial expressions and slang in all three languages, which shows an interest in tackling the issue of vernacular Arabic.

The Translation and Interpreting Institute at Hamad Bin Khalifa University in Doha, Qatar, offers the most complete, two-year postgraduate programme in AVT in the Arabophone countries: their MA in Audiovisual Translation (MAAT).¹⁰ The prominently practical approach taken in the MAAT equips students with the technological and professional skills necessary for successful functioning in a competitive audiovisual market. The curriculum offers modules that cover all the main AVT modes: dubbing, subtitling, voiceover, and accessibility, i.e., subtitling for deaf and hard-of-hearing audiences (SDH) and audio description (AD) for the blind and the partially sighted, which gives students the opportunity to explore multisensory communication strategies. The programme includes a work placement experience that is conducted in a computer laboratory equipped with the latest professional subtitling software. Its multidisciplinary nature is enhanced by drawing on related fields such as film studies, engineering, psychology, and education, among others.

The Department of English Language and Translation at the Applied Science Private University (ASU) in Amman, Jordan, has recently announced the opening of its new master's programme in the field of translation: Audio-Visual and Mass Media Translation.¹¹ Similar to the MAAT programme, it covers all the main AVT modes: dubbing, subtitling, speech recognition, audio description, and voiceover. It also offers courses in simultaneous and consecutive interpreting, as well as localisation in videogames. The two-year programme is equipped with specialised facilities, such as an interpreting laboratory and a multimedia lab that support students master the technical and practical skills necessary for the labour market in the areas of movie translation.

10. <https://tii.qa/en/ma-audiovisual-translation-maat>

11. www.asu.edu.jo/en/Literature/MMT/Pages/Overview.aspx

The reluctance of academic and other educational institutions in Arabic-speaking countries to espouse this new branch within translation, two decades after the AUC's launch of the first programme in screen translation in 1995, is symptomatic of a system that is still rather traditional and little forward-thinking. As argued by Gamal (2014), AVT as an academic discipline within the Arabic context does not seem to have been fully understood, for it should be much more empirical and consider the reality encountered in the Arabic-speaking countries, examining the real issues and proposing relevant solutions that address the immediate problems and challenges encountered in the industry, rather than falling into the theoretical trap.

Much of the academic research dealing with dubbing in Arabic, both at masters and doctoral levels, has been conducted at universities outside of the Arabic-speaking countries. The literature available on the transfer of humour between English and Arabic in dubbing is rather limited, as pointed by Ageli (2014: 416): "as far as translation of humour from or into Arabic is concerned, there seems to be a dearth of literature on this area". A possible reason for this is the previously mentioned lack of specialised AVT courses at universities and institutions in most Arabic-speaking countries, which is compounded by the shortage of specialists in the field.

One of the few studies that tackles dubbing of humour into Arabic has been conducted by Alkadi (2010), in which he focuses on the Arabic dubbed version of the US sitcom *The Simpsons* (James L. Brooks, Matt Groening, and Sam Simon, 1989), and concludes that a large part of the humour created in the series relies on the manipulation of language. In his analysis, the researcher looks at how the translator exploits the Egyptian dialect to transfer humour and pays particular attention to the audience's reception of the dubbed animation. The scholar advocates the functional approach, claiming that it helps to bridge the gap between the ST and the TT. He also suggests that, since the creation of humour is the main priority of the AV product under analysis, the strategies used by the translators should seek the recreation of humour and make it accessible to the TT audience.

Alkadi (*ibid.*) attributes the failure of the Arabic dubbed version of *The Simpsons* to the use of certain idiosyncratic linguistic and dialectal solutions in the translation. He argues that resorting to a dialect that sounds too local or too colloquial has resulted in ambiguous situations in which the expressions lead to different understandings, which ultimately have affected the viewers appreciation of the end product. This is also in line with Yacoub's (2009) conclusion that the artistic innovation of any original dialogue or translation has to be credited to the talent of the scriptwriter or the translator rather than to the language variety being used, a highly contentious conclusion as the exploitation of certain language varieties can indeed have a decisive impact on the success of an audiovisual programme. Equally surprising is the fact that Alkadi (2010) seems to forget the nature of the content exhibited in *The Simpsons* as one of the reasons for the lack of success of the series in the Arabophone countries, as most of the mores and habits depicted in the various episodes are at odds with the more traditional and conservative Arab society.

In line with Alkadi (2010), Alalami (2011) examines the use of the Egyptian dialect in the dubbing of the animated TV series *Timon and Pumbaa* (Jonathan Roberts, 1995-1999). Both studies focus on the effect of the global approach to the language variety used in the translation and attempt to assess how the TT has been received by the audience, though Alalami's approach is not based on a reception study. Contrary to Alkadi's findings, Alalami observes that the dubbed version contains many more humorous instances than the original one. She attributes such results to two main reasons. First, *Timon* is voiced in Arabic by a famous Egyptian comedian, Muhammed Hinaidy, a factor that assists in the anticipation of humour. Second, the translator manipulates the TT in a way that deviates significantly from the ST in an attempt to "create a new humorous effect, and in many places, a different storyline" (Alalami, 2011: 53). The scholar does not delve into the nature of the humour being translated and recreated in the TT, and the linguistic reasons behind the success of the dubbed version are not discussed at all.

Abu Ya'qoub (2013) examines a corpus of seven English comic family TV shows dubbed into Arabic in an attempt to identify the influence that having different audience types can have on the translation strategies adopted by the translator for rendering the 'same' humorous effect as in the ST. According to the scholar, deciding which humorous type to prioritise in the translation depends on the children's age, level of cognition, and cultural environment. She also observes that contextual factors affect the translation strategies used as exemplified by the deletion of some of the ST elements, which has to do with space limitation imposed by the audiovisual medium. She also claims that literal translation is used when there are no cultural differences to overcome, or when the nonverbal elements can compensate for the loss in the dialogue. The scholar also observes that the strategy of euphemisation is suitable to convey humour to adults while at the same time avoiding children to be exposed to social or sexual taboos.

Yahiaoui (2014), in his study of the dubbed family sitcom *The Simpsons*, addresses the translation of satirical humour, among an array of other ideological and cultural references. His study aims to shed light on "the adaptive techniques applied to some of the many cultural references embedded within *The Simpsons* while attempting to maintain its humour and satirical appeal" (*ibid.*: 58). The researcher points out that the satirical humour in the show originates from it being entrenched in US popular culture, local habits, and behaviour. The 79 instances of satirical humour included in the study had all been translated literally, which, the scholar suggests, is indicative of the translator's agenda to vilify America and its way of life, which is in line with the original scriptwriters' agenda: being critical of American society. Yahiaoui agrees with Alkadi's (2010) view that although the Arabic dubbed version, by and large, remains faithful to the spirit of the original, it fails to attract the interest of the target audience. He attributes such failure to various factors, including "the role of censorship, be it imposed by external agents or induced by the translator's own credence" (*ibid.*: 181).

A study conducted by Al-Haroon and Yahiaoui (2017) explores the transcreation of TV advertisements dubbed from English into vernacular Arabic and MSA, in which persuasion, stereotypes, and humour are of prime importance. The study concludes that the translation strategies adopted are not exclusive to either MSA

or the vernacular Arabic dialect, and that they are used concurrently across the cultural themes studied. As for humour, two prominent strategies are employed repeatedly: the use of hyperbole to amplify the humorous impact in the TT, and the manipulation of irony to make meaning explicit through translation. As a result, the scholars conclude that cultural rather than linguistic approaches to the dubbing of advertisement prevails in the Arabophone countries as they allow for more flexibility and adaptation in the transfer.

In the same line, Yahiaoui *et al.* (2019) discuss the translation of irony in the dubbing of one of Disney's animated films, *Monsters, Inc.* (Pete Docter and David Silverman, 2001), into the Egyptian vernacular and its redubbing into the MSA. The research investigates how four types of irony that are expressed on the visual, verbal, and acoustic channels and elucidates the translation strategies used to convey them to the target viewer. For the EA version, the analysis shows more fluidity in the transfer of the linguistic and humorous aspects of the original in comparison to the MSA version, which shows a general orientation to adopt word-for-word translation in conveying the form and syntax of the original. On occasion, the EA version enhances the irony by introducing additional markers, thus outlining a general transcreation approach, which involves "trans-adapting cultural innuendos, playing on words, and echoing the exaggerated irony by stressing, linguistically and phonetically, the unintended meaning through the use of strong adjectives and varying intonation" (*ibid.*: 44). The two translations make use of similar strategies at times and different ones at others, a finding that is supported in the current study (section 5.2). To further support their claims about the EA version, the scholars quote an assertion put forward by Abomoati (2019: 7), based on her study of the dubbing strategies used in the translation of the American series *Fuller House* (Jeff Franklin, 2016) into EA: "a dialect would be better than the formal language variety for successfully translating the humour effect". Melies *et al.* (2021) provide an explanation to such claim in their study of the EA dubbing of the Disney's animated film *Mulan* (Barry Cook and Tony Bancroft, 1998), in that "culture specific items, idioms, gender related expressions, and humour related expressions are all fairly transferred into the target audience without total loss of meaning or effect in the source text".

Most of the doctoral research conducted on AVT into Arabic, and on dubbing in particular, pay attention to the linguistic complexities encountered during the translation process, and focus on translation from English into Arabic (Yacoub, 2009; Alkadi, 2010; Alalami, 2011; Yahiaoui, 2014). Examples of some of the aspects so far explored include the treatment of English taboo language, humour, colloquialisms, and cultural references when translated into Arabic. In this landscape, dubbing into language varieties has received little attention, and very few studies have addressed the dubbing of animated cartoons into Arabic as a central theme (Yacoub, 2009; Yahiaoui, 2014; Ziyada, 2014). According to Gamal (2014: 6), one shortcoming in the small body of AVT literature published so far is that the research is purely academic and does not include a reference to "the technical issues of software design, selection and use, professional training programmes or [even] the practical issues such as working conditions, freelance work, pay, resources, quality, working with an editor, deadlines or viewer reception".

Research on dubbing in the Arabophone countries should be linked to the Arabic socio-cultural and professional context, which admittedly is rather complicated, and should be considered as a whole. Arabic society is diglossic, and the local vernacular is on the rise, particularly in the written form, a development led by how the young speak and write online. In addition, the influence of the English language is becoming more prominent and, over a decade ago, Asfour (2007: 207) was already alerting readers that "English is infiltrating Arabic at such fast rate that the incidence of lexical borrowing has reached a record level in both spoken and written forms of Arabic". For Gamal (2014), the Arabic language context is also characterised by an education system that is burdened with neglect, a dearth of resources and investment, which results in graduates who lack basic scientific rigorous methods.

The current research shares similarities with some of the previous studies, i.e., the translation direction is from English into Arabic, and the topic under analysis focuses solely on linguistic and cultural complexities. Indeed, this research sets out to examine the use of Arabic in its multiglossic context and will do so by analysing a corpus of films produced by Disney which were originally dubbed into

EA and subsequently changed into MSA. The research discusses the relationships that can be established among the different versions and uses humour, for its connection to culture and language, as the main thread. Given that the reception of humour varies from one culture to another, attention is drawn to the potential impact that a particular translational choice can have on the perception of humour by viewers of Disney's productions.

2.2.3 The phenomenon of redubbing

In principle, it seems safe to assume that to instigate changes in viewers' habits and cultural expectations, new ways of translating would be required. In this respect, and within AVT, film retranslation offers an interesting opportunity to investigate those potential changes in translation norms and practices. Chaume (2007: 50) defines the term retranslation as "a second or subsequent translation of the same source text in the same target language", or one of its varieties as happened with Arabic in the current research. The concept differs from that of 'indirect translation', which is a translation of another translation where the latter becomes the pivot language upon which all the translations in the other languages are based (Chaume, 2018).

The term redubbing can be applied to the case of audiovisual texts to mean "a second or subsequent version of the same audiovisual product in the same target language" (Zanotti, 2015: 2). Translations, in most cases, have a unique purpose of accommodating the values inscribed in the ST to fit the perceived cultural needs of the target community. Retranslation somehow doubles this uniqueness as it is determined not only by the receptor's values brought by the socio-cultural context in which the translator inscribes the ST but also, when available, by the values inscribed in any previous versions (*ibid.*).

In 1990, Berman introduced his retranslation hypothesis, which holds that the first translation of a literary work tends to be more ethnocentric and target culture-oriented than any subsequent retranslations. Desmidt (2009: 671) summarises the hypothesis in the following terms:

First translations [...] deviate from the original to a higher degree than subsequent, more recent retranslations, because first translations determine whether or not a text is going to be accepted in the target culture; the text is therefore adapted to the norms that govern the target audience. At a later stage, when it has become familiar with the text, the target culture allows for and demands new translations – retranslations – that are no longer definitively target-oriented, but source text-oriented.

The hypothesis, therefore, maintains that retranslations are necessary because, as critics claim, translations, unlike originals, age and need updating, which, to some extent, implies that retranslation is a process of improvement (Berman, 1990; Gambier, 1994; Zanotti, 2015). Retranslations bring a significant enhancement if compared to previous translations and, according to Venuti (2013: 97), when there is a “lack of linguistic correctness, presence of errors or semantic deficiencies, *etc.*”, retranslations are expected to be “more complete or accurate in representing the text or some specific features of it”. Paloposki and Koskinen (2010: 296) note that “syntax, lexical choices and culture-specific items, forms of address, units of measurement, spoken language, dialects and slang” are areas on which studies testing the validity of the retranslation hypothesis have been based. They note, however, that ‘ageing’ does not always explain retranslations, and that more emphasis should be placed on investigating the cultural context, the ideological constraints, and the editorial policies under which the translations have been carried out, as well as the role of the translator’s subjectivity. They also foreground the fact that retranslations are reprocessed forms that range from a reprint and re-edition to a revision with new re-packaging and downright plagiarised reproduction.

In retranslations, textual and narrative structures are usually redesigned, recreated, and modernised according to the translator’s and/or the commissioners’ interests. Such discursive presence can be perceived in the translated text, to a lesser or greater extent, through various intrusions, distortions, changes of tone and register shifts, all of which are indicative of the translator’s style, text orientation and the prevailing translation norms. Following Monti and Schneyder’s (2012) research, the translator’s visibility is more clearly seen in subsequent retranslations than in first translations.

The claim that retranslations are more truthful to the ST is nonetheless polemic. In a recent study carried out by Oyali (2018), in which the scholar investigates the lexical borrowings found in the translation and retranslation of the Bible into Igbo, a Nigerian language, he concludes that sometimes the opposite is true and that later translations are more target culture-oriented than earlier versions. The reasons for such an outcome have to do with the agents in charge of these translations and the motivations behind them:

The UB [Union Bible, published by Church Missionary Society, CMS] was initiated by the missionaries, who also executed it with some help from native Igbo speakers. [...] the subsequent translations were all done by Igbo native speakers, many of these agents are Igbo scholars from such fields as linguistics and religious studies, and they bring their experiences to bear in the actual translation exercises. [...] the elaboration efforts of the Bible translators favoured forms that are more indigenous than forms that tilt towards the foreign. Even items that are borrowed are adjusted graphologically to reflect aspects of the Igbo grapho-phonological system. (*ibid.*: 97-98)

This conclusion concurs with Deane-Cox's (2014: 191) statement that "rettranslation is protean, unbounded, and inexplicable in teleological terms, a paradigm shift is needed to better conceptualise the manifold modulations that can occur within the textual and contextual complexities of the phenomenon", which becomes a non-sequential and therefore a non-predictable phenomenon. In the same vein, Zanotti (2015: 26) maintains that the practice of redubbing is rather fluid and changes according to "the commissioner, the purpose, and the target audience". Therefore, and while demonstrating the invalidity of the retranslation hypothesis for its deterministic and linear chain, the phenomenon remains commercially and artistically significant because the motivations, rational, and prompts to retranslate, or redub, could themselves be studied for their purposes/intentions.

In the context of AVT, redubbings challenge the retranslation hypothesis on several grounds. While the field of literature views the process of retranslation positively, as a way of expanding diversity and broadening the potential

interpretations of the source text (Gürçağlar, 2009), retranslation in AVT tends to be either neglected or received negatively (Zanotti, 2015). Associating redubbing with poor quality, Paolinelli (2004: 177-178) argues that:

There are some players who, for the most disparate reasons, want to pay peanuts for dubbing jobs, so allowing unscrupulous non-professionals to undercut the market. Some of them, with complete impunity, are 're-dubbing' the great films of the past, works that made the history of the cinema, working on the lowest levels.

Zanotti (2015) argues against this negative association between redubbings and low quality, suggesting other factors as the driving force for redubbing, which include technical and commercial considerations. In the case of the more international and composite market for Arabic-speaking audiences, the redubbings are not instigated by the low quality of the EA previous dubbings, but by reasons that have to do with the nature of the Arabic language variety used for the first dubbing, which seems to go against the redubbing commissioner's, Aljazeera, language plan (JCC editorial guidelines, in Maklad, 2018: 33).

Chaume (2007) adds several other factors, including the linguistic ageing of the old version, a damaged soundtrack, a lack of awareness of an existing dubbed version, or the impossibility of getting hold of the first dubbed version. In the process of redubbing, old mono- and stereophonic soundtracks are often turned into multichannel formats, thus connecting this translation practice with marketing and the search for commercial profit (*ibid.*). Along the same lines, the increasing number of film re-edits invading the market bring with them additional footage, deleted scenes, and better audio quality, justifies the need for a redub that would match the added scenes (*ibid.*). After all, profit is a driving factor in the distribution and exhibition of films, and the decision for a redub has to assume that such an endeavour is worth the effort and will generate financial benefits.

Another factor that challenges the retranslation hypothesis is censorship. The hypothesis implicitly acknowledges that the first translation is deficient, whereas the retranslation is ameliorative in bringing back the sense of the ST (Berman,

1990; Gambier, 1994). For her part, Zanotti (2015) argues that redubbing offers the opportunity to make up for the censorial interventions practised in previous dubbings, thus helping with the restoration of an original work's integrity and meaning. Yet, the other way around might also happen, i.e., redubbing could be considered as a way of introducing censorship, as intimated by some of the findings of the current project (section 5.2.5). Indeed, the manipulation traces uncovered in the MSA redubbings involve the deletion of scenes including references to prohibited drinks and food in Islam (e.g., wine, pork) as well as the erasure of references to “offensive language or comments likely to cause insult of any type”, which in effect “are banned from all content output, on all platforms across JCC” (JCC editorial guidelines, in Maklad, 2018: 33-34). In this respect, the translators of the MSA redubbings have taken decisions that clearly distance the TT further away from the ST than the first dubbings. The overarching policy in the EA versions, according to Slim (YouTube, 2012), was to maintain the original film in its integrity though, to achieve it, some dialogue lines were modified, particularly in scenes considered to be culturally sensitive. The results obtained in this investigation help nuance Zanotti's (2015) arguments by proving that redubbing is not only a practice used to counteract past censorship but, crucially, it can also be activated to channel new censorial forces.

The theoretical framework that supports the retranslation hypothesis, based on literary artifacts, does not account for the complexity of the phenomenon of redubbing. Based on research conducted by Zanotti (2015), the decision to redub is primarily motivated by economic and commercial factors rather than cultural or political ones, notwithstanding that redubbing can also be regarded as a result of shifting needs and changing perceptions in the target culture. It can be the answer to the cultural policy of some specific institutions (e.g., national television channels). Viewers' responses can be a decisive factor as well, compelling distributors to revisit their marketing strategies. Thus, it can be concluded that the decisions to retranslate depend on TC norms, which change over time and are affected by the socio-cultural context in which translations take place.

In her classification attempt, Zanotti (2015) introduces three broad categories of redubbing based on the type of changes implemented: revoicing, revision, and

retranslation. Revoicing is “a restaging of a previous or original dubbing script” (*ibid.*: 7), which may include new actors and a new director. This activity hardly leads to any changes on the textual level, save for occasional modifications that may arise at the moment of recording, owing to the dubbing actors’ improvisations. Normally, the changes are related to language style, dubbing actors’ interpretation and voice quality rather than content, which all play a crucial role in the interlingual transfer of meaning. As for revision, the author refers to Vanderschelden (2000: 1), for whom it “involves making changes, [either mild or extensive], to an existing TT whilst keeping the major part, including the overall structure and tone of the former version”. Revision can either move away or towards the ST. It can be a cost-effective strategy for film distributors, as recycling a previously existing translated script contributes to reducing production time and costs. Finally, retranslation happens “when the source language text is retranslated, and a new dubbing script is used for recording” (Zanotti, 2015: 7). Reasons for such a decision might be “to make up for gaps when new footage is added, but also to update dialogue and offer a fresh look on a popular film, or simply to present the product as new” (*ibid.*: 12).

The study of redubbing, and for that matter that of resubtitling too, has the potential to yield new insights into AVT theory and practice. In particular, the still-too-recent redubbing of Disney’s productions using MSA, when initially they had been dubbed in EA, deserves closer observation to follow its trajectories and to monitor the textual and visual changes that may have occurred.

2.2.4 The case of Disney animated films

Disney animated feature films, translated from English into Arabic, represent an essential contribution to the literary and cinematic experiences of Arab children. The recent retranslated versions make them an even more arresting case study as they address different audiences and respond to different socio-linguistic contexts and translation norms. The topic is also most interesting from a diglossia perspective as, in the Arabophone countries, such linguistic situation is being redefined to some extent through the redubbing of films that were initially being dubbed into EA and now use the medium of MSA. Such a decision, which leads

to children's greater exposure to MSA nowadays, can, of course, impact the identity formation of the younger generations. Such an initiative taken by Aljazeera, despite the criticism that can be levelled against their approach, has contributed to diminish the perceived gap between MSA and the Arabic dialects at an unprecedented, accelerated rate, which motivates Darwish (2009: 99) to predict that “within the next twenty-five to thirty years, major dialectical differences will have merged into standard Arabic or an ‘educated’ streamlined version already in use in many quarters of inter-Arab interaction”.

Given that the aim of this study is to examine the translation techniques adopted by Arab translators when dealing with the transfer of humorous wordplay both in the EA and the MSA versions of various Disney animated films, the next section summarises the company's history and the special place it occupies in the cultural ecosystem of the Arabophone countries.

2.2.4.1 Historical overview of the Disney company

Walt Disney Company is one of the most recognised film factories in the world, with a strong presence in the cinema industry. Its fictional characters and products have entertained the young and young-at-heart around the world for decades. Much of the success of the Disney productions worldwide is due to the vision of its founder, Walt Elias Disney (1901-1966), who built a company that throughout the years has transformed the entertainment industry into what it has become today.

The company started producing short films of various kinds, such as the partly animated *Alice's Wonderland* in 1923, and the animated series *Oswald the Lucky Rabbit* (1927), which did not enjoy much success (Sønnesyn, 2011). Its film *Steamboat Willie*, released in 1928 and featuring Mickey Mouse, its most iconic character, was the first cartoon ever to be produced with sound (*ibid.*). The success of the Walt Disney Company continued to grow, propelled by Disney's urge to continually improve the quality of the drawings and the film production methods. It was thanks to its feature films that Disney thoroughly established

itself as an adjunct to children's literature. Achievements worth mentioning during these early years are the production of the first full-colour cartoon, and the 1937 release of the seminal *Snow White and the Seven Dwarfs* (David Hand, Wilfred Jackson, Larry Morey, Perce Pearce and Ben Sharpsteen), which was the first animated, full-length feature film ever produced (Maltin, 2000). In the late 1930s, the stories projected in the films drew their inspiration from a lineage of children's moral literature, in which the sweetness of the central characters and the addition of cute animal friends to the source tale are noteworthy: "the woodland animals in *Snow White* (1937) and *Sleeping Beauty* (1959), the mice in *Cinderella* (1950), Figaro and Cleo in *Pinocchio* (1940), and so on" (Forgacs, 1992: 373).

As argued by Forgacs (*ibid.*), these feature films were seen at the time as a way of reaching out to a new audience, both bigger and different to that for the short cartoons. The combination of elements appealing to children and goofy anthropomorphic animals and creatures in a simple story, including jokes and references aimed at adults, helped to increase the audience reached by the films by encompassing both children and adults (Forgacs, 1992; Sammond, 2011). Yet, as argued by Forgacs (1992), Disney films were not targeted at a 'family audience' in the modern sense of the term – i.e., they were targeted at children only, and adults would accompany the children who are the primary spectators – but as is the case with cinema releases, over time, they helped bring such an audience into being.

The years following the release of its animated feature *The Jungle Book* (1967) witnessed the company's expansion of the business to include the opening of the theme park Walt Disney World in Orlando, Florida, and the establishment of their TV broadcasting company (Sønnesyn, 2011).

Since the 1980s, the success of Disney's animated films continued, breaking many records in the process. For example, the 1991 film *Beauty and the Beast* is the only animated film ever to have been nominated for the Academy Award for best picture; *Aladdin* (1992) was the first animated film to gross more than \$200 million in the USA; and *The Lion King* (1994) grossed a staggering \$312

million in the USA, and \$783 million worldwide (Walt Disney Company, 2010). It was during that time that the family audience had become well established. Disney targeted the family unit in its promotions, whether for films, theme parks, or consumer goods in an ambition to keep its products forever young and forever available. Such aim has led to the rewriting of its history as the memories of the classic animated films are kept alive by constant promotions of old titles, frequent theatrical re-releases, regular TV shows and stage musicals. Disney's persistent recycling of animated material has kept the films fresh and entertaining for children of old and new generations (Forgacs, 1992).

In the mid-1990s, Disney went into partnership with Pixar Animation Studios and released the first computer-animated feature film, *Toy Story* (John Lasseter, 1995). Eventually, Disney bought Pixar and made it a subsidiary company (Walt Disney Company, 2010). Since the start of the new millennium, the Walt Disney Company has been producing first-grade successes over the years, such as *Shrek* (Andrew Adamson and Vicky Jenson, 2001), *The Incredibles* (Brad Bird, 2004), *Up* (Pete Docter and Bob Peterson, 2009), and *Frozen* (Chris Buck and Jennifer Lee, 2013), with the latter becoming the highest-grossing animated film of all times (Vignozzi, 2015). Nowadays, the company owns an extensive raft of subsidiary companies, including Touchstone, Miramax, Lucas Film, and several other large production firms, all contributing to the massive propagation of the Disney corporation across the globe (Vignozzi, 2016). Back in 2017, Disney announced its plans to launch its very own streaming service, called Disney+ (Sorrentino and Solsman, 2019).¹²

2.2.4.2 *The dubbing and redubbing of Disney in the Arabic-speaking countries*

Disney only released its first Arabic version of *Snow White and the Seven Dwarfs* as a cinematic production in 1975 (Maluf, 2005), nearly forty years after the premiere of the film in 1937. The reasons for such a delay are manifold. However,

12. In several countries, Disney+ started streaming in 2020. Its catalogue has been criticised for lack of recognition of sensitive issue such as LGBT and ethnic diversity. Some of the titles, such as *Frozen*, which have started focusing on challenging themes, have been censored in dubbing (e.g., in Italian the most revealing songs with a double entendre have been neutralised).

for Aysha Selim (2016, personal communication), head of the dubbing department at Masrya Media, the explanation has to be found on the economic situation of the region, which was an emerging market at that time, with limited resources and "with the main revenue coming from the Gulf region". After a long period of inactivity on this front, Disney restarted dubbing its feature films in 1994, which coincided with the opening of its Arabic branch in the Middle East and released the Arabic version of *The Lion King* (1994) in EA (Alharbi, 2018). The choice for the use of EA was based on it being "the dialect of entertainment and its ability to bring out the humour" (Slim, 2016, personal communication). EA continued to be the preferred dialect used in the dubbing of Disney films until 2012, when the distribution of the film *Tinkerbell and the Secret of the Wings* (Roberts Gannaway and Peggy Holmes, 2012) was released in cinemas dubbed in MSA (Di Giovanni, 2017). Di Giovanni (*ibid.*) also remarks that in the very same year Aljazeera expanded its partnership with BBC Worldwide¹³ to broadcast several popular series, such as the *Teletubbies*, on its children's channels, Aljazeera Children's Channel (JCC, www.jcctv.net), as well as Baraem TV, which were dubbed in MSA.

By March 2013, a large-scale agreement had been signed by Disney and Aljazeera, in which JCC got the distribution rights to a selection of Disney's most popular children and family-targeted content, including popular Disney and Disney/Pixar movies as well as Disney Channel's live-action and animated series in the Middle East and North Africa region (MENA) (Szalai, 2013). In her comments about the agreement, the acting general manager, Haya bint Khalifa Alnasser, says that "[i]n line with our child-centric strategy, we will continue to address the needs of Arab children and households by creating or acquiring content that is entertaining, culturally appropriate and supports their learning and development" (*ibid.*: online). Aljazeera's thematic children branch, JCC, operated as a single channel in 2005, and it currently comprises four distinct stations: (1) Jeem TV, which focuses on the entertainment of children in the age group between 7 and 12; (2) Baraem, aimed at preschool children; (3) Biwar, which

13. <https://tbivision.com/2012/11/20/bbc-cuts-huge-kids-programming-deal-with-al-jazeera>
<https://www.awn.com/news/al-jazeera-childrens-channel-expands-bbc-partnership>

targets the age group between 9 and 16; and (4) Talaam TV, with a distinct educational purpose (*ibid.*). Aljazeera brands itself as the voice of speakers of Arabic, claiming a cultural unity that irremediably entails a political and religious agenda (*ibid.*). As Bayramoglu (2001, translated in Zayani, 2005: 31) puts it, “the secret and power of Aljazeera lie in the vision structured around a context of international Islamic identity”. Such vision is articulated in the JCC editorial guidelines (In Maklad, 2018:33) “JCC’s programmes endorse the Arab identity and uphold its cultural unity and diversity”.

Since 2013, the dubbing of a selection of Disney films and several TV shows has been carried out solely in MSA, and some films that had been previously dubbed into EA have now been redubbed in MSA, marking the first redubbing case in the Arabic-speaking region. Examples of Disney feature films dubbed into MSA and distributed to cinemas across the Arabophone countries include *Brave* (Mark Andrews and Brenda Chapman, 2012) and *Frozen* (2013). JCC worked with a number of dubbing production companies including:

- Image Production House (IPH),¹⁴ based in Lebanon. IPH was founded in 1998 and has been the dubbing company for many other children's channels in the Arabophone countries including MBC3 and Ajyal TV, which produce dubbing solely in MSA.
- Masrya Media, a company located in Egypt, which had worked into Egyptian and other vernacular varieties of Arabic for many years, including Disney's animated films, to produce the dubbing in MSA.

This decision to supersede the old EA versions irritated many Arabic viewers and a number of Twitter’s Arabic hashtags, including (#ديزني لازم ترجع مصري) [Disney should return to Egyptian dialect], accompanied with (#ديزني بالمصري) [Disney in Egyptian dialect] has trended on social media several times since 2014. Muhanna (2014: online), a professor of comparative literature at Brown University, refers to the language used in the MSA dubbing of Disney animated film *Frozen* (Chris

14. www.iphstudios.com

Buck and Jennifer Lee, 2013) as an Arabic “frozen in time, as “localized” to contemporary Middle Eastern youth culture as Latin quatrains in French rap”. Instigated by Muhanna’s article, ALQ¹⁵ has interviewed a number of Arabic influencers about the topic, including Zeinab Mobarak, an Egyptian dubbing translator, Nesrin Amin, an Egyptian scholar, and Noura Noman, an Emirati author. This turn of events helps to illustrate the significance of the issues involved in terms of social conventions and viewers’ expectations when confronted with the translation of audiovisual productions.

Nowadays, JCC uses MSA in all its children's channels with the explicit purpose of promoting this Arabic variety not only for education and administration but also for entertainment. Yacoub (2009: 254), in her study about Arabic dubbed children programmes, found that the norm of dubbing for children in most Arabic children's channels is MSA; however, if the target audience is expected to be made up of both children and adults, as in family-based shows, the trend is to use the vernaculars, mainly the EA. Therefore, JCC, in its dubbing of new and redubbing of old Disney's animated films in MSA, has changed not only the traditional norm of dubbing Disney's animated films in a colloquial variety but also the targeted age group, since these films are telecast on its children's channel, Jeem TV, which as mentioned earlier targets the age group between 6 and 12.

Aljazeera's declared linguistic interest, found in its JCC editorial guidelines (in Maklad, 2018: 33), aims to “promote the use of simplified classical Arabic language” and bring it closer to the Arabic used by children through its ‘simplified’, updated, version in MSA, “[a] language that they understand and, on their level”. Such an interest seems to align the correct use of MSA with its core values that “endorse the Arab identity and upholds its cultural unity and diversity” (*ibid.*). According to Abu-Absi (1991: 116), a “simplified” variety of the language ought to provide “more conversational appearance” through the use of informal expressions, interjections, colloquial vocabulary, dialectal pronunciation, and loan words. Yet, in Maklad’s (2018) opinion, the use of the claimed ‘simplified’

15. <https://arablit.org/2014/06/04/cant-let-it-go-the-role-of-colloquial-and-modern-standard-arabic-in-childrens-literature-and-entertainment/>

MSA has contributed to the dilution and neutralisation of cultural references that otherwise would give colour and substance to the films. Such neutralisation is manifested in the current research in examples such as 4:3, 6:7, 7:3, 12:9 (Appendix C), where the EA dubbing managed to channel all the puns into Arabic, whereas the MSA version has not recreated any of the plays on words contained in the TT. According to Darwish (2009: 90), Aljazeera follows a literalisation style in its translation, which gravely contributes to “mistranslations, misinterpretations, and misrepresentations”.

Given its attitude, JCC could well be accused of practising a type of linguistic imperialism where one institution, by exercising asymmetrical power, favours one language variety and endeavours insistently to eliminate others (Phillipson, 2009), a practice that was also common in the first part of the 20th century in countries like Germany, Italy, and Spain (Danan, 1991). The attempt to encourage linguistic unification, as well as the reminder that each language variety has its own specific features, have resulted in the need to translate twice the original animated films into the same language, due to censorship forces (Maklad, 2018).

The change in approach to dubbing Disney's cartoons from EA, that had been used in the dubbing of its movies for almost 40 years, to a simplified MSA has come at a cost. As stated by professional audiovisual translators who have worked into Egyptian and other vernacular varieties of Arabic for many years, this change has forced many of them to take classes in MSA to master the use of the language (Di Giovanni, 2017: 6). In addition, linguistic instructions are also given in the guidelines as to how to manipulate the original texts at the linguistic and semantic levels. Requests of this nature seek the ultimate objective of constructing a unified Arab identity that is culturally and socially homogenous and projects Arab values that conform with certain religious beliefs. The downside of such an approach that regards multilingualism as a problem is the fact that it ends up depicting a world that is colourlessly homogenous, where cultural diversity does not seem to exist, thus projecting a false, distorted image of what real life is (*ibid.*).

Manipulation and ideology generally go hand in hand and are two concepts that have been regularly associated with the practice of dubbing in dictatorial regimes (Danan, 1991; Ballester, 2001; Paolinelli and Di Fortunato, 2005; Rundle, 2010; Di Giovanni, 2017), and although it is touched upon in this research, it is ultimately beyond the scope of the current study, since most of the collected puns have not undergone ideological modifications in any of the two Arabic dubbed versions. The alterations that matter in the current research are the similarities and differences that can be found in the EA and the MSA dubbed versions between the translation techniques that have been applied and the translation results that have been achieved when translating puns. Detailed discussions on the topic of ideology can be found in Di Giovanni's (2017) study exploring the 'new imperialism' promoted by the redubbing of Disney's films in the Arabophone countries, and in Maklad's (2018) work on language ideology in the redubbing of Disney's animated films. Disney's recent shift to dubbing its new animated productions in a 'hybrid' Arabic language, in which the dialogue exchanges take place in MSA and EA, but the songs are solely produced in EA, is also beyond the scope of the current research, since the focus here is on Disney's animated films that were initially dubbed into EA and then redubbed into MSA.

The present thesis, therefore, seeks to contextualise JCC's recent shift in dubbing animation from EA to MSA, in an attempt to unveil the translation differences that set both versions apart, and to determine the extent to which they follow or depart from the original English dialogue. While focusing on wordplay, it seeks to ascertain what the differences are and how the challenges have been resolved. To this end, the next chapter engages in a discussion of humour and, especially, wordplay.

Chapter 3

Dubbing Humour and Wordplay

Throughout history, from ancient philosophers to contemporary writers, humour and its physical manifestation, laughter, have been the topic of much discussion. It has long been the subject of discourse and debate, of business and pleasure, of entertainment and scorn (Carrell, 2008). Due to the part it plays in most everyday encounters, humour as a sociocultural phenomenon shows a complex nature that stems from the interaction between the social, psychological, linguistic, philosophical, historical, biological and even etymological factors that characterise it. Thus, any attempt to conceptualise humour should reflect its basic underlying trends in emotional, social, and cognitive development.

The main objective of the first section is to arrive at a working definition of the concepts of humour and wordplay. The chapter, then, provides a detailed analysis of the types of humour that are most relevant to the focus of the current study, i.e., linguistic humour and, more particularly, wordplay. What follows is a discussion of some of the key theories about humour, i.e., the general theories, as well as verbal humour theories and their applicability to the study of wordplay. The discussion of how the specificity of such type of humour bears on translation choices will then be addressed in the second half.

3.1 On defining humour

Definitions of humour abound and tend to circle around themselves, with no precise agreement on what the term exactly means. Mindess (1971: 21), for instance, conceptualises humour as “a frame of mind, a manner of perceiving and experiencing life [...] a kind of outlook, a peculiar point of view”, thus drawing upon most aspects of human life, relationships, and interactions (Carrell, 2008). For scholars like McGhee (1979), humour is a form of play – play on ideas. The

playful frame of mind finds the sense of humour in the incongruities, absurdities, and ironies of life. Those with serious attitudes cannot treat the same events humorously and might be left in a state of puzzlement, annoyance, or fright (Ruch and Carrell, 1998). As for Newmark (2003: 126), he defines humour as “a generic term for mirth, laughter, and smiling”, which contains the elements of “surprising, the irregular, and the absurd”. In simple terms, it is what makes people laugh through the process of enjoyment of being surprised by something that is absurd, ludicrous, or exaggerated.

Humour, when considered in a communicative situation, is perceived as a form of paradox, in which “laughter forms a bond and simultaneously draws a line” (Lorenz, 2002: 284). Under this prism, laughter simultaneously produces a strong sense of connection between communicators, and a joint aggressiveness against outsiders. A communicator shares a sense of humour with members of a group, who can see the humour in a particular comment or joke, while other outsiders may not. If an individual fails to laugh with the others, s/he might feel like an outsider, even if that laughter is not directed against her/him or, indeed, against anything at all (*ibid.*). Thus, according to Meyer (2000: 310), humour “unites communicators through mutual identification and clarification of positions and values while dividing them through enforcement of norms and differentiation of acceptable versus unacceptable behaviours or people”.

Although it is one of its most prominent features, laughter is but one of humour’s cues. Others include “smile voices, unusual or exaggerated paralinguistic features, marked lexical choices, and the identification of the humour by its name” (Bell, 2007: 372). Such humorous cues find their traces in the current research, as in the following examples from Appendix C:

- (1) Kaa, the snake from the film *The Jungle Book*, has used a smiling voice as it sings a hypnotising spell for Mowgli (Example 5:7),
- (2) Timon, from *The Lion King*, displays paralinguistic features, e.g., gestures and sound intonation, to explain his joke to both Pumbaa and Simba (Example 6:7),

(3) Colette, from *Ratatouille*, uses the French word 'oui' in her conversation with Linguini in Example 9:3, and

(4) Shenzi, the hyena from *The Lion King*, identifies his speech as a joke when he says "I got one, I got one. Make mine a cub sandwich. What do you think? (Laughter)" as a reply to its friend's joke (Example 6:3).

In Attardo's (1994) view, laughter, as well as other humour cues, is a perlocutionary sequel, i.e., the effect to a cognitive phenomenon, both in the meaning of an expression (its locutionary dimension) and the aim of the speaker (illocutionary dimension). Thus, in order to define humour, "at least three words must be included: entertainment, laughter, and amusement" (López González, 2017: 281).

Consequently, it can be argued that if something succeeds in eliciting someone's laughter, or even smile, it can then be considered as a humorous text. However, such consideration should not ignore the communicative context, as well as the language used in the dissemination of such a text, for they can provide information about the text's indication of enjoyment as well as its justification as being humorous (Billig, 2001). A text that includes homophobic, misogynistic, or racist jokes, for example, is dangerous to be viewed as 'just jokes' "for it can promote the social acceptability of negative ethnic [and sexism] stereotypes" (*ibid.*: 269).

Due to the multi-faceted nature of humour, its definitions in the published literature are not all-encompassing, and they have generally been provided from several angles (e.g., social, linguistic, psychological, historical, and so forth), depending on the bias towards a specific academic field. For instance, when discussing humour from a social activity perspective, humour competence, introduced by Raskin (1985), becomes a central concept. It describes the ability to understand and appreciate humour according to individuals' different positions in social life (Willis, 2005), which also varies across culture, age, and gender (Raskin, 1985). It is, as highlighted by McGhee (1979: 42), the sense of humour that "exists in our minds and not in the real world" and can only be measured

based on "one's assessment". Its distinctiveness is unique, like a fingerprint that the recipient, as a social being, is already attuned towards in advance.

Therefore, a willing listener engages collaboratively with the speaker in the creation of humour by choosing one of the possible interpretations with the most satisfying trajectory to create a humorous effect. The humorous experience, then, comes into being as a collaborative social construct. Along this line of thinking, Goatley (1994) presents his understanding of humour based on the relevance theory, a cognitive pragmatic theory of human communication developed by Sperber and Wilson (1986). He understands humour as a type of discourse which generically demands an amount of processing effort on the part of the listener/reader in the search for the most relevant interpretation to derive the maximum contextual effect, in this case, laughter.

In order to bridge the gap between understanding and appreciating humour as social interaction, shared knowledge is another factor to enter the equation. Greig (1923: 71) observes that nothing is laughable in itself since "the laughable borrows its special quality from some persons or group of persons who happen to laugh at it". Raskin (1985: 16) shares the same opinion when he states that "the scope and degree of mutual understanding in humour varies directly with the degree to which the participants share their social backgrounds". These social backgrounds are influenced by factors such as religious beliefs, political convictions, and social status. In this respect, Attardo (1994: 323) contends that background knowledge, when combined with incongruity, constitutes one of the central mechanisms in the production of humour.

The surrounding context of the communicative situation serves as a crucial marker to disambiguate the constructed humorous message, and the comic meaning depends upon "the setting and contexts in which a joke is told, the competence of its delivery, the identity of the teller, and the recipients of the joke" (Lockyer and Pickering, 2005: 9). Therefore, when a humorous text is moved out of its context, it may lose some, or much, of its potential appeal. This might explain why humour from other cultures, and even from different groups within

the same culture, often fails to elicit similar effects. Humour plays on ideas that can only exist in the minds of individuals (Oring, 2016), and words, objects, and behaviours connote these ideas. Consequently, one mind can grasp an incongruity involved in the humorous message while it fails to register in another.

Humour from the viewpoint of a sociologist is a play with meanings, allowing for social experimentation and negotiation, which is part of our daily routines and can pass by unnoticed (Vandaele, 2002). It can also be practised in the way we use language in a specific communicative situation in order to surprise the hearer(s) and provoke a humorous reaction on them. Therefore, humour is always implicit and often deliberately ambiguous (Raskin, 2008). In Zijderveld's (1982: 27) words, humour is a "looking-glass" which enables us to see the world and ourselves in a slightly distorted and, hence, revealing way.

Given the complexities mentioned above, stemming from the interaction of multiple social, linguistic, and communicative factors, as well as its compelling power in everyday life, it is near impossible to arrive at a clear and static definition of humour. Even though humour has been the subject of rigorous academic research since the 1980s, including education (e.g., Davies and Apter, 1980; Cornett, 1986), medicine (e.g., Dillon *et al.* (1985-1986), and advertising (e.g., Speck, 1987; Weinberger and Spotts, 1989), finding a consensual definition among scholars has proved problematic and elusive. One of the reasons for this is the nature of humour, which some perceive as a constituent of artistic production and, as such, difficult to pinpoint. The lack of terminological consensus has led to the formulation of a wide range of different definitions, some of which have been referred to above. The following Table 3.1 explains such a state:

Table 3.1 Definitions of humour from the literature

The study	Humour conceptualisation
Mindess (1971:21)	"A <u>frame of mind</u> , a manner of perceiving and experiencing life [...] a kind of outlook, a peculiar point of view."

McGhee (1979)	<u>A form of play</u> on ideas which finds the sense of humour in the incongruities, absurdities, and ironies of life.
Kerbrat-Orecchioni (1981)	<u>A text</u> whose perlocutionary or intended effect is laughter.
Zijderveld's (1982: 27)	<u>A "looking-glass"</u> which enables us to see the world and ourselves in a slightly distorted and, hence, revealing way.
Goatley (1994)	<u>A type of discourse</u> which generically demands an amount of processing effort on the part of the listener/reader in the search for the most relevant interpretation to derive the maximum contextual effect, in this case, laughter.
Vandaele (2002)	<u>A play with meanings</u> , allowing for social experimentation and negotiation.
Meyer (2000: 310)	<u>What "unites communicators</u> through mutual identification and clarification of positions and values while dividing them through enforcement of norms and differentiation of acceptable versus unacceptable behaviours or people".
Lorenz (2002: 284)	<u>A form of paradox</u> , in which "laughter forms a bond and simultaneously draws a line".
Newmark (2003: 126)	<u>"[A] generic term</u> for mirth, laughter, and smiling", which contains the elements of "surprising, the irregular, and the absurd".
El Refaie (2009: 78)	"A humorous text is one that is <u>intended to be humorous</u> by its author or by the person who (re-)uses the text in a particular context".

So, while McGhee (1979) and Vandaele (2002) focus on the playful dimension of humour, Kerbrat-Orecchioni (1981) and El Refaie (2009) refer to its intended meaning. For Mindess (1971), Zijderveld's (1982), and Newmark (2003) it pivots around the way in which we perceive ourselves and the world around us, and Goatley (1994), Meyer (2000), and Lorenz (2002) tackle its communicative aspect and the effort exerted by the listener and the speaker to work out the humorous meaning. According to Carrell's (2008: 305) apt observation: "For some, humour is its physical manifestation, laughter; for others, humour is the comic, the funny, or the ludicrous. For still others, humour is synonymous with wit or comedy. And so, the terminological fog abounds". Such conceptual fluidity has driven scholars like Escarpit (1991) to give up on any attempt at defining humour. Others, like Croce (1903: 228, in Raskin, 1985: 6), argue that humour is "undefinable, like all psychological states", and proclaim that its spirit should not be confined to a definition.

Another reason for such complexity is related to research into humour having an interdisciplinary nature, which has given rise to a prolific body of knowledge on the topic from various disciplines such as philosophy, anthropology, psychology, sociology, and linguistics, to mention but a few. Scholars interested in humour have to be familiar with at least two fields: one related to their academic area to which they have to add humour studies. As a result, the definition of humour fluctuates depending on the purpose for which it is going to be used (López González, 2017). As illustrated by Attardo (1994), when discussing humour within the discipline of literary criticism, a need for a granular categorisation based on the various literary genres is keenly felt; while, in linguistics, a broader notion of humour will be sufficient, such as anything with the potential to induce humour or to make receptors laugh. Thus, in defining humour, Attardo (*ibid.*: 13) favours a pragmatic approach that can lead to more fruitful results and approves of the general definition presented by Kerbrat-Orecchioni (1981), who understands humour as a text whose perlocutionary or intended effect is laughter. El Refaie's (2009: 78) definition of humour coincides with that of Kerbrat-Orecchioni (1981): "a humorous text is thus one that is intended to be humorous by its author or by the person who (re-)uses the text in a particular context". The current research subscribes this line of argumentation and uses the term humour in its generic

conceptualisation, to cover any text with humorous potential, even if such potential is not always perceived or interpreted as such.

Spanakaki's (2007: online) interpretation of the notion of humour helps to focus attention on the areas that are of crucial importance for the current study, namely, humour and audiovisual translation:

Humour is an essential part of everyday communication and an important component of innumerable literary works and films and of art in general. It is rooted in a specific cultural and linguistic context, but it is also an indispensable part of intercultural communication and mass entertainment.

In the case of AVT, humour is not produced by words alone, i.e., verbal humour, as it can work through the "incongruous juxtaposition of images, for instance, or through the gestures and facial expressions of the speakers" (Díaz-Cintas and Remael, 2007: 216), similarly as it does in real-life situations. Such cases might constitute a challenge in the process of accurately decoding the humorous exchange in the original text and then transfer it to a different linguistic and cultural setting, in a way that captures as closely as possible the intended humorous message.

3.2 Classifying verbal humour (VH)

The focus of the current study is on a type of verbal humour (VH) known as linguistic humour (LH), a distinction that is further narrowed down to wordplay in section 3.2.1.1. Before then, and in order to provide a comprehensive account of verbal humour, a differentiation between verbal and nonverbal humour is to follow.

First of all, the adjective verbal, in its precise meaning, is "of or concerned with words, whether spoken or written" (Oxford Dictionary, n.d.: online). In his discussion, Raskin (1985) uses the term to define two types of humour: verbal and nonverbal. The former involves a humorous situation which is created,

described, and expressed by a joke-carrying text, while the effect of nonverbal humour lies in the text's extrinsic features (e.g., physical comedy). Norrick (2004) elaborates further on nonverbal humour to describe jokes which cannot be adequately conveyed in written language. They depend mainly on the nonverbal audible dimension, i.e., voice quality and noises; or on the activation of other semiotic devices, such as the joke's performance, pantomime, gestures, and so on.

In describing what constitutes VH, scholars posit different criteria for its classification. Alexander (1997), for instance, provides a typology of humour that can be used in the analysis of written texts and is articulated around two main parameters: witticism and intentionality on the part of the speaker/writer, whether this intentionality is malevolent or benevolent. The benevolent intention can have the explicit purpose to amuse people, or it can be an act of general light-heartedness. On the basis of these premises, he provides 16 types of VH that are grouped under three main clusters:

- Humorous types which are predominantly intentional and witty: (1) jokes, (2) gags, (3) epigrams, (4) cracks, and (5) puns. The latter, though, should be regarded as a borderline case since there are many instances of unintentional puns.
- Humorous types which are unintentional on the part of their perpetrators and may unknowingly be witty: (6) spoonerisms, (7) howlers, and (8) misprints.
- Humorous types which have the purpose of ridicule and the mode of intentionality to amuse like-minded people: (9) irony, (10) satire, (11) lampoon, (12) caricature, (13) parody, (14) impersonation, (15) sarcasm and (16) sardonic humour [mockery].

Alexander (*ibid.*) is aware of the fluidity of these terms, as he acknowledges that they are open to interpretation in their analysed forms and that the search for mutually exclusive types is doomed to failure. Nonetheless, his preliminary

criteria serve the purpose of distinguishing humorous activities in a more granular manner.

Norrick (1993, 2003) holds a broad view of VH realisations and uses the term 'conversational joking' to encompass the basic forms of humour to be jokes, anecdotes, wordplay, and irony. In his discussion of a corpus of familiar conversations, he remarks on different wordplay forms, e.g., punning, hyperbole, and allusion, as well as on aggressive forms of humour such as teasing, sarcasm, and mockery. His taxonomy, however, does not seem to follow a specific criterion, and the various types he identifies are by no means mutually exclusive since, according to him, their flexibility is an integral part of their attraction: "Joke punchlines turn into wisecracks, witty repartees grow into anecdotes, anecdotes develop into jokes, and so on" (*ibid.*, 2003: 1338).

Dynel (2009) distinguishes two main types of VH – jokes and conversational humour – and focuses her attention on the second category. According to her, a joke is a discourse unit that consists of set-up and punchline, whereas conversational humour describes the various verbal chunks that can either contribute directly to the semantic content of the ongoing conversation or divert its flow for ludic purposes. She further distinguishes between semantic and pragmatic types of conversational humour, which are present in everyday life as well as in fictional communication. The semantic category describes the lexical units used for humorous effect and are of relevance to the whole utterance. They are characterised by their novelty, surprising incongruity, and the new meaning they carry (*ibid.*). As for the pragmatic category, it highlights humour as a communicative phenomenon by focusing on its persuasive functions. Both types are constructed around the use of (a) lexemes and phrasemes, (b) witticisms, (c) retorts, (d) teasing, (e) banter, (f) putdowns, (g) self-denigrating humour, and (h) anecdotes. Yet again, the author recognises that the categories are not mutually exclusive, that certain overlaps can be observed between them and that some of the categories can be combined in particular instances of humour.

Pușnei Sîrbu (2016) categorisation of VH is based on Vandaele's (1999) factors of humour that are articulated around the concepts of superiority and incongruity. She focuses on the linguistic, social, and pragmatic incongruities in representing the cognitive aspect of humour, and divides superiority into positive and negative to represent the social aspect. Negative superiority implies the identification of the target of the humorous utterance that creates the effect of ridiculing someone or something, which in turn creates the feeling of superiority (Vandaele, 1999). Positive superiority, on the other hand, happens when the target is insinuated, and its recognition is cued rather than stated. Therefore, based on the nature of the humorous devices as incongruous and displaying superiority at the same time, the categorisation reads as follows:

- VH that reflects negative superiority and linguistic incongruity: stereotyping, and irony, e.g., imitating somebody's pronunciation defects;
- VH that reflects negative superiority and pragmatic incongruity: both verbal and situational irony. The ambiguity created by the pun has the intention of puzzling the recipients and then make them either feel superior when comprehending the wordplay or inferior when not;
- VH that reflects negative superiority and social incongruity: satire.

Pușnei Sîrbu (2016) justifies the absence of the positive superiority component and the prevalence of the negative one with the assumption that attitudes that are in essence negative, such as slight aggression and using a deriding manner, are the ones that make the combination of superiority and incongruity attractive.

Within the realm of translation, one of the early studies to provide a VH taxonomy is the one conducted by Raphaelson-West (1989). In her rather basic categorisation, she classifies humour types into three main groups: jokes, parody, and satire. She then concentrates on jokes and divides them into three subgroups: (1) linguistic, such as puns; (2) cultural, such as ethnic jokes; and (3) universal, by which she means "jokes that are produced by exploiting situations that are not reliant on the [specificities of a certain] language or on culture-specific situations" (*ibid.*: 130). Although the author accepts the existence of semantic

universals, when she argues that there is a number of cultures which would find certain situations funny, she is nevertheless reluctant about using the term 'universal jokes' and goes on to suggest that they better be called bicultural jokes. According to the scholar, once the decision has been taken to translate humour, the next step consist of analysing the passage in which the humorous instance is contained. After having determined the type of humour, the translator is then in a better position to decide whether or not to translate it into the TL and, if so, to evaluate the best way to do it.

As one of the first scholars to theorise the translation of humour in audiovisual productions, and more explicitly dubbing, Zabalbeascoa (1994, 1996) takes Raphaelson-West's (1989) classification of jokes further to make it operative in the field of AVT. He expands the categories into six types of jokes: (1) international, (2) national-culture and institution, (3) national sense of humour, (4) language-dependent, (5) visual, and (6) complex. Although he uses the word 'visual' as one of his categories, visual jokes in AV texts are hardly ever purely visual as AV meaning is produced by the interaction of two channels: audio and visual. The relationship between these two dimensions ranges from one carrying the meaning and the other merely adding non-essential details, to both channels producing meaning together that neither could convey alone. Complementing Zabalbeascoa's classification, Díaz-Cintas and Remael (2007: 227-228) add another category under the name "aural jokes" to account for the noises that "are not linguistically meaningful" but still contribute to the production of humour. Such jokes seem fundamental in films targeting young audiences, given that soundtracks and aural dimensions, such as intonations and smiling voices are crucial to retain attention and instigate laughter.

Zabalbeascoa's taxonomy has been criticised for the lack of a standard classification criterion, since the first three categories are based on a jocular subject whereas the last three use, as a criterion, the communication channel (Żmudzin-Zielińska, 2014). Despite its shortcomings, it can be argued that this classification has been highly successful in as much as it has managed to systematise such a complex field as the translation of humour in the audiovisual context.

Bucaria (2008) introduces a new category of VH (or, in her nomenclature, verbally expressed humour, VEH), that of dark humour, and considers the impact of the visual aspect. In her discussion of the translation strategies adopted to transfer dark VH cross-culturally, the scholar gives priority to the film's verbal and nonverbal components as the main criteria for her classification and thus distinguishes two broad categories: verbal-acoustic dark humour, and verbal-visual dark humour. Within the first category, the following types of humour can be discerned: (a) purely linguistic, (b) culture-specific, (c) linguistic and culture-specific, and (d) non-specific. In the case of the latter, the verbal message is either accompanied by a visual element or is complemented by a visual anchor, e.g., a gesture or a facial expression that is closely connected with the delivery of the verbal message.

Nonetheless, terminology in this field seems to lack consistent use and application, and the phrase 'VH' is used in different ways by different authors. For instance, Raskin (1985) adopts a rather general attitude and uses the expression in reference to all types of humour in which language plays a part, one way or another; whereas Attardo (1994: 27-95) uses the term in a more restrictive manner to describe humour that crucially depends on the linguistic form of the word or phrase.

Alexander (1997) adopts Attardo's understanding of VH and describes manipulation of language itself as the main mechanism to create humour (form); thus, distinguishing it from humour that resorts to language as a medium but relies on logical networks to trigger humour (content). Citing Morreall (1983), Alexander (1997: 11) sums up the distinction between the two approaches as follows, "saying things funny and saying funny things", which is later echoed by Broeder (2007: 106) when he defines the two types of humour as "playing with language and playing through language". In light of such distinction, Alexander (1997: 11) remarks that "saying things funny" would describe witty remarks that rely on the different forms of language play, hence being 'context-bound'; whereas "saying funny things" describes jokes that form a complete and integral text by following some logic and is, therefore, 'context-free'. Although any type of

text depends on its surrounding context to derive its specific meaning, by 'context-free' jokes the author refers to those which do not rely on any kind of semantic ambiguity that is clarified when the surrounding context is considered. This general distinction is acknowledged by most writers on humour, though they may use slightly different terminology to describe it. The scholar goes on to posit the idea that "when humour lies in features extrinsic to language, for instance, when a joke is based on logic and is therefore non-linguistic [in a heuristic sense], it is not an instance of verbal humour" (*ibid.*: 13).

Non-linguistic humour, borrowing Alexander's (1997) term, goes by different terminology in the consulted literature. For example, Chiaro (2006) uses the term 'non-specific Verbally Expressed Humour' (NSpVEH) to describe 'good lines' (sharp and witty remarks) that are not dependent upon semantic ambiguity, cultural ambiguity, or a mixture of both. Ritchie (2010) and Low (2011) describe it as 'referential humour', which is a type of humour that is based solely on meaning rather than any particular linguistic devices. Kobyakova (2013: 50), on her part, uses the word 'situational' to describe humour that is usually contained in some sentences that rarely exceed a paragraph and often involves the existence of some level of incongruity between the "outward and inner characteristics of an object described".

As argued by Low (2011), this type of humour does not raise too many challenges for its translation into other languages, since its creation relies on the logic of the message being conveyed. He highlights the role of the humorous textual items that use language to convey meaning, which is itself the source of humour, regardless of the actual language used to convey it. An excellent example of such type can be found in the following excerpt put forward by Low (*ibid.*: 61), in which humour does not rely on any sort of linguistic ambiguity but rather on surprise reversal (rebuff) and hidden meanings:

- "Winston, if I were your wife, I would put poison in your coffee.
- Nancy, if I were your husband, I would drink it."

Furthermore, the scholar lists numerous other ways in which humour of this nature can be activated, such as understatement, paradox, absurdity, discrepancy, playfulness, bathos, juxtaposition, sudden switching, amusing irony, unexpected crudeness, or shameless audacity, all of which are independent of any form of linguistic ambiguity.

Attardo's (1994) understanding of VH, it has been adopted in works by scholars such as Alexander (1997), Ritchie (2000), and Low (2011) to describe jokes that exploit distinctive language features, i.e., phonetics, morphology, spelling system, regional accents, social connotations attached to certain pronunciations, malapropism, etc. Chiaro (2005, 2006, 2008), on her part, uses the term 'Verbally Expressed Humour' (VEH) to describe these lingua-specific rhetorical features mostly recognised in puns. Adding to the terminological confusion, Ritchie (2010) uses Chiaro's term, VEH, as an umbrella term to describe anything conveyed through language, of which VH is but one type.

The distinction between the types of humour mentioned above is not always mutually exclusive, and they sometimes overlap. As illustrated by Chiaro (2006), a one-liner joke may include a pun while a linguistic pun can be closely related to a particular situation. Given the terminological instability that characterises the classification of humour, the current study has decided to use the umbrella term VH to describe all types of humour that are conveyed through language, whether it includes linguistic ambiguity or not. From the general type of VH, linguistic humour (LH) constitutes the type of jokes that are dependent on the intrinsic features of the language, while referential humour (RH) refers to instances in which the humorous resolution is dependent on non-linguistic factors. Figure 3.1 illustrates the classification of humour adopted in this thesis:

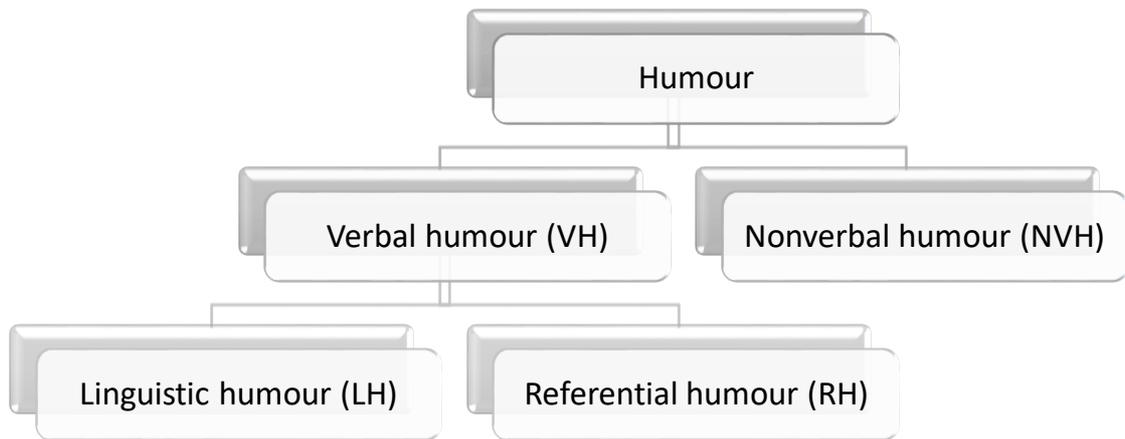


Figure 3.1. Classification of humour

While the current study must be considered in the wider context of the challenges of translating humour, the focus of the following sections lies explicitly on LH, where the intrinsic function of language is central as opposed to both nonverbal and referential humour types. The focus is narrowed further on wordplay, which is primarily based on such intricate linguistic idiosyncrasies that transferring it into a TL is considered unfeasible by some scholars like Delabastita (1994) and Chiaro (2008). Words might be homonymic or polysemic in one language but not another, which means that translating this type of humour requires skill and creativity on the part of the translator. Furthermore, the polysemiotic nature of audiovisual productions adds to the challenge as the visual sign system can further constrain the options that translators have at their disposal for the transfer of these stylistic elements. Thus, it is speculated that the focus on this concurrency of intersemiotic dependency and linguistic specificity will help not only in the analysis and the understanding of translated humour but will also shed light on the actual process of translating it.

3.2.1 Linguistic humour (LH)

LH has been referred to by other terms in the literature, including “language-dependent jokes” (Zabalbeascoa, 1996: 253), “humour linguistique” (Kassaï, 2001: 155), and “humour langagier” (Petit, 2001: 313), all of which stress the strong link between the humorous impact and the linguistic system. When discussing LH, it is of relevance to bring forward Schröter's (2005) comments on

the following notions: humour, LH (or, in his nomenclature, VH), and language-play. Humour, according to the scholar, can be verbalised or non-verbalised. The verbalised humour can be further subcategorised into referential and verbal; thus, borrowing Attardo's (1994) categorisation of verbal jokes. The scholar argues that humour and language-play are related but are not the same for not all instances of language-play are humorous and vice versa. Such an argument is based on the perception of humour as a rather vague concept and of an interdisciplinary nature, whereas language-play belongs, in essence, to the domain of linguistics. Language-play refers to the wilful manipulation of the peculiarities of a linguistic system to elicit a communicative and cognitive effect that goes beyond the conveyance of the propositional meaning. The term covers an array of stylistic devices ranging from malapropisms, eggcorns and rhymes to spoonerisms and the like (Žyško, 2017). While many instantiations of language-play can be labelled humorous, Schröter (2005) seems to ascribe the humorous function to wordplay and puns, where the concept of ambiguity describes the articulation of two juxtaposed meanings. To avoid any terminological confusion, he follows Delabastita's (1997) indiscriminate use of wordplay as synonymous with puns and borrows Wynne-Davies's (1990: 522) definition as the "use of a word with more than one meaning or of two words which sound the same [or similar] in such a way that both meanings are called to mind".

However, authors like Norrick (1993, 1994), Leppihalme (1997), Low (2011) and Schauflier (2012) prefer to consider wordplay and puns as not synonymous and classify puns as a subclass of wordplay. According to Low (2011: 59), a pun "designates those kinds of wordplay that exploit the ambiguity of words or phrases", thus linking puns with the concept of semantic ambiguity in humour creation. The author also acknowledges that such ambiguity is contained in a signifier – a word, a phrase, a syntactic structure, or even an idiomatic expression – a common claim echoed by many scholars such as Attardo (1994), Ritchie (2003), Bucaria (2004), and Schröter (2005). This distinction between wordplay and puns, however, follows a rather circular reasoning that fails to provide a clear distinction between both terms.

Wordplay is often used indiscriminately and interchangeably in the available literature as a synonym of pun (Delabastita, 1997; Schröter, 2005; Chiaro, 2008; Raskin, 2008), to which this current research ascribes to. Wordplay or puns often rely on some form of ambiguity for the humorous effect to be triggered. Data to support this conjecture is provided by Attardo's (2018) findings in his analysis of a corpora of canned jokes collected in four studies in four different languages, namely, English, Italian, German, and Arabic. Among the most frequent type of puns are lexical-ambiguity puns and syntactic ambiguity ones. Ambiguity occurs when "a linguistic item has only one representation at one level (e.g., phonetically) but more than one representation at another level (e.g., semantically)" (Žyško, 2017: 7). According to Gontar (2018), the ambiguity that stems from the similarity of forms is only used as an instrument of deception to surprise the recipients with alternative, usually unrelated meanings within a given context. Thus, it acts as a punisher of the presumption that the meaning chosen by the listener is the only one that fits. Such kind of linguistic similarity differs from other language-play devices, like rhyming pairs, where there is no real confrontation or competition between their meanings.

Nonetheless, Attardo (1994) and Ritchie (2003) contend that ambiguity in itself does not suffice as a condition for regarding puns as intrinsically humorous. To do so, two criteria have to be fulfilled: (1) the two meanings in a pun should be contradictory, rather than exhibit a mere referential vagueness, and (2) the pun should be 'anchored', i.e., someone has to point out the ambiguity. McGhee (1979) further adds that the funny is realised when one of the meanings seems impossible, improbable, inappropriate under the circumstances, or is associated with information that is giving it an additional connotation.

Wordplay is the most prominent type of LH analysed by scholars, especially from a literary and translational point of view (Newmark, 1988; Al-Shamali, 1992; Delabastita, 1997; Al-Hafiz, 2002; Al-homoud, 2007; Sayaheen, 2009; Al-Shra'sh, 2010). Within the context of translation, the challenges faced when translating puns stem from their interdependence with two types of attributes – phonetic similarity and semantic properties – as one language may display a neat

coincidence of these different aspects of words/phrases, but other languages may not (Chiaro, 2010).

Given its complex nature and the raft of translational obstacles that it poses, wordplay is the focus of the current study to illustrate the problems encountered by dubbers when rendering instances of linguistic humour in their target language.

3.2.1.1 *Wordplay*

According to Alexander (1997), wordplay, as a term, revolves upon a narrow sense and a broad sense. The first sense, 'playing with words', makes the most of the polysemy of a single word or exploits the use of homonyms or near homonyms. The second sense, on the other hand, brings out the process-aspect since it is concerned with the 'playing on words'. In this broader sense, strict homonymy is not necessary, and it is sufficient for a person to allude to a word or to distant, formal similarities, such as allusions that may invoke antonymy or presumed oppositeness. An example would be a caption to an optimistic-looking graph of a micro-electronics company: 'The chips are up' that alludes to the phrase 'when the chips are down' (Alexander, 1997). Sherzer (1978: 336) characterises this general sense as "a form of speech play in which a word or phrase unexpectedly and simultaneously combines two unrelated meanings". Thus, it fits within the traditional understanding of punning, whereby humour resides in the exploitation of phonological, morphological, syntactic, semantic, or pragmatic features of the language and displays a cognitive outlook on the mechanisms that govern meaning creation. Such a notion also subscribes to Langacker's (1990: 291) understanding of wordplay and puns as "a juxtaposition of concepts, which is driven by the human ability to perceive and link the semantic and phonological poles, to perceive some surprising semantic correspondences, and to combine simple structures into bigger units". However, and for the sake of clarity, the current study is primarily concerned with puns in its narrow sense, i.e., 'playing with words', as detected in the corpus under scrutiny. Puns are defined

succinctly by Aleksandrova (2020: 86) as “a type of language game based on the use of the asymmetry of the form, and the content of the sign”.

Different typologies of puns have been discussed in the existing literature and are articulated based on the type of ambiguity they exhibit. In the field of humour studies, Giorgadze (2014), for example, classifies puns based on lexical and syntactic ambiguity. According to the author, puns can be divided into three main types:

1. **Lexical-semantic puns**, which can be based on polysemantic words, homonyms, homophones, and the like. Homonyms are words with the same spelling and pronunciation but different meanings, whereas homophones are words with the same pronunciation but with different meanings or spelling. This terminological interpretation, however, does not provide a clear distinction of when a word is considered a homonym and when it is considered polysemantic since the definition of homonyms fits both. An example of this type of pun would be: "Where do fish learn to swim? They learn from a **school**' is polysemous and can mean a 'place where kids go to learn' as well as a 'a group of fish'" (*ibid.*: 273).
2. **Structural-syntactic puns**, which are complex phrases or sentences that can be parsed in more than one way and include those with word-class ambiguity. The author argues that two different grammatical structures can be deduced from the two different interpretations of the ambiguous word, which can be parsed into two sentences based on the word class. An example would be:

- How do you stop a fish from **smelling**?

- Cut off its nose. (*ibid.*: 274)

However, the two different interpretations of the ambiguous word based on its word-class can still intersect with the lexical-semantic type of pun that are

based on homonyms since they are spelt and pronounced in the same way but have, to an extent, different interpretations. In addition, class change does not necessarily allow for different readings of a sentence or a phrase as much as it provides different interpretations with regards to the function of the ambiguous word.

3. **Structural-semantic puns**, which describe a word or a concept that has an inherently diffuse meaning based on its shared usage by speakers in the same culture and can include the use of idiomatic expressions. For example,

- Did you take a bath?

- No, only towels, is there one missing? (*ibid.*: 274).

Within the field of humour translation, Chiaro (1992: 38-40) distinguishes three basic categories of puns, based on the common levels of linguistic ambiguities:

- lexical, such as homophones, homonyms, and polysemes;
- syntactical, of which she lists the following examples:
 - ambiguity with prepositional phrases (e.g., A Scotsman takes all his money out of the bank once a year *for a holiday*; once it's had a holiday, he puts it back again);
 - ambiguity with imperative forms (e.g., Open the tin and *stand* in boiling water for twenty minutes); and
 - ambiguity with indefinite articles (e.g., Teacher: "In Tokyo, *a man* gets run over every five hours." - Student: "Oh, poor thing!");
- pragmatic conventions, such as the manipulation of the conversational rules of some discourse markers (e.g., "You know your great-great-great-great grandmother?" - "Ha, ha, ha, no you don't because she's dead!").

However, the categorisation has been heavily criticised by Attardo (1994: 328) as being "vastly inferior to the classificatory frenzy of Ducháček (1970), Hausmann (1974), and Vittoz-Canuto (1983)". Van Peer (1993) also describes it as incomplete since it cannot characterise all the comic effects that puns can trigger.

Two other prolific authors in Translation Studies, Delabastita (1993) and Gottlieb (1997), agree on the following four lexical types of wordplay as being the most prominent:

- (1) Homophony (*rain* and *reign*);
- (2) Homography (bow (v.) and bow (n.));
- (3) (Complete) homonymy (mean (average) and mean (nasty)); and
- (4) Paronymy (faith lift and face lift).

Delabastita (1993), however, seems to focus on these notions on the basis of their occurrence in a single-word ambiguity rather than a string of words, i.e., in a phrase or a clause. Gottlieb (1997) goes further and singles out three subcategories of homonymy, namely, (1) lexical homonymy (based on words), (2) collocational homonymy (words in context), and (3) phrasal homonymy (based on phrases), which are pronounced and spelt identically while their meanings are more or less unrelated.

Delabastita (1993), however, further provides what seems to be an extension of a general similarity/identity requirement between two linguistic units: whether they are both present in the text or not. Consequently, a pun can be *horizontal* or *vertical*.¹⁶ Horizontal pun organisation involves the exploitation of two similar

16. While he may be responsible for popularising these terms, Hausmann (1974) refers to Wagenknecht (1965) for their origin. Wagenknecht (1965) differentiates between vertical wordplay and horizontal wordplay in distinguishing the realisation of two meanings of a polysemantic unit. Some other authors refer to them as paradigmatic and syntagmatic wordplay (Attardo, 1994). In the paradigmatic variant, a particular substring (lexical unit) appears in the text, and the wordplay is based on the similarity or identity of that string to some other string which is

($S1 \approx S2$) or identical signs ($S1 \equiv S2$) in the text. While the first imposes one meaning [$S1(M1)$], the second points to the other meaning [$S2(M2)$]. Therefore, there is a near-simultaneous confrontation of two meanings through a syntactic relationship, *in praesentia* (*ibid*: 78). An example of horizontal puns is: "What do you call a strange market? A bizarre bazaar" (Binsted, 1996: 56). In this pun, the different meanings of bizarre and bazaar are connected to their own signifier which, in this case, happen to be formally similar to each other.

By way of contrast, vertical pun organisation involves one linguistically realised concept carrying ambiguity. In this organisation, two possible senses are assigned [$S(M1/M2)$] to one sign, which does not reappear later on in a particular co-text. Therefore, there is a simultaneous confrontation of two meanings in one word *in absentia* (Delabastita, 1993: 78). Those two meanings, just like in the case of horizontal puns, may be based on either the identity of the form [$S1 \equiv S2 (M1/M2)$] or the form similarity [$S1 \approx S2 (M1/M2)$]. An example of vertical puns is: "What do you call a depressed train? A low-comotive" (Binsted, 1996: 69). Here, the context has been constructed so as to make equally plausible two of the possible readings of 'locomotive': 'a rail transport vehicle' and 'a train that feels depressed'. However, the pivotal item itself is mentioned only once, and the pun is thus of the vertical variety.

The distinction between vertical and horizontal puns, however, is problematic not least in complex types of texts such as films. In an audiovisual production, the duplicity of channels only increases the complexity in the translation of puns since the most effective humorous resource, as I will show with the examples in this thesis (section 5.2), consists typically of rendering the unexpected semantic layer visually in order to produce a humorous illocutionary effect. Vertical puns would apply here to the simultaneous appearance in both channels of the different layers of meaning linked to one signifier. Since there is a tendency not to modify or erase the visual images of the original, translators may find their task restricted by the representation on screen and may have to manipulate the verbal content

not present in the text. Syntagmatic wordplay requires that two (or more) similar or identical substrings be present in the text.

in an attempt to establish a certain degree of cohesion between both channels. Thus, when it comes to distinguishing between vertical and horizontal puns, Schröter (2005) considers relying on what is actually said (or written) to be sufficient if not altogether satisfactory.

Moving back to the formal distinction between types of puns, Díaz Pérez (2008: 38) offers the following linguistic typology of puns:

- phonological puns, which incorporate the use of homophony, homonymy, and paronymy to describe those words that share several, or all, phonemes, but are not related semantically;
- polysemous puns, which describe the confrontation of two or more meanings carried in one word;
- idiomatic puns, which are based on the confrontation between the literal and the figurative meaning of an idiomatic expression;
- syntactic puns, which play on two syntactical ways of analysing a statement, such as those concerning word class; and
- morphological puns, which create the relationship between words by means of derivation, compounding or other morphological mechanisms.

It is clear from the classifications described above that they are based on the type of ambiguity they exhibit, as shown in the following Table 3.2:

Table 3.2 Type of puns and relevant linguistic ambiguity

Study	Categorisation of puns	Type of linguistic ambiguity
Chiaro (1992)	1. Lexical puns	Lexical ambiguity
	2. Pragmatic conventions puns	
	3. Syntactical puns	Syntactic ambiguity

Delabastita (1993)	1. Homophony	2. Homography	Lexical ambiguity
	3. Homonymy	4. Paronymy	
Gottlieb (1997)	1. Homophony		Lexical ambiguity
	2. Homography		
	3. Paronymy		
	4. Homonymy: (a) Lexical		
	(b) Collocational		Structural ambiguity
	(c) Phrasal		
Díaz Pérez (2008)	1. Phonological puns		Phonological ambiguity
			Lexical ambiguity
	2. Polysemous puns		Lexical ambiguity
	3. Idiomatic puns		Structural ambiguity
	4. Syntactic puns		Syntactic ambiguity
	5. Morphological puns		Morphological ambiguity
			Lexical ambiguity
Giorgadze (2014)	1. Lexical-semantic puns		Lexical ambiguity
	2. Structural-syntactic puns		Structural ambiguity
			Syntactic ambiguity
	3. Structural-semantic puns		Structural ambiguity
			Lexical ambiguity

The level of ambiguity, however, is not always immediately apparent since puns involve language ambiguity at different levels (Yuill, 1998). Numerous categories

and sub-categories of ambiguity have been defined by previous researchers (Pepicello, 1980; Green and Pepicello, 1984; Chiaro, 1992; Oaks, 1994; Lew, 1996a, 1996b, 1997; Dubinsky and Holcomb, 2011; Aarons 2012), with some of them overlapping in terms of the linguistic phenomena these categories are seen to embody. Among these, the most important and relevant types of ambiguity for the translation of humour are lexical, phonological, morphological, syntactic, and idiomatic. Their precise definitions are presented below.

(a) Lexical ambiguity

The term describes the same word form that has two different meanings, whereby two types of wordplay can be included: polysemy and homonymy. The latter occurs when a word exists which is either spelt or pronounced like another word, or both (Baldick, 2001; Żyśko, 2017). Two words are (1) homophones when they are identical in sound (e.g., ate (v.) – eight (n.)); (2) homographs when they are identical in spelling (e.g., object (v.) – object (n.)); and (3) complete homonyms when they are identical in both spelling and sound (e.g., fair (treating people equally) – fair (light, blonde)). Homonyms are closely related to polysemes, which are individual words that have the same phonological and graphological representation with two (or more) meanings.

The distinction between polysemy and homonymy has caused debate among researchers. Traditionally, polysemes are viewed as words with several related meanings, whereas homonyms are terms with unrelated meanings. As a result, homonyms have been associated with the area of lexical semantics and viewed in terms of discontinuities in the semantic content of the word (Żyśko, 2017). However, relying solely on the absence or presence of a semantic relatedness does not provide adequate methods of delineation between homonymy and polysemy. According to Łozowski (2000: 78), “there exist lexemes which are viewed as homonymous in spite of their shared etymology, as well as lexemes viewed as polysemous although characterised by distinct etymologies”. Żyśko (2017) maintains that the linking force between two concepts is not their etymology but rather the resemblance-based conceptual connections that

speakers create. Among their categorial attributes, words that appear to be homonyms may have some element that can explain a cognitive association between them in the speaker's minds. He also adds that polysemy is a basic feature of human categorisation and language as a whole, which operates on the principle of radial networks (Lakoff, 1987), or family resemblance (Taylor, 2003). Therefore, and based on the categorisation of prototypical and peripheral instantiations of words, polysemy can be viewed as the foundation of categorisation, of which homonymy is one type:

homonymy is better analysed as the endpoint along the cline of relatedness, [a] limiting or degenerate case of polysemy, where the only relationship between two senses consists of their common phonological realisation. (Łozowski, 2000: 268)

In this light, the present study accommodates polysemes and its two types, i.e., homophones and homographs, under the category of lexical ambiguity.

(b) Phonological ambiguity

Phonological ambiguity involves the modification of sounds through addition, deletion, or substitution of phonemes. Paronymy, or paraphony (near homophones), "forces bisociation on the basis of forms that are similar rather than identical in sound" (Dienhart, 1999: 123). When paronymy occurs, the joke-teller usually provides only one script that relates to a script shared by speakers from a similar cultural context, which in turn renders the second script as a kind of echo (*ibid.*). Thus, an example of phonological ambiguity would be, "What do whales eat for dinner? Fish and ships" (Baker, 2017: 85), which relies on the phonological ambiguity between ships/chips.

Phonological ambiguity can be interpreted in many ways. Some scholars view it as an additional feature that cuts across other discrete categories of linguistic ambiguity and does not warrant an independent category of its own (Green and Pepicello, 1979, 1984; Pepicello, 1980; and Binsted and Ritchie, 1997). Others view it as a stand-alone category but define it in various ways, assigning it different values and sub-values (Fowles and Glanz, 1977; and Yuill, 1998). The

current study treats this type of ambiguity as part of lexical ambiguity since paronymy is contained within a single lexical item; therefore, it ascribes to the notion of wordplay as proposed by Delabastita (1996: 128):

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

(c) Morphological ambiguity

Morphological ambiguity arises from the confusion regarding the perception of word boundaries. It occurs when a listener perceives units of sounds in a different way from that originally intended by the speaker. An example would be, "What bird is low in spirits? A bluebird" (Baker, 2017: 57). The ambiguity arises from the rearrangement of the word boundaries, so that 'bluebird' is instead interpreted as 'a blue bird', meaning 'a sad bird'. This type, however, is best delivered orally since the written form is likely to allow for one interpretation over another (*ibid.*).

Much like phonological ambiguity, morphological ambiguity has been interpreted in a range of different ways, both within and across studies. It is treated as a stand-alone category by some authors (Pepicello, 1980; Green and Pepicello, 1984; Yuill, 1998), but not by others (Shultz and Pilon, 1973; Lew, 1996b). Therefore, and since morphemes and not just words are part of what is considered a language's lexicon, the manipulation of morphemes could also fall into the lexical category. Here, the ambiguity depends on meaning and not sound for the double meanings to occur.

(d) Syntactic ambiguity

Syntactic ambiguity arises not from individual lexical items but from the ways in which entire phrases or sentences are structurally perceived. It occurs when two sentences look the same (by virtue of the same word order) but can be interpreted

in different ways depending upon the syntactic representations perceived by the listener. Items such as prepositional phrase attachments (Stageberg, 1971; Taha, 1983; Oaks, 1994; Franz, 1996; Lew, 1996b), relative clause reductions (Stageberg, 1971; Franz, 1996), modifier attachments (Taha, 1983; Oaks, 1994), pronoun-antecedents (Taha, 1983; Oaks, 1994), and anaphoric referents (Attardo, 1994: 93) are generally considered non-lexical or syntactic ambiguities; an understanding to which this study ascribes.

However, word-class change can overlap with both lexical and syntactic ambiguities, constituting a grey area that exhibits legitimate changes in meaning, as well as syntactic function, and are often closely connected. For researchers such as Chiaro (1992) and Attardo *et al.* (1994), word-class change is placed in the lexical realm, while scholars such as Stageberg (1971), Taha (1983), and Bucaria (2004) consider word class ambiguity as an indicator of structural or syntactic ambiguity. Their argument assumes that the ambiguity stems from the grammar of English rather than from the meanings of words. Other academics, like MacDonald *et al.* (1994) and Franz (1996), take a more unified approach to lexical-syntactic ambiguity involved in word-class change. MacDonald *et al.* (*ibid.*: 682), for instance, comment that “the lexicon and syntax are tightly linked, and to the extent that information required by the syntactic component is stored with individual lexical items, it will be difficult to find a boundary between the two systems”. By adhering to the unified approach, this study treats word class as a stand-alone category which includes both semantic and syntactic ambiguity.

(e) Idiomatic ambiguity

Idiomatic ambiguity relies upon incongruities that arise when the conventionalised figurative meaning of an idiom is confused with the literal meanings of its individual lexical components. Another interesting type, as described by Leppihalme (1996: 200), resorts to "a combination of words that is more or less fixed in the minds of a group of language users" which undergoes some kind of modification, whether syntactic or lexical. The ambiguity of this

nature depends on a type of knowledge that is more cultural than linguistic and, as such, different from the focus of the other types of ambiguity.

Based on the aforementioned discussion of pun typologies and ambiguity classifications, the current study adopts a modified classification of puns that is directly based on the typologies put forward by Delabastita (1996) and Giorgadze (2014) and is presented in Table 3.3. The operational classification of puns, based on the type of ambiguity they employ, is as follows:

Table 3.3 The categorisation of puns used for the current study

Categorisation of puns	Linguistic ambiguity
<p>1. Lexical-semantic puns, which comprise polysemy, homophony, homography, paronymy, as well as those plays that exploit the boundaries of words.</p>	Lexical ambiguity
<p>2. Lexical-syntactic puns, which describe ambiguity that plays on class change. Here, the ambiguity creates confusion between the traditional classes or parts of speech within one word. For example:</p> <p>“How was the blind carpenter able to see?”</p> <p>“He picked up his hammer and saw.” (Baker, 2017: 61)</p>	Lexical ambiguity
	Syntactic ambiguity
<p>3. Structural-semantic puns, which rely upon incongruities arising when the conventionalised figurative meaning of an idiom is confused with the literal meaning of its individual lexical components. The same applies to compound phrases. As Taha (1983: 255) notes, “in each case the compound noun has a derived meaning, whereas the noun phrase can always be paraphrased literally as ‘a ... which is ...’. An example would be ‘hot dog’.</p>	Structural ambiguity
	Lexical ambiguity

<p>4. Structural-syntactic puns that play on the way in which entire phrases or sentences can be structurally perceived. The following example is from the film <i>Wreck-it Ralph</i> (Rich Moore, 2012), “you wouldn’t hit a guy with glasses, would you?”. Here, two grammatical interpretations are viable:</p> <ul style="list-style-type: none"> - you wouldn’t [hit a guy] [with glasses]. - you wouldn’t hit [a guy with glasses]. 	Structural ambiguity
	Syntactic ambiguity

The model should thus permit a clear and unambiguous distinction of the various kinds of puns that occur in the corpus. The ultimate objective is to develop a framework that is comprehensive enough to allow for an in-depth analysis of the English ST and the two Arabic TT versions, without being excessively granular.

3.3 Theories of verbal humour

Over the years, a broad range of theoretical models about humour have been devised, which on occasion seem to conflict with one another. A contemporary approach that is commonly used to make sense of this proliferation of often competing theories is to combine them and make them somehow fit into one of the three main branches, namely, incongruity, superiority, and release (Raskin, 1985; Morreall, 1987). Each of these general approaches attempts to provide a thorough explanation of humour as a phenomenon with regards to the different dimensions that contribute to its production and reception. They are, in a sense, based on the purpose of the humorous instance.

In addition to the abovementioned theories, and firmly rooted in the characteristic of a humorous text, an approach to humour, mainly verbal humour, from a linguistic standpoint has also given rise to a different set of linguistic theories including the Script-Based Semantic Theory of Humor (SSTH), the General Theory of Verbal Humour (GTVH), and Setup-Incongruity-Resolution Model of Humor (SIR). These theories are “a mixture of surprise, appreciation of

incongruity and satisfaction at having solved the problem presented by the latter in a manner that accounts for the pleasurable effects which give rise to laughter” (Galiñanes, 2000: 97). Thus, the linguistic theories subscribe to Goatley’s (1994) definition of humour (Table 3.1). The theories primary focus is to explore the linguistic means exploited to produce humour such as syntax, pragmatics, and semantics, rather than nonverbal forms. However, as suggested by Attardo (2004), the discussion of these areas should be included within the broader context of the general theories of humour since scholars have to be familiar with the broad background of humour research in order to carry out further explorations into the topic successfully. The three main contemporary theories of humour are briefly discussed in a theory-oriented exposition and are as follows:

1. **Theories of superiority**, also known as hostility or disparagement theory, advance the hypothesis that humorous effect derives from the derisive and malicious enjoyment experienced by an individual because of the intentional humiliation of the opponents, provoked by exposing their mistakes or deformities (Bogdan, 2015). Under this theory, a more aggressive and cynical take on humour has evolved from derision and malice to also embrace mockery and abuse.

Based on the superiority theory, laughter is evoked when a comparison or a reference is drawn by alluding, among other possibilities, to the infirmity of others, or even to former selves (Morreall, 1987), thus eliciting a sense of victory or triumph (Meyer, 2000). As laughter hails from the feeling of superiority towards others, the humour of this kind heavily relies on ethnic, racial, and the so-called idiot jokes (Carrell, 2008). The superiority/hostility theory has found many proponents in academe, among whom Rapp (1951), Keith-Spiegel (1972), Morreall (1983), and Zillmann (1983) are some of the best known.

Hostility theories stress the importance of aggression in the production of humour, and, for this reason, have received some criticism. For some academics, like Bergson (1900/1940), one of the most influential opponents

of the superiority theory, such aggression is understood as a social corrective of deviant behaviour. Under this prism, laughter, as a social reaction, acts as a punishment of deviant personal or even institutional behaviour. As such, superiority theory does not necessarily provide social explanations for the reasons that justify the enjoyment experienced by insulting others. For authors like Veale (2004), it should be able to explain the feeling of social intimacy that arises when an insult is mutually accepted and understood as humorous by speakers and listeners.

2. **Theories of relief** consider humour as a release trigger of accumulated tension caused by social rules and constraints as well as suppressed emotions. For authors like Meyer (2000), the central question in this way of looking at humour seeks to ascertain the elements that motivate the production of humour psychologically. In other words, it explores the psychological effects that humour has on the recipient (Bogdan, 2015). Therefore, these theories focus mainly on the recipient of humour, specifically, on the effect that humour brings about in the recipient. Laughter, then, is perceived as the result of a sudden release of tension or other emotions, or as an instantiation of repressed instincts that are suddenly liberated (Carrell, 2008). From this perspective, the tension is built up during the actual process of telling a joke and is ultimately released when the punchline is delivered (Bogdan, 2015). Authors like Raskin (1985) opine that the tension can be especially noted when talking about specific topics that are considered taboo by a given community.

From the perspective of linguistic behaviour, the theories of release become of interest since they explain the 'liberation' from the rules of the language that is typical in interactional puns. For interactional puns, Guiraud (1976: 112) terms such 'liberation' as a 'defunctionalisation' of language, which involves the use of language not for the purpose of transmission of information, but for ludic purposes. In order to interpret such puns as humorous, speakers are aware of the ludic possibilities of language, which they can use to distract the listener(s) from the flow of conversation and urges them into a play frame. Humorous interpretation, therefore, diverts the listener from a threatening or

embarrassing situation while the shared laughter relieves a potential tension. The following example is mentioned in Cap and Nijakowska (2007: 255): “would you like your teeth to take a leave?”

3. **Theories of incongruity**, which are also known as cognitive-perceptual or contrast theories, have at their core the contention that every instance of humour involves the activation of two incongruous elements that are synthesised together. An explicit definition of the concept of incongruity and its role in the creation of humour has been put forward by McGhee (1979: 6-7):

The notions of congruity and incongruity refer to the relationships between components of an object, event, idea, social expectation, and so forth. When the arrangement of the constituent elements of an event is incompatible with the usual or expected pattern [reality], the event is perceived as incongruous.

In essence, two elements are incongruous when they do not fit, match, or go together in any sort of way (Latta, 2011). Thus, incongruity theories have been understood to reflect oppositions of various kinds, from conflicting meanings to highlighting differences between action and behaviour, between what is appropriate and what is not, between reason and emotion, and so forth (Puşnei Sîrbu, 2016). However, it is hard to state definitely that any given example contains a particular variety of incongruity, for the structure of a text is not explicitly signalled, and the attribution of incongruity is but in the eye of the analyst (Ritchie, 2010). Furthermore, it is an awkward position to hold for those who maintain that incongruities can in themselves be humorous as there are numerous instances of incongruities that do not generate humour, e.g., parental cruelty. In consequence, more attention has been directed towards the need, within humour, for the resolution of the incongruity, which has resulted in the development of the incongruity-resolution framework.

In this line, Shultz (1972) focuses on incongruity's surprising resolution and understands a humorous instance following a two-stage problem-solving model expounded by writers such as Koestler (1964), Suls (1972), Morreall

(1983), and Raskin (1985). The model is simply explained as follows: a speaker/writer produces a text, working on the assumption that:

The receiver will (logically) detain their processing effort at the first valid interpretive hypothesis he arrives at, ignoring automatically the possible existence of other alternatives. However, as the joke proceeds, the teller introduces an element of "cognitive dissonance", or incongruity, which surprises the listener, and brings up short his processing activity as he tries to adapt this new information to that provided by the narrative context created up to now in conjunction with his encyclopaedic knowledge. (Galiñanes, 2000: 97).

The receiver does so in a process of reinterpretation, which accommodates the newly introduced information. Thus, humour is triggered when an overall coherent sense of the whole text is found while, at the same time, the addressee realises having been tricked into selecting a specific interpretation. Nevertheless, how essential this element of surprise is to the experience of humour is highly debatable (Nilsen, 1990).

Such a structure is widely acknowledged in jokes that comprise two parts: the set-up and the punchline. The receiver perceives incongruity through the culminating punchline and is given the task of re-reading all the previous elements based on a new value of relevance in order to accommodate them into a second interpretation. Galiñanes (2000: 101) argues that a similar process can also be activated in humorous narratives: "the equivalent to the punch-line is provided by those highlights in the plot in which the elements of incongruity come to a head," provoking in the reader the problem-solving activity indicated above.

Thus, it can be deduced that incongruity-resolution theories imply a temporal order in which incongruity is first recognised and then followed by its resolution. However, such an order is not always the case, since the resolution, or the point of relation, can be supplanted by a sense of its incongruity. In the following example, "A man goes to see a psychiatrist. The doctor asks him, 'What seems to be the problem?' The patient says, 'Doc, no one believes anything I say.' The doctor replies, 'You're kidding!'" (Oring, 2003: 2), the resolution of the expression "you are kidding", as a surprised

concern, is registered before its incongruous sense, i.e., identifying the psychiatrist as yet another disbeliever. The psychiatrist's expression, which forms an example of verbal humour (section 3.2), is embedded within a serious discourse, which, according to Chiaro (2017), makes it less easily recognisable since the speaker walks a fine line between serious and non-serious discourse.

All of these theories of humour encounter some challenges when trying to explain the rhetorical applications of humour. As discussed by Meyer (2000), one of the reasons for this shortcoming is the fact that each theory strives to explain all instances of humour while, at the same time, the communication effects remain unexplained. Indeed, the reality is that any instance of humour may well be explained under more than one humour theory. However, while each of the theories can, in principle, explain the origin of any given humorous instance, this approach risks only partially illuminating the functions of humour. The communicational functions and effects intended in a message can vary, and they usually depend on other variables that help to mediate the humour, such as the situational context and the familiarity of the participants with the concepts exploited in that humorous instance (*ibid.*). Therefore, by focusing on the origin of humour, these theories often fall short when trying to explain the rhetorical uses and values of humour.

Some studies on humour have criticised the superiority theory for being too concerned with humour's social functioning and thus overlooking the role played by incongruity, arguing that such an oversight limits the scope and operability of the theory. On the other hand, the incongruity theory has been criticised for being rather obscure, "a black-box-like", in its representation of the cognitive dimension of humour (Vandaele, 1999: 241). Regardless of these downsides, many scholars agree that the various theories of humour are best regarded as complementary to each other rather than contradictory (Vandaele, 2002; Günther, 2003; Puşnei Sîrbu, 2016).

3.3.1 Linguistic theories of verbal humour

Linguistic theories of verbal humour attempt to explain the production and reception of the phenomenon of humour by focusing on semantic, syntactic, and pragmatic aspects. In this sense, they share a degree of closeness to incongruity-based theories, since they attempt to identify the mechanisms that provoke incongruity in humorous texts, revealing an answer as to how two scripts are connected. Attardo (1994) attributes such proximity between them to the fact that they are essentialist theories in nature, i.e., they attempt to explain what makes humour funny. In this respect, and as discussed in section 3.3.1.1, the semantic theory of humour proposed by Raskin (1985) can be seen as an instance of incongruity theory despite Raskin's carefully argued neutral stand with regards to the three major groups of humour theories (Attardo, 1994).

The following sections discuss, chronologically, three of the most influential linguistic theories of humour and explore their applicability to puns: Raskin's (1985) Semantic Script Theory of Humour (SSTH), Raskin and Attardo's (1991) General Theory of Verbal Humour (GTVH), and Attardo's (1997) Setup-Incongruity-Resolution Model of humour (SIR).

3.3.1.1 *Semantic script theory of humour (SSTH)*

Quoting directly from Raskin (1985: 99), the leading hypothesis of the SSTH reads as follows:

A text can be characterized as a single-joke-carrying text if both of the [following] conditions are satisfied. (i) The text is compatible, fully or in part, with two different scripts. (ii) The two scripts with which the text is compatible are opposite in a special sense [and] are said to overlap fully or in part on this text.

Indeed, it would seem that script oppositeness is analogue to incongruity. However, SSTH does not aim to explain humour in general, since its remit is limited to the study of verbal humour, which is explained in detail in section 3.2,

or, in practice, and as highlighted by Krikmann (2006), only punch-line jokes. It mainly focuses on how humour is created and how a relationship is established within a text that contains two different scripts so that it can be identified as humorous by the receptor, understanding a script as "a large chunk of semantic information surrounding the word or evoked by it" (Raskin, 1985: 81). In this respect, Raskin (*ibid.*: 127) argues that humour is derived from semantic ambiguity and puts forward three basic semantic oppositions that may appear in a humorous text, namely, "normal/abnormal, real/unreal and possible/impossible". However, the humour in puns can also result from lexical and syntactic ambiguity, as can be seen in the examples discussed in section 3.2.1.1 as well as those in chapter 5. The theory further considers "contextual information as well as encyclopaedic knowledge; the concepts of script, schema, and frame; rules of scripts-relation, along with the criteria and procedures needed to justify and evaluate a semantic theory" (Krikmann, 2006: 31).

Raskin explains that a final humorous effect is achieved when two scripts are used that oppose or overlap each other at some point in the text, leading to some form of ambiguity. However, the script overlap does not indicate that both readings are simultaneously plausible. Furthermore, there are humorous instances that juxtapose categories which may not create a contradiction in a strict sense but are nonetheless incongruous, as in the following example: "there is a parallel between a martini and women's breasts: one is not enough and three is too many" (Youngman, 1987: 11). Here, there is nothing paradoxical, or even contradictory, about the juxtaposition of 'martini' and 'breasts'. Still, the humorous connection between 'breasts' and 'martini' depends on the fact that they are numerable and can be appreciated only when encountered in identical sums (Oring, 1995).

While SSTH is demonstrably successful in explaining verbal jokes, its problem with puns arises in two main aspects: (1) that the second meaning must replace the first meaning for the humour to be realised, and (2) that the hearer has to reinterpret the text through the second meaning (Cihla, 2012). However, as the case with puns, the incongruity does not require full negation of the first reading by the second reading. This is in line with Oring's (2003) argument that

incongruity in punning humorous texts is never completely resolved although points of relation between the incongruous parts are discovered. Furthermore, and per SSTH terminology, as hearers interpret the utterance through the first reading, the ambiguous word or phrase will direct their attention to recognising the potential for a second reading. However, Cihla (2012) agrees with Bekinschtein *et al.* (2011) that a punning humorous text activates two meanings simultaneously, both relevant and plausible, and provide no resolution. Therefore, the linear path of the first meaning triggering the second meaning specified by the SSTH for the humorous joke to be understood does not conform with the format of puns, which introduce both meanings simultaneously without an interceding trigger nor a sequential order.

Responding to some of the criticism levelled by authors like Chlopicki (1987), Gaskill (1988), Kolek (1989), Dixon (1989) and Marino (1989) with regards to its limited application to verbal jokes and the complications raised when it is applied to longer humorous texts, SSTH has been revised significantly by Attardo and Raskin (1991), as discussed in the next section.

3.3.1.2 *The general theory of verbal humour (GTVH)*

As an extended and developed version of the SSTH, GTVH aims to answer the question of ‘what is humour’ rather than the reasons behind the existence of humour or how it has been used (Aromaa, 2011). In order to generate verbal jokes, GTVH relies on a six-level hierarchical model, or, in the words of Attardo and Raskin (1991: 294), knowledge resources (KRs):

1. **Language (LA)** refers to “the wording of the humour text, which determines the entire makeup of the joke, as well as the placement of the functional elements” (Attardo, 2002: 176-177).
2. **Narrative strategy (NS)** is the narrative organisation in which the humour is placed. Examples of NS include, among others, “expository, a question-

and-answer sequence, a dialogue-type, pseudo-riddles and riddles” (*ibid.*: 300).

3. **Target (TA)** is the term that “describes an individual, group, behaviour or even an ideological target that is ridiculed or criticized” (*ibid.*: 301).
4. **Situation (SI)** refers to “the social context of humour, such as the place, time, objects, participants, and any other element that plays a role in the joke” (*ibid.*: 179).
5. **Logical mechanism (LM)** relates to the ‘local logic’ of the joke. It is the contextualising world in which the joke exists and in which the actions within the joke are commonplace.
6. **Script opposition (SO)** is taken directly from the SSTH and refers to “the process in which the two scripts presented in the joke are overlapping and opposite” (Attardo, 1994: 203).

The KRs arrangement is instrumental in differentiating one type of humour from another on a continuum of how similar they are to one another. The arrangement assumes that the degree of the perceived ‘semantic distance’ between two jokes does increase linearly. For example, the transitivity relationship held among KRs assumes that jokes that differ in LA are perceived to be very similar, whereas jokes that differ in SO are seen as very different.

In discussing GTVH and puns, the same problems raised in the SSTH are encountered here, namely, the linear progression in SO disambiguation, as well as the concept of disambiguation itself that conflicts with punning humour. In relation to LM, Hempelmann (2004:385) claims that puns are governed by the local logic of Cratylistic syllogism:

The local logic of punning functions on the basis of obviously erroneous reasoning in two steps: first, sound symbolism as a motivated relationship between a word’s meaning and its sound, and second, the assumption that this motivated relationship works across sound similarity between two words.

Cratylistic syllogism assumes that since meaning motivates sound, if two words sound similar/identical, then their meanings must be similar/identical. However, this logic does not apply to most puns, since it considers any homophonic or paronymic words to be presumably synonymous (Cihla, 2012). In the following example “I thought I saw an eye doctor on an Alaskan island, but it turned out to be an optical *Aleutian*”, hearers would remove themselves from the logic of our world to enter a reality where Aleution/illusion are inherently synonymous (*ibid*: 7). Accordingly, this case would have neither SO nor ambiguity, and therefore no possibility of humour.

Within the realm of Translation Studies, Attardo (2002: 187) puts forward a piece of advice to be borne in mind when trying to apply GTVH to the analysis of humour translation. Following his argument, which is based on a somewhat limited definition of translation as an activity focused on meaning correspondence, all KR levels retain their positions except for the substitution of LA in TL for LA in SL. Drawing on Attardo’s (2002) work, Veiga (2009a: 8) elaborates further on the various KR levels that are at the base of GTVH, so that they can be operative in the field of AVT, as follows:

(LA) corresponds to all oral (actor's utterances, songs, *etc.*) or written (inserts, subtitles, and so on) linguistic material in a film that needs to be translated; (NS) comprises the way the audiovisual narrative is organized so that it will produce humour; (TA) implies that any translation of humorous exchanges is submitted to constraints, such as the audience profile, thus, demands on relevance and adequacy of linguistic and cultural transfer are a reality; (SI) refers to the verbal, psychological, social and cultural context in which humour is originally produced and to the cultural and linguistic context of reception; (LM) consists in the resolution of incongruity that instigates rupture of preconceived knowledge we acquire of the world; (SO) denotes the existence of a combination of more than one piece of information, which somehow (particularly or totally) collides, overlaps or opposes our perception of reality as we know it.

The scholar argues that the more a ST and a TT joke share the same KR levels, the more likely it is that they would have the same, or very similar, humorous effect.

However tempting this linear pattern is, the application of GTVH to the study of translation, and to that of AVT with its intersemiotic elements in particular, has its shortcomings. GTVH is, in essence, a linguistic theory that, despite the practical recommendations suggested by Attardo (2002), seems to be insufficient to account for other aspects of humour, especially the visual elements that constitute one of the defining features of the AV product, a criticism that also applies to other linguistic theories of humour. Furthermore, the theory falls short when it comes to the analysis of the cultural references embedded in a humorous text. Although Attardo (2002) recommends that they should be substituted if it is included in the situation of the joke, sometimes such cultural references are central to the joke and changing them might confuse the viewer or distort the humour in the scene. In addition, the theory seems to be fruitful in measuring the 'sameness' of the original joke and its translation. However, the primary purpose of translating an instance of humour is retaining as much as possible of its humorous effect in the target language and culture, which does not necessarily mean the reproduction of a similar joke in the TT. Therefore, and given the nature of the current study, which adopts a corpus-based approach, the application of GTVH to a large amount of data becomes a rather complicated and unmanageable task as it involves determining the KRs of each potential instance of humour, of which the logical mechanism is the most elusive one to pinpoint.

3.3.1.3 Setup-incongruity-resolution model of humour (SIR)

To combat the issues raised with both the SSTH and GTVH in relation to the problem of conditions, Attardo (1997) presents his model of SIR that utilises a redefined concept of scripts, in that “the first script of the joke is based on a neutral context and is thus easily accessible, whereas the second script depends strongly on the context and is thus much harder to access”. The theory still applies the linear path that “[o]nce the first script is activated, the inertia of parallelism forces us to continue the interpretation in the same spirit, until it becomes impossible, since we encounter the disjunctive” (*ibid.*: 402). Furthermore, the logical mechanism is modified to account for “the resolution itself, not just an enabling mechanism thereof [...] in other words, *the LM of a joke is the resolution of the SO (incongruity)*” (*ibid.*: 409). The model explains that the

set-up phase recognises the hearer's installation of the first reading. Once the hearer is presented with the element of incongruity, the set-up terminates. Thus, the hearer modifies the reading to the second meaning to resolve the original disconnect.

Much like the two previously discussed linguistic theories of humour, SIR fails to explain the humour in puns using the script opposition and the logical mechanism. Puns contain "a situation that has no overt incongruity [and] require no suspension of disbelief, but nonetheless present a significant opportunity for humour" (Veale, 2004: 6). The setup-incongruity-resolution, as argued by Cihla (2012), is nothing but a synonym of setup-conflict-resolution, a narrative structure typical of novels, plays, and films, which does not restrict its application to humorous utterances. In the scholar's view, for a linguistic theory to be applicable in the study of puns, it should not mandate a hearer's reinterpretation or resolution of the incongruity for accessing the humour of the pun.

As previously stated, the existence of numerous theories of humour is a testament to the complicated nature of this phenomenon and the difficulty to reach a consensus on how to define it. Furthermore, its interdisciplinary nature renders it an inviting object of study, having attracted considerable interest from scholars working in disciplines as varied as philosophy, psychology, linguistics, and sociology, among others, thus bringing with them a new set of objectives and methodologies (Günther, 2003). For the present study, it is worth following Raskin's (1985) and Attardo's (1994) suggestion that the problem to be solved should come from the field of humour, whereas the methodology should come from the respective disciplines – in this particular case, translation, in the form of translation techniques.

3.4 Approaches to the translation of wordplay in audiovisual productions

Questions about the possibility of transferring humour into another language have long been the subject of academic debate, with some experts being more optimistic than others. Jankowska (2009: 1), for example, contends that humour can pass through linguistic and cultural barriers, despite "any travel inconveniences or even a possible motion sickness". Indeed, humour can overcome linguistic and cultural barriers, though some disagreement may persist about the degree of 'motion sickness' involved in this transfer, as well as about the role played by translators in keeping the transfer-related loss to a minimum.

The translation of puns, and humour in general, in AV productions is often considered to be one of the toughest translational tasks (Chiaro, 1992). Whatever translation approach translators choose to follow, they have to be aware of the challenges that stem from the duplicity of channels, that materialise in technical, linguistic and cultural constraints (Veiga, 2009b). When humour is audiovisually anchored, the translation process becomes rather challenging.

While, for a long time, the literature about the translation of humour has maintained that 'it does not travel', 'it is far from easy', or 'it gets lost in translation', AVT scholars like Díaz-Cintas (2003) and Martínez-Sierra (2006) see it differently. They argue that the translation of humour is indeed feasible and consider that the multimodal dimension of the audiovisual programmes and the semiotic information transmitted through the images and the soundtrack can actually facilitate the transfer in some cases, rather than hinder it. This would justify why so many comedies become blockbusters around the world.

The treatment of puns in AVT has been explored by several authors, mostly from a descriptive angle (Pisek, 1997; Schröter, 2005; Dore, 2010; Schauffler, 2012; Williamson and de Pedro Ricoy, 2014; Martínez-Tejerina, 2016; Abomoati, 2019). This section focuses on the diverse theoretical approaches that have been adopted for the translation of puns and pays special attention to the research that has been conducted in the particular field of dubbing. It also sheds light on the connections that have been established between theoretical and empirical works by other Translation Studies scholars in general.

3.4.1 Equivalence and (un)translatability in wordplay translation

Since the mid-20th century, research in translation has systematically moved away from 'word-for-word' equivalence towards 'sense-for-sense' equivalence, thus adopting a more cultural approach to translation, as opposed to the previous linguistic one that tended to focus on issues related to meaning and equivalence (Munday, 2001). Jakobson (1959: 114) is one of the first scholars to link meaning and equivalence in his understanding of translation as a practice that "substitutes messages in one language not for separate code-units but for entire messages in some other language". He suggests that languages are capable of rendering messages originally written in other languages; hence, a translation should maintain "two equivalent messages in two different codes" (*ibid.*: 233). Equivalence, understood as 'formal correspondence', however, transcends code-units as there is no full equivalence between languages that could guarantee an identical interpretation of the source message in the TL. Jakobson (*ibid.*: 234), acknowledges that when there is a deficiency "terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions". Such a view brings attention to the variability of units of translation, for each kind of text has its meaningful units, and even sub-units (Zabalbeascoa, 1994). This assumption applies in particular to the case of humorous texts, as linguistic units rarely carry the same humorous effect across languages, regardless of the semantic overlap between them, thus raising the question of the relevance of concepts such as 'meaning' and 'equivalence' in the case of linguistic humorous texts such as wordplay.

The translation of wordplay, in which language is the catalyst of the humorous mechanism,¹⁷ is deemed to be one of the most complex translational activities, and its exploration has traditionally been situated within two critical principles of

17. According to Cho (1995), humorous mechanisms are the determinants of humour processing and consist of three types: cognitive, affective and disparagement. He groups wordplay under the cognitive humorous mechanism that consists of "novelty of idea, surprise triggered by unexpectedness, resolution of incongruity, and sudden insight into the whole configuration" (*ibid.*: online).

translation theory: equivalence and (un)translatability. According to Catford (1965), linguistic untranslatability arises when there is a failure to find a TL equivalent due to "differences between the source *language* and the target *language*" (*ibid.*: 98), whereas cultural untranslatability happens "when a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the TL is a part" (*ibid.*: 99). Typical examples of linguistic untranslatability would involve the transfer of puns. Over the years, numerous studies on the translation of puns have mainly concentrated on whether or not equivalence is achievable (Redfern, 1984; Nash, 1985; Attridge, 1988; Culler, 1988; Delabastita, 1993, 1994, 1996, 1997). In House's (1973) view, puns are untranslatable because they are closely connected to the semantic and phonological particularities of a language system, and the humorous effect travels poorly across languages, mainly when they belong to different language families. For Delabastita (1994), the claim that puns are untranslatable stems from the impression that the available translation strategies are not operational to deal with translation equivalence.

These claims, however, are based on a very narrow view of equivalence which focuses on the form and disregards other types such as semiotic or functional equivalence. Besides, the translation of humour, and by stretch puns, does exist and, as discussed in the case of multi-layered semiotic products such as audiovisual texts, the nonverbal elements may even facilitate the process of finding a solution (Delabastita, 1993; Gottlieb, 1997; Díaz-Cintas and Remael, 2007). Within the semiotic approach, Aleksandrova (2020:88) relies on Garbovskiy's (2004) definition of translation as "a system-based activity" and relate it to the translation of puns in that it is "a manipulation of signs composing the core of the pun, which can be realised in two ways: 1) between the semiotic systems of the SL and the TL; and 2) inside the system of the TL".

Alcaraz (1990) stresses that nonverbal information is a double-edged sword that can complete, reduce, enhance, or cancel propositional meanings. On occasions, when the linguistic distance between the ST and the TT makes the transfer of humour taxing, the translator's attempts at finding a working solution might be hindered by the semantic redundancy caused by the images or by the presence

of the original soundtrack. In this respect, especially in subtitling, the feedback effect derived from the soundtrack containing the ST dialogue can be "so strong that a more idiomatic, 'functional' rendering will be counterproductive" (Gottlieb, 1994b: 268). This type of restriction will be higher the more visible the semantic load expressed by the image is and the closer its relationship with the actual dialogue. Of course, this linkage between images and dialogue will vary in its degree of intensity from scene to scene.

As it happens, however, the presence of the image functions primarily as a hurdle, even if it can inspire a good TL solution. For Jankowska (2009), the constraint is more pronounced in subtitled than in dubbed versions and the divergence between the two methods is most acute in the case of jokes that fall into the linguistic category. Díaz-Cintas (2009: 15) concurs when he affirms that "wordplay that relies on visual representation can certainly be an ordeal for the screen translator". Coherence between image and text is also one of the highest priorities when dubbing, and that is why, on some occasions, the translator has to eliminate the joke in order to preserve this coherence.

In the case of puns, the restrictions are not only linguistic, which occurs in asymmetric situations when the SL does not have an equivalent in the TL, but they can also be subject to visual restrictions, understood as the subordination of the linguistic text to the image. Thus, a distinction can be made between those puns that are relatively independent of the visual elements on the screen and those that are inextricably linked to the visual code. While puns that are relatively independent of visual elements and are not subject to significant linguistic restrictions are arguably easily conveyed, those enmeshed with the visual signals require the translator's inventiveness and creativity. Frequently, the image functions as a trigger of the process of reinterpretation, which is crucial for the comprehension of the ambiguity involved in the humorous expression (Schauffler, 2012). So, it can become challenging for the translator to find a solution that is different from the original but still carries a humorous load and makes justice to the images.

The translatability of puns has been investigated by Martínez-Sierra (2006), who focuses on the linguistic and intercultural barriers encountered in the dubbing into Spanish of the animated series *The Simpsons*. His concluding remarks maintain that most, if not all, humour is translatable, and the success of the outcome depends to no small extent on the existence of shared background knowledge. Such a conclusion is in line with the literature previously discussed in section 3.1. Indeed, some jokes are more manageable than others. However, as argued by Low (2011), two possible reasons for humorous instances falling flat in the TL are either a translator's incompetence, or an unduly narrow definition of translation, in the sense that translation is generally conceptualised as a close transfer of ST elements into a TT. Under this prism, translators can only make use of limited devices, like synonyms and transpositions, in their attempt to create minimal changes in meaning, function and even form, which obviously makes the translation of puns most challenging, if not impossible.

For an abstract and complex phenomenon such as humour, the concept of equivalence can only be relative. Absolute equivalence is almost impossible due to the humorous effect dependence on factors such as the translator's skills, the specific features of the ST and the TT, the period of production, the source and target cultural traditions as well as the audience's age, sex, educational background, and attitude. Therefore, when confronted with the potential untranslatability of humour, translators may have no other option but to introduce shifts of meaning in specific fragments of the TT. Popovič (1970: 79) defines translation shifts as "all that appears as new with respect to the original or fails to appear where it might have been expected". These shifts denote "a change that may occur between the ST and the TT in the process of translation" (Bakker *et al.*, 2011: 226). Introducing big or small modifications in the TT is a common practice when dealing with the translation of humour, due to linguistic and/or cultural dissimilarities, as described above, as well as other reasons, such as the willingness to add 'local colour' to the TT. The drive behind most of these modifications is to maintain the humorous effect, which would require translators to adapt a specific joke to the reality of a new cultural community. Some of these shifts would be considered obligatory, as when dealing with systemic

dissimilarities, while others are viewed as optional, as a result of ideological, stylistic, or cultural reasons.

3.4.2 The functional approach: skopos theory

From a functional or skopos-oriented perspective, equivalence is achieved when there is functional consistency between the ST and the TT. In his *Skopostheorie*, Vermeer (1986, in Nord, 1997: 36) perceives translation as a particular type of action, in which the skopos "determines the form of equivalence required for an adequate translation". As highlighted by Snell-Hornby (2006), translation is hence prospective rather than retrospective. In this paradigm, the function of translations can be quite different from that of the original texts, "since they are for a fundamentally different audience, in a new culture situation" (Pym, 2009: 4). Skopos theorists, hence, speak about attaining the same purpose in a more practical and attainable sense.

Nord (2006: 44) adds a level of relativity by foregrounding that the interpretation of meaning differs according to the personal experience of the text user as "different receivers (or even the same receiver at different times) find different meanings in the same linguistic material offered by the text". She also has some reservations about the unrestricted freedom given to the translator to produce a TT of whatever form so long as it conforms to the skopos as directed by the client. For the scholar, skopos is not the only determining factor in translation, and loyalty to the original needs to be also considered as part of the equation.

The fact that a translation fulfils the same, or similar, function as the original and succeeds in transferring the situational, cultural, and linguistic content of the humorous ST does not necessarily mean that the translation is funny and successful. Humour translation is neither exclusively humour-type dependent (Raphaelson-West, 1989: 130) nor simply linguistically bound, as all jokes are unique in the way in which they encompass those situational, cultural, and linguistic features. In this respect, similar humorous examples may be dealt with differently at different times, even by the same translator. Therefore, as

previously mentioned, Nord (2006: 33) introduces the concept of 'loyalty' when describing a translator's responsibility towards those involved in the translation process:

Translators, in their role as mediators between two cultures, have a special responsibility with regards to their partners, i.e., the source text author, the client or commissioner of the translation, and the target text receivers, and towards themselves, precisely in those cases where there are differing views as to what a 'good' translation is or should be.

The concept of loyalty thus commits the translator bilaterally to the ST and the TT situations. It differs from those of equivalence or fidelity, which focus on the linguistic or stylistic similarities between the two texts. Loyalty highlights the interpersonal relationship between the translator and the texts since humour is a product of social interaction, which foregrounds the cultural and social contexts in which it is negotiated. The wide range of translation solutions available to the translator reflects the complexity of the task of reconciling these two different goals.

Therefore, in order to determine the contextual coordinates, which would involve choosing specific procedures and strategies during the translation process, it is essential to know the purpose a translated humorous text should serve in the host community. Popa (2005) distinguishes between two levels of functions in translation: genre-related and interpersonal. Within a humorous context, the two levels usually co-exist. The former would describe the pragmatic function of humour in general, namely, to produce amusement that would cause laughter. In contrast, the latter transcends the general purpose and works in the TL socio-cultural context, i.e., it may illustrate how laughter builds consensus, deals with awkward situations, or introduces criticism, to mention but a few.

It is within Popa's (*ibid.*) second level of functions that cultural untranslatability may occur. The projection of the original cultural frame of reference on the TT may leave the target receptors in what Witte (1994: 74) terms a 'culture shock'. In a humorous context, this would eradicate the funny elements and prevent the joke from achieving its translation skopos (i.e., to amuse). Thus, in order to

preserve the humorous effect, translators are advised to consider whether the situational configuration of a humorous text can also work in the TC.

In the context of AVT, if a translator were to follow a functional approach when working on texts that contain multiple instances of wordplay, such as the current film corpus, priority to the humorous effect would be of the essence. After having identified the humorous passage in the original text, the translator is then confronted with the task of having to evaluate its importance in the film, both locally and on a higher level. This assessment will increase the chances of producing adequate translations and limit frustration about challenging problems, “since some jokes are not as important as others” (Díaz-Cintas and Remael, 2007: 215). In order to reproduce the humorous effect, the implication is that the translator is at liberty to take all necessary steps to preserve a defined skopos in the TT, even if this means altering the formal and/or semantic structure of specific utterances, as the faithful recreation of a text’s surface structure in a TL does not always result in adequate translations (Schauffler, 2012). A translator’s priority would then be to convey the humorous effect by any means possible in order to achieve a similar effect in the TL as there was in the SL. Under this prism, a similar effect could be possible, bearing in mind that, as mentioned earlier, the interplay of the dialogue and the visual sign system may have a restrictive impact on the translation task, and the creative freedom is ultimately conditioned by the visual (and oral) input.

3.4.3 Domestication and foreignisation

In order to describe how a translated pun, or text in general, can be understood to be positioned in a TC, Venuti (1995, 1998) puts forward two concepts that have been widely used in academia: domestication and foreignisation. The latter describes a translation approach that retains significant traces of the original text in the TT, while domestication implies the erasure of all that is foreign in the TT, as regards both ST cultural and linguistic values. This kind of assimilation or 'naturalness' promoted by domestication marks Venuti's central contention since such an approach tends to limit the linguistic and cultural choices that can be

taken in the translation process and gives priority to those of the dominant discourse in the TC. In contrast, choices that would be associated with marginalised groups tend to be avoided. Therefore, he favours foreignising strategies that enable readers or viewers to be more receptive to cultural differences, a practice that he metaphorically describes as “sending the reader abroad” (Venuti, 1995: 15), an idea borrowed from Schleiermacher (1813).

Both domestication and foreignisation imply and involve manipulation of the text. According to Venuti (1995: xii), “translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way”. Therefore, as foregrounded by Schmidt (2013: 540), “from the ethical point of view, both strategies are equally biased”. Which one to apply will depend on variables such as the skopos of the translation and the power relations that exist between the source and the target literary systems.

Of course, these two approaches constitute two poles on a scale and not all solutions in any given translation can be assigned to either one or the other. According to a study carried out by Davis (2003) on the treatment of culture-specific items in the translations of Harry Potter books, there is no correlation between the use of a particular translation strategy and the degree of domestication or foreignisation obtained in the TT. There is no predictable association between the closeness to the ST and the degree of foreignisation, nor between the degree of manipulation of the ST and the extent to which the TT is domesticated. In this sense, either preserving an ST item or creating a new one that is not present in the ST could achieve an exotic effect. A TT can be rendered more accessible, i.e., domesticated, either by manipulating the text and adding some explicit clarification or by omitting a reference altogether. Thus, adhering to the functional perspective when translating wordplay may result in the adoption of domesticating solutions, especially at the micro-textual level, which should not be confused with the manipulation of text so as to serve some censoring forces.

When analysing the translation strategies that have been applied to the translation of AV humour, some researchers have observed a tendency towards foreignising strategies (Martínez-Sierra, 2006). Bolaños-García-Escribano (2017), when analysing Pedro Almodóvar's first four films (1980-1984), also concludes that although there does not seem to exist a unique translation approach to the subtitling of VH from Spanish into English, a substantial number of subtitles stay close to the original dialogue, showing a marked foreignising approach. The risk, however, is that the reception could be one of non-amusement or even puzzlement if a foreignising solution leads to a contextually unrelated TL utterance (Sanderson, 2009).

On the other hand, however, Alkadi (2010) finds that domestication strategies seem to be the favoured approach in Arabic dubbing. In the case of humour, it can be argued that such a domesticating tendency has the ultimate intent to entertain the target audience, by aiming for a communicative translation, and the reproduction of the intended skopos (Iaia, 2015). According to Alkadi (2010), the domesticating approach awards the translator greater latitude, which may lead to translations that discard pragmatic and linguistic equivalence and materialise in the creation and/or addition of jokes of a different nature in the TTs, either to deal with a given original humorous instance or to compensate for previous omissions. One of the risks of such an approach is that it may lead to the exploitation or misinterpretation of the original text, incurring in ideological interpretations that are grounded in the target lingua-cultural background, which eventually may be considered by some as a disrespectful change of the ST author's intent.

As already discussed, AV texts produce simultaneous meanings due to the interaction between different codes and channels, some of which might cause a humorous reaction. Therefore, the use of any foreignising or domesticating solutions should originate from a critical analysis of the ST's linguistic and extralinguistic features to identify the socio-cultural and linguistic nuances as well as the intra- and intertextual grounds that need to be adapted for the target receivers (Iaia, 2015). According to Zabalbeascoa (2005: 199), a joke can be translated with (1) the same ST joke; (2) a joke of the same type; (3) a joke of a different type; (4) other devices like similes and hyperboles; or (5) a literal

translation that results in losing the effect "stating the author's intended messages in straightforward, plain, blunt terms, unfunny, and non-rhetorical". He also emphasises that the solution should give priority to the effect of humour.

Chiaro (1998) contends that the success of the translation of humour on screen is usually limited, especially when wordplay is involved. She highlights the popularity of films such as *A Fish Called Wanda* (1988), *Four Weddings and a Funeral* (1994), or *The Full Monty* (1997), which exploit very few puns as the humour is based on comic situations, parodies, and other kinds of humour unrelated to linguistic ambiguity. However, as highlighted by Delabastita (1997: 19), "the production, the reception, and the translation of wordplay is never just a question of language structure alone". Chaume (2004) maintains that despite its predominant role, the linguistic code is one of the several codes at play in the construction and transfer of meanings in AV texts. Chiaro (2006: 205-206) also argues that the linguistic code is one of many factors, such as "the actors, screenplay, other films on the circuit at a particular moment in time, socio-economic factors regarding audiences, advertising campaigns, and the psychological state of spectators themselves" that would ultimately affect the reception of humour.

3.4.4 Descriptive Translation Studies: norms' framework

In order to see how the translation of puns has taken place in the current corpus, it is pertinent to look at the trends that can be observed in the way the translators have done their work. These trends, or behaviour patterns, is what Toury (1980) calls 'norms' of translation. Norms constitute a framework within Descriptive Translation Studies (DTS) that highlights the significance of a target-text-oriented descriptive analysis to uncover the underlying causes of shifts in translation other than linguistic ones. Rather than focusing on quality standards, translation mistakes or the problems posed by the ST, DTS examines translations as "facts of the target culture" (Toury, 1995: 29). In this respect, this paradigm is concerned with translation as a product of the TC norms and conventions and stresses the

importance of situating the translation process and the translated product within their socio-historical context (Chaume, 2013).

Toury (1980) first investigated translation norms and the notion of translation being a norm-governed activity in his work *In Search of a Theory of Translation*. His model was elaborated and updated in his *Descriptive Translation Studies, and beyond*, published in 1995. He borrows the notion of norms from sociology and social psychology, and defines it as:

[T]he translation of general values or ideas shared by a community - as to what would count as right or wrong, adequate or inadequate - into performance 'instructions' appropriate for and applicable to concrete situations. These 'instructions' specify what is prescribed and forbidden, as well as what is tolerated and permitted in a certain behavioural dimension [...] Norms are acquired by the individual during his/her socialisation and always imply sanctions – actual or potential, negative as well as positive. (*ibid.*: 63)

This definition highlights the fact that translation in the TL and TC has an apparent causality nature in which an end explains the effect. In this sense, it argues that translation is a phenomenon that causes an intended effect of which the translator has to be aware when translating. It identifies translators as socio-historical agents whose negotiation of contextual constraints or motivations, as well as of the prospective function of the TT, is predominantly revealed by the shifts adopted in the end product. This negotiation compels the translation to display remnants of the two often opposing extremes, that of the ST and SC, on the one hand, and the TL and TC, on the other. Toury (1980, 1995) describes three kinds of norms:

1. **Preliminary norms** are translation guidelines within a community that decide the overall translation strategy and the choice of texts to be translated. Hence, they influence behaviour before the start of the actual translation process. Such norms can be observed in the current shift in dubbing Disney animated cartoons from the traditional EA into the current MSA. The concept accounts for the critical evaluation of the process of selection of the texts to be

distributed and broadcast as well as the analysis of editorial choices that take place before the actual translation and adaptation process.

2. **Initial norms** govern the translator's overall choice between two opposed orientations: complete focus on the original, known as adequacy; or adherence to target norms which originate and act in the TC itself, thus determining the translation's acceptability. Yahiaoui *et al.* (2019), in their study of irony in the Arabic dubbed and redubbed Disney animated film *Monsters, inc.* (Pete Docter and David Silverman, 2001), conclude that the EA version can be considered as an 'acceptable' translation since it adopts a more TT-oriented translation strategy by activating a creative and free translation while the MSA version opts for a literal translation and transliteration in its rendition of many cultural references, which has produced an 'adequate' translation that is more source oriented; a conclusion that is further corroborated in the current research in Chapter 5.

3. **Operational norms** control the actual decisions made during the act of translation and are further divided into:
 - 3.1. Matricial norms, which govern the degree of fullness of a translation, "the very existence of target-language material as a substitute for the corresponding source-language material, the form of its distribution, as well as the textual segmentation" (Toury, 1995: 58-59). They are a heuristic tool that helps scholars analyse the linguistic material at the disposal of the translator, as in the case of the analysis of wordplay in the selected Disney animated cartoons (Chapter 5).

 - 3.2. Textual-linguistic norms are useful to describe translated material and translation operations, such as the ones analysed in this thesis. These norms "govern the selection of material to formulate the target text in or replace the original textual and linguistic material with" (*ibid.*: 59). Consequently, they affect the solutions chosen by the translator to replace the original material.

The applicability of the latter norms can either be general, when they pertain to 'translation qua translation' (*ibid.*) or, they can be related to particular types and modes of translation, as for instance dubbing. In this respect, a norm in dubbing, for example, is that whenever an actor on screen is shot in a close-up, lip-sync considerations tend to prevail over semantic ones (Ranzato, 2013). Principles of this nature tend to guide the implementation of certain translation techniques, as discussed in section 3.4.5, where a taxonomy of techniques is presented and later used for the analysis of the dubbed texts.

Toury's (1995) classification of norms is based on the premise that translation is a norm-governed activity at every stage, ranging from the selection of the product to be translated to the very final presentation of the text to the target community; and that norms vary depending on cultural contexts and historical periods. While norms are not translation strategies in themselves, they surely guide the activation of certain strategies and are a useful tool when it comes to describing and justifying translational behaviour. From a scholarly point of view, norms can be considered explanatory hypotheses for observed regularities in translational activity and its perceptible manifestations. For Toury (*ibid.*), the correlation between norms and strategies is not exclusive, which means that scholars can expect to find that the use of one strategy leads to the articulation of different norms, or, conversely, that a single norm can be at the root of several different strategies.

In his encouragement to look for recurrent patterns of translational behaviour, Toury (*ibid.*) advocates a methodology that avoids the selection of sets of randomly chosen examples in favour of substantial corpora that have been chosen carefully. The regularities detected in such material are classified and analysed so that first-level discoveries can then be made, and explanations extrapolated that can then be elevated to translational norms.

Accordingly, to be able to formulate norms, researchers normally use two primary sources:

- **textual sources:** the translations themselves, which display the effects of norms;
- **extratextual sources:** prescriptive and critical observations and comments raised by those involved or connected with the event.

Many scholars have highlighted the benefits of following DTS premises in AVT research. Díaz-Cintas (2004b: 31) conceives of DTS as "a heuristic tool that opens up new avenues for study, strengthens the theoretical component and allows the researcher to come up with substantial analyses" as it helps scholars to present their results based on the experimental observation of real translation behaviour rather than on negative criticism of current (and potential) translations. For Chaume (2012: 161), DTS offers "a powerful interdisciplinary framework for translation analysis" and the scholar proposes a two-level model, descriptive and semiotic, for the scrutiny of dubbed texts, which can easily be extrapolated to the study of other AVT modes. The DTS paradigm has proved to be significantly fruitful in the study of AVT, with a substantial number of research projects having been based on DTS postulates (Díaz-Cintas, 1997; Chaume, 2000; Karamitroglou, 2000; Pedersen, 2011; Sokoli, 2011). To a large extent, the framework has been particularly popular because it allows the mapping of real translation practice, which is then used as the foundations to study the impact that specific solutions (may) have on the audience, rather than hypothesizing without any empirical evidence.

3.4.5 Towards a classification of techniques for the analysis of dubbed wordplay

The dubbing of puns calls for a universal strategy and specific translation techniques to render wordplay instances, which usually depend on the translator's overall dubbing competence and experience. Molina and Hurtado (2002) argue that there should be a distinction between the concepts of 'strategy' and 'technique'. Techniques "describe the result obtained" and can cover different types of translation solutions (e.g., literal translation or adaptation);

whereas strategies pertain to "the mechanisms used by translators throughout the whole translation process to find a solution to the problems they find" (e.g., distinguish main and secondary ideas or avoid words that are close to the original) (*ibid.*: 507). Thus, while the strategy refers to the micro-procedure used by the translator following a particular objective in mind to solve different problems that emerge in the translation process, the term technique describes the discursive, contextual, functional procedures that aim at analysing and classifying how translation equivalence works in a pair of source and target texts, at the micro-unit level. In this respect, translation techniques are the materialisation of the translator's strategies in the translation process and their outcome. According to Broeder (2007), techniques do not offer a ready-made solution to each specific translation problem, since not every problem can be solved to satisfaction, and the humour cannot always be maintained. The focus of the current study is to determine whether the translator's solutions that are materialised on the micro-level help in maintaining the humorous potential of the ST in the TT.

Accordingly, it is important to focus on the techniques that translators have employed when dealing with the transfer of puns. The (mis)use or misuse of any given technique could affect the audience's perception of the SC, perpetuate stereotyping, highlight or undermine cultural, national, and identity specificities, and could ultimately lead to cross-cultural misunderstanding and conflict (Yahiaoui, 2014). Therefore, of the ample selection of strategies and techniques at the disposal of translators to manage intercultural transfer, deciding which ones to implement depends as much on the shared knowledge between the translator and the target audience as on the necessary profound familiarity with both cultures and not just the two languages (Bosch, 2016). In such a context, the activation of manipulative forces is highly plausible as the translation activity is hardly ever neutral.

One of the pioneers in the study of the translation of puns is Delabastita (1994), whose taxonomy of translation strategies is widely quoted in academic circles. They are presented in Table 3.4 with a short explanatory comment:

Table 3.4 Delabastita's (1994) taxonomy of translation strategies

Translation strategies	Comment
1) Pun > Pun	A pun occurs in the same place in the ST and the TT; the two items may share formal similarities or be completely unrelated.
2) Pun > Non-pun	The ST pun may be replaced by a non-punning phrase, which can relay both meanings of the source pun or just one.
3) Pun > Punoid	The ST pun may be replaced by a related rhetorical device, such as rhyme, alliteration, repetition, etc., in an attempt to recreate the effect of the ST pun.
4) Pun > Zero	It involves a complete omission of the source pun.
5) Pun ST \approx Pun TT	The ST pun shares similar features to its original formulation, and sometimes is left without being translated.
6) Non-pun > Pun	The translator introduces a pun in the TT where there is no pun in the ST.
7) Zero > Pun	The insertion of new textual material that cannot be traced back to the ST.
8) Editorial techniques	It includes the addition of explanatory glosses, footnotes, prefaces, or endnotes.

In this classification, (3) Pun > Punoid, (6) Non-pun > Pun, and (7) Zero > Pun represent strategies that can be used for compensation, i.e., to make up for a loss that has occurred in another part of the audiovisual programme during the process of translation. Delabastita (*ibid.*) points out that his eight translation strategies for dealing with puns could also be used in combination. For example, a pun can be omitted and another one can be added in a different place to compensate for the omission.

Because dynamic equivalence¹⁸ can be considered the most common approach in the translation of texts containing wordplay, it can be argued that what corresponds to the (1) Pun > Pun category is generally the most satisfactory solution, though not necessarily the easiest one to implement, despite the fact that the loss of the precise ST content is not seen as troublesome in most cases (Heibert, 1993). According to Ballard (1996: 344), the recreation of a TT pun “can be far more effective than accuracy in the translation of wordplay”. The priority to preserve humour would entail several creative solutions that could not be evaluated, on objective grounds, in terms of quality. Equally, given viewers’ subjective opinions, it is tricky for the scholar to determine which solutions are better than a pun’s loss or straightforward copying. Although Delabastita’s set of strategies seem to cover all conceivable scenarios, his (5) pun > pun, for example, is arguably too broad and overlaps in a sense with (1) Pun ≈ Pun. From an analyst’s perspective, rendering a ST wordplay more or less literally and still functioning as wordplay in the TT is not distinguished from the complete substitution of the ST wordplay for the purpose of achieving that instance of punning which has the same function in the TT.

A point to be made in relation to Delabastita's (1994) taxonomy, which is in consonance with Molina and Hurtado's (2002) terminology, is that the current research regards the strategies to be the final results, as materialised in the TT. To achieve these results, specific translation techniques need to be activated to deal with the small textual units. Such a treatment is found in a study done by Broeder (2007). The scholar suggests a model of translation techniques, closely related to Delabastita's (1994) strategies, that have been activated in the translation of the various types of wordplay found in Terry Pratchett's series of the Discworld novels. Her model is illustrated in Table 3.5:

18. Nida's (1964) dynamic equivalence represents those translation strategies that create parallel TT versions whose similarity to the ST may not be defined as 'pragma-linguistic' but only pragmatic, i.e., a type of equivalence that accounts for the functional perspective rather than being focused on the lexical and structural dimensions. Adaptations of this nature are mainly focused on the “correspondence of purpose and effects of discourse in both its original and translated versions” (Guido, 2012: 66), rather than on being faithful to the original lexical and textual properties of the ST. Dynamic equivalence would thus result in solutions that suit the target audience's taste, still following a similar plot while at the same time making the most of different situational scripts that would not be perceived as foreign when watched.

Table 3.5. Broeder's (2007) treatment of Delabastita's (1994) taxonomy of translation strategies

Delabastita's strategies	Possible techniques
Pun ST ≈ Pun TT	<ul style="list-style-type: none"> • Direct translation: A literal translation that maintains all features, functions, and connotations of the ST. • Direct copy: The original form is kept in the ST without translating it. • Transference: The word or phrase that is causing the pun in the ST is literally translated into the TT with a neologism. • Explication: The added explanation to the literal translation can perform as an extension to the pun, i.e., be intratextual, or it can be extratextual by employing editorial techniques. • Equivalent translation: The pun in the TT functions as the pun in the ST, and shares a comparable position as well as comparable features, i.e., at the phonological, lexical, and/or grammatical levels.
Pun > Pun	<ul style="list-style-type: none"> • Substitution: A pun from the ST is translated with a pun from the TC that shows no formal similarity to the original pun.
Pun ST > Punoid TT Non-Pun > Pun Zero > Pun	<ul style="list-style-type: none"> • Compensation: A pun that occurred elsewhere in the ST and could not be translated is recreated with the addition of a rhetorical device, a pun, or even a completely new sentence, which might contain a pun in the TT.
Pun > Non-Pun Pun > Zero	<ul style="list-style-type: none"> • Omission: The passage of the TT serving as the translation for the pun either contains no pun or is omitted entirely.

In the same vein, Veisbergs (1997) in his study of wordplay based on fossilised idioms, which would create a contrast with the 'normal' reading of the idiom in its 'normal' dictionary form even for the ST reader or listener, follows Vinay and Darbelent's (1958) methodology of formalising successive steps in his catalogue of basic techniques for translating idiom-based wordplay. The primary steps in his catalogue (Table 3.6) resemble to a great extent those of Delabastia's (1994) strategies, of which he has devised further steps of techniques. The fact that wordplay is idiomatic might not pose as much a translation challenge as the idea that its stylistic and/or semantic transformation to create the wordplay is intrinsically linked to the specific wording of the ST, which is crucial to its strong stylistic effect and highly challenging to reproduce in other languages. Veisbergs (1997) concludes that his catalogue of potential techniques to deal with the translation of idiomatic wordplay (IW) is generally valid and that translators in his

corpus have, on the whole, attempted to preserve both the idiomaticity and wordplay encountered in the original:

Table 3.6. Veisbergs's (1997) successive steps catalogue for idiomatic wordplay

Veisbergs's strategies	Potential techniques
IW (ST) ≈ IW (TT)	<ul style="list-style-type: none"> • Equivalent transformation: A straightforward translation to render idiom by idiom, contextual transformation by contextual transformation. • Loan translation: The original and the translation resemble formally, and often semantically and stylistically, but lack the recognition of the conventional idiom, which provides the basis for the transformation. • Extension: Extending the translation of the transformed idiom by inserting additional explanatory information. • Analogue transformation: A similar expression is used in the TT, which is formally different but semantically and stylistically close to the ST idiom.
IW > IW	<ul style="list-style-type: none"> • Substitution: A different image is created in the TT in order to preserve the wordplay effect, based on idiom transformation.
IW (ST) > special textual device (TT) Non-IW > IW Zero > IW	<ul style="list-style-type: none"> • Compensation: The insertion of a special textual device at some different place in the TT, to compensate for the loss of the transformed idiom's original effect. The ultimate goal is to recreate the intended functional effect.
IW > Non-IW IW > Zero	<ul style="list-style-type: none"> • Omission: Either the relevant passage is omitted altogether, or the idiom is preserved in terms of its content but with a loss of wordplay.

A point has to be made, however, regarding Veisbergs's (1997) and Broeder's (2007) technique of compensation. Broeder (*ibid.*) contends that compensation should not focus on how an item from the ST is reproduced in the TT but rather than on its textual position. Furthermore, Schröter (2005) comments that three of the translation strategies proposed by Delabastita (1994), namely (3) Pun > Punoid, (6) Non-pun > Pun, and (7) Zero > Pun, can be used for the purpose of compensation, rather than using the technique of compensation for their

achievement. As the current study considers Delabastita's strategies as translation results, I would argue that compensation is best regarded as a kind of translation strategy rather than a technique. When humour cannot be conveyed due to language-specific constraints, cultural constraints, media-specific constraints, or human limitations, the translator has the option of compensating for it with another type of humour in the TT or at another moment in the AV text. And to achieve such goal, translators can choose from a list of techniques at their disposal. Examples, according to Dukmak (2012), would involve: (1) creation/addition, to compensate for the loss of the effect of a specific item elsewhere in the ST; (2) dislocation, which involves the displacement of the same ST reference to another part in the TT; and (3) ideological adaptation, in which a reference that is too strong ideologically is replaced by a softer and acceptable one in the TC (e.g., religious or political taboos, a display of bad manners in children). The latter is referred to as attenuation, or euphemisation, and has been used by Arabic translators when dealing with sexual references, swearing, and utterances dealing with taboo topics that are considered to be distasteful to the Arab society, such as death, disease, and bodily functions (Thawabteh, 2012; Al-Adwan, 2016).

In her argumentation, Broeder (2007) concurs with Veisbergs (1997) that preferring one technique over another depends on the type of literature that is translated as well as on the translation norms that prevail in the TC. Veisbergs's (*ibid.*) argumentation is also articulated around the idea that wordplay serves some precise semantic or pragmatic goal, which, from a functional perspective, may justify the sacrifice of the original idiom and its transformation to achieve a similar function in the TT. Martínez-Sierra (2008) shares the same opinion and, in his analysis of the strategies of domestication and foreignisation in the translation of humour and cultural references in AVT, he concludes that when dealing with humour, the assumed function of the AV text guides the translator's behaviour.

In his discussion on humour research, Raskin (2008) recognises Chiaro's (2006) contribution to developing the field of humour and screen translation. Chiaro

(2008, 2010) studies films dubbed from English to Italian and, in her work from 2006, she proposes five translational strategies for rendering puns:

1. leave the pun unchanged in the SL;
2. replace the SL pun with a TL pun;
3. replace the SL pun with an idiomatic expression in the TL;
4. ignore the pun altogether;
5. replace the SL pun with an example of compensatory pun elsewhere in the TL text.

These strategies are relatively similar to the strategies discussed by earlier scholars, which outlines their usefulness for translating puns in any translation mode. Worth noting is the fact that, according to Chiaro (2006: 200), the second strategy is challenging in (dubbing) practice, since "it is highly unlikely to find the same words, sounds, forms and concepts in two different languages which must also happen to possess the same ambiguity that can be exploited for humorous means". Nonetheless, she argues that even the partial recreation of a given humorous aspect in the TT can lead to a satisfactory solution, for which she provides three instances: (a) preserving the partial meaning of the SL pun; (b) preserving the SL form; or (c) preserving the partial meaning of the SL pun and the SL form.

Sippola (2010) builds on Chiaro's (2006) strategies, as well as other models such as those suggested by Vehmas-Lehto (1999), Chesterman and Wagner (2002), and Lorenzo *et al.* (2003), and goes on to devise her analytical model for the study of dubbing culture-specific verbal humour. Her techniques include:

1. Cultural replacement
2. Explanatory addition
3. No translation
4. Universal translation

5. Word-for-word translation
6. Explanatory translation

According to the academic, (1) cultural replacement involves the search for a functional equivalent in the TT of the SL expression or the replacement of that expression with any TL solution that is functionally equivalent. This approach involves changing the ST expression into a new domesticated, humorous line in the TT. The technique of (3) no translation entails the complete or partial omission of the SL expression. However, the term can be confused with that of borrowing, which transfers the SL item into the TT as if no translation had taken place. To avoid such confusion, Sippola (2010) refers to borrowing by another term, i.e., (4) universal translation, which works in the same way as Broeder's (2007) direct copy. As for the remaining techniques, the difference between (2) explanatory addition and (6) explanatory translation resides in the fact that the former adds descriptive information to the ST item that is transferred into the TT, while the latter paraphrases the ST item instead. Finally, (5) word-for-word translation works in the same way as Broeder's (2007) direct translation and Veisberg's (1997) loan translation.

As discussed earlier, attempts to identify translational mechanisms and techniques that erase, preserve, or enhance the humour of the original should be the central concern of translators and researchers. The aim is not to achieve some fixed standard of equivalence, but rather to untangle how different procedures may contribute to establishing a successful communicative act. In the case of puns, understanding the relevance of the two constituting meanings is essential for the success of communication. Generally, rhetorical devices like polysemy and homonymy have no formal equivalence in terms of finding identical linguistic units in the TL, thus requiring translators to activate interventional strategies that would enable TT viewers to grasp the purpose of an allusive passage, for instance. As argued by Delabastita (1996: 134-135), sometimes faithfulness to the original text means "paradoxically to be unfaithful to it", either linguistically or semantically.

Ultimately, the specific set of techniques to be used depends on the level of detail on which one wishes to work when analysing the transfer of puns, and on the specific aim of the investigation. Therefore, the number of categories does not matter as long as the classification is consistent, can deal with as many cases as necessary and avoids overlaps between categories as much as possible.

The taxonomy of eight different types of techniques proposed by Broeder (2007), in close relation to Delabastita's (1994) set of strategies, as displayed in Table 5.1, seems to be a good starting point for the design of a new modified model that would suit the specific needs of the current research project. The techniques are fine-tuned in some ways, some are merged, while others receive further categorisation. The resulting analytical tool strives to be more comprehensive and flexible than previous ones, making it ideal for analysing the data in this thesis. Accordingly, it comprises the following six categories of techniques displayed in Table 3.7:

Table 3.7 Translation techniques used for the current analysis

The translation technique	Summary
1) Loan	It combines techniques such as direct copy and transference and maintains most of the ST's wordplay elements in the TT.
2) Direct translation	It mostly maintains all features, functions, and connotations of the ST wordplay in the TT.
3) Explication	It keeps the original item and supplement the text with whatever information is judged necessary for the target audience to fully understand the wordplay or the humorous effect intended.
4) Paraphrase	It adds no supplementary information, and the meaning of the original pun is more or less retained, though it is conveyed by using different words in the TT.

5) Substitution	it is the replacement of the ST wordplay with a different one in the TL, which is considered to be 'similarly' amusing and can be understood by the TC addressees.
6) Omission	It is the complete deletion of the ST pun in the TT.

The selected translation techniques are discussed in detail below, and examples are provided to clarify them. The discussion further includes my reflection on the potential impact that each of these techniques could have on keeping the loss of meaning to a minimum while at the same time being creative and funny. The techniques can be graded depending on the translation outcome having a potentially more potent, equal, or lower impact than the ST. The gradation does not concern itself with whether the humorous text has been brought closer to the TT audience or whether it is ST oriented. Indeed, solutions that are ST oriented can be successful in conveying the humour to the TT audience, and TT oriented outcomes can still risk leaving the viewers puzzled. As this study does not include audience reception as part of its focus, such gradation is applied from a purely analytical perspective that rests on the opinion of the researcher. Nonetheless, the door is left open to future experimental studies centred on the audience and their reception of humour.

3.4.5.1 *Loan*

Loan maintains most of the ST's elements in the TT. It corresponds to Newmark's (1988) transference, Hervey and Higgins's (1992) cultural borrowing, and Franco Aixelá's (1996) repetition. The punning word(s) are incorporated into the Arabic language with some phonological or morphological modifications. Since the technique does not offer much guidance to the TT audience, it is arguably not the most suitable way to solve challenges in a humorous text because puns hardly fit the criterion of a form coinciding with function and meaning in two different languages. A pun might involve the exploitation of a word or expression for which its homonym or polyseme, for instance, is the actual trigger of the humorous effect. The following loan example, mentioned in Furgani's (2016: 198), can be found in the Arabic dubbed version of the movie *Footloose* (Craig Brewer, 2011):

Context: A little girl tells her family a joke, that involves a punning word, while they are having their dinner.		
ST (English)	TT (MSA)	Back translation
<p>Girl: Hey Ren, I wanna tell you a joke. How do you make a tissue dance?</p> <p>Ren: Hmm.</p> <p>Girl: Put a little <i>boogie</i> in it.</p>	<p>الطفلة: رين كيف تجعل منديل يرقص؟</p> <p>رين: همم.</p> <p>الطفلة: ضع قليل من البوجي بداخله.</p>	<p>Girl: Ren, how do you make a tissue dance?</p> <p>Ren: Hmm.</p> <p>Girl: Put a little <i>albawj</i> in it.</p>

Here, the pun is based on a form of polysemy in its creation. The substantive 'boogie', to refer, on the one hand, to a form of dance to rock or pop music, and, on the other, to a dried nasal mucus, share the same phonetic and orthographic forms in English while diverging widely in meaning. The Arabic subtitle has incorporated the original punning word phonologically into the Arabic language, with the term البوجي [*albawji*], which does not exist in Arabic. Therefore, most viewers will be unable either to understand or to appreciate the humorous situation.

3.4.5.2 Direct translation

Direct translation mostly maintains all features, functions, and connotations of the ST in the TT. This technique is activated when no translational problem is bound to occur and, in the case of puns, is rarely used. It resembles Newmark's (1982: 75) 'literal translation', which he describes as a "coincidental" procedure used when the SL text is "transparent or semantically motivated and is in standardised language". This procedure means that the actual SL expression is not preserved as such in the TT; instead, it receives a word-for-word translation, without the need for any further explanation. Sometimes, the word-for-word translation of a pun's literal meaning(s) can lead to a distorted understanding of the translated material and leave viewers without any appreciation of the humorous effect at best, or entirely puzzled by the result at worst. The following example of a direct translation, from Arabic into English, is mentioned in Baker's (2016: 216) and

comes from the English translation of a cartoon by the Egyptian illustrator Makhlouf, published on his blog:

Context: In October 2013, a draconian protest law was passed in Egypt banning public demonstrations.	
ST (Egyptian Arabic)	TT (English)
	So can I pretend to protest?!

The pun in this example is based on a form of homography, in which the words *أظهار* [atdāhar – pretend] and *أظهار* [’atdāhir – protest] are derived from the same trilateral root in Arabic, Dh-h-r. The translator rendered the punning words literally into English without reproducing the same intended effect from the original.

3.4.5.3 Explication

When the preservation of the original may lead to some communicative obscurity, the translator can decide to keep the original item and supplement the text with whatever information is judged necessary for the target audience to fully understand the wordplay or the humorous effect intended. This solution goes by many other names depending on the scholars, such as amplification (Molina and Hurtado, 2002), specification (Pedersen, 2005; Gottlieb, 2009), explicitation (Díaz-Cintas and Remael, 2007), and expansion (Kianbakht, 2016). An example of explication in the translation from English into Arabic can be seen in the following example mentioned in Hathat and Hemim (2016: 32), which illustrates an instance from Lewis Carroll’s *Alice in Wonderland*:

Context: The Mad Hatter gives Alice a riddle that he does not know the answer. Alice gets angry and tells him he should not waste time asking riddles that have no answers. The Mad Hatter explains calmly that Time is a ‘him’ not an ‘it’.

ST (English)	TT (MSA)	Back translation
"Of course you don't!" the Hatter said, tossing his head contemptuously. "I dare say you never even spoke to Time!"	"بطبيعة الحال،" صاح وهو يرجع رأسه إلى الخلف والازدراء باد عليه "أفترض أنك لم تتحدثني قط إلى الوقت!"	"Of course," he yelled, moving his head to the back, contemptuously "I dare say you never even spoke to time!"
"Perhaps not," Alice cautiously replied: "but I know I have <i>to beat time</i> when I learn music."	"ربما لا،" أجابت أليس بحذر: "كل ما أعلمه هو أن علي ضرب كل الأزمان [الألحان] حينما أتلقى درس الموسيقى"	"Perhaps not," Alice cautiously replied: "all I know is that I have to beat all times [rhythms] when I take the music lesson.
"Ah! that accounts for it," said the Hatter. "He won't stand beating."	"آه! هذا يفسر كل شيء. إن الوقت لا يتحمل الضرب."	"Ah! That explains everything. Time does not stand beating".

The pun in the above example involves the idiomatic expression 'to beat time', i.e., to follow a musical temp, which is what Alice intends. The Mad Hatter considers Time to be a person and interprets the verb 'beat' literally to mean 'hitting time'. The Arabic translator uses explication by adding the word *الألحان* [rhythms] between brackets since the literal translation is not sufficient for clarifying the wordplay's meaning.

The technique of explication should be used cautiously when explaining the double meaning of puns, however, as adding supplementary information would naturally reduce the ambiguity feature in a pun and result in a weakening of the overall contextual effect. Thus, to gauge the type of supplementary information that is necessary to include accurately, translators need a good knowledge of the background of their TT audience as well as their expectations. In an intersemiotic translation mode like dubbing, the technique is not easily viable due to isochrony constraints that limits the number of words a translator can add to the translated text. The accompanying images, including the actors' facial expressions and gestures, are part of the entire communicative act and can be used by the audience to accurately interpret specific puns or wordplays, thus limiting the need to have to add extra verbal information, which can sometimes lead to redundancy.

3.4.5.4 Paraphrase

Paraphrasing is very often used by translators, especially when culture or language-specific items contained in the ST cannot be transferred literally. Unlike explication, paraphrasing adds no supplementary information, and the meaning of the original pun is more or less retained, though it is conveyed by using different words in the TT. The ensuing translation is, in a sense, more neutral or general, thus becoming more accessible to the TT audience. Although it might involve the partial loss of information, the solution will still work within the context provided in the original.

This technique usually involves rephrasing the pun through "reduction to sense" (Leppihalme, 1994: 125). In other words, one of the two meanings of the ST pun is translated more or less equivalently, while the other is omitted. Translators may sacrifice any secondary information of the pun based on their assessment of the specific context and the transparency of the preserved information to the TT audience. In any case, the suitable solution should depend on whether the two meanings embodied in the pun are of equal importance or not. An example from English into Arabic is mentioned in Kashoob (1995: 275), from an advertisement taken from the cafeteria of the Caledonian Macbrayne Ferries:

Context: A photo displays John Major, a former Prime Minister of the UK from 1990 until 1997, speaking to Norman Lamont, a British politician.		
ST (English)	TT (MSA)	Back translation
<p>John Major: I expect that Norman (Lamont) and I must <i>eat our words</i> over the E.R.M. and devaluation.</p> <p>Norman Lamont: I'd much rather eat a tuna and mayo toasted sandwich.</p>	<p>جون ميجر: أعتقد أنه يجب علينا أنا ونورمان أن نتراجع عن سياستنا بخصوص منظومة وحدة النقد الأوربي وبخصوص التخفيض من قيمة النقد.</p> <p>نورمان لامونت: أفضل أن أكل سندويشات سمك الطن والمايونيز الساخنة.</p>	<p>John Major: I think Norman and I should reconsider our policy regarding the European Monetary System as well as lowering the value of money.</p> <p>Norman Lamont: I prefer to eat hot tuna fish and mayonnaise sandwiches.</p>

Here, the pun involves the processing of the figurative and literal meanings of the idiomatic expression 'eat (one's) words'. In his conversation with Lamont, Major uses the expression in its figurative meaning of taking back one's statement(s) while his interlocutor refers to the expression in its literal sense and replies accordingly. In the Arabic translation the technique of paraphrase has resulted in

the loss of the ST pun since only the figurative meaning of Major's words has been translated.

3.4.5.5 Substitution

Substitution is the replacement of the ST wordplay with a different one in the TL, which is considered to be 'similarly' amusing and can be understood by the TC addressees. Although not a translation at the semantic level, as argued by Attardo (2002), substitution can be successful as long as it helps to achieve a similar humorous effect in the target audience to that elicited by the ST. The solution reached by using this technique can convey a connotative meaning that is similar or dissimilar to that of the humorous expression in the ST, while still creating some sort of humour. The following example is borrowed from Abomoati (2019: 9) and illustrates an instance from the series *Fuller House* (Jeff Franklin, 2016) dubbed in Egyptian Arabic:

Context: DJ is giving Kimmy a parenting advice about setting limits. Kimmy uses his advice when lecturing her daughter, but mistakes 'limits' with 'lemons'.		
ST (English)	TT (EA)	Back translation
<p>Ramona: Mom, you can't be serious?</p> <p>Kimmy: I'm serious. I love you, but you need rules and lemons and boundaries.</p> <p>DJ: Not 'lemons,' limits.</p>	<p>ريمونا: ماما، أكيد بتهزري! كيممي: لا بجد. أنا بحبك، بس انت محتاجة قواعد وعظام وشوية حدود. دي جي: مش عظام، نظام.</p>	<p>Remona: Mom, sure you are kidding!</p> <p>Kimmy: No, I am serious. I love you, but you need rules and 'izām and a bit of boundaries.</p> <p>DJ: Not 'izām, <i>nizam</i>.</p>

In this example, the pun involves a form of paronymy in its creation. The two words 'limits', in the sense of boundaries, and 'lemons', the yellow oval fruit, share a close resemblance in sound but differ in both meaning and spelling. In Arabic the words are not close phonetically as lemon is ليمون [*laymūn*] and limits is حدود [*hudūd*]. Since the pun cannot be literally replicated in Arabic, as there are no paronyms in that language that would carry the meanings implied in the original pun, 'lemons' was translated as عظام [*'izām*: bones], and 'limits' as نظام [*nizam*:

order]. Thus, the paronymic effect is retained, and though they diverge from the meanings of the TT pun, they maintain their relevance with the original context.

Substitution can be an appropriate technique when the referent of a joke is visible on the screen and the translator cannot replicate the same joke but needs to refer to the same object in the final solution. When substitution leads to a TT that can be said to be, to some extent, funnier than the ST, it can be regarded as a measure of compensation.

3.4.5.6 Omission

This technique accounts for the complete deletion of the ST pun in the TT. An example, mentioned in Hathat and Hemim's work (2016: 36), is taken from the Arabic translation of Lewis Carroll's *Alice in Wonderland*:

Context: The Duchess thinks that 'mustard' is a bird like flamingos, of which she says, "birds of a feather flock together". Alice corrects her that mustard is not a bird but a type of mineral as she recalls.	
ST (English)	TT (MSA)
Duchess: There's a large <i>mustard-mine</i> near here. And the moral of that is – the more there is of <i>mine</i> , the less there is of yours.	∅

The pun in this example is based on homography. The words 'mine', in the sense of a large tunnel in the ground to extract coal, gold, etc., and as a pronoun to indicate possession, share the same spelling but differ in meaning. The Arabic translator has simply omitted this part of the text.

Leppihalme (1994: 93) maintains that "a translator may choose omission responsibly, after rejecting all alternative techniques, or irresponsibly, to save

him/herself the trouble of looking up something s/he does not know". In the case of dubbing, omission may also be due to technical constraints, to comply with isochrony or lip-synching, for instance. It might also be used to produce an overall effect which is harmonious and in keeping with the coherence of the text, whereas the inclusion of a problematic term might create a confusing or disturbing effect. Other socio-cultural reasons surface when a translator consistently omits certain elements, e.g., swearwords, expressions that refer to magic and spirits, or references to the monarchy and the political system, due to censorship or educational considerations.

To sum up, the translation techniques concerning the transfer of puns from a ST to a TT will depend on the linguistic characteristics and possibilities of the TT, the spatial and temporal constraints of dubbing, pragmatic factors such as the skopos of the translation and the nature of the text-type, as well as the role played by humorous wordplay in the AV product. If humour is ranked as a top priority, the translation will probably be best approached from its skopos, rather than from the specificity of the humorous items. Translators have to be aware that the humour of an instance of wordplay in isolation will be less important than the role played by punning and humour in the TT as a whole, and they will have to prioritise the effect of each of these instances and carefully consider the impact that different types of wordplay can have on the TT audience. In other words, the focus should be on translators' receptiveness to wordplay as a means of characterisation and humour in the whole AV programme rather than on dealing with each case individually and in isolation.

However, if the TT is meant to function in the same way as the ST within the same context, then translators should adopt various accommodative means to let the TC viewers have access to functionally similar amounts and types of wordplay. As direct equivalence is often unattainable, translators will have a range of techniques at their disposal that they can activate when encountering these translational challenges. On the whole, the ultimate objective is to preserve the humorous effect rather than the form or the literal meaning of the original, so that the humour can be appreciated by the target viewers.

Chapter 4

Corpus and Methodology

This chapter discusses the methodological approach adopted in this study when exploring the central question of how audiovisual puns, as one of the most effective and wittiest sources of humour, have been translated in two Arabic dubbed versions of various Disney films. This interdisciplinary research is mainly built on two pillars: humorous puns and AVT. The examination of prior academic studies conducted in these two areas has helped determine which elements have to be considered during the analysis. Accordingly, this research project is corpus-driven,¹⁹ and the analysis presented in Chapter 5 is broadly based on a descriptive approach as suggested by Toury (1995).

The first section provides a comprehensive outline of the type and size of the corpus that forms the basis of my investigation, along with the initial considerations concerning its compilation. In doing so, I proceed from the larger units, i.e., the films, in an attempt to offer contextual information about each of the productions that comprise the corpus, to the individual instances of wordplay that have been included. The last section explores the methodology adopted to carry out the comparative analysis, and presents the model used for the examination of the dubbed puns.

19. There are two type of corpus linguistics: corpus-based and corpus-driven (Biber *et al.*, 1998; Butler, 2004; Biber, 2009; Hardie and McEnery, 2010). The former, mostly quantitative, is deductive, since it is concerned with testing a hypothesis empirically. Researchers identify linguistic features relating the hypothesis and employ a corpus-analysis software to search for and count those features. Whereas corpus-driven analysis is inductive, since there is no predetermined words or collocations of words as search terms. The words or collocations are derived from the corpus through a variety of quantitative analyses. The quantitative analysis identifies the salient features to be examined by a subsequent qualitative discourse analysis (Mackiewicz and Thompson, 2016).

4.1 Corpus of the study

The use of corpora in Translation Studies (TS) takes its inspiration from corpus linguistics and DTS. Studies of this kind address fundamental issues of TS, such as the concepts of translation, translation norms, universals of translation and the translation process. This approach also helps to shed light on the translators' use of language in the translated product in a particular translational context since the latter is one of the many instantiations where the possibilities offered by the TL system can be explored (Laviosa, 2002). The linguistic phenomena that are of interest to both translation scholars and practicing translators become the focus of translational corpora rather than an evaluation of the translated product or the suggestion of improvements to translator's performance (Guo-rong, 2010).

In terms of establishing a corpus typology in the field of translation, Laviosa (2002) proposes one that, admittedly, overlaps with current classifications used in corpus linguistics and is not meant to be comprehensive. Her typology consists of four hierarchical levels that aim to provide a framework able to describe each corpus type in relation to the others:

- Level one, as illustrated in green in Figure 4.1, encompasses six parameters that relate to the general features of a textual corpus, including the size of the material covered, the temporal period, the subject matter, the number of languages used, the language of the corpus as well as its mode, whether written or spoken.
- Level two, highlighted in pink, pertains to the number of languages constituting the corpus and involves three types: (1) monolingual corpus, (2) bilingual corpus, and (3) multilingual corpus. A monolingual corpus can be (a) single, which is a set of texts in the same language, or (b) comparable, as in the case of two single monolingual corpora. As for a bi-/multilingual corpus, it is either (a) parallel, which consists of texts in two or more languages and their

translation(s) in different language(s), or (b) comparable, which is made up of two or more collections of original texts in two or more languages.

- Level three, highlighted in yellow, adds an extra layer to the single monolingual corpus, as well as the bi-/multilingual parallel corpus. A single corpus can be (a) translational, i.e., has been translated into a given language, or (b) non-translational, i.e., original texts in a given language. As for a parallel corpus, it can be (a) mono-directional, with texts in language A and their translations in one or more than one language, (b) bi-directional, which consists of texts in language A and their translations in language B and vice versa, and (c) multi-directional, which consists of texts in two or more different languages and their translations in two or more different languages.
- Level four, highlighted in blue, is concerned with translational corpus types. In this sense, a mono-source language-corpus consists of texts that have been translated from one source language, while a bi-/multi-source language-corpus consists of texts that have been translated from two or more source languages.

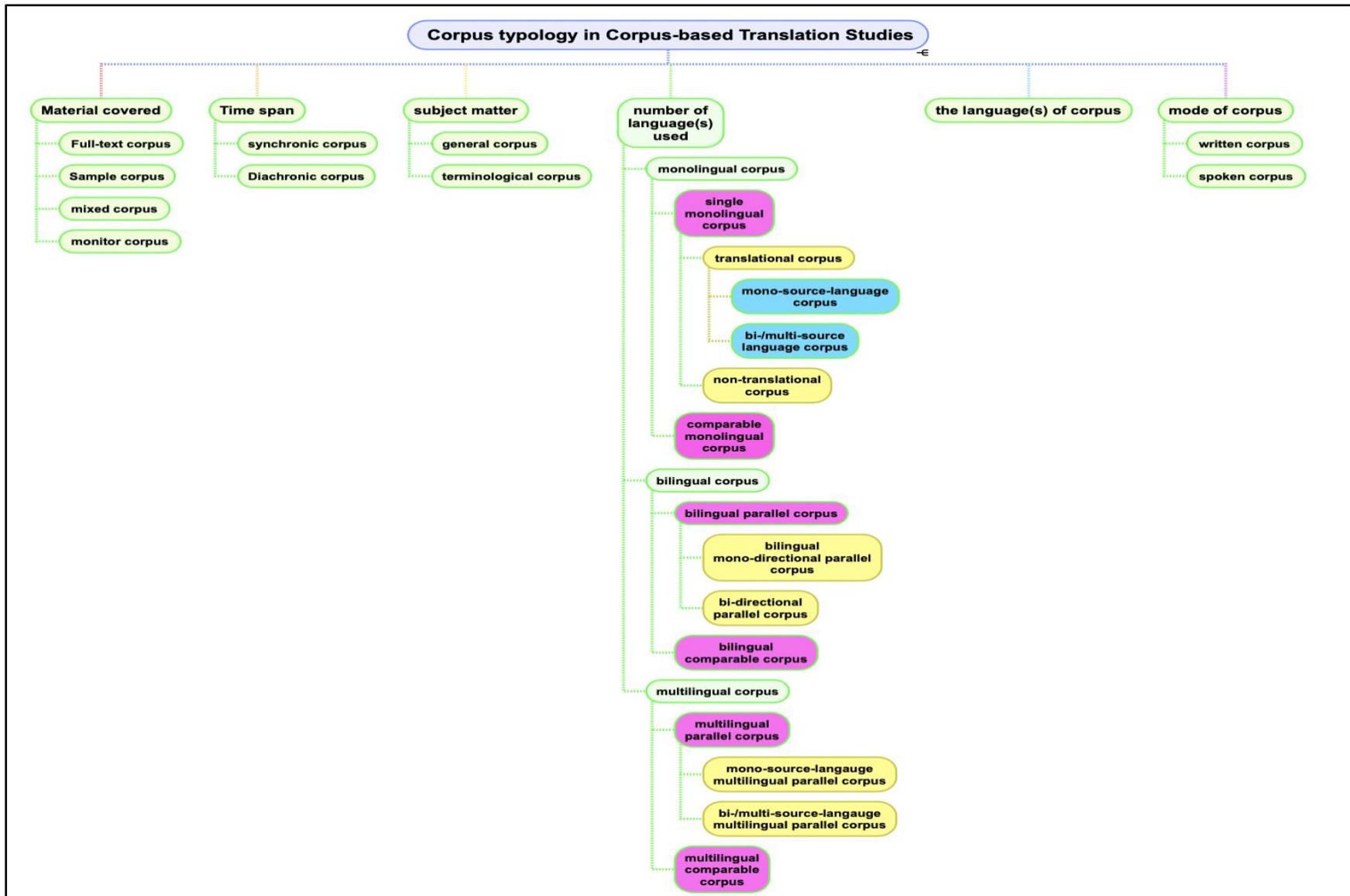


Figure 4.1. Laviosa's (2002) corpus typology

The focus of discussion here is directed at the two types of corpus most relevant for Translation Studies, namely, parallel and comparable (Olohan, 2004). The latter consists of collections of original texts in two or more languages that follow similar design criteria (Laviosa, 2002). A line of research regarding comparable corpus consists of analysing translated texts in two or more languages without their source texts. Such an approach is justified by Baker (2001) as 'a redressing of balance' where the translation is central rather than occupying a secondary importance. Within this paradigm of methodological exploration, the relationship between ST/SL and TT/TL cannot be entirely ignored, but attempts are made for the ST to be treated in much the same way as any other factors that would influence the translation process, such as the translation brief or translator's visibility.

By contrast, a parallel corpus is defined as "one or more texts in language A and its/their translation(s) in language B" (Laviosa, 2002: 36). Observations drawn from the analysis of parallel corpus data, according to Olohan (2004), can shed light on translation choices being motivated by factors other than language system features. A corpus of this nature gives priority to the translation process and can help reveal regularities detected in the translation strategies used and in their potential effects. Thus, it can highlight differences between the original and the translated text, e.g., those attributed to a TL system features and those influenced by the SL. The main attraction of parallel corpora is highlighted by Shuttleworth and Cowie (1997: 120), who praise "their capacity to yield information not about the patterns of the target language but rather of the target language texts under scrutiny, thus providing insight into practices and procedures used by the translator". Kruger *et al.* (2011) focus on the applications of translational corpora that cover an array of basic concepts and methodologies, practical tools, issues in corpus analysis, and in various languages.

Both parallel and comparable corpora can be bilingual or multilingual. The former can be mono-directional or bi-directional, and while the mono-directional one consists of "one or more texts in language A and its/their translation(s) in language B", the bi-directional can also include "one or more texts in language B and its/their translation(s) in language A" (*ibid.*: 37). Multilingual parallel corpus,

on the other hand, can be mono-source-language, bi-source-language, or multi-source-language, which describes the presence of one or more texts in one, two, or more source languages and its/their translation/s in more than one language. The corpus described in Chapter 5 and used to examine the dubbing of puns from English into Arabic is a multilingual, mono-source-language parallel corpus with transcriptions of the original, the EA and the MSA dubbed film dialogues.

In terms of corpus size, a range of descriptions have been proposed, e.g., big, rich, or dense (Kochanski *et al.*, (2010). The corpus for the current study can be described as dense. The concept, coined by Tomasello and Stahl (2004) in their analysis of spoken language, describes a corpus that contains “enough data so as to represent even rarely occurring events” (Pariße, 2019: online), which, in our case, is the EA and MSA used in the (re)dubbing of Disney films.

With dense corpora, the manual processing and editing tasks involved in the process of creating a multimedia parallel corpus is very time-consuming, regardless of the technological advances. Such a corpus has to be ‘mined’ in order to elicit a small amount of linguistically rich data (Baker, 2010). The size is also a particular limitation of multimodal corpora given the time and effort involved in aligning different streams of data (Adolphs and Carter, 2013). However, recent approaches in translation and contrastive linguistics (Ghadessy, 1995; Ventola, 1995; Minutella, 2012) have advocated the use of small corpora for the treatment of specific research questions, as they allow for specific encoding, annotation and alignment procedures.²⁰

The multilingual parallel corpora used in this study contains three columns for each of the 12 Disney films under scrutiny: the transcripts of the English dialogue, the lines contained in the EA dubbed version, and the exchanges of the MSA

20. De Beaugrande (2001: 23) differentiates between two types of small corpora: learnable corpora and specialised corpora. The former are established according to the fluency levels of learners, whereas the latter are established according to register, discursive domain and/or topic”, which is of special interest for translation studies since they provide a way to “explore how meanings arise and evolve in contexts”.

redubbed version. They are tagged for instances of humorous puns, as discussed in the following sections.

4.1.1 Criteria for the selection of the films

A reliable and homogeneous corpus is needed to conduct a relevant analysis on the (re)dubbing of puns from English into Arabic. The corpus used in this research has been adopted following these criteria:

1. All films selected have been produced by the Walt Disney corporation.
2. All films included in the corpus are animated and ascribed to different genres, according to Disney+,²¹ though genres are mere categories that sometimes overlap.
3. All films were dubbed into EA in the first instance, and then some years later redubbed into MSA.

Accordingly, when the data of the current corpus was compiled in 2019, 75 animated films were pre-selected (Appendix A).

A further reduction in the selection of films was deemed appropriate to end up with a dense corpus so that an in-depth analysis could be performed. For an unbiased representation of the material, the free online tool Research Randomizer (www.randomizer.org), has been employed to randomly select the final 12 animated films for their analysis. The 12 source language films have a duration ranging from 63 to 103 minutes (a total of around 969 minutes of original material).²² The TL films come up to 24 (12 EA and 12 MSA), lasting around 1,900 minutes. On the whole, the corpus contains around 2,869 minutes of audiovisual

21. <https://www.preview.disneyplus.com>

22. The calculation of films' duration in the originals, as well as the translations, exclude the credits at the end of each film, since they rarely involve any kind of translation.

material (approximately 48 hours). The 12 films selected for this research are listed alphabetically in Table 4.1 below:

Table 4.1. List of films selected for the current project

#	Title	Year	Director(s)	Duration	Titles in Arabic			
					EA version	Duration	MSA version	Duration
1	<i>Aladdin: The Return of Jafar</i>	1994	Tad Stone and Alan Zaslove	1:02:50	علاء الدين وعودة جعفر [Aladdin and the Return of Jafar]	1:02:50	عودة جعفر [The Return of Jafar]	1:01:05 (- 00:01:45)
2	<i>Chicken Little</i>	2005	Mark Dindal	1:14:02	فروج القطة [The Tiny Little Chicken]	1:14:02	<i>Chicken Little</i>	1:13:28 (- 00:00:20)
3	<i>Finding Nemo</i>	2003	Andrew Stanton	1:31:43	البحث عن نيمو [Looking for Nemo]	1:31:43	<i>Finding Nemo</i>	1:31:43
4	<i>Home on the Range</i>	2004	Will Finn, John Sanford	1:09:50	مزرعة في خطر [A Farm in Danger]	1:09:50	مزرعة في خطر [A Farm in Danger]	1:08:49 (- 00:01:01)
5	<i>The Jungle Book</i>	1967	Wolfgang Reitherman	1:18:13	كتاب الأدغال [The Jungle Book]	1:18:13	<i>The Jungle Book</i>	1:18:13
6	<i>The Lion King</i>	1994	Rob Minkoff, Roger Allers	1:23:25	الأسد الملك [The Lion King]	1:23:25	الأسد الملك [The Lion King]	1:22:54 (- 00:00:31)
7	<i>The Lion King 2: Simba's Pride</i>	1998	Darrell Rooney	1:15:22	الأسد الملك II : عهد سمبا [The Lion King II: The Rein of Simba]	1:15:22	الأسد الملك 2: عهد سيمبا [The Lion King 2: The Rein of Simba]	1:14:50 (- 00:00:32)
8	<i>Monsters, Inc.</i>	2001	Pete Docter	1:25:10	شركة المرعبين المحدودة [The Scarers' Company Limited]	1:25:10	شركة الوحوش [The Monsters' Company]	1:24:09 (- 00:01:01)

9	<i>Ratatouille</i>	2007	Brad Bird	1:42:54	خلطبيطة بالصلصة [A Blend with Sauce]	1:42:54	الطباخ الصغير [The Little Cook]	1:37:54 (- 00:05:00)
10	<i>Snow White and the Seven Dwarfs</i>	1937	William Cottrell and David Hand	1:22:54	سنو وايت والاقزام السبعة [Snow White and the Seven Dwarfs]	1:22:54	<i>Snow White and the Seven Dwarfs</i>	1:19:18 (- 00:03:36)
11	<i>Tarzan 2: The Legend Begins</i>	2005	Brian Smith	1:04:31	طرزان ٢ [Tarzan 2]	1:04:31	طرزان ٢ [Tarzan 2]	1:04:21 (- 00:00:10)
12	<i>Toy Story 3</i>	2010	Lee Unkrich	1:38:40	حكاية لعبة ٣ [Toy Story 3]	1:38:40	حكاية لعبة ٣ [Toy Story 3]	1:39:14 (- 00:00:26)

Although the main focus of this research lies on the way in which wordplay has been dealt with in the translation of the dialogue, a brief discussion on the films durations and how their titles have travelled into Arabic seems also pertinent. In relation to the films duration in English, in the EA dubbing, and in the MSA redubbing, it becomes clear from Table 4.1 above that the EA versions generally last the same as the originals. As emphasised by Slim (YouTube, 2012) when talking about these versions, even when faced with religious or political issues, they were generally able to change the dialogue lines without having to excise any scenes or manipulate any images.

On the contrary, the time duration of the MSA versions is usually shorter, apart from certain exceptions like *Finding Nemo* and *The Jungle Book*. The deletions, which would be prime material for future research, do not contain any kind of wordplay and are related to one of the following themes:

- **Love**, including kissing, hugging, and the like: *Aladdin: The Return of Jafar*; *Chicken Little*; *The Lion King*; *The Lion King 2: Simba's Pride*; *Monsters, Inc.*; *Snow White and the Seven Dwarfs*; *Tarzan 2: The Legend Begins*; *Ratatouille*; *Toy Story 3*.
- **Improper behaviour such as** threatening, fighting, drinking alcohol, flirting, stealing, dancing, disrespect of the dead, and the like: *Home on the Range*; *Snow White and the Seven Dwarfs*; *Ratatouille*.
- **Scare and terror**, e.g., images of skulls and skeletons, trapped dead animals, performing magic spells, scary laughs or a screams: *Snow White and the Seven Dwarfs*; *Ratatouille*.

Regarding the films' titles, and in the case of the EA versions, all the original English titles have been translated into Arabic. In seven films, the title has been rendered literally; it has been contracted in only one of them (*Tarzan 2: The Legend Begins* has become طرزان ٢ [Tarzan 2]); and recreated in the remaining four films (e.g., *Chicken Little* as فَرُوج القُلَّة [farrūj alqulla – The Tiny Little Chicken] and *Ratatouille* as خَاطِبِيطة بالصَلصَة [ḵaṭṭibīṭa bālṣṣa - A Blend with Sauce]).

In the case of the MSA dubbing, four of the original titles have been maintained in English; three have been translated literally by means of transliteration (e.g., *The Lion King* as الأسد الملك [The Lion King]); two titles have been contracted (*Aladdin: The Return of Jafar* has become عودة جعفر [The Return of Jafar]; *Tarzan 2: The Legend Begins* has been distributed as طرزان ٢ [Tarzan 2]); and the remaining three have been recreated (e.g., *Home on the Range* as مزرعة في خطر [A Farm in Danger]).

When comparing the solutions, four titles are identical in the two language varieties whereas the other eight show some sort of variation, which can be minimal (e.g., the title has been transliterated in EA but left in English in MSA or the roman numeral used in the EA title becomes a Hindu-arabic numeral in the MSA) or more substantial (e.g., the title has been recreated in EA but left in English in MSA or it has been recreated in both Arabic dubbings with marked differences in their angle of focus).

With regards to the four English film titles that have been recreated in either or both Arabic dubbings, the following differences are noted:

- *Chicken Little* has been transposed in the EA version as فرّوج القلّة [farrūj alqulla – The Tiny Little Chicken], which attempts to introduce some humour by hyperbolising the smallness of the main character. Interestingly, the title has been kept in English in the MSA dubbing, despite the fact that the expression فرّوج [little chicken] exists in this language variety.
- *Home on the Range*, which denotes a culturally specific term, namely a famous USA song celebrating life in the American West, has been transformed in both dubbings into مزرعة في خطر [A Farm in Danger], which loses the cultural specificity of the original and provides a general description of the film plot.
- *Monsters Inc.* has been translated into شركة المرعبين المحدودة [The Scarers' Company Limited] in the EA dubbing, which reinforces its corporate nature with the help of the substantive 'Limited'. This solution highlights the

scaring dimension of the film in an attempt to whet children's appetite. The treatment is somewhat similar in the MSA dubbing, شركة الوحوش [The Monsters' Company], though more emphasis seems to be laid on the company's employees being monsters rather than on their ability to scare.

- *Ratatouille*, which is a French vegetarian dish eventually served at the end of the film, also refers to the type of animal starring in the film: a rat. While the EA title, خلطبيطة بالصلصة [A Blend with Sauce], capitalises on the culinary traits of the French dish, being a blend of vegetables with a tomato sauce. The MSA title, on the other hand, opts for foregrounding the physiognomy of the protagonist, الطباخ الصغير [The Little Cook], with no indication of the dish or the type of animal.

As for the collection of the material, the original English films have been downloaded from Disney's on-demand app, Disney Life (disneylife.com/uk), although they are also available on other online platforms such as YouTube or OSN. The EA and the MSA dubbed versions are always the same in the various platforms and widely available online (CIMA4U, cima4u.tv; StaRDimA, stardima.com/watch/index.html). The films were downloaded onto a hard disk as .mp4 files, which are supported by Inqscribe (<https://www.ingscribe.com>), the transcription tool used for the current study.

The selected animated films are introduced briefly as follows:

1. In *Aladdin: The Return of Jafar*, which is the first sequel to the film *Aladdin*, Jasmine and Abu once again fight the evil sorcerer Jafar and his sidekick, Iago, with the help of Genie and his magic lamp.
2. *Chicken Little* tells the story of Chicken Little, whose claim that "the sky is falling" is met with disdain by those around him. With some of his friends, he discovers a plot by a group of aliens to destroy planet Earth and must convince everyone in town that an invasion is imminent. After a series of adventures, the assault is eventually averted, everybody is grateful to Chicken Little and his achievements are celebrated with the production of a film about his life.

3. *Finding Nemo* tells the story of overly cautious Marlin and his adventurous son, Nemo. After the latter gets lost on a school trip and ends up in the fish tank of a dental practice in Sydney, his father sets out to find him, which propitiates numerous challenging encounters with other ocean creatures along the way. In the end, the vicissitudes experienced by Marlin and Nemo lead to their happy reunion.
4. *Home on the Range* focus on the lives of three cows who fight very hard to stop their home, the farm Patch of Heaven, to be reposed and taken away from them.
5. In *The Jungle Book*, Mowgli, a human boy raised by wolves, is driven away from his home in the jungle by the tiger Shere Khan. The film tells the story of Mowgli's adventures and encounters with other jungle animals, among which Bagheera, a black panther, and Baloo, a sloth bear, who serve as friends, protectors and mentors to Mowgli.
6. *The Lion King* follows the life of the young lion cub Simba as he navigates a world in which his uncle, Scar, kills his brother and Simba's father, Mufasa, in an attempt to assume the reign over the kingdom of Pride Lands in Africa. Forced into exile, Simba wanders aimlessly with his friends Timon and Pumbaa until he meets Rafiki, who reveals to him his father's spirit and convinces him to return to their land. A decisive fight between Simba and Scar ends up with Simba's victory and the control of Pride Lands. The final scene shows a congregation of all the animals of the kingdom celebrating the birth of Simba's daughter.
7. In *The Lion King II: Simba's Pride*, the sequel to *The Lion King*, Simba's relationship with his daughter, Kiara, is put to the test when she escapes Timon and Pumba's care, ventures into the forbidden lands and befriends Kovu, the son of Scar, who rescues her from a fire. After the failure of some conspiracies to dethrone Simba, he appoints Kiara and Kovu as his successors in Pride Lands.
8. *Monsters, Inc.* plays out in a scare factory that generates energy by catching children's screams and uses it to provide power to the city of Monstropolis. The job is regarded as hazardous since human children are believed to be dangerous. So, when a little girl, Boo, accidentally gains access to the factory, the monsters do their best to return her to her bedroom. In the end, it is

discovered that children's laughter is ten times more powerful than their screams and the monsters decide to use it as the new source of energy.

9. *Ratatouille* tells the story of Remi, a rat whose dream is to become a well-known chef in Paris. With the help of kitchen aide Linguini, Remi is able to fulfil his dream and become a world-renowned chef.
10. Based on a folktale by the Grimm's brothers, *Snow White and the Seven Dwarfs* tells the story of a young princess, Snow White, who is despised by her evil stepmother because of her beauty. After a failed attempt to kill her in the woods, Snow White escapes into the forest, where she stays in the house of seven dwarfs. Having found that she was not killed, the stepmother tries once again to murder Snow White with a poisoned apple. This time, the girl falls into a deep sleep from which only the kiss from a handsome prince can awaken her.
11. *Tarzan 2: The Legend Begins* tells the story of a teenage Tarzan and his journey of self-discovery. An incident causes Tarzan to separate from his ape mother Kala and his friends, Terk and Tantor. While he is wandering in the forest, he exposes the disguise of an old gorilla pretending to be the fabled monster known as the Zogor and blackmails him into letting him stay with him and help him to figure out what he really is. Zogur eventually helps Tarzan to figure out his unique skills and save his mother from an imminent danger.
12. *Toy Story 3* is the second sequel in the famous film franchise *Toy Story*. Andy, who is now a teenager on his way to college, forgets all about his toys, which end up in a children's nursery where they are held hostage by an evil teddy bear. Their eventful escape brings them to a new owner, Bonnie, who cares for them as much as Andy once did.

4.2 The nature of data analysis

This section gives a detailed account of the methodology followed for the data analysis. Saldanha and O'Brien (2014) provide a comprehensive discussion on data collection and analysis, paying special attention to quantitative, qualitative, and mixed methods approaches. According to the scholars, a quantitative approach offers close-ended data that generally measures the results obtained

with attitude or performance instruments like questionnaires. The data is statistically analysed in order to answer a research question or test a hypothesis. By contrast, a qualitative approach looks at open-ended data gathered through interviews, surveys or observation, which a researcher then aggregates into categories in order to extract meaning and shape ideas. A hybrid between quantitative and qualitative methods is the mixed-methods approach, defined by Creswell *et al.* (2003: 212) as follows:

A mixed methods study involves the collection or analysis of both quantitative and/or qualitative data in a single study in which the data are collected concurrently or sequentially, are given a priority, and involve the integration of the data at one or more stages in the process of research.

Mixed-methods research has mainly evolved in the social sciences since the beginning of the 21st century and is now widely used in TS. The early definitions of the paradigm, proposed by authors like Greene *et al.* (1989), have focused on the combination of at least one quantitative method and one qualitative method. As the approach has evolved, definitions have expanded to include not only a mix of quantitative *and* qualitative methods but also a mix of quantitative *or* qualitative methods (Brannen, 2005). Accordingly, such conceptualisation assumes that some methodological approaches generate data that can be analysed both quantitatively and qualitatively, such as the corpus-driven analysis used in the current study. In the context of TS, using a mixed-methods approach for the triangulation of the results, i.e., to explain the same phenomenon from different perspectives, has been recommended as the primary rationale for combining various methods. According to Williams and Chesterman (2002: 63), the use of mixed methods has the potential of "shed[ding] light on each other" and of corroborating findings to ensure their validity.

Thus, a mixed methods study is understood as combining the best of both paradigms in order to overcome their individual shortcomings. For example, in a quantitative method, the understanding of the context in which certain behaviours occur is viewed as a weakness that can be mitigated by also adhering to a qualitative approach. Qualitative research, on the other hand, tends to be

criticised for the potential bias of certain subjective interpretations and the difficulty to generalise findings, which quantitative research can compensate for. In an attempt to reconcile these advantages and disadvantages, the current study opts for a mixed-methods approach for the analysis of its collected data.

Mixed-methods research can be categorised according to the sequence in which the methods are followed or according to the dominance of one over the other. When based on the sequence, and relying on the comprehensive overview provided by Creswell *et al.* (2003), Saldanha and O'Brien (2014) list the following three categories:

1. **The sequential approach**, which describes a study that undertakes a quantitative method of data collection and analysis first and is then followed by a qualitative method, or vice versa.
2. **The concurrent approach**, which undertakes the data collection using both quantitative and qualitative methods simultaneously, e.g., using a questionnaire that has both open-ended and close-ended questions.
3. **The transformational approach**,²³ which involves quantitating or, less frequently, qualitating, data. It is more selective and generally involves producing numerical tabulations of certain aspects of the qualitative data in order to indicate, for example, the frequency with which a specific theme or variable occurs and its distribution or relationship with other variables (cross-tabulations). These figures can be indicative of potential patterns but are not in themselves grounds for generalising (unless, of course, the sample is representative of a certain population).

The research design adopted in this study aligns with the transformational approach and is particularly useful since the quantitative phase allows the

23. Creswell *et al.* (2003) use the adjective 'transformative' as an overlay in both of their sequential and concurrent designs. Transformative applies when one data collection phase (either quantitative or qualitative) builds on the earlier phase, with the theoretical perspective 'to guide the study'. Here, the weight can be given to either phase or it can be distributed evenly to both of them.

researcher to get numbers that point to trends and show patterns. However, it does not qualify as a quantitative analysis in terms of statistical significance since no statistical analysis has been done. Therefore, when used in the study, terms such as 'quantitative' and 'measurable' act as filters that indicate frequency and occurrence. The quantitative phase helps visualise the presence and the importance of the various translation techniques that have been used by the translators when dubbing the four-identified types of wordplay into both the EA and the MSA dubbed versions. It also shows the relationship with the translational results achieved when a certain translation technique has been used. An example of a translational pattern in both Arabic dubbings is the non-use of loan when translating structural-semantic puns. Another example is that the use of explication or paraphrase techniques on their own irremediably leads to a non-pun result. Both trends are explored more critically in Chapter 5.

Although the current study has followed an educated, yet subjective approach to reach conclusions about the potential humorous impact of the different instances of wordplay analysed, it is not willing to propound a categorical evaluation of the overall translation quality since anything short of careful audience-response studies would be too subjective for dealing systematically with this tricky aspect of wordplay translation. Accordingly, the study advocates conducting reception studies in the future as a research avenue to garner more knowledge about the topic. When the various translation solutions are discussed in terms of how well they may function as wordplay in the target language and culture, a conscious attempt has been made to try and keep the analysis as descriptive and objective as possible, despite the challenges that such a decision entail. This is a line of enquiry that sits in opposition to the more prescriptive and speculative approaches typical of the early incursions into the study of translation.

4.2.1 Structure of the analysis

As for the methodological procedure followed, I started by watching the animated films constituting the corpus in preparation for the collection of the required data. The linguistic content of the English versions was then transcribed onto a Word

document. Although the English dialogue lists are available online, transcribed accurately by fans, and accessible through websites such as transcript.fandom.com, I went through them while watching the films to add and/or delete any utterances that did not match up to the soundtrack so that the exact dialogue exchanges would be used for the current study. Next, the punning examples, including those articulated around visual imagery, were highlighted to differentiate them from the rest of the dialogue.

As for the linguistic content of both Arabic dubbed versions, I transcribed the dialogue exchanges myself. A time-consuming task, it was necessary so that the verbal elements of speech could be readily retrievable later on, rather than having to repeatedly watch the Arabic films, looking for any added puns incorporated as a creative measure in both Arabic versions. Attempts to get hold of the actual Arabic scripts from the different translation agencies that have produced the dubbing and redubbing versions would have required a considerable investment of time and effort, and the outcome would have been somewhat unpredictable. Dubbing scripts may be made at different stages during the dubbing of a film and are, in principle, always unreliable as they may contain the translation before the actual dialogue adaptation rather than the post-synchronised one. Occasionally, I was able to find the lyrics of some of the dubbed songs online through the Facebook page of Disney in Arabic (www.facebook.com/Disney.arabic). Despite the onerous nature of this task, the academic benefit was very positive as it enabled me to become fully familiar with the translated dialogue lines and to easily discover any mismatches.

The transcribed documents of each film were then compiled in a table that consists of three columns, where a ST line is aligned with its two Arabic dubbed ones, as illustrated in the table in Figure 4.2.²⁴ The column on the left offers the SL dialogue in English, including the name of the various characters; the column in the middle contains the EA dubbed text; and the column on the right presents the MSA dubbed text. Characters' lines were inserted into separate rows to

24. The transcriptions of all 12 films can be found in Appendix B.

indicate the presence of a new speaker. This type of presentation enabled a quick three-way comparison between all the texts under scrutiny:

<i>Aladdin 2: The Return of Jaffar</i> (EN)	علاء الدين وعودة جعفر (EA)	عودة جعفر (MSA)
<p>Peddler (Narrator): Follow me to a place where incredible feats Are routine every hour or so Where enchantment runs rampant Yes, wild in the streets Open sesame, here we go</p> <p>Arabian nights Like Arabian days They tease and excite Take off and take flight They shock and amaze</p> <p>Arabian nights Like Arabian days More often than not Are hotter than hot In a lot of good ways</p> <p>Pack your shield, pack your sword You won't ever get bored Though get beaten or gored you might Come on down, stop on by Hop a carpet and fly To another Arabian night</p>	<p>التاجر (الراوي): يلا بينا لمكان فيه الخطر شيء بسيط زي واحد يتمشى في بستان كل شارع فيه ساحر كل ظلما عفريت افتح يا سمسم كلو بيان</p> <p>علاء الدين يا علاء الدين يا فارس يا نبيل وحصانك بيطير للنجدة طابرين</p> <p>علاء الدين يا علاء الدين واخذ على الأخطار بتغلبها بإصرار وأميرتك ياسمين</p> <p>والأشرار مش ساكتين والأخطار بالملايين والأصحاب متحاصرين بالويل لكن فارس جريء اسمه علاء في الطريق فوق بساطه ولا كل الخيل ولا كل الخيل.</p>	<p>التاجر (الراوي): سنذهب الى مكان الخطر فيه بسيط كالسير في أحضان البستان في كل شارع شرير في الظلام يقول افتح يا سمسم هيا الان</p> <p>علاء الدين يا علاء الدين فارس ونبيل بجواد يطير لينقذ المسكين</p> <p>علاء الدين يا علاء الدين اعتاد الاخطار يغلبها بإصرار ومعه ياسمين</p> <p>الأشرار مصزون بالخطر قادمون والاصحاب بالهلاك محاطون ولكن الصديق علاء الدين في الطريق ببساط يفوق الخيال يفوق الخيال..</p>
Thief #1: This night has been quite rewarding.	اللص ١: الليلة دي كان رزقها منة قل.	اللص ١: هذه مسروقات كثيرة جدا.
Thief #2: (<i>laughing</i>) We have never stolen so much. We have gathered much loot tonight. No thanks to our leader.	اللص ٢: (ضحك) عمرنا ما نهبنا كتير كده خير ربنا كان كتير الليلة دي والفضل مش للزعيم.	اللص ٢: لم نسرق كل هذا الكم ابدأ. جمعنا مسروقات كثيرة الليلة والفضل لا يعود الى الزعيم.

Figure 4.2. Example of transcript containing the English dialogue and the two Arabic versions

Regarding the annotation phase, a range of multimedia annotation tools can be applied in a variety of research areas in which audio and/or video recordings are the basis for quantitative and/or qualitative analysis. Examples include ELAN (www.lat-mpi.eu/tools/elan/), Anvil (www.anvil-software.org/), Exmaralda

(www.exmaralda.org/), and Transana (www.transana.org/).²⁵ Basically, they involve adding textual annotations manually to audio and/or video recordings. ELAN and Anvil, for example, offer a data model that is tier based, which allows for multi-level of time-based media. While both require the user to manually define the tiers based on which codes or categories to apply, Anvil has the drawback of requiring higher technical expertise: to install the software, to have the correct video codecs installed, to load the recording into Anvil, and to specify the types of annotations in XML, which all require the researcher to invest some time installing and learning the tool (Rohlfing *et al.*, 2006).

As for ELAN, it has a user-friendly interface that facilitates the manual setup of the tiers for the annotations. The interface offers the possibility of linking multiple video streams and allowing the user to specify which videos to view at any given time (Sloetjes and Seibert, 2016). An issue regarding ELAN's annotations is that the subordinate tiers occupy the entire duration of annotations on parent tiers, which complicate the viewing of the relevant subordinate annotations to carry the quantitative and/or qualitative analysis. For the current research, the linguistic annotations would involve producing transcriptions of primary data, identifying relevant segments, producing metadata descriptions, providing translation annotations in two Arabic language varieties, as well as tagging the triplets of matching elements according to the predefined categories of puns, translation techniques, and translation results.

Since multimodal corpus of AV texts and their translations should ideally be performed on a parallel basis to allow for their contrast and comparison, the decision was made for the current research to develop a linguistic annotation model in order to systematically categorise puns in the original films and in their dubbed versions. A table was designed to include the relevant information for all collected examples. As displayed in Figure 4.3, the datasheet for each wordplay occurrence contains thematic and technical details as well as a visual reference to anchor each of the examples:

25. See, Allwood (2008: 219) for more details and a list of other tools.

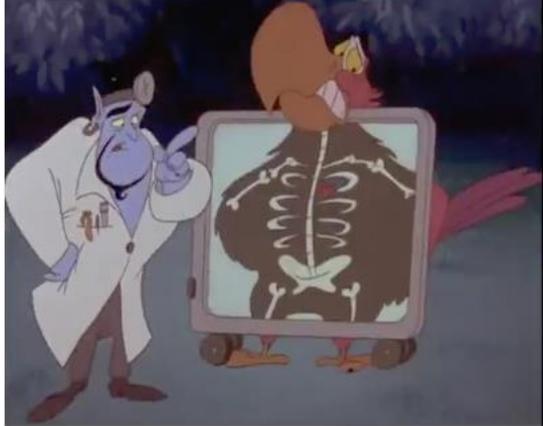
(1) Film: <i>Aladdin 2: The Return of Jafar</i>		No. of example: 1:6
(2) Time: 00:29:07 – 00:29:18		
(3) Context: Genie urges Iago to help in bringing Jasmine and Aladdin back together.		
(4) Original text: (Visual: Genie, laughing crazily with turning into a Genie-in-the-Box to annoy Iago. Iago falls off) Iago: Hoo! What are you trying to do, give me a heart attack? Genie: Ha! You do <i>have a heart!</i> An itty-bitty one, but it is there.		
(5) Explanation: The idiomatic expression ‘have a heart’ has a literal sense that is interpreted visually, and it also has the figurative sense of being kind and compassionate.		
(6) Type: Vertical structural-semantic pun		
(7) Target text (EA)		Back translation
عجوة: اه بتعمل فيه ايه؟ حتجيب لي سكتة قلبية. الجنّي: بأه كدا يعني انت عندك قلب؟ قلب منمنم قد كدا بس موجود.		Iago: what are you trying to do to me? You will give me a heart attack! Genie: Is that so? You mean you have a heart? A tiny heart this small, but still it is there.
(8) Translation technique: Direct translation		
(9) Type: Vertical structural-semantic pun		
(10) Target text (MSA)		Back translation
عجوة: مالذي تفعله؟ لقد كدت اموت. الجنّي: اها؟ وهل لديك قلب؟ قلب صغير للغاية لكنه موجود.		Iago: What are you doing? I was about to die! Genie: A-ha! And do you have a heart? A very tiny heart, but it is there.
(11) Translation technique: Direct translation		
(12) Type: Vertical structural-semantic pun		

Figure 4.3. Datasheet containing information about a punning occurrence

As can be seen, the datasheet consists of twelve rows, of which some (i.e., 1, 4, 7 and 10) are divided into two columns. The first six rows contain contextual information about the original movie from which the wordplay occurrence has been extracted, along with the verbatim exchange in the English ST. The contextual information includes: (1a) name of the movie; (1b) the number of the example, which is based on the number assigned to the movie in the current study (see Table 4.1) followed by the specific number given to the example within the given film; (2) the timecode where the example starts and finishes, expressed

in hours, minutes and seconds; (3) the context in which the wordplay is embedded; (4a) the verbatim transcription of the ST dialogue together with (4b) a screenshot containing any semiotic information that can help the reader better understand the pun; (5) an explanation of the pun contained in the ST; and (6) the type of pun according to the taxonomy proposed in section 3.2.1.1. Rows (7), (8), and (9) are dedicated to the EA dubbed version, colour-coded in green: (7a) contains the literal transcription of the dubbed dialogue excerpt while (7b) offers a literal back translation in English; (8) indicates the translation technique chosen in the dubbing process for the transfer of this particular ST pun; and (9) displays the type of the translated pun according to the taxonomy proposed in section 3.2.1.1. In a similar fashion, rows (10), (11), and (12) are dedicated to the MSA dubbed version, colour-coded in blue, and include (10a) the literal transcription of the dubbed dialogue in parallel with (10b) its literal back translation in English, followed by (11) the translation technique activated for the transfer of the pun into MSA, and (12) the type of the translated pun according to the taxonomy proposed in section 3.2.1.1. The literal back translation in English accompanying both Arabic versions enables readers who do not speak Arabic to appreciate the nuances of the translations and to follow the argumentation presented in the subsequent discussion of the example. As discussed, a system of colours is used to make it visually easier to differentiate both dubbed versions: the green colour is for the EA version while the blue is for the MSA version.

The following stage in the research involved the selection, collection and observation of pertinent examples. These steps were followed in the analysis:

1. All the wordplay instances found in the original film were noted, together with the audiovisual context in which they are embedded and the times of their occurrence in the film.
2. A screenshot was taken from the film to illustrate visual anchored puns.
3. All the English original instances were then categorised according to the punning types discussed in Chapter 3. The Arabic translated puns were also categorised to note any changes of category vis-à-vis the original.

4. The translation technique activated for the transfer of each wordplay occurrence into the TTs was highlighted, according to the classification presented in Chapter 3.
5. A contrastive analytical method was used to compare both TTs to the ST.
6. A quantitative analysis was followed to ascertain the frequency of use of the various translation techniques activated by the translators, comparing their recurrence in one part of the corpus (EA) against their incidence in the other (MSA). To represent the quantitative results in a more perspicuous way, visual charts have been created with the use of Microsoft Office Excel.
7. A descriptive-analytical method has been used to interpret the findings of the research.

Figure 4.4 below connects the categories of puns with the relevant translation techniques and potential translation results to help visualise how steps 3 and 4 above were carried out to inform the analysis in Chapter 5.

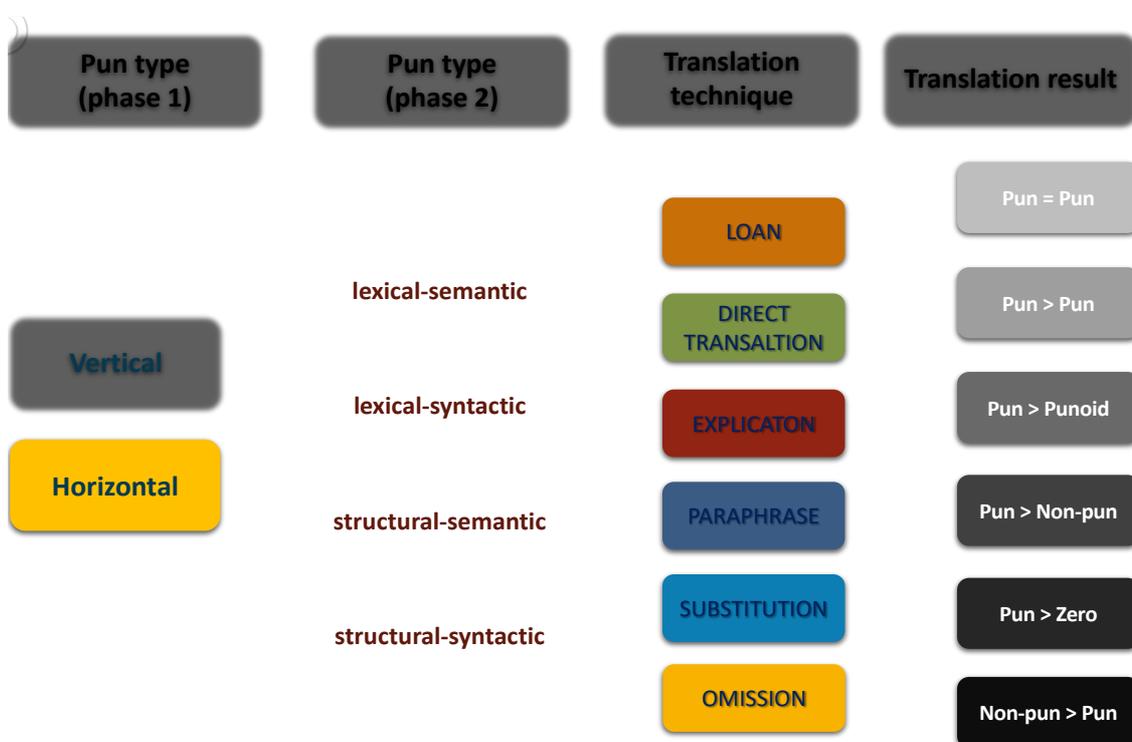


Figure 4.4 Categories of wordplay, translation techniques and translation results

The following chapter centres on the examination of the data selected from the corpus of the study, and provides an overarching quantitative and qualitative discussion, while the most salient examples receive a detailed analysis.

Chapter 5

Analysis and discussion

This chapter contains an in-depth analysis of the types of puns that occur in the corpus of 12 Disney animated films and their translation into two different dubbed Arabic versions. It pays special attention to the techniques used by Arab translators when handling this form of humour, based on the taxonomy discussed in Chapter 3. The data obtained from the analysis of the corpus are evaluated both quantitatively and qualitatively, and the results shed light on the relationships that can be established between the pun types, the translation techniques and the translation outcomes.

5.1 Quantitative analysis of the data

The following sections adopt a quantitative approach and evaluate the frequency of occurrence of puns in the corpus, both in the original and the dubbed versions. The relationships that can be established between the various versions, based on the translation techniques implemented in both Arabic dubbed versions, are also discussed. The information gleaned from this analysis provides the basis for comparing what aligns or sets apart both Arabic dubbed versions.

5.1.1 Punning types

The first numerical data that can be evinced from the analysis of the 36 movies making up the corpus is that the total number of puns found in the ST is 114, while there are 52 puns in the EA, and the MSA only contains 30, as shown in Figure 5.1. The EA number of instances comprises 48 puns transferred from the ST, and four new puns found in the TT that did not exist in the ST.

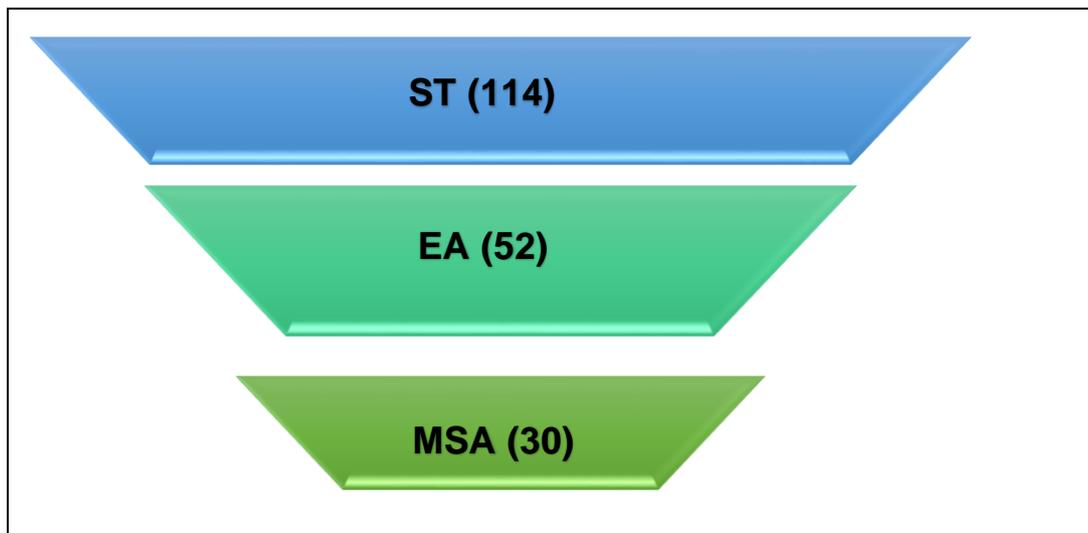


Figure 5.1 Distribution of puns in the corpus

When looking at the nature of these puns, a further distinction can be made between the number of vertical puns (i.e., confrontation of two meanings in one linguistic unit) and horizontal puns (i.e., confrontation of two meanings in two linguistic units), with the former being substantially more numerous in the original films, as can be seen in Figure 5.2. Of the total 114 ST puns, vertical puns (76, 66.7%) are roughly twice as common as horizontal ones (38, 33.3%):

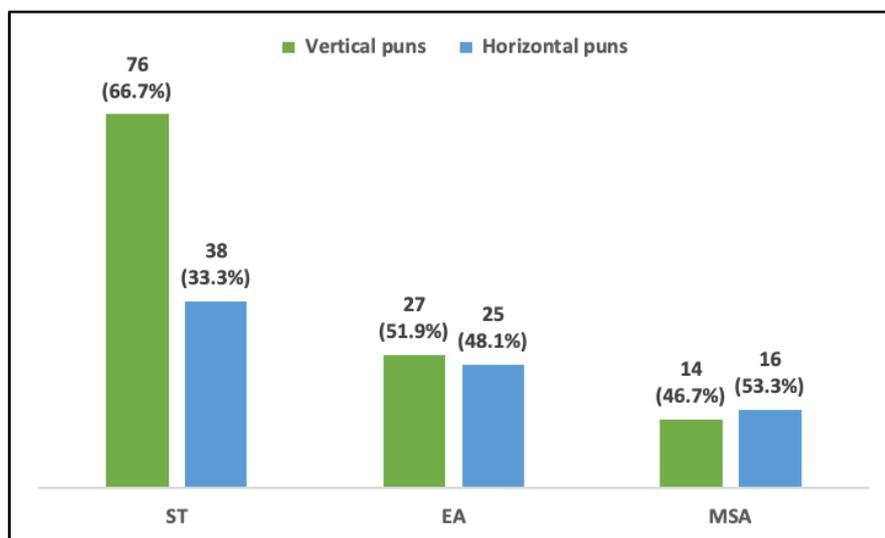


Figure 5.2 Distribution of vertical and horizontal puns in the corpus

When it comes to the dubbed versions, the comparison takes into consideration that a ST vertical pun has been translated into a horizontal one in both Arabic versions: Example 4:2 (Appendix C). Therefore, when comparing the TTs

horizontal puns with the original ones, the analysis considers that the EA and the MSA horizontal puns are 24 and 15, respectively. With that being said, vertical puns continue to be marginally more common (27, 51.9%) than horizontal ones (25, 48.1%) in the EA. Compared to the original films and given that four EA horizontal puns have no counterpart in the ST, it can be concluded that 27 out of the 76 ST vertical puns (35.5%), and 20 out of the 37 ST horizontal puns (54.1%) have been translated into puns in the TT. On the whole, the EA has managed to transmit less than half of the ST puns, i.e., 52 (45.6%) as opposed to 114. The relationship is inverted in the case of the dubbed MSA, where the horizontal puns make up the majority of solutions: 16 (53.3%) as opposed to 14 (46.7%) vertical puns. The MSA version shows a considerably lower number of puns transferred from the original – 30 (26.3%) out of 114 – and no attempts of compensatory puns have been detected. Overall, only 14 out of the 76 ST vertical puns (18.4%) and 15 out of the 37 ST horizontal puns (40.5%) appear in the TT. Accordingly, the translation of horizontal puns is around 40% more frequent than the translation of vertical ones.

The challenges in translating horizontal and vertical puns across the two Arabic versions depend on the specific nature of each type. Horizontal puns rely on the confrontation of two meanings across two signifiers that share a form of linguistic similarity. This way, the meanings tend to signal themselves much more strongly and unambiguously, thanks to the presence of the two identical or similar items in each other's vicinity. In translation, however, the ambiguity that hinges on the linguistic similarities is at risk due to the structural differences between the English and Arabic languages. Offord (1997) argues that in cases like these it is common for translators to mention both meanings separately and, thusly, lose the pun. Vertical puns, on the other hand, rely on one linguistic signifier to activate various meanings and evoke the pun. In the case of an AV production, although these puns remain vertical on the strictly linguistic level, most often a (near) simultaneous link with the available visual channel functions mainly as a second meaning of the pun in another context. If the nonverbal element does not help the translator in finding a solution and keeping the pun, s/he might resort to disambiguate the pun by translating the visual meaning in a manner that maintains the semiotic coherence of the text.

The distribution of puns across the classified types of puns discussed in section 3.2.1.1 is shown in Table 5.1:

Table 5.1 Distribution of puns

Source	Pun type	Lexical-semantic	Structural-semantic	Lexical-syntactic	Structural-syntactic
ST	Vertical	31	43	1	1
	Horizontal	24	8	6	0
	Total	55	51	7	1
EA	Vertical	13	14	0	0
	Horizontal	18 ²⁶	5	2 ²⁷	0
	Total	31	19	2	0
MSA	Vertical	5	9	0	0
	Horizontal	10	5	1	0
	Total	15	14	1	0

A pattern can be detected across all three corpora, which would ascribe lexical-semantic puns as the most frequent type, followed by structural-semantic, lexical-syntactic, and structural-syntactic. Furthermore, the gap in the number of occurrences widens with each type when the two Arabic corpora are compared with the ST. As an example, there are 55 lexical-semantic puns in the ST, compared to 31 in the EA and only 15 in the MSA. Out of these 55 ST lexical-semantic puns, 31 are vertical compared to 13 in the EA and 5 in the MSA. The same can be said with regards to the 24 ST horizontal lexical-semantic puns, of which 15 cases have been transferred into the EA compared with only 10 in the MSA. The pattern repeats itself across both structural-semantic puns and lexical-syntactic puns. As for structural-syntactic puns, there is only one case detected in the corpus, which has become a different type of pun, i.e., lexical-semantic pun, in both Arabic versions. The significantly fewer number of puns found in the redubbed version than in the originals is in line with Deane-Cox's (2014) and Zanotti's (2015) conclusions about the retranslation hypothesis in AVT, in the

27. Three of these punning cases are compensatory, which means that only 15 instances mirror the original puns.

27. One of these two punning cases is compensatory, which means that only one case mirrors the original dialogue.

sense that the deterministic linear chain which assumes redubbings to be complete in representing the ST, or some of its features, has been found to be invalid.

The pun types detected here are all manifested through different linguistic phenomena. Some require more complex processing skills than others if they are to be comprehended. In the ST, as Figure 5.3 shows, those that would require additional levels of processing, i.e., syntactic puns, are detected less frequently than those that do not: lexical-syntactic (7, 6.2%) and structural-syntactic (1, 0.9%):

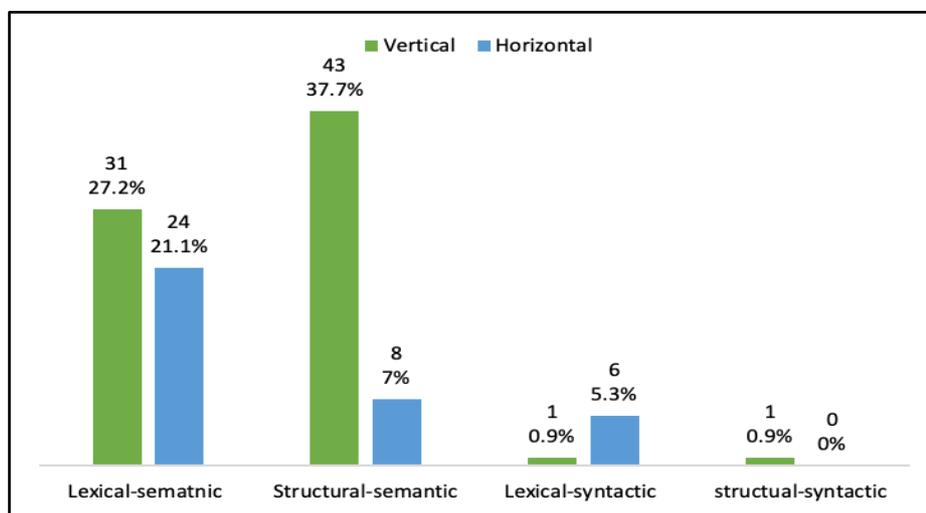


Figure 5.3 Distribution of puns in the ST

In the case of lexical-syntactic puns, the ambiguity instilled in a class violation (a noun changing to a verb) transforms the pun from being an easy type to be identified and appreciated by the viewer into one that is more complex. Such violation provides two structural interpretations of that text instead of one (Example 4:1 in Appendix C). The complexity doubles in the case of structural-syntactic puns when such violation involves grammatical relationships between words at the phrase level (Example 6:4 in Appendix C). Hence, the decoding of syntactic ambiguity would involve additional levels of processing. Since Disney films mostly target a particular type of audience, the 'family audience' (Forgacs, 1992) that encompasses grown-ups as well as children, the number of such puns that require additional levels of processing is indeed lower than other less

cognitively challenging types. In this light, the infrequent use of syntactic puns, whether lexical or structural, goes hand in hand with the findings of Shultz and Pilton (1973), and Shultz and Horibe (1974), who report ‘deep structure’ ambiguities as being difficult for children to identify and appreciate. Their scarce use in the films can also hint at yet another trend, that is, the relatively uncommon use of syntactic ambiguity as a mechanism in English language pun formation.

The same can be said with regards to both Arabic dubbings, as shown in Figure 5.4 and Figure 5.5, with two (3.8%) cases of ST lexical-syntactic puns in the EA and only one (3.3%) in the MSA:

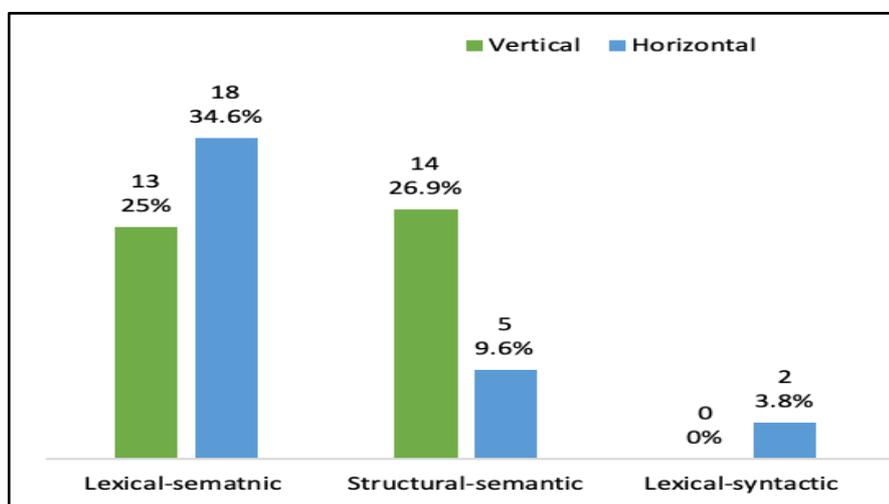


Figure 5.4 Distribution of puns in the EA

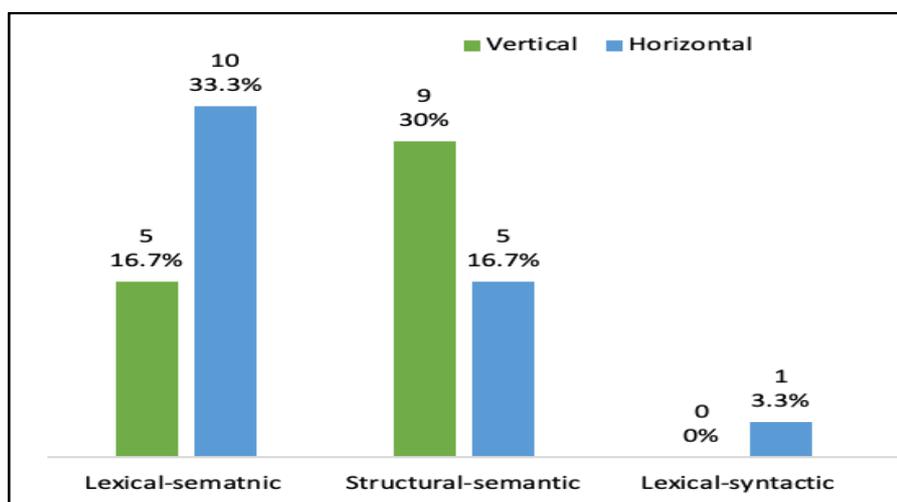


Figure 5.5 Distribution of puns in the MSA

Of the two cases in the EA dubbing, one is a new lexical-syntactic pun that was added as a form of compensation (Example 9:5 in Appendix C). The scarcity of syntactic puns compared to lexical puns in the Arabic versions has also been discussed in Aljared's (2009) study, where only 3.03% of puns are syntactic as compared to 26.93% being lexical puns. Arabic language, according to Aljared (2017), favours humour typically based on the lexicon rather than syntax.

The lexical-semantic puns lay within an individual lexical item and contain no class violation, which aligns well with children's cognitive ability to analyse smaller linguistic units such as phonemes and words. Therefore, it comes as no surprise that they are the most frequent type found on the various corpora: 55 (48%) instances in the ST, 31 (59.6%) in the EA, and 15 (50%) in the MSA. It is worth mentioning that out of the 31 lexical-semantic puns found in the EA, 3 (5.8%) have been created in the TT as a compensatory measure (Section 5.2.5).

Structural-semantic puns, on the other hand, account for 51 (44.7%) of the instances found in the ST, 19 (36.5%) of the EA, and 14 (46.7%) of the MSA. When compared to lexical-semantic puns, they normally require additional levels of cognitive processing to deal with figurative as well as literal meanings. Findings of previous studies on children's idiomatic comprehension, such as Lodge and Leach (1975), Ackerman (1982), Prinz (1983), Gibbs (1987), Levorato and Cacciari (1995), and Le Sourn-Bissaoui *et al.* (2012), indicate children's tendency to literalise meanings rather than treating them figuratively, which is in keeping with children's general linguistic and cognitive development. Disney seems to follow these considerations when using structural-semantic puns, since one of the meanings embedded in the puns, mostly the literal one, benefits from the added value of the other semiotic components, such as facial expressions, that in many cases render the visual pun in a more amusing manner (Vignozzi, 2016). Reliance on the visual content to facilitate understanding is more apparent with vertical puns, which explains their higher occurrence across the various corpora: 43 (37.7%) in the ST, 14 (26.9%) in the EA, and 9 (30%) in the MSA. However, the wide gap when the two Arabic corpora are compared with the ST indicates that the Arabic translators have come across difficulties in transferring such type

of pun into the Arabic versions, an observation that is more apparent in the case of the MSA version (Table 5.1).

5.1.2 The translation of the humorous load contained in the puns

In this section, a discussion of the potential humorous load contained in the dubbings, including the four new puns found in the EA, is presented.²⁸ To examine the extent to which the humorous effect may have been channelled into both Arabic dubbings, six different possibilities have been devised for the current study.²⁹ They are as follows:

1. humorous because of the pun;
2. humorous despite the loss of the pun or one of its meanings;
3. humorous because of compensatory measures (punoids, added puns);
4. not humorous because of the loss of one of the pun's meanings;
5. not humorous because of the complete loss of the pun; or
6. not humorous because of the omission of the source text.

It is important to note here, however, that unlike one-liners or riddles, punning devices in animated films tend to work within a large text and require a context to be fully productive. On occasions, when they are central to the plotline or are intimately imbricated with the images being presented on screen, the translator may not have any latitude to modify the pun or to develop a new one. In contrast, if the pun is not central to the diegesis of a particular scene or is not anchored in

28. As already discussed, the potential humorous load of the various translation solutions encountered in the dubbed versions is according to the researcher. To adopt a less subjective criteria, further reception studies should be conducted to ascertain the opinion of the audience when confronted with the same examples.

29. The validation of these categories of assessment would be material for further research, where a different methodological route could be followed, e.g., focus groups or questionnaires, so that participants presented with examples of puns that fall within these 6 categories, from both the EA dubbing and MSA redubbing. The way in which these puns may be received by the general public might confirm or refute the results presented in the current study.

the images, translators can be more creative and replace the entire pun or find a solution loosely modelled on the original to achieve the desired humorous effect. Figure 5.6 displays the humorous load contained in the two Arabic translations according to the six categories described above (preceded by an asterisk):

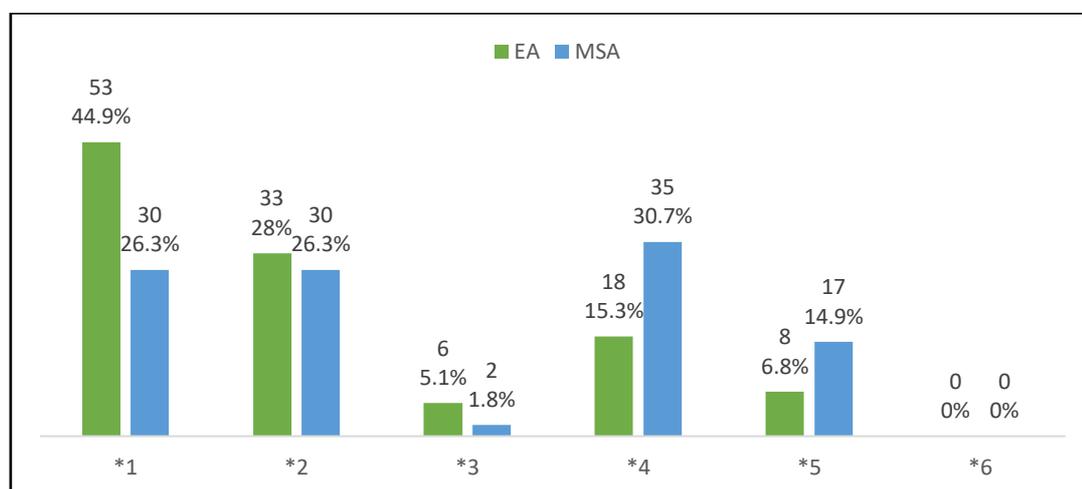


Figure 5.6 Humorous load of puns in EA and MSA

As can be seen, more than half of the punning examples (92, 78%) may be said to have kept their humorous effect in the EA dubbing (cases *1, *2, and *3) while only 26 (22%) have not (*4, *5, and *6). Retaining the humorous effect in 53 (44.9%) instances (*1) has been achieved either by mimicking the same pun in the TT as in the ST, thanks to techniques such as loan and direct translation, or by providing a different type of pun, though similar in meaning, via substitution. The humorous effect has also been kept in 39 (33.1%) punning examples, despite the resort to punoids (*3), or the loss of the original pun or one of its meanings (*2). Such an effect might have been triggered by relying on the semiotic channel or the acoustic dimension, i.e., on what can be seen on screen or through aural jokes in the form of specific accents or intonation (Díaz-Cintas, 2003). A demonstrative example is 2:2 (Appendix C), in which although the pun has been translated by means of paraphrasing and resulted in its loss in both Arabic versions, the camera zoom-in on Abby Mallard's face as well as the car horn-honking as a sound effect have contributed to retaining part of the original scene's humorous potential.

The MSA dubbing has kept the humorous load in a total of 62 (54.4%) cases (*1, *2, and *3), which is considerably lower than the percentage found in the EA version. This in turn means that the humorous impact has disappeared in 45.6% of the cases (52 instances in the categories *4, *5 and *6), a figure that doubles that of the EA dubbing.

5.1.3 Translation techniques

This section explains the translation techniques used by Arabic dubbers in the two Arabic versions to render the puns contained in the original films, irrespective of the nature of the pun. As previously mentioned, four new puns that were not present in the ST have been detected in the EA. The techniques are broken down according to the classification of six techniques set out in section 3.4.5. While a single translation technique should suffice when translating vertical puns, given that they activate various meanings using only one linguistic signifier, horizontal puns might, on occasion, imply the activation of two different techniques. As the data is presented in raw numbers, decimals have been used to account for the instances in which two techniques are activated to translate horizontal puns, assigning 0.5 value to each technique. Figure 5.7 shows an overall breakdown of the different translation techniques used in each of the two Arabic translations to render the 114 puns contained in the original English dialogue as well as the added four puns found in the EA:

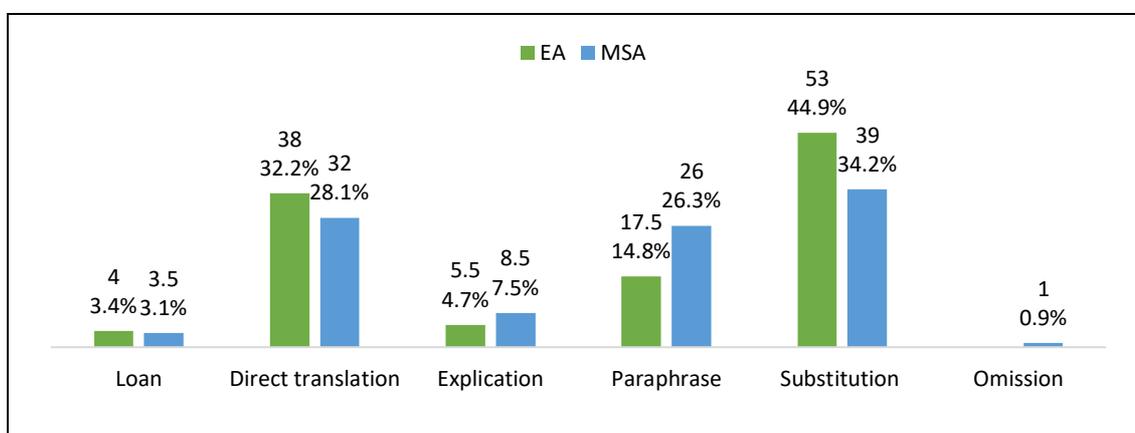


Figure 5.7 Translation techniques in EA and MSA

As can be seen, the number of occurrences varies distinctively between the two dubbed versions. Substitution is the predominant technique in both dubbings and the EA version has used it in 53 occasions, including the four added puns, which accounts for 44.9% of all the translation techniques activated to deal with the transfer of puns. Comparatively, the same technique was used on 39 occasions in the MSA dubbing, representing 34.2% of the total and also constituting the most common translation technique in terms of the frequency of use.

The same can be said with regards to the second most frequently identified technique in both dubbings: direct translation, which is found in 38 cases in EA dubbing and 32.5 in MSA dubbing, representing 32.2% and 28.1%, respectively. Paraphrase, the third most frequently used technique, has been found in 17.5 (14.8%) cases in the EA dubbing, compared to 30 (26.3%) cases in the MSA. Thus, it shows that the MSA dubbing relies on this technique more than the EA dubbing. Explication, loan and omission are the less frequently used techniques in both dubbings. It becomes clear that the EA version gives more prominence to techniques like substitution and direct translation, whereas the MSA version is above the EA in paraphrase and explication, two clearly domesticating techniques. The use of such techniques has its implications on the rendering of puns in the TTs, as will be discussed in section 5.1.4.

A further pattern can be recognised in both Arabic versions when the relationship between the translation technique used and a certain type of pun is considered. As can be seen in *Figure 5.8* and *Figure 5.9* below, loan has not been used in translating structural-semantic puns, which involve the use of idiomatic expressions:

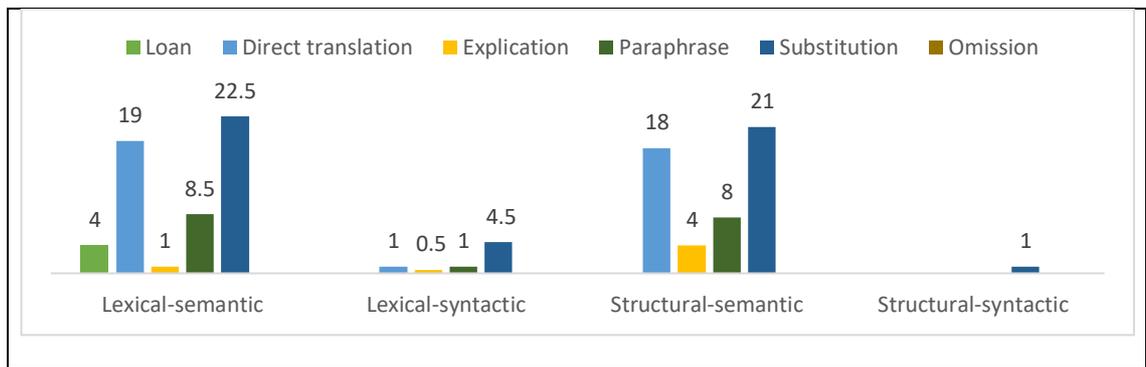


Figure 5.8 Relationship between translation techniques and pun types in EA

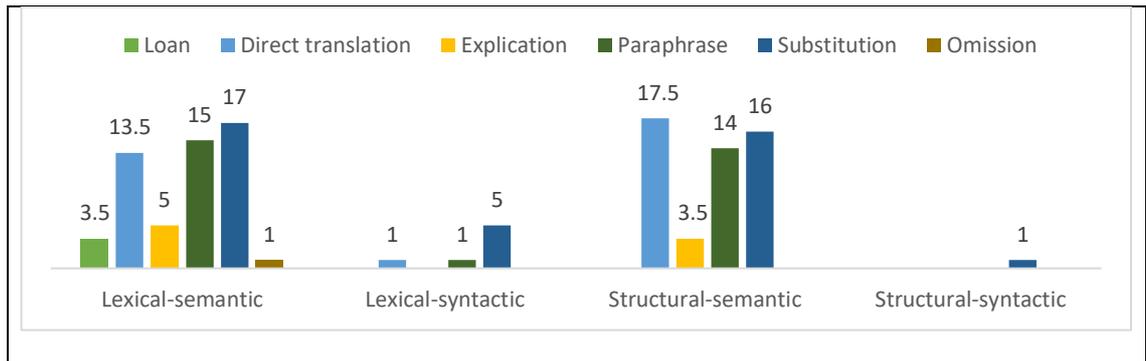


Figure 5.9 Relationship between translation techniques and pun types in MSA

Such a pattern showcases the dissimilarity between English and Arabic in their use of culture-specific items. As demonstrated in studies conducted on this area (Aldahesh, 2013; Juma'a, 2014; Qassem, 2014; Mutar, 2016; Oualif, 2017), a total equivalence is futile in the case of English and Arabic since both languages are culturally remote and their use of expressions may have distinct cultural implications. Although Arabic, like any other language, has the ability to digest foreign terms (Hijazi, 1978), the result would be a similarity in meaning but not in form.

5.1.4 Translation results

The following paragraphs offer an analysis of the translation results achieved through the implementation of the translation techniques discussed in section 5.1.3. They are broken down according to Delabastita's (1993) classification of translation strategies (3.4.5). Figure 5.10 shows an overall breakdown of how the 114 puns found in the English corpora have been transferred into the two Arabic

translations, bearing in mind that in the case of the EA the figure also contains the translation result Non-pun > Pun to account for the four added puns.

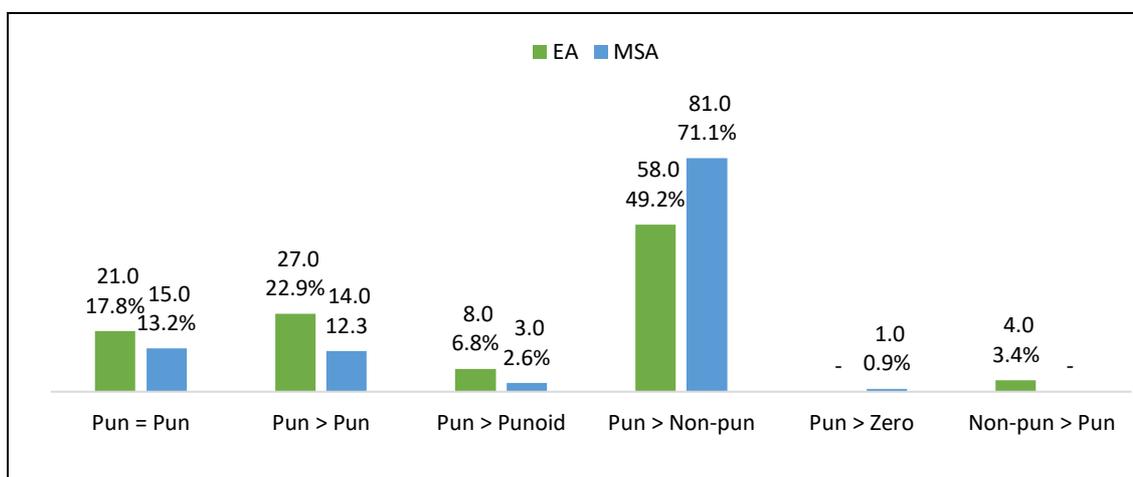


Figure 5.10 Translation results in EA and MSA

The predominant result achieved in the transfer of puns in both Arabic dubbings is Pun > Non-pun, although the number of occurrences varies distinctively in the two versions. In the case of the EA dubbing, this has happened in 58 instances, which, in overall terms, means that a ST pun has been lost in 49.2% of all the cases. Comparatively, the same result has been found in 81 instances in the MSA version, which means that a ST pun has been lost in 71.1% of all the cases.

The loss of the ST pun also happens when the result is Pun > Zero, which in the corpus is the least common of the results in both Arabic versions, with just one case in the MSA dubbing. These results thus show that the translators' priority has been to address the transfer of the puns in most of the cases, with varying degrees of success.

When it comes to the transference of the ST puns into puns in the TTs, two translation results are possible: Pun = Pun and Pun > Pun. In the EA dubbing, these results have been materialised in 48 of the 118 cases, which means that a total of 40.7% of the ST puns have been translated into either the same pun, 21 (17.8%), or into a different pun in the TL, 27 (22.9%). By comparison, the 29 cases of ST puns which have found their way into the MSA dubbing represent

25.5% of all the ST puns, of which 15 (13.2%) fall into the category of Pun = Pun and 14 (12.3%) into Pun > Pun.

Although Pun > Punoid ultimately results in a loss of the ST pun, it involves a measure of stylistic compensation that could be considered to carry some sort of humorous or stylistic effect into the TT. In the EA dubbing, 8 cases, representing 6.8% of the ST puns, have been translated with the help of other rhetorical devices such as alliteration, rhyming, and so on. By comparison, only 3 cases of ST puns have achieved such a result in the MSA dubbing, representing 2.6% of the total.

As already discussed, whenever the Arabic language repertoire renders semantic ambiguity possible, and the context allows for two possible senses of a word, translators into EA have made the most of it as a compensatory procedure. As such, they have created four new puns, which share a certain degree of semantic equivalence with the text they replace and fit semiotically with the visuals. These puns represent 3.4% of the total results.

On the whole, although translators have attempted to address the transfer of puns in all cases, the dominance of the result Pun > Non-pun hints at the complexity involved in rendering English wordplay into Arabic at the linguistic as well as the cultural levels, which, in the case of an AV production, is also constrained by the semiotic channel. Therefore, translators might have relied on a hierarchy of priorities, justified by certain contextual constraints, in their attempt to evaluate the role played by each instance of wordplay and to carefully consider the impact it can have on the TT audience.

5.1.5 Relationship between translation techniques and translation results

Table 5.2 summarises the information obtained with regards to the correlation between translation techniques and the translation results obtained in each of the two Arabic dubbed versions. This explains the causal relationship between using

one translation technique and the likely outcome(s) it may lead to when rendering puns in Arabic.

Table 5.2 Translation techniques (TTech) and translation results (TRes) (EA / MSA)

TTech \ TRes	Pun = Pun	Pun > Pun	Pun > Punoid	Pun > Non-pun	Pun > Zero	Non-pun > Pun	Total
Loan		0.5 / 0.5		3.5 / 3			4 / 3.5
Direct translation	21 / 15	3.5 / 2.5		13.5 / 14.5			38 / 32
Explication				5.5 / 8.5			5.5 / 8.5
Paraphrase				17.5 / 30			17.5 / 30
Substitution		23 / 11	8 / 3	18 / 25		4 / 0	53 / 39
Omission					0 / 1		0 / 1
Total	21 / 15	27 / 14	8 / 3	57 / 81	1 / 1	4 / 0	118 / 114

From Table 5.2 above, it can be deduced that in order to transfer puns to both Arabic dubbings, three translation techniques are frequently applied: loan, direct translation, and substitution, either solely or in combination, as in the case of horizontal puns. Such findings tie well with those discussed in Veisbergs (1997), Fuentes Luque (2010), and Alharthi (2016), albeit with some terminological differences. Loan is retention in Alharthi (2016), which is commonly used when rendering personal names (Pedersen, 2005). Such an observation is evinced in the current study in the case of horizontal puns, where the play on words includes a character name as in Example 6:11 and Example 3:4 (Appendix C). Direct translation shares similarities with Veisbergs's (1997) loan translation, Fuentes Luque's (2010) literal translation, and Alharthi's (2016) official equivalent. As for substitution, it resembles analogue in Veisbergs (1997), and functional translation in Fuentes Luque (2010).³⁰ Whereas Veisbergs (1997) has found that explication (extension in his nomenclature) can be used to create a punoid, this use has not

30. According to Veisbergs (1997) the distinction between analogue and substitution is gradual, since substitution provides a different image of the wordplay rather than a similar one.

been encountered in the current study, where explication has resulted in the absence of the pun.

The graphics in Figure 5.11 and Figure 5.12 offer a visual representation of the percentages of each of the results in the EA and the MSA, according to the various translation techniques under scrutiny:

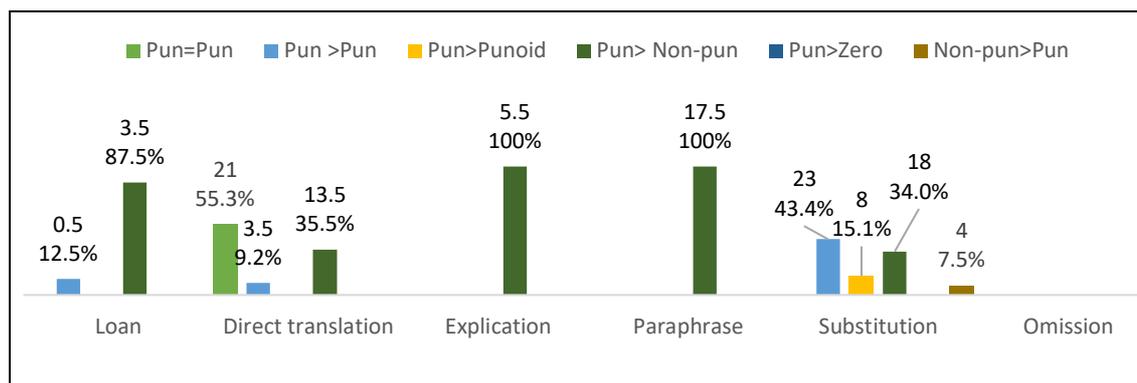


Figure 5.11 Relationship between translation techniques and translation results in EA dubbing

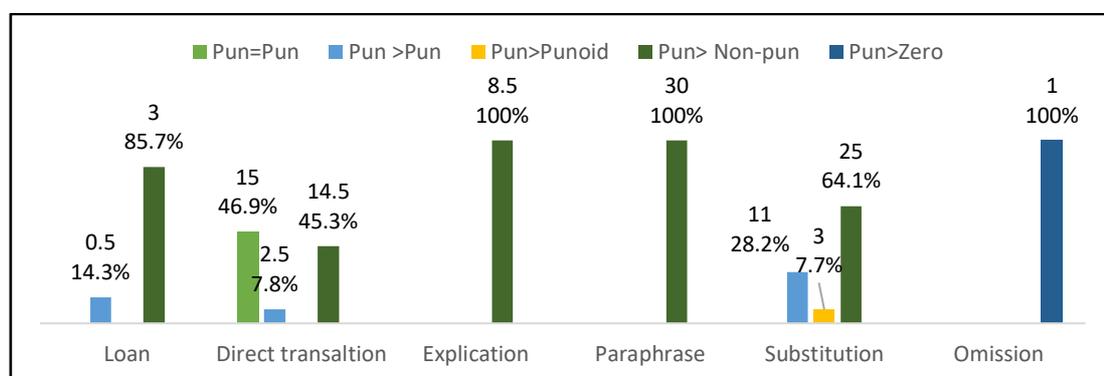


Figure 5.12 Relationship between translation techniques and translation results in MSA dubbing

As mentioned earlier, loan, direct translation and substitution are credited with producing puns in both Arabic dubbings on some occasions. A closer look at the figures shows that the activation of loan has led to 12.5% of puns in the EA, i.e., Pun > Pun, compared to 14.3% in the MSA dubbing. Loan, however, still represents high losses in both dubbings: EA (87.5%) and MSA (85.7%). Since a loan is a type of borrowing technique that transfers, to an extent, the exact form of the ST pun to the TL and does not necessarily lead to a different pun in the TT, the percentages ascribed to TT pun types in both dubbings have to do with horizontal puns, where the loan is but a part of a combination technique used to

produce a TL pun. Instantiations of such an occurrence are Example 6:11 and Example 6:18 from the corpus (Appendix C).

Direct translation has been used to produce a relatively similar pun type in the EA dubbing in 22 (57.9%) of the cases and a different pun type on 3.5 (9.2%) occasions, while 12.5 (32.9%) instances have resulted in non-punning solutions. Likewise, the translators of the MSA dubbing have made use of the same technique in an attempt to recreate similar puns to those contained in the ST in 16 (50%) of the cases and a different pun type in 2.5 (7.8%) instances, while 13.5 (42.2%) have resulted in non-punning texts. Since direct translation is considered to be a technique that would produce a relatively similar pun type in the TL, the percentages in both dubbings assigned to the translation result Pun > Pun have to do, as mentioned earlier, with the activation of the combination technique to produce horizontal puns in the TT.

Substitution has led to a different pun in the EA dubbed version in 23 (44.2%) cases, while in 8 (15.4%) instances it has materialised in a type of punoid, a rhetorical device, and non-punning solutions in the remaining 17 (32.7%) cases. This technique is credited with creating puns that do not exist in the ST on 4 (3.4%) occasions. When compared with the results obtained in the MSA dubbing, just over a quarter of the substitution cases (11, 28.2%) have managed to produce different puns, 3 (7.7%) have made use of compensatory punoids, and, significantly, 25 (64.1%) cases have resulted in non-punning solutions.

The two techniques that have consistently resulted in non-punning solutions in both dubbed versions are explication and paraphrasing, suggesting that adding extra information to the TT or wording the pun differently might eradicate the ambiguity contained in the original pun, thus disambiguating the message and losing the pun altogether. Of course, the loss of puns also occurs when the omission technique is activated. The higher frequency of lost puns in the case of the MSA dubbing with the different techniques that have been employed indicates that the MSA dubbing is more neutralised.

The following sections builds on the data presented above and extracts conclusions concerning the transfer of wordplay.

5.2 Comparative analysis of the dubbing of wordplay in EA and MSA

The qualitative analysis is based on the relationships that can be established between the translation techniques used in carrying the types of puns to the TTs, and the results achieved (section 5.1.5). It examines these relationships across the EA dubbing and the MSA redubbing on the level of individual puns, treating each example as a pair, to ascertain the translational differences that align or set both versions apart. Accordingly, four relationships have been established between the EA dubbing and the MSA dubbing and are used to organise the following sections:

1. Pairs with same translation results and same translation techniques.
2. Pairs with same translation results but different translation techniques.
3. Pairs with different translation results but the same translation techniques.
4. Pairs with different translation results and different translation techniques.

A separate section is then included to discuss the EA added puns.

Given the spatial limitations, the focus of the current section is on a selection of illustrative examples that weigh the most in terms of interest and clear relevance, in order to reflect the variety of issues raised by the translation of puns in the corpus. They are deemed to be representative of the multifarious constraints and challenges encountered in the corpus, allowing for the delineation of the main emerging tendencies. The discussion of each example is based on the research design explained in Chapter 4.

5.2.1 Pairs with same translation results and same translation techniques

This section focuses on the punning examples that have been treated the same way in both Arabic dubbings with regards to the translation technique used and the translation result achieved. Table 5.3 summarises the quantitative results yielded in the two TTs:

Table 5.3 Pairs with same translation results and same translation techniques

	EA	MSA	Frequency
	Translation results		
Translation techniques	= Pun		15
	Direct translation		15
	> Pun		14
	Substitution		8
	Direct translation / Substitution ↔		4
	Substitution / Direct translation		
	Loan / Substitution		2
	> Punoid		3
	Substitution		3
	>Non-pun		31
	Paraphrase		11
	Loan		1
	Direct translation		3
	Substitution		11
	Explication		3
	Paraphrase / Substitution		1
	Direct translation / loan		1

As can be observed, these examples comprise a total of 63 cases, which proportionally constitute 55.3% of the collected cases. While 82.9% (17) of the direct translation cases have carried the pun to the TTs, almost half of their shared substitution (11, 48.9%) was able to do the same. Thus, direct translation was more frequent in transferring the pun than substitution. This section will discuss 12 punning instances and similar examples that have received the same

translation treatment in both Arabic dubbings are indicated in the various tables and can be found in Appendix C. One case of each translation pair is analysed.

5.2.1.1 Pun = Pun

There are 15 cases of ST puns that have been translated literally into relatively similar puns in both Arabic dubbings using the technique of direct translation. Example 3:2 is from the film *Finding Nemo*:

Example 3:2

Film: <i>Finding Nemo</i>	No. of example: 3:2
Time: 00:08:14 – 00:08:23	
Context: Marlin meets up with other parents in Nemo's first day of school.	
Bill: Hey, you're a clownfish. You're funny, right? Hey, tell us a joke. Bob: Yeah. Ted: Yeah. Come on, give us a funny one. Marlin: Well, actually, that's a common misconception. Clownfish are no funnier than any other fish.	
Type: Horizontal structural-semantic pun	
Similar examples: (6:9) (6:13), (8:3), (8:4), (9:1), (9:8)	
Target text (EA)	Back translation
شمس: مش انت سمكة بهلوان؟ دمك خفيف صح؟ ما تقلنا نكته؟ نصح: اه ياالله. زيد: ابوه احكي وحده حلوه. مرهف: في الحقيقة ده خطأ شائع سمك البهلوان مش ضروري ابدا يكون دمه خفيف.	Shams (Bill): Aren't you <i>samka bahlwān</i> [a clown fish]? Your blood is light (you have a sense of humour), right? Why don't you tell us a joke? Nasih (Ted): Oh. Yeah. Come on. Zayd: Yeah, tell us a funny one. Merhef (Marlin): In fact, this is a common mistake. A clown fish does not necessarily have to have light blood (to be funny) at all.
Translation technique: Direct translation / Direct translation	
Type: Horizontal structural-semantic pun	
Target text (MSA)	Back translation
بل: انت سمكة مهرجة، انت مضحك صحيح؟ هيا أخبرنا دعابة. بوب: نعم. تيد: نعم. لا بد أنك بارع.	Bill: You are <i>samka muhrija</i> [a clown fish]. You are funny, right? Come on, tell us a joke. Bob: Yes. Ted: Yes. You must be brilliant.

<p>مارلن: في الحقيقة هذه فكرة خاطئة، السمك المهرج ليس مضحكا كما تظنون.</p>	<p>Marlin: In fact, this is a false idea. Clown fish is not funny like you think.</p>
<p>Translation technique: Direct translation / Direct translation</p>	
<p>Type: Horizontal structural-semantic pun</p>	

In this example, there is a structural-semantic pun that plays on the boundaries of the closed compound word 'clownfish'.³¹ Here, the denotative reading of 'clownfish' is taken to mean 'a small anemone fish with bold vertical stripes'. The pun relies on an alternative reading that can only be accessed by re-arranging word boundaries, so that 'clownfish' is instead interpreted as 'clown fish' meaning a 'fish that amuses others'. To realise its humorous potential, the identification of the humour by its name, i.e., a joke, has been articulated by the characters involved, who also resort to cheerful voices to express their readiness to be entertained.

In both EA and MSA dubbings, the technique of direct translation has been utilised, in which 'clownfish' becomes سمكة بهلوان [*samka bahlwān* – a clown fish] and سمكة مهرجة [*samka muhrija* – a clown fish] respectively. While the English compound 'clownfish' consists of the head 'clown' and the modifier 'fish' and is understood as a fish that resembles the markings of a clown's make-up, the Arabic equivalents in both dubbings are compound nouns written with space, where the noun سمكة [fish] is modified by the adjectives بهلوان [clown] and مهرجة [clown]. Both epithets بهلوان and مهرجة are common in their respective Arabic variety. Yet, while they are considered synonyms in EA, they have slightly different meanings in MSA: بهلوان is taken to mean a clown that amuses others by doing ridiculous movements, while مهرج describes a person who makes people laugh with jokes.

The mechanism for creating the original pun revolves around the play on lexical boundaries whereas the Arabic puns create humour by reawakening the literal meaning of the noun phrase along with the derived meaning. An image of a clown is widely known among the Arabic-speaking audience which, along with the

31. A closed form of compound words is the joining of two words without a hyphen or space.

humorous cues used, facilitate the implementation of direct translation in transferring the original to the TTs, with its humorous potential being preserved.

5.2.1.2 Pun > Pun

There are 14 cases of ST puns that have been rendered into different TL puns in the two Arabic dubbings, mostly by using the technique of substitution on its own or in combination with other translation techniques, especially in the case of horizontal puns.

a) **Substitution:** A total of 8 instances have been translated using this strategy.

Example 6:4 shows the only structural-syntactic pun found in the corpus and is taken from the film *The Lion King*:

Example 6:4

Film: <i>The Lion King</i>	No. of example: 6:4
Time: 00:20:25 – 00:20:34	
Context: While the hyenas are laughing and making jokes, Simba, Nala and Zazu manage to escape. Banzai notices their escape.	
Banzai: Hey, <i>did we order this dinner to go?</i> Shenzi: No. Why? Banzai: Cause there it goes!	
Type: Vertical structural-syntactic pun	
Similar examples: Structural-semantic puns: (3:3), (4:4), (5:6), (7:8), (10:3)	
Target text (EA)	Back translation
بانزاي: ايه يا جدعان بيقى الفطار طار. شينزاي: مين؟ فين؟ بانزاي: طار طار!	Banzai: Hey, guys, 'ilfiṭār [the breakfast] ṭār [flew]. Shenzi: Who? Where? Banzai: ṭār ṭār [flew-flew]!
Translation technique: Substitution	
Type: Vertical lexical-semantic pun	
Target text (MSA)	Back translation
بانزاي: هيه؟ لقد طار إفطارنا. شينزاي: ماذا؟ اين؟ بانزاي: لقد هربوا!	Banzai: Hey! It has flown, our breakfast. Shenzi: What? Where? Banzai: They have run away!

Translation technique: Substitution
Type: Vertical lexical-semantic pun

In the dialogue, two competing grammatical structures can be parsed in Banzai's question, where the core importance is on the phrasal verb 'to go' and its manifold interpretations. Specifically, 'to go' means to abandon a place, to leave, but is also an expression to refer to food takeaways. Therefore, the question can be interpreted in two different ways:

- Did we order this dinner to leave?
- Did we order this dinner as a takeaway?

Banzai resorts to an exaggerated intonation to emphasise the use of the phrasal verb and highlight the pun at play.

In the EA dubbing, the translator has substituted the original pun with a TL lexical-semantic pun revolving around the polysemous word طار [flew] in the Arabic expression الفطار طار [alfiṭār ṭār – the breakfast flew], characterised also for its phonetic alliteration of *ṭār*. The use of the substantive 'breakfast' gives the idea that Simba, Nala, and Zazu are regarded as food by the hyenas. The action of leaving, embedded in the original pun, is expressed with the verb 'flew', which transmits the meaning of 'leaving a place quickly'. Therefore, while the referents of the original pun have been substituted in the TT, its meanings are still relevant to the TT pun, thus preserving the humorous load. In addition, the EA makes use of alliterative assonance by rhyming the Arabic expression, hence, adding a stylistic feature to the pun that was not present in the original.

In the case of the MSA dubbing, the solution reached appears to be in essence based on the EA pun. Though it has not been possible to verify with the working team whether they actually relied on the solutions used in the EA dubbing, the evidence that has been compiled suggests that they did refer to the EA ones. However, the arrangement of the components of the phrase has lost the added feature of stylistic repetition found in the EA pun: طار افطارنا [ṭār 'iftārnā – (it has)

flew, our breakfast]. A probable reason behind the word order being prioritised in the MSA has to do with the prevailing conception that standard sentences in Arabic should begin with a verb instead of a noun, although nominal sentences are quite common as well (section 2.1.2.1). All in all, the original pun has been conveyed, and both of its meanings are still relevant to the TT pun.

b) **Direct translation / Substitution** ⇔ **Substitution / Direct translation**: Four examples have been found combining the techniques of direct translation and substitution, such as Example 4:1 from the film *Home on the Range*:

Example 4:1

Film: <i>Home on the Range</i>	No. of example: 4:1
Time: 00:11:36 – 00:11:57	
Context: The farm animals think of a solution to help pearl in keeping the farm.	
<p>Ollie: This just isn't <i>fair</i>. Maggie: <i>Fair!</i> [Gasps] Good call, Curly! Ollie: Ollie. Maggie: Ollie. Ollie: Uh, what is? Maggie: Listen. What would you say if I told you... that you could win big money... and see beautiful downtown Chugwater... if you went to the County Fair?</p>	
Type: Horizontal lexical-syntactic pun	
Similar examples: (6:10), (6:16), (7:6)	
Target text (EA)	Back translation
<p>أولي: احنا فعرض اي حل. ماجى: عرض! ملعوبة منك يا قزعة. أولي: أولي. ماجى: أولي. أولي: هاه ملعوبة ازاي؟ ماجى: بصوا تقولوا ايه لو قلت لكو ممكن تكسبوا سلة لوز وتعملوا فسحة حلوة في البلد لو رحتوا معرض المدينة؟</p>	<p>Ollie: We are in 'Ardh' (need) of any solution. Maggie: 'Ardh' (show)! Well played, shorty. Ollie: Ollie. Maggie: Ollie. Ollie: Huh, well played; how? Maggie: Look, what would you say if I tell you that you can win a basket of almonds and make a pleasant stroll in town if you go to the city show?</p>
Translation technique: Substitution / Direct translation	
Type: Horizontal lexical-semantic pun	
Target text (MSA)	Back translation
<p>أولي: يوووه نريد عرضا جيدا. ماجى: عرض! احسنت ياكيرلي.</p>	<p>Ollie: Oh! We need a good 'Ardh' (proposition). Maggie: 'Ardh' (show)! Well done, Curly! Ollie: Ollie.</p>

<p>أولي: اولي. ماجى: اولي. أولي: لكن ما قصدك؟ ماجى: اسمعوا ما رأيكم لو قلت لكم انكم ستكسبون مبلغا كبيرا وستقومون بنزهة في البلدة إذا ذهبتم الى معرض المدينة</p>	<p>Maggie: Ollie. Ollie: But what do you mean? Maggie: Listen, what would you say if I tell you that you will get a significant amount of money and have a picnic in town if you go to the city show.</p>
<p>Translation technique: Substitution / Direct translation</p>	
<p>Type: Horizontal lexical-semantic pun</p>	

This lexical-syntactic pun involves a form of polysemy in its creation. The adjective 'fair', in the sense of being just, and the substantive 'fair', to refer to a competitive exhibition of farm products, happen to share the same phonetic and orthographic realisations in English while diverging widely in meaning, which is cleverly exploited in the source utterance to contrive the pun. Indeed, a carefully crafted co-text is provided for the syntactic and semantic content to interact, signal and support the pun which includes the cheerful voice used by Maggie in her creation of the pun, which relies on Ollie's use of the word 'fair' to express his disappointment.

In both Arabic solutions, the original meaning of an exhibition is retained with a direct translation of the word: معرض [ma'rd - exhibition]. While both Arabic dubbings use the word عرض [ard - need/proposition] as a paronymous substitute for the other meaning of the original pun, they exhibit two different meanings. The EA dubbing uses the word عرض to convey the idea of Ollie needing some solution to fix the farm's problematic situation, whereas in the MSA dubbing, Ollie asks other farm animals to think of a better proposition that could help save the farm from being taken away. By establishing an association between their meanings and presenting a phonetic similarity, both solutions have carried the pun to the TTs and have the potential of producing a humorous effect on the receiving audience. Although no over-arching theme has been observed in the way they apply this kind of solution, both dubbing versions have aimed to retain the original mechanism whether verbal or nonverbal, whenever possible, to ensure a similar amusing and entertaining effect on their audience.

- c) **Loan ⇔ Substitution:** Two instances have been translated using the combination technique of loan and substitution, such as Example 6:11 from the film *The Lion King*:

Example 6:11

Film: <i>The Lion King</i>	No. of example: 6:11
Time: 00:49:50 – 00:49:56	
Context: The hyenas complain to Scar about the shortage of food under his rule.	
Banzai: (To Shenzi) I thought things were bad under Mufasa. Scar: What did you say? Banzai: I said Muf... I said, uh... "¿Qué pasa?"	
Type: Horizontal lexical-semantic pun	
Similar examples: (6:18)	
Target text (EA)	Back translation
بانزاي: وانا كنت فاكر العيشة مرة أيام مومفاسا. سكار: قلت ايه؟ بانزاي: انا باقول... اه! طفاسة.	Banzai: I thought life was bitter under Mufasa's rule. Scar: What did you say? Banzai: I was saying... ah! <i>ṭafāsa</i> [negligence]
Translation technique: Loan / Substitution	
Type: Horizontal lexical-semantic pun	
Target text (MSA)	Back translation
بانزاي: ظننت الحياة صعبة في عهد مومفاسا. سكار: ماذا قلت؟ بانزاي: أقول مو.. كنت أقول شراسة.	Banzai: I thought life was hard under Mufasa's rein. Scar: What did you say? Banzai: I said Mu... I was saying <i>šarāsa</i> [aggressiveness]
Translation technique: Loan / Substitution	
Type: Horizontal lexical-semantic pun	

The humour in the above example relies on a lexical-semantic pun built around paronymy, in which two expressions 'Mufasa' and '¿Qué pasa?' share a close resemblance but differ in both phonetics and spelling. The proper name 'Mufasa' is uttered by Banzai to express his resentment for the current hunger situation under Scar's rule. When asked to repeat his comment, and using a scared gesture out of fear to antagonise Scar, Banzai comes up with the different, similar sounding expression '¿Qué pasa?', a colloquial question in Spanish to enquire

about ‘what’s going on’, in order to camouflage the original message through the exploitation of sound similarities.

In both Arabic versions, the proper name of ‘Mufasa’ is retained by means of a loan, since it is the name of a character who is plot relevant. The divergence between the two translations can be found in the way in which they deal with the second part of the pun and activate a similar-sounding term that can provoke the humour. Rather than keeping the Spanish expression and preserving the multilingual nature of this dialogue exchange, which may be more challenging for the Arabic-speaking audience than for the English-speaking one, where Spanish is more widely known, the EA dubbing uses the word طفاسة [*tafāsa* – negligence] while the MSA dubbing goes for شراسة [*šarāsa* – aggressiveness], thus recreating the phonetic similarities found in the original along with the visual and acoustic features in transferring the humorous load.

5.2.1.3 Pun > Punoid

There are three cases of ST puns that have been rendered into Arabic with the help of rhetorical devices channelled through the technique of substitution. The two instances in Example 7:7 have been taken from the film *The Lion King 2: Simba’s Pride*:

Example 7:7

Film: <i>The Lion King 2: Simba’s Pride</i>	No. of example: 7:7
Time: 01:07:47 – 01:08:18	
Context: Timon and Pumbaa try to fight a bunch of lions who have trapped them into a rock.	
<p>Pumbaa: What do we do? What do we do? Timon: There's only one thing we can do, Pumbaa: "When the <i>going</i> gets <i>tough</i>, the <i>tough</i> gets <i>going</i>". That's our motto! Pumbaa: I thought our motto was "Hakuna Matata"! Timon: Pumbaa, stop living in the past! We need a new motto! Like I said: Let's get going!</p>	
Type: Horizontal lexical-syntactic pun	

Similar examples: (5:2)	
Target text (EA)	Back translation
<p>بومبا: حنعمل ايه حنعمل ايه! تيمون: مفيش غير حاجة وحدة بس، بومبا: لو حتقلب بعكنة، الجري جدعنه. دا شعارنا! بومبا: كنت فاكر شعارنا هاكونا ماتاتا! تيمون: بومبا كان زمان وجبر. الدنيا بتتغير. زي ماقلت الجري نص الجدعنة!</p>	<p>Pumbaa: What do we do? What do we do? Timon: There is only one thing: Pumbaa, if it is going to get <i>'aknna</i> (problematic), running is <i>jad'nh</i> (bravery). That is our motto! Pumbaa: I thought that our motto is "Hakuna Matata" Timon: Pumbaa, that was in the past. Life changes. Like I said: running is <i>jad'nh</i> (bravery)!</p>
Translation technique: Substitution / Substitution	
Target text (MSA)	Back translation
<p>بومبا: ماذا نعمل ماذا نعمل؟ تيمون: هناك شيء اكيد يا بومبا، إذا تأزم الوضع في الدار سنركض كالأحرار.. هذا شعارنا. بومبا: اعتقدت ان شعارنا هو هاكونا ماتاتا؟ تيمون: بومبا! الماضي ولى ومضى يجب علينا التجديد.. !!!! متلما قلت، فلنركض كالأحرار!</p>	<p>Pumbaa: What do we do? What do we do? Timon: There is only one thing for sure, Pumbaa: if the situation gets worse at <i>addār</i> (home), we will run like <i>āla'hrār</i> (free people). That is our motto. Pumbaa: I thought that our motto is "Hakuna Matata" Timon: Pumbaa! the past is gone, and we have to come up with a new [one]. Aaah! Like I said: Let's run like <i>āla'hrār</i> (free people)!</p>
Translation technique: Substitution / Substitution	

The above lexical-syntactic pun is embedded in an idiomatic expression used to say that when there are problems, strong people work hard to solve them. The pun is articulated around the invocation of the polysemous word 'going', used as two different grammatical categories that share the same phonetic and orthographic forms in English while diverging in meaning. In its first appearance in the dialogue it functions as a substantive and is understood in the sense of progress in solving the problem, whereas in the second occurrence it functions as a verbal category to refer to leaving and abandoning a place. Similarly, the adjective 'tough', in the sense of being difficult or hard, and the substantive 'tough', to refer to a fighter, share the same phonetic and orthographic forms, which are exploited to create the pun. To realise Timon's misleading understanding of the expression and, thusly, the humorous potential, while the character articulates the second part of the expression, he raises his finger and

close his eyes to express his certainty. Since idiomatic expressions are different across languages, it is difficult, if not impossible, to find an expression in a TL that would convey the same two distinct referential meanings contained in the SL, hence, posing a translational challenge.

Indeed, in this particular instance, the actual pun has been lost in the two Arabic versions, though they have both resorted to the use of rhyming words that produce similar meanings to the original, in a deliberate attempt to save part of the humorous effect. To capitalise on the rhyming, the EA dubbing makes use of the adjective عكننة [*aknna* – problematic] and the substantive جدعنة [*jad'nh* – bravery] that carry over the two senses of the original term ‘tough’; while the two verbal expressions حتقلب [*hatiqlb* – going to get] and الجري [*aljarī* – running] transmit the two meanings of the lexical item ‘going’. On the other hand, although the MSA dubbing conveys the meanings of the two original punning words, ‘tough’ and ‘going’, the prioritised rhyming substantives, الدار [*addār* – home], and الأحرار [*āla'hrār* – free people] have no semantic or contextual connection to the original pun. Even if the EA solution can be deemed to be more elaborated, the translators of both dubbed versions have managed to activate an alternative rhetorical device in their effort to maintain the humorous load, relying mostly on the visual and acoustic features of the original pun.

5.2.1.4 Pun > Non-pun

A total of 31 ST puns have been rendered into non-punning texts in the two Arabic dubbings by using a wide range of translation techniques, as discussed in the following paragraphs:

- b) **Paraphrase:** 11 instances have been translated using this technique, such as Example 7:4 from the film *The Lion King 2: Simba's Pride*:

Example 7:4

Film: <i>The Lion King 2: Simba's Pride</i>	No. of example: 7:4
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Time: 00:29:44 – 00:29:52	
Context: Timon and Pumbaa are ordered by Simba to keep an eye on Kiara, who is on her first hunt.	
<p>Timon: Tango-Charlie-Alpha. What's your <i>position</i>?</p> <p>Pumbaa: Uhhh... Upright... head turned slightly to the left... tail erect.</p>	
Type: Vertical lexical-semantic pun	
Similar examples: (5:9), (6:6), (8:2), (8:9), (11:2)	
Target text (EA)	Back translation
<p>تيمون: انجي سينجي برينجي، حدد موقعك. بومبا: ااا.. معدول، دماغي ملقوحة شمال، وذيلي مزمهر.</p>	<p>Timon: <i>Brinjī-kinjā-šinjā</i>, define your position. Pumbaa: Uhhh... upright, my mind (head) is tilted to the left, and my tail is standing tall.</p>
Translation technique: Paraphrase	
Target text (MSA)	Back translation
<p>تيمون: المراقبة تتحدث. حدد موقعك. بومبا: ااا.. مستقيم. رأسي مائلة الى اليسار قليلا. وذيلي لأعلى.</p>	<p>Timon: Control is speaking, define your position. Pumbaa: Uhhh... Upright... My head is tilted a little to the left. And my tail is raised up.</p>
Translation technique: Paraphrase	

The humour in this example relies on a lexical-semantic pun that exploits polysemy in its creation and is based on military jargon, with the use of items from the international Radiotelephony Spelling Alphabet, commonly known as the NATO phonetic alphabet. The ambiguity arises from the fact that the substantive 'position' can be understood either as describing an occupied area or as recounting the way in which somebody is sitting or standing. While Timon is asking Pumbaa about what the situation looks like from his hiding place (first meaning, which is reinforced by the use of the military jargon), Pumbaa understands the question differently (second meaning, which is at odds with the surrounding co-text), and responds by describing his bodily posture instead. Pumbaa's reply to the question strikes as being quite odd since it appears non-relevant to the question asked, thus somehow adding a certain degree of humour to the dialogue exchange, which is visually reinforced on screen by Timon's shrug

of disappointment. In both TTs, the two instantiations of the substantive ‘position’ as موقعك [mawq‘k], only carry over one of the two original meanings, i.e., the situation from the current location, thus missing the second one altogether. However, the EA conveys the military jargon with the use of ‘brinjī-kinjā-šinjā’ which are military terms from the Egyptian army assigned to three soldiers who take turns when they work in shifts. *Brinjī* takes the first shift, *kinjā* the second, and *šinjā* the third. Thus, it contextualises the scene in a way that is closer to the original. Furthermore, Timon is played by the famous comedian actor Muhammad Hinaidy (Chapter 1), a factor that assists in the anticipation of humour and thusly contributes to enhancing the humorous load.

- c) **Loan:** There is only one instance of a ST pun that has been transferred in the same manner in the two Arabic dubbings, with the help of the loan technique. This case is discussed in Example 8:5 taken from the film *Monsters, Inc.:*

Example 8:5

Film: <i>Monsters, Inc.</i>	No. of example: 8:5
Time: 00:08:37 – 00:08:49	
Context: Mike and Sullivan pass by a grocery store on their way to work.	
(Visual: Text written on a shop’s front: Tony’s Grossery)	
Type: Vertical lexical-semantic pun	
Target text (EA)	Back translation
(Visual)	
Translation technique: Loan	
Target text (MSA)	Back translation
(Visual)	
Translation technique: Loan	

The humour in this example relies on a lexical-semantic pun articulated around homophony, in which two nouns, 'grossery' and 'grocery', share the same phonetic form but have different spelling and meaning. The association between these two substantives is cleverly exploited in the ST, whereby the written sign, 'Tony's Grossery', refers to the nature of the goods available for sale in that 'grocery' store, e.g., flea dip, blood oranges, bilge berries and the like. The decision has been taken, in both dubbed versions, not to translate the shop sign, which can be due to various reasons. During the time in which the 'grossery' shop sign is visible on screen, a rather fast-paced, spoken exchange is taking place between the two characters, which makes it impossible to translate the sign with a voiceover. Although a subtitle conveying the information in Arabic could have been incorporated at the bottom of the screen, the fact that parts of the conversation are also crucial for understanding the development of the plot may have favoured the decision not to intervene linguistically. Full priority has thus been given to the oral message, which, in this manner, does not compete with any other information in a potential subtitle in Arabic. Additionally, the pun may have been deemed too complex to transfer into Arabic or was not spotted by the translator.

Whatever the reason, the end result is that the shop sign has only been retained in its original form, with no Arabic counterpart, which can then be considered an instance of the loan technique. The presence of the written sign in English means that only very perceptive viewers with a rather good knowledge of the SL would be able to decipher the information and enjoy the pun. Ultimately, despite the pun being retained visually in both dubbed versions, the fact that there is no TL counterpart makes it likely that it will pass unnoticed among the Arabic audience.

d) **Direct translation:** Three instances have been transferred using this technique, as illustrated in Example 7:5, from *The Lion King 2: Simba's Pride*:

Example 7:5

Film: <i>The Lion King 2: Simba's Pride</i>	No. of example: 7:5
Time: 00:41:44 – 00:41:56	

Context: Timon asks Kovu to help him and Pumbaa to use Kovu's roar to scare the birds away from their food.	
<p>Timon: Hey! Wait! I have an idea! What if he helps?</p> <p>Pumbaa: What?</p> <p>Timon: (to Kovu) You wanna <i>lend a voice</i>? Huh? Grrr. Guh... Roar!</p>	
Type: Vertical structural-semantic pun	
Similar examples: (5:10)	
Target text (EA)	Back translation
<p>تيمون: استنى استنى... انا جت لي فكرة: نخليه يساعدنا. بومبا: ايه؟ تيمون: تسلفنا صوتك؟ هاه؟ زبيرك!</p>	<p>Timon: Wait, wait... I have an idea: we let him help us. Pumbaa: What? Timon: (would you) Lend us your voice? Huh? Your roar!</p>
Translation strategy: Direct translation	
Target text (MSA)	Back translation
<p>تيمون: لا انتظر. لقد وانتني فكرة: ماذا لو ساعدنا؟ بومبا: ماذا؟ تيمون: هلا اعرتني صوتك؟ هيه! جررر! ازار!</p>	<p>Timon: No, wait! I have an idea: what if he helps us? Pumbaa: What? Timon: Would you lend me your voice? Huh! Grrr... Roar!</p>
Translation strategy: Direct translation	

The structural-semantic pun in the above example relies on the processing of the figurative and literal meanings of the transformed idiomatic expression 'lend a voice' from the common 'lend a hand'. In his request to Kovu, Timon uses the derivative expression to ask Kovu to help him and Pumbaa scare the birds away using his voice, i.e., by roaring. Kovu, with a puzzled look on his face, understands the expression in its literal sense and gets confused. The original English expression of 'lending a hand', does not have a counterpart in Arabic and, therefore, cannot be induced in the mind of the audience. As such, recreating the pun in the TTs is nearly impossible and both versions content themselves with retaining the literal sense of the expression thanks to the activation of direct translation. However, as previously mentioned, part of the

humour can be said to be channelled visually and with the use of Hinaidy's voice to play Timon, and the actor's use of playful intonations.

e) **Substitution:** A total of 11 instances have been translated using this technique, as in the following Example 3:9 from the film *Finding Nemo*:

Example 3:9

Film: <i>Finding Nemo</i>	No. of example: 3:9
Time: 01:14:48 – 01:15:09	
Context: While the fish were sleeping, a water purifier was installed in the tank, thus ruining their escape plan. Peach reads the information written on the purifier to the rest.	
<p>Peach: "The <i>AquaScan</i> is programmed to scan your tank environment every five minutes". Gurgle: Scan? What does that mean? AquaScan: Temperature: 28 degrees. PH balance: normal. Peach: Nice! Gurgle: Ooh...ah... curse you, <i>AquaScum</i>!</p>	
Type: Horizontal lexical-semantic pun	
Similar examples: (5:1), (6:3)	
Target text (EA)	Back translation
<p>خوخة: وهذا الفلتر يقوم بمسح مكونات المياه بشكل دوري كل خمس دقائق. جيرجل: مسح معناها ايه دي؟ الفلتر: الحرارة ٢٨ مستوى الحموضة طبيعي. خوخة: كويس. جيرجل: ملعون الفلتر ده!</p>	<p>Khokha (Peach): "And this filter scans water components periodically every five minutes". Gurgle: Scan? What does it mean? AquaScan: The temperature is 28. The acidity level is normal. Khokha (Peach): Nice! Gurgle: Curse this filter!</p>
Translation technique: Substitution/ Substitution	
Target text (MSA)	Back translation
<p>بيتش: المصفاة تقوم بمسح لحالة الحوض كل خمس دقائق جيرجل: مسح ولكن ما معنى هذا؟ المصفاة: درجة الحرارة ٢٨ درجة النسبة الهيدروجينية عادية. بيتش: جميل. جيرجل: اوه لا فلتسقطي يامصفاة الحوض!</p>	<p>Peach: "The filter scans the tank status every five minutes". Gurgle: Scan? What does that mean? AquaScan: Temperature is 28 degrees. The level of hydrogen percentage is normal. Peach: Nice! Gurgle: Oh, down with you, tank filter!</p>
Translation technique: Substitution / Substitution	

This lexical-semantic pun relies on paronymy for its creation. The two key punning words, ‘AquaScan’ and ‘aquascum’, share a close phonetic and graphic resemblance while still differing in both pronunciation and spelling. The compound substantive ‘AquaScan’ works as a proper name, invented for the occasion, to identify a filter device that is used to clean the fish tank, while ‘aquascum’ is a term coined by Gurgle, emulating the lexical properties of the previous name, to express his contempt towards that filter, clearly transmitted through the disparaging ‘scum’. The two Arabic translators have opted for the technique of substitution, avoiding the recreation of a proper name in the TT and giving priority to an explanation of the function of such filter, presumably to facilitate children’s understanding of the contraption. The EA dubbing translates the original punning word ‘AquaScan’ as الفلتر [*filtr* – filter] which is a common adaptation of the English word ‘filter’ into Arabic linguistic structure, whereas the MSA solution has opted for the more autochthonous word المصفاة [*miṣfā* – filter]. The substitution of the original pun-triggering word ‘AquaScan’ in both dubbings with an explanatory expression has eliminated the chance of associating it with Gurgle’s coined paronym, ‘aquascum’, resulting in the loss of the ST pun. Nonetheless, Gurgle’s contempt is kept in both Arabic dubbings through a high pitch intonation when articulating ملعون [*mal’ūn* – cursed] in the EA and فلتسقطي [*faltsqṭī* – down with you] in the MSA, arguably preserving part of the humorous load.

- f) **Explication:** Three instances have been translated using this technique, one of which is illustrated in Example 6:2, from the film *The Lion King*:

Example 6:2

Film: <i>The Lion King</i>	No. of example: 6:2
Time: 00:18:46 – 00:18:58	
Context: Simba and Nala manage to escape Zazu’s watch and make their way to The Elephants’ graveyard. Eventually, Zazu finds them.	
Nala: (Referring to a dead elephant) I wonder if its brains are still in there. Simba: There’s only one way to know. Come on. Let’s go <i>check it out</i> . Zazu: The only checking out you will do will be to <i>check out</i> of here!	
Type: Horizontal structural-semantic pun	
Target text (EA)	Back translation

<p>ناللا: ياترى مخها لسي جواها؟ سيميا: فيه طريقة وحيدة، تعالي ندخل جواها ونشوف. زازو: غلط، والطريقة الوحيدة إنك تخرج برى الجماجم وتهرب من هنا!</p>	<p>Nala: I wonder if their brains are still in there? Simba: There is only one way. Come on, let us go inside and see. Zazu: Wrong! The only way is to get outside these skulls and run away from here!</p>
<p>Translation technique: Explication / Explication</p>	
Target text (MSA)	Back translation
<p>ناللا: ترى هل مازالت امخاها موجودة؟ سيميا: هناك طريقة واحدة لنعرف هيا بنا لندخل ونرى. زازو: خطأ، الطريقة الوحيدة هي الهروب من الجماجم والخروج من هنا!</p>	<p>Nala: I wonder if their brains are still in there? Simba: There is only one way to find out. Let us go inside and see. Zazu: Wrong! The only way is to run away from the skulls and out of here!</p>
<p>Translation technique: Explication / Explication</p>	

The example contains a structural-semantic pun that exploits polysemy in its creation. The ambiguity arises from the fact that the phrasal verb ‘check out’ can be understood either as examining the inside of the elephants’ brains (first occurrence in the dialogue exchange) or as announcing one’s departure from a particular place (second occurrence). Zazu has also used the expression twice to emphasise the gravity of the two kids decision to explore the place and to refer to the pun’s second meaning of leaving the place. In the two dubbed versions, both ST signifiers have been translated separately by means of explication, which clarifies both intended meanings but leads to the loss of the formal similarity and, hence, the play on words.

- g) **Paraphrase / Substitution:** There is only one instance of a ST pun that in its transfer into Arabic combines the techniques of paraphrase and substitution. This is Example 6:17, from the film *The Lion King*:

Example 6:17

<p>Film: <i>The Lion King</i></p>	<p>No. of example: 6:17</p>
<p>Time: 01:03:45 – 01:03:51</p>	
<p>Context: Rafiki, the wise baboon, is happy to find Simba and keeps following him. Simba is annoyed by Rafiki’s chants and random acrobatic moves on the trees nearby.</p>	

<p>Simba: Come on, will you <i>cut</i> it out? Rafiki: Can't <i>cut</i> it out. It'll grow right back! (laughs)</p>	
<p>Type: Horizontal structural-semantic pun</p>	
<p>Target text (EA)</p>	<p>Back translation</p>
<p>سيمبا: ما تبطل بأه! رفيكي: مقدرش، دي لسي حتبتدي.</p>	<p>Simba: Stop it! Rafiki: I cannot. It is about to start.</p>
<p>Translation technique: Paraphrase / Substitution</p>	
<p>Target text (MSA)</p>	<p>Back translation</p>
<p>سيمبا: من فضلك كف عن هذا رفيكي: لا أستطيع فانا بالكاد أبدأ.</p>	<p>Simba: Please, stop doing this. Rafiki: I cannot. I am just getting started.</p>
<p>Translation technique: Paraphrase / Substitution</p>	

The lexical-semantic pun in the above example relies on polysemy to create the humorous impact. The compound verb ‘cut out’ is uttered by a frustrated Simba to urge Rafiki to stop bothering him. Rafiki, on the other hand, wittily understands the pronoun ‘it’ to signify the tree branch onto which he is holding, and thus interpret the expression literally. In both TTs, only the first signifier has retained its original meaning by means of a paraphrase while the second meaning of the pun is replaced by a completely different text. As a result, the association between the original two meanings is lost as well as the creative play on words, which may lead some viewers to ponder on Rafiki’s laugh after using such a harmless comment in Arabic.

- h) **Direct translation / Loan:** Only one ST pun has been translated in the two Arabic dubbings using a combination of the direct translation and the loan techniques. Example 9:3, from the film *Ratatouille*, is discussed below:

Example 9:3

<p>Film: <i>Ratatouille</i></p>	<p>No. of example: 9:3</p>
<p>Time: 00:46:44 – 00:46:51</p>	

Context: Colette has been handed the responsibility of training Linguini to become a chef at Gusteau's kitchen.	
Colette: So, you see, we are artists. Pirates. More than cooks are we. Linguini: "We" ...? Colette: <i>Oui</i> . You are one of us now, <i>oui</i> ? Linguini: (surprised, touched): <i>Oui</i> .	
Type: Horizontal lexical-semantic pun	
Target text (EA)	Back translation
كوليت: اديك شفت حتلاقي فينا الفنان والقرصان. احنا مش مجرد طبّاخين لينجويني: احنا؟ كوليت: وي، مش انت بقيت واحد معنا؟ لينجويني: وي.	Colette: As you can see, you will find amongst us the artist and the pirate. 'Iḥnā (we) are not just cooks. Linguini: 'Iḥnā? Colette: <i>Oui</i> [yes]. Aren't you one of us now? Linguini: <i>Oui</i> .
Translation technique: Direct translation / Loan	
Target text (MSA)	Back translation
كوليت: لذا كما ترى نحن فنانون قراصنة نحن أكثر من طهّاة لينجويني: نحن؟ كوليت: وي. انت واحد منا الان. وي؟ لينجويني: وي!	Colette: So, as you can see, we are artists and pirates. <i>Nahn</i> (we) are more than cooks. Linguini: <i>Nahn</i> ? Colette: <i>Oui</i> [yes]. You are one of us now. <i>Oui</i> ? Linguini: <i>Oui</i> .
Translation technique: Direct translation/ Loan	

The humour in this example relies on a lexical-semantic pun built around homophony created using a marked lexical choice. The English plural personal pronoun 'we' and the well-known French adverb *oui* [yes] share the same phonetics but differ in their orthographic representation and meaning. In both Arabic solutions, the original meaning of the plural English pronoun is retained with a direct translation: احنا [ʾIḥnā – we] in the EA dubbing and نحن [Nahn – we] in the MSA version. As for the French *oui*, it has been preserved in both dubbed versions by means of loan. However, while the term can be easily understood in the EA version, due to the French campaign in Egypt (section 2.1.2) and, thus, can help reinforce the movie's recurring theme of French cuisine, its use in the MSA version might lead to confusion. French language does not entertain such familiarity as the English in most Arabic-speaking countries, especially those in the gulf region. Furthermore, the phonological similarities at play between 'we' and *oui* in the original, which has allowed for the semantic logic of the quip, have

been removed in both Arabic versions; thus, the passage does not convey a similar humorous effect.

5.2.2 Pairs with same translation results but different translation techniques

This section focuses on wordplay examples that have been treated differently in both Arabic dubbings with regards to the translation technique used but can be said to have achieved the same translation result nevertheless: the loss of the pun. Table 5.4 summarises the quantitative results yielded in the analysis of the two TTs:

Table 5.4 Pairs with same translation results (Pun > Non-pun) but different translation techniques

Translation Strategies	EA	MSA	Frequency
	Translation results		
	> Non-pun		25
	Paraphrase	Explication	2
	Loan	Paraphrase	1
	Substitution ↔ Paraphrase		7
	Direct translation	Substitution	2
	Paraphrase ↔ Direct translation		6
	Explication	Paraphrase / Substitution	1
	Explication ↔ Direct translation		3
	Substitution / Direct translation	Loan / Direct translation	1
	Explication / Direct translation	Direct translation / Substitution	1
	Loan	Explication	1

As can be observed, these examples comprise a total of 25 cases, which proportionally constitute 21.9% of the collected cases, where the different translation techniques in both Arabic dubbings have achieved the very same translation result (Pun > Non-pun). While paraphrase is more responsible for such a result in the MSA dubbing, in the EA dubbing the techniques are direct translation and substitution. Two cases are analysed in the following sections. Other examples that have received a similar translation treatment are indicated in the various tables and can be found in Appendix C.

- a) **Loan ⇔ Paraphrase:** There is only one instance of a ST play on words that has been transferred as a non-punning text in both Arabic dubbings, with the activation of two different techniques, namely loan and paraphrase. This is Example 2:10, from the film *Chicken Little*:

Example 2:10

Film: <i>Chicken Little</i>	No. of example: 2:10
Time: 01:11:39 – 01:12:01	
Context: Chicken Little goes to the cinema to watch a movie based on his story. The film contains a scene of him leading an army to defend planet Earth from an invasion fronted by the villain, Foxy.	
Chicken Little character: Runt, my friend, an alien fleet is about to invade Earth. Civilisation as we know it depends on me and, to a lesser extent, you. So, I've just got one question for you: Are you ready to <i>rock</i> ? Runt character: Ain't no mountain high enough... ain't no valley low...	
Type: Vertical lexical-semantic pun	
Target text (EA)	Back translation
<p>البطل: اسمع يا صاحبي في كائنات فضائية حنغزو الارض استمرار الحضارة بتاعتنا يعتمد عليه وعلى فاشل زيك. ومعنديش غير سؤال واحد ليك، مستعد للروك؟ رشيق البطل:</p> <p>Ain't no mountain high enough Ain't no valley low...</p>	<p>CL character: Listen, my friend, aliens are invading Earth. Continuation of our civilisation depends on me and a loser like you. And I only have one question for you: are you ready to rock? Runt character: Ain't no mountain high enough, ain't no valley low...</p>
Translation technique: Loan	
Target text (MSA)	Back translation
<p>البطل: صديقي رانت هناك اسطول فضائي على وشك ان يغزو الارض بقاء الحضارة التي نعرفها يعتمد علي، والى حد ما يعتمد عليك. لهذا لدي سؤال واحد لك، انت جاهز للمواجهة؟ رانت: ما من جبل عال، ما من واد منخفض جدا.</p>	<p>CL character: Runt, my friend, there is an alien armada that is about to invade Earth. Continuation of the civilisation as we know it depends on me... and to an extent on you. So, I only have one question for you: Are you ready to fight back? Runt character: There is no mountain high; there is no valley too low.</p>
Translation technique: Paraphrase	

In this example, there is a lexical-semantic pun articulated around polysemy. The ambiguity arises from the fact that the verb 'rock' can be understood either as playing rock music or as fighting by moving back and forth. While the character impersonating Chicken Little is asking Runt about his readiness to fight back

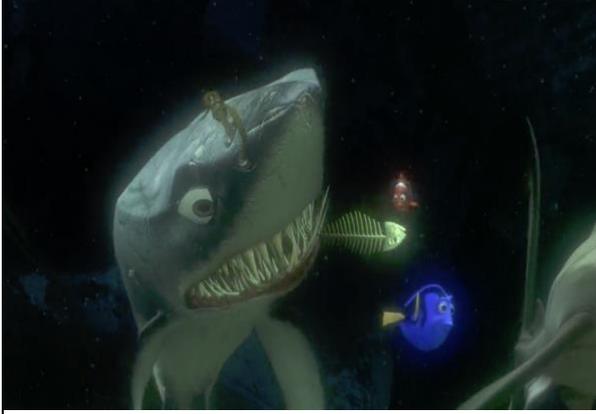
(second meaning), the latter understands the question differently (first meaning, which is at odds with the surrounding co-text), and responds by singing the lyrics of the popular song ‘Aint no Mountain High Enough’, written by Nickolas Ashford and Valerie Simpson in 1966. In the EA dubbing, the English word ‘rock’ is retained by means of loan as it is easily understood by Arabic-speaking audiences to refer to a type of English music, which, in turn, explains the decision to keep the lyrics of the original song also in English. The famous song has also been playing in the background of the scene. Although this solution only activates the first sense of the verb ‘rock’ and dissipates the double entendre found in the original, it can be argued that part of the humorous effect is still kept through the visual and acoustic channels which have helped with the portrayal of the two characters as totally clueless and oblivious of the dangerous situation in which they find themselves.

The MSA dubbing, on the other hand, has ignored the musical ramifications of the term and given priority to the original meaning of fighting back with the use of the substantive مواجهة [mwājha – fighting back]. Furthermore, to avoid the presence of the English language in what could be considered a motivated decision, the lyrics of the original song have been translated literally and delivered without any musical rhythm, rendering them in such a way that they could be understood as a motivational speech. Thus, the clear reference to the song in the original has been diluted, and the association between the two meanings of the original quip has been completely lost. Unlike what is found in the EA version, the MSA makes no attempt at recreating part of the original situation in the TT.

b) Substitution / Direct translation ⇔ Loan / Direct translation: There is only one instance of a ST pun that has been translated into a non-punning text in the two Arabic dubbings using either the combination techniques of substitution and direct translation or loan and direct translation, as seen in Example 3:4 from the film *Finding Nemo*:

Example 3:4

Film: <i>Finding Nemo</i>	No. of example: 3:4
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Time: 00: 21:08 – 00:21:23	
Context: Bruce, the shark, asks one of his colleagues if he has brought a friend with him to their meeting.	
<p>Bruce: How 'bout you, Chum?</p> <p>Chum: Oh, um, I seem to have misplaced my uh... friend.</p> <p>Bruce: That's all right, Chum. I had a feeling this would be a difficult step; you can help yourself to one of my friends.</p> <p>Chum: Oh, thanks, mate. A little <i>chum</i> for <i>Chum</i>, eh?</p>	
Type: Horizontal lexical-semantic pun	
Target text (EA)	Back translation
<p>بشوش: فين صاحبك يا فرم؟ فرم: هو... يظهر انه ضاع مني في حته ظلما. بشوش: ولا يهكم يا فرم أصل دي أصعب خطوه، ممکن تختار من الاثنين اللي معايه. فرم: شكرا يا زمل. تعالا في حزن فرم يا صاحبي.</p>	<p>Bashosh (Bruce): Where is your friend, <i>Faram</i> (Chum)?</p> <p>Faram (Chum): He... it looks like I have lost him in a dark place.</p> <p>Bashosh: Do not worry, <i>Faram</i>. Actually, this is the most difficult step; you can choose one of the two I have.</p> <p>Faram: Thank you, mate. Give <i>Faram</i> a hug, my friend.</p>
Translation technique: Substitution / Direct translation	
Target text (MSA)	Back translation
<p>بروس: ماذا عنك تشام؟ تشام: اوه... ام... حسنا انا... يبدو انني قد وضعت صديقي في غير مكانه. بروس: لا بأس تشام اعرف انها خطوة صعبة يمكنك الحصول على أحد صديقي. تشام: اوه شكرا يا صديقي صديق صغير لصديق.</p>	<p>Bruce: What about you, Chum?</p> <p>Chum: Oh... um... well, I... looks like I haven't placed my friend in the right place.</p> <p>Bruce: That is all right, Chum. I know it is a difficult step. You can have one of my two friends.</p> <p>Chum: Oh, thank you, my friend. A little friend for a friend.</p>
Translation technique: Loan / Direct translation	

The lexical-semantic pun revolves around the creative device of polysemy. After discovering that his pal, conveniently named Chum, has not brought a friend with him, Bruce offers Chum the company of one of his fishes. The latter welcomes Bruce's suggestion but capitalising on a quip that plays with the use of 'chum' as a common expression (a close friend) and a proper name: 'a little chum for Chum'. To be able to recreate this play on words, the EA dubbing has resorted to the substitution of the patronymic 'Chum' by the Arabic sounding name فرم

[*Faram* - mincer], which makes the most of the image as it carries the sense of mincing meat, in direct reference to its sharks' nature and dentures. The second part of the pun, however, has been transferred by means of a direct translation of the word 'chum' into صاحبي [*ṣāḥibī* – friend], thus losing the polysemous relationship found in the source dialogue but trying to compensate, to some extent, with the exploitation of the image.

When it comes to the MSA dubbing, the decision has been to transliterate the shark's name for the target audience and leave it as تشام [tšām, Chum], whose common meaning of 'friend' will be lost to many viewers. Similarly to the EA solution for the second part of the pun, direct translation has also been prioritised here with the use of the word: صديق [*ṣadīq* – friend]. Although both TT substantives, the EA صاحبي [*ṣāḥibī* – friend] and the MSA صديق [*ṣadīq* – friend], are commonly used as synonymous in both Arabic varieties, the former is reserved in MSA for a truthful companion. All in all, the double entendre that generates the pun in the ST has been removed in the two Arabic solutions and, consequently, the passage does not have the same humorous effectiveness as the original. Additionally, while the EA has tried to rescue some creativity with the coining of a new nickname for the shark that capitalises on the images, the MSA version seems to be more complacent and remains on the denotative level.

Similar translation treatments in the two Arabic dubbings can also be found in the following examples, included in Appendix C:

- Paraphrase ⇔ Explication: (2:4), (5:7);
- Substitution ⇔ Paraphrase: (1:3), (3:1), (3:7), (8:7), (8:8), (12:3), (12:6);
- Direct translation ⇔ Substitution: (2:9), (6:12);
- Paraphrase ⇔ Direct translation: (8:3), (9:9), (9:9), (9:10), (12:8), (12:10);
- Explication / Explication: Paraphrase / Substitution: (2:8);
- Explication ⇔ Direct translation: (1 :2), (3:6), (12:13);
- Loan ⇔ Explication: (12 :15); and
- Explication / Direct translation ⇔ Direct translation / Substitution: (10:1).

5.2.3 Pairs with different translation results and same translation techniques

This section focuses on wordplay examples for which the two Arabic versions have resorted to the activation of the same translation technique with differing results. Table 5.5 summarises the quantitative results yielded in the analysis of the two TTs:

Table 5.5 Pairs with different translation results and same translation techniques

	EA	MSA	Frequency
Translation techniques	Translation results		
	= Pun	> Non-pun	1
	Direct translation		1
	> Pun	> Non-pun	7
	Substitution		6
	Direct translation / Substitution		1
	> Punoid	> Non-pun	1
	Substitution		1

As can be observed, these examples comprise a total of nine cases, which proportionally constitute 7.9% of the collected instances. While substitution has led to a constant lack of punning effect in the MSA dubbing, it has carried most of the puns to the EA. Where possible, two illustrations of each translation pair are analysed in the following sections to explain why using the same technique has resulted in solutions that are radically different in the two Arabic dubbings.

5.2.3.1 Pun (= Pun ⇔ > Non-pun)

There is only one instance of a ST pun in which the technique of direct translation has led to different results in the EA dubbing, where the quip has been maintained, and in the MSA dubbing, where it has been eliminated. Example 1:5, from the film *Aladdin 2: The Return of Jafar*, contains the following dialogue exchange:

Example 1:5

Film: <i>Aladdin 2: The Return of Jafar</i>		No. of example: 1:5	
Time: 00:28:14 – 00:28:37			
Context: Jasmine is angry with Aladdin for not telling her about Iago. Genie tries to cheer Aladdin up.			
<p>Aladdin: Jasmine, wait! Eh, back in the marketplace... Iago... he... he saved my life. Some grand vizier I'm going to make. Everybody's mad at me.</p> <p>Genie: Hey, Jasmine's just a little <i>steamed</i>. She'll <i>cool down</i>. Care for a cup? Ugh, this isn't cheering you up, is it?</p>			
Type: Vertical lexical-semantic pun; Vertical structural-semantic pun			
Target text (EA)		Back translation	
<p>علاء الدين: ياسمين، استني! هناك في الميدان في السوق... عجوة... أنقذ حياتي. اه! وزير ملكي ايه اللي حاكونه والكل زعلان مني.</p> <p>الجنّي: متزعّش بس. ياسمين ولعت. بكره تهدأ. خذلك فنجان. برضو مروقتش... يا خسارة.</p>		<p>Aladdin: Jasmine, wait! Back in the marketplace... 'Ajwa...saved my life. Oh! What a royal vizier I will make! Everybody is mad at me.</p> <p>Genie: Do not be upset. Jasmine is <i>lit</i>. Tomorrow she will cool down. Here is a cup. You are still upset... what a loss!</p>	
Translation technique: Substitution; Direct translation			
Type: Vertical lexical-semantic pun; Vertical structural-semantic pun			
Target text (MSA)		Back translation	
<p>علاء الدين: ياسمين، انتظري! عندما كنت في السوق - عجوة- أنقذ حياتي. اه! كيف سأكون وزيراً ملكياً والكل غاضب مني؟</p> <p>الجنّي: اه، لا تحزن لان ياسمين غاضبة. ستهدأ غدا. أتود شايًا؛ لاتزال حزينا، يا للأسف.</p>		<p>Aladdin: Jasmine, wait! Back in the marketplace, _ 'Ajwa _ saved my life. Oh! How I am going to be a royal vizier, and everybody is mad at me?</p> <p>Genie: Oh, do not be sad. Jasmine is angry. She will calm down tomorrow. (Do) you want some tea? You are still sad, unfortunately.</p>	
Translation technique: Paraphrase; Direct translation			

The humour in this example relies on the interaction of two types of puns, lexical-semantic and structural-semantic, which are articulated around polysemy and their meanings are dependent on each other. The ambiguity in the lexical-semantic pun arises from the use of the adjective 'steamed', which can be understood either as the outcome of a method of cooking using steam or as an epithet to describe someone being angry and annoyed. The impact is reinforced visually, as Genie utters the line while turning his head into a steaming cup of tea.

The pun also exploits polysemy at a structural-semantic level when Genie states that Princess Jasmine will ‘cool down’; a phrasal verb that closely complements the two meanings proposed by the first expression since it can be understood in the sense of making something cooler (in reference to the cup of tea) but also as becoming calmer (in reference to Princess Jasmine).

In the case of the EA dubbing, the lexical-semantic pun is recreated, by means of substitution, with the use of the adjective ولعت [wal't – lit], which allows for the interpretation of two meanings that are similar to the original pun: being lit as a result of fire and being angry. When it comes to the structural-semantic pun, the translator has resorted to a direct translation, using the verb تهدأ [tahda' - cool down], which also triggers two different meanings as in the original pun. Accordingly, both ST puns are translated and, therefore, have the potential of conveying a similar humorous impact as in the original.

As for the MSA dubbing, paraphrase has been activated to deal with the first pun. The adjective ‘steamed’ has been rendered as غاضبة [gāḍiba – angry], thus conveying but one meaning of the original pun. The structural-semantic pun, however, has received the same treatment as the EA dubbing, since the phrasal verb ‘cool down’ has been directly translated into تهدأ [tahda' - cool down], which allows for the double-entendre. However, since the creativity of the original message is dependent on the interconnectedness between the two puns, the erasure of one of the communicative layers in the first pun is responsible for the non-punning result in the MSA version. Nonetheless, part of the humour can still be activated relying on the visual channel.

5.2.3.2 *Pun (> Pun / > Non-pun)*

Seven instances have been translated using the technique of substitution either by itself or in combination with another translation technique, especially in the case of horizontal puns. The translation results are rather uneven, and while the EA dubbing has managed to channel all the puns into Arabic, the MSA version has not recreated any of the plays on words in the TT.

a) **Substitution:** Six instances have been translated using the technique of substitution, such as Example 6:7 from the film *The Lion King*.

Example 6:7

Film: <i>The Lion King</i>	No. of example: 6:7
Time: 00:43:12 – 00:43:25	
Context: Simba, looking sad, walks by Timon and Pumbaa. The latter asks him about the reason for his sadness.	
Pumbaa: Oh. Kid, what's <i>eating</i> you? Timon: Nothing; he's at the top of the food chain! Ahhhhhhha hahaha! The food chain! Ha ha hum... ahem.	
Type: Vertical lexical-semantic pun	
Similar examples: (4:3)	
Target text (EA)	Back translation
بومبا: اوه، واكل مقلب؟ تيمون: بتقول ايه دا اللي واكل الكل! هاهاها. والعة والعة.	Pumbaa: Oh, did you eat a prank (fell victim to a prank)? Timon: What are you talking about? He is the one who is eating everyone! Hahaha ah. This is lit (very funny). This is lit.
Translation technique: Substitution	
Type: Vertical lexical-semantic pun	
Target text (MSA)	Back translation
بومبا: هل خدعت؟ تيمون: من يمكنه خداع اسد بسهولة؟ وبهذا الحجم!	Pumbaa: Have you been tricked? Timon: Who can easily trick a lion? And one in this size
Translation technique: Substitution	

This lexical-semantic pun relies on the polysemy of the verb 'eat', which can be understood in the sense of making someone worried as well as of consuming food. In the two Arabic solutions, the verb has been translated with the help of a substitution. The EA dubbing changes Pumbaa's question and includes the word 'eat' as part of the metaphorical expression *wakl maqlb* - eating a prank], which describes a person who falls victim to a prank. A solution of this nature allows for Timon's joke to be retained in the dubbed version of which Simba is depicted as a famished lion capable of eating everything, whether in a metaphorical or real manner. In the case of the MSA, however, the dubber has

given priority to the word خُدِعَت [kud't – tricked] in the first question, which only carries one meaning and thus leads to the loss of the quip since Timon's observation can then be interpreted as a nervous remark caused by the presence of a lion.

From a semiotic perspective, Timon's laughter at his own ingenious remark in the original dialogue, which is also replicated to some extent in the EA, is completely absent in the MSA, potentially jeopardising visual coherence by creating a mismatch between the gestures of the character on screen and his rather straightforward, unamusing statement.

Example 12:9 has been taken from the film *Toy Story 3*:

Example 12:9

Film: <i>Toy story 3</i>	No. of example: 12:9
Time: 00:57:32 – 00:57:43	
Context: Woody returns to Sunnyside, hiding inside Bonnie's backpack, to rescue his friends. When he gets there, he does not see Buzz among them.	
<p>Woody: Hey, my hat! Wait, where's Buzz?</p> <p>Rex: Lotso did something to him!</p> <p>Slinky: He thinks he's a real Space Ranger again.</p> <p>Woody: Oh, no.</p> <p>Hamm: Oh, yes. Return of the Astro-nut.</p>	
Type: Vertical lexical-semantic pun	
Target text (EA)	Back translation
<p>وودي: برنيطتي! هو فين باز؟ ريكس: لوتسو غسل له مخه. سليكنك: بيتهياله انه ضابط في سلاح المجرات، وودي: مش معقول! هام: هاها! مخه نام و بقى رائد(راقد) في الفضاء.</p>	<p>Woody: My hat! Where is Buzz?</p> <p>Rex: Lotso has washed his brain.</p> <p>Slinky: He thinks he is an officer in the Galactic defence</p> <p>Woody: Impossible!</p>

	Hamm: Yeah, his mind has slept, and he became <i>rā'id fī alfaḍā'</i> [sleeping in space] [<i>rā'id faḍā'</i> - an astronaut]. ³²
Translation technique: Substitution	
Target text (MSA)	Back translation
<p>وودي: هيه أعد قبعتي! لحظة اين باز؟ ريكس: لوتسو فعل شينا له. سليتك: يظن انه رائد فضائي من جديد، وودي: اوه لا! هام: اوه بلى! فقد عقله مجددا.</p>	<p>Woody: Hey, give back my hat! Wait, where is Buzz? Rex: Lotso has done something to him. Slinky: He thinks he is <i>rā'id faḍā'</i> [an astronaut] again. Woody: Oh, no! Hamm: Oh, yeah! He lost his mind again.</p>
Translation technique: Substitution	

This lexical-semantic pun plays on the deconstruction of the substantive 'astronaut', which, in its denotative meaning, is taken to refer to 'a person who travels in a spacecraft'. The pun relies on an alternative understanding of the word that plays with its phonetical dimension and can only be accessed by re-arranging the word boundaries as if it was two lexical items. In this second alternative, 'astronaut' can instead be interpreted as 'astro+nut', creatively suggesting 'someone who is nuts about astronomy', in reference to the depiction of a delusional Buzz at the beginning of the first movie. The humour is intensified with the Hamm's confused look.

To deal with this challenge, the technique of substitution has been utilised in both the EA and the MSA versions, albeit leading to two dissimilar translation results. In the EA dubbing, the deconstructed 'astro-nut' has been translated as رائد في الفضاء, which allows for two potential readings depending on the actual pronunciation, be it [*rā'id fī alfaḍā'* – sleeping in space] or [*rā'id fī alfaḍā'* – an astronaut]. The ensuing TL pun benefits from the pronunciation of the MSA voiceless uvular plosive /ق/ in EA with a glottal stop ['] (hamza, which creates homophony between رائد [*rāqid* – sleeping] and رائد [*rā'id* – pioneer]).

32. The expression رائد فضاء [*rā'id faḍā'*] means someone who is a pioneer in exploring space.

In the MSA dubbing, however, the original meaning of ‘crazy’ is retained using the expression فقد عقله [faqd ‘aqlh – lost his mind]; thus, the TL expression loses the association between Buzz going crazy and astronomy, and hence, the pun. Although both words that create the pun in the EA dubbing also exist in MSA, the association between them cannot be achieved since the voiceless uvular plosive /ق/ and the glottal stop /ء/ have two different realisations in MSA.

b) Direct translation / Substitution: there is only one instance of a ST pun that has been translated in the same manner in the two Arabic dubbings, by combining direct translation and substitution. However, the outcomes are markedly different: *Pun* > *Pun* in the EA dubbing and *Pun* > *Non-pun* in the MSA dubbing, as illustrated in Example 9:2 from the film *Ratatouille*:

Example 9:2

Film: <i>Ratatouille</i>	No. of example: 9:2
Time: 00:41:34 – 00:41:45	
Context: Skinner is working with Dupuis, a marketing agent, to use Gusteau’s name and market his line of frozen ready meals.	
François: “Easy to cook, easy to eat, Gusteau makes <i>Chinese</i> food ‘ <i>Chine-Easy</i> !’”. Skinner: Excellent work, François, as usual.	
Type: Horizontal lexical-semantic pun	
Target text (EA)	Back translation
فرونسوا: سهل تطبخ سهل تاكل، جوستو كان موصيني عالاكل الصيني . سكينر: شغل مدهش يافرونسوا كالعادة.	François: Easy to cook, easy to eat, Gusteau <i>mawšīnī</i> (recommends for me) the <i>šīnī</i> (Chinese) food. Skinner: Excellent work, François, as usual.
Translation technique: Direct translation / Substitution	
Target text (MSA)	Back translation
فرونسوا: سهل الطهي وسهل الاكل. الطعام الصيني مع جوستو في غاية السهولة. سكينر: لقد احسنت العمل يا صديقي كالعادة.	François: Easy to cook, easy to eat. The Chinese food, with Gusteau, is very easy. Skinner: You did good work, my friend, as usual.
Translation technique: Direct translation / Substitution	

In the example, the lexical-semantic pun plays on the use of the adjective ‘easy’ as well as on the boundaries of the word ‘Chinese’, which gets deconstructed

with the creation of the neologism 'Chine-Easy'. In the marketing slogan devised by François, the pun relies on the reiteration of the concept of 'easy', which is cleverly remastered in the coining of the new term 'Chine-Easy', and the repetition of certain phonological sounds. This is done by rearranging the morphological boundaries of the adjective 'Chinese', which is used in its standard form in its first appearance, and then inventively transposed into the neologism 'Chine-easy' at the end of the sentence. The pun is effective for many reasons: the phonetical resemblance between the two words, the repetition of the adjective 'easy' to convey the message of the slogan, and the inventiveness behind the creation of the new term. All these rhetorical devices have one aim: to transmit the idea that cooking and eating Chinese food are easy tasks. When it comes to the two Arabic dubbings, direct translation and substitution have been used in conjunction with varying degrees of success.

In its attempt to transpose the wordplay into Arabic, the EA dubbing has altered the semantic order found in the English dialogue. In this sense, 'Chinese food' has been transposed by means of direct translation into the phrase *الاكل الصيني* [*alākl aṣṣīnī* - Chinese food] and positioned at the end of the slogan. The second original signifier, 'Chine-easy', has been moved to an earlier position in the dubbed dialogue so that the translator can create a paronym substitute with the use of the expression *موصيني* [*mawṣīnī* - recommends for me]. The inventiveness of the original text is somehow captured in the TT thanks to the phonetic alliteration of *ṣīnī*.

In the case of the MSA dubbing, the original meaning of 'Chinese food' has been retained with the help of a direct translation: *الاكل الصيني* [*alākl aṣṣīnī* - Chinese food]. However, the creativity embedded in the second signifier has been lost in the translation as priority has been given to the expression *في غاية السهولة* [*fī ḡāya assahūlh* - very easy], which adds a hyperbolic dimension to the message of the slogan but fails to play on the phonetic features, or otherwise, with any of the terms found in the surrounding co-text.

5.2.3.3 Pun (> Punoid / > Non-pun)

Only one instance has been found in the corpus in which the substitution technique has led to different results when dealing with one and the same ST wordplay: a pun in the EA dubbing and a non-punning text in the MSA version. This case is discussed in Example 12:11, from the film *Toy Story 3*:

Example 12:11

Film: <i>Toy Story 3</i>	No. of example: 12:11
Time: 01:11:52 – 01:12:02	
Context: Woody asks Slinky to stretch his spring to the other side so that the toys can cross over and escape Sunnyside day care.	
<p>Woody: Almost there, guys. Slinky, (do) you think you can make it?</p> <p>Slinky: Well, I might be old, but I still got a spring in my step.</p> <p>Jessie: He did it!</p>	
Type: Vertical structural-semantic pun	
Target text (EA)	Back translation
<p>وودي: تقريبا وصلنا يا جماعة، سلينكي تفكر حتقدر؟ سلينكي: جايز أكون عجوز بس لسي وسطي زي الستة. جيسي: عملها.</p>	<p>Woody: We are almost there, guys. Slinky, do you think you can?</p> <p>Slinky: I might be old, but still my waist is like a zipper.</p> <p>Jessie: He did it!</p>
Translation technique: Substitution	
Target text (MSA)	Back translation
<p>وودي: نوشك ان ننجح، سلينك اتظن ان باستطاعتك النجاح؟ سلينكي: قد أكون عجوزا لكن حركتي مازالت شابة. جيسي: لقد نجح!</p>	<p>Woody: We are almost there. Slinky, do you think you can make it?</p> <p>Slinky: I might be old, but my movement is still young.</p> <p>Jessie: He did it!</p>
Translation technique: Substitution	

This structural-semantic pun relies on the dual processing of the figurative and literal meanings of the idiomatic expression ‘a spring in one’s step’. In his

conversation with Woody, Slinky uses the expression in its figurative sense of walking energetically, showing happiness and confidence. Simultaneously, the visual channel provides the literal sense of this idiom as Slinky stretches his spring to bridge the gap between the two buildings and reach for the other side.

Due to the difference across languages and the difficulty of finding an idiomatic expression in the TL that would convey the same two distinct referential meanings contained in the SL, the actual pun has been lost in the two Arabic versions. The EA dubbing has resorted to substitution, with the creation of a simile that emphasises the flexibility and elasticity of Slinky's body by likening his waist to a zipper, زي الستة, [like a zipper], which can be understood as a deliberate attempt to save part of the creativity and humorous effect found in the original. As for the MSA solution, the decision has been to forgo the play on words by substituting the original message and changing it into a new one that keeps the cohesion with the images but departs from the ST substantially to focus on age and movement.

5.2.4 Pairs with different translation results and different translation techniques

This section focuses on the punning examples that have been treated in a different way in the two Arabic dubbings, with regards to both the translation technique used and the translation result achieved. Table 5.6 summarises the quantitative results yielded in the two TTs:

Table 5.6 Pairs with different translation results and different translation techniques

Translation techniques	EA	MSA	Frequency
	Translation results		
	= Pun	> Non-pun	6
	Direct translation ↔ Paraphrase		2
	Direct translation ↔ Explication		1
	Direct translation	Substitution	1
	Direct translation	Direct translation / Substitution	1
	Direct translation	Direct translation / Explication	1
	> Pun	= Pun	1

Direct translation / Substitution	Direct translation / Direct translation	1
> Pun	> Non-pun	5
Substitution	Paraphrase	5
> Non-pun	> Zero	1
Direct translation	Omission	1
> Punoid	> Non-pun	4
Substitution	Loan	1
Substitution	Direct translation	2
Substitution	Paraphrase	1

As can be observed, these examples comprise a total of 17 cases, which, proportionally, constitute 14.9% of the collected instances. 12 of these examples have been translated into puns in the EA dubbing whereas only one example has been translated into a pun in the MSA dubbing. One illustration of each translation pair is analysed in the following sections.

5.2.4.1 Pun (= Pun / > Non-pun)

There are six cases of ST puns that have been dubbed into similar puns in the EA, and into non-punning texts in the MSA using translation techniques such as the following:

- a) Direct translation ⇔ Paraphrase:** Two instances have been translated by using direct translation in the EA dubbing and paraphrase in the MSA version. One of them is presented in Example 4:5, from the film *Home on the Range*:

Example 4:5

Film: <i>Home on the Range</i>	No. of example: 4:5
Time: 00:27:33 – 00:27:37	
Context: The three cows find Slim, the cattle thief. Maggie initiates an attack on him.	
Maggie: It's payback time. <i>Cover me!</i> Grace: With what?	
Type: Vertical lexical-semantic pun	

Similar examples: (12:2)	
Target text (EA)	Back translation
ماجی: حنصفي حسابنا، غطوني. ظريفة: بأيه؟	Maggie: We will get even. Cover me. Dareefa (Grace): With what?
Translation technique: Direct translation	
Type: Vertical lexical-semantic pun	
Target text (MSA)	Back translation
ماجی: وقت المعركة. ساعداني. جريس: وكيف هذا؟	Maggie: Time for battle. Help me. Grace: How?
Translation technique: Paraphrase	

In the above example, there is a lexical-semantic pun articulated around polysemy. The ambiguity arises from understanding the verb ‘cover’ either as providing protection or as putting something on top of something else. While Maggie is asking Grace and Mrs Caloway to protect her (first meaning), Grace, looking confused, understands the imperative sentence differently (second meaning), which is at odds with the surrounding co-text and triggers the humour.

In the EA version, the English verb ‘cover’ has been translated by means of direct translation of the verb غطى [ḡaṭṭā – cover/provide protection] in its declined form for plural غطوني [ḡaṭṭūnī – (you)cover me / (you)protect me], which also carries the two meanings found in the ST pun. As discussed in section 2.1.3.4, and similarly to other Arabic dialects, the EA does not have dual number agreement between the dual noun and the following verb. This is a dialectal stylistic variation that differs notably from the extensive use of the morphological dual suffix found in MSA.

On the other hand, the MSA dubbing gives priority to the original meaning of helping with the use of the verb ساعد [sā'id – (you)help] in its dual form ساعداني [sā'dānī – (you)help me]. With this solution the pun has been entirely obliterated and forces the change in Grace’s question from بماذا؟ [with what?] to وكيف هذا؟ [how?], so that it fits the new co-text. The end result is that the association between the two meanings of the original quip, which has been replicated easily in the EA dubbing, has been lost completely in the MSA. Rather surprisingly, the

verb غطى [*ḡaṭṭā* – cover/provide protection] also exists in MSA and can produce the same double entendre as in the original pun, which does not quite explain the translator’s reason for disregarding it and employing a different verb, ساعد [*sāʿid* – (you)help], that fails to render the quip. One explanation could be that the translator did not have access to the first translation in EA, though the large number of translational similarities found in the rest of the dialogue would seem to go against this interpretation.

The remaining four examples in which similar translation treatments that have achieved *Pun = Pun* in the EA target text, and *Pun > Non-pun* in the MSA dubbing, using different translation techniques, are found in the following examples in Appendix C:

- Direct translation ⇔ Explication: (7:8);
- Direct translation ⇔ Substitution: (1:4);
- Direct translation / Direct translation ⇔ Direct translation / Substitution: (5:3); and
- Direct translation / Direct translation ⇔ Direct translation / Explication: (9:4).

5.2.4.2 *Pun (> Pun / = pun)*

Only one instance has been located in the corpus in which a ST pun has been translated into a TL pun in the EA dubbing and into a similar pun in the MSA dubbing by using direct translation, either by itself or in conjunction with substitution. This case is discussed in Example 9:7 from the film *Ratatouille*:

Example 9:7

Film: <i>Ratatouille</i>	No. of example: 9:7
Time: 01:04:40 – 01:04:54	
Context: Apologetically, Linguini confesses to Colette that his secret for succeeding as a chef is Remy, the rat.	
Linguini: I have a secret. It’s sort of disturbing. I have a...	

Colette: A what...? Linguini: I have a <i>rr... aah—uht</i> (rat)... Colette: You have a <i>rash</i> ?! Type: Horizontal lexical-semantic pun	
Target text (EA)	Back translation
لينجوني: انا عندي سر..سر غريب جدا. انا عندي فا... كوليت: ايه - ايه؟ لينجوني: عندي فار و . . . كوليت: عندك فوار؟	Linguini: I have a secret. A weird secret. I have <i>fa</i> ... Colette: Wa- what? Linguini: I have <i>fār</i> [rat] w [and]... Colette: You have <i>fawwār</i> [effervescent tablet]?
Translation technique: Direct translation / Substitution	
Type: Horizontal lexical-semantic pun	
Target text (MSA)	Back translation
لينجوني: لدي سر، انه امر مزعج. انا لدي جر... كوليت: م - م - ماذا؟ لينجوني: لدي جُرْد... كوليت: لديك جرب؟	Linguini: I have a secret. It is disturbing. I have <i>jur</i> ... Colette: W-what? Linguini: I have <i>jurad</i> [rat]... Colette: You have <i>jarab</i> [scabies infection / rash]?
Translation technique: Direct translation / Direct translation	
Type: Horizontal lexical-semantic pun	

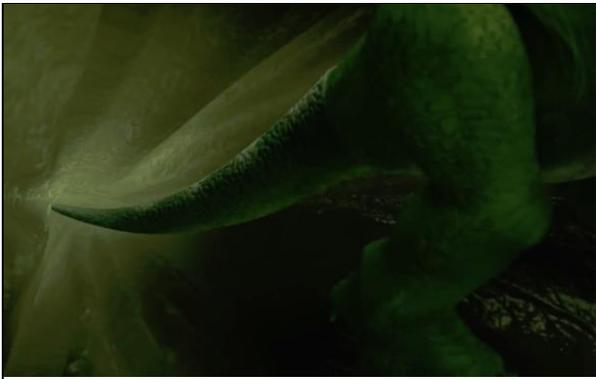
The humour in this example relies on a lexical-semantic pun articulated around paronymy, in which two English words, ‘rat’ and ‘rash’, share a close resemblance but differ in both pronunciation and spelling. In his confession, Linguini whispers the substantive ‘rat’, which Colette confuses with the noun ‘rash’. Direct translation and substitution have been activated in the EA dubbing, where the original meaning of ‘rat’ is retained with the use of the term *فار* [*fār* – rat] while the word ‘rash’ is substituted with *فوار* [*fawwār* – effervescent tablet] to allow for the creation of a paronym in the TT. Linguini’s hesitation in the original, ‘rr... aah—uht’, has been capitalised in Arabic with the inclusion of the coordinating conjunction *w* [and], which is pronounced straight after *fār* [rat] and prepares the ground for Colette’s mishearing of *fawwār* [effervescent tablet]. Relying on the technique of direct translation, the MSA dubbing retains both meanings of the original quip by translating ‘rat’ into *جُرْد* [*jurad* – rat] and ‘rash’ into *جرب* [*jarab* – scabies infection / rash], therefore keeping the play on words. Although both words *فار* [*fār* – rat] and *جُرْد* [*jurad* – rat] can be considered absolute synonyms in MSA, they show a difference of usage in the case of EA where *فار* [*fār* – rat] is

more frequently used than جُرَد [jurad – rat]. In any case, both Arabic solutions manage to evoke an association of meanings and phonetic similarity that carries the pun into the TTs and have the potential to produce a humorous effect.

5.2.4.3 Pun (> Pun / > Non-pun)

A total of five instances of ST puns have been translated into TL puns in the EA dubbing using the technique of substitution, and into non-punning texts in the MSA dubbing, by activating paraphrase. Example 12:4 is from the film *Toy Story 3*:

Example 12:4

Film: <i>Toy Story 3</i>	No. of example: 12:4
Time: 00:15:46 – 00:1556	
Context: Andy plans to leave his toys in the attic. On his way, he stops to help his sister with her box of toys. Their mother accidentally takes his sack of toys and leaves it at the curb. Andy's toys try to escape the sack before it gets picked up by the garbage truck.	
<p>Buzz: There's got to be a way out!</p> <p>Mr Potato Head: Oh, Andy doesn't want us. What's the <i>point</i>?</p> <p>Buzz: Point. Point. Point! Push! Push!</p>	
Type: Horizontal lexical-semantic pun	
Similar examples: (1:5)	
Target text (EA)	Back translation
<p>باز: اكيد في طريقة للخروج. رأس السيد بطاطس: أندي مش عايزنا دي مفيهاش شك. باز: شك- شك- شك! زؤوا قوي.</p>	<p>Buzz: For sure, there is a way out. Mr Potato Head: Andy does not want us. There is no šak [doubt]. Buzz: Šak- šak- šak [sting]! Push hard.</p>
Translation technique: Substitution	
Type: Horizontal lexical-semantic pun	
Target text (MSA)	Back translation

باز: سنجد طريقة للهرب. رأس السيد بطاطس: أندي لا يريدنا لا فائدة. باز: فائدة - فائدة - فائدة! ادفعوا ادفعوا!	Buzz: We will find a way to escape. Mr Potato Head: Andy does not want us. There is no <i>fā`ida</i> [use]. Buzz: <i>Fā`ida- fā`ida- fā`ida</i> [use]! Push Push!
Translation technique: Paraphrase	

This lexical-semantic pun relies on the polysemy of the noun ‘point’, which can be understood in the sense of the objective of doing something as well as of a pointy object. In the EA solution, the quip has been translated with the help of substitution. The question posed by Mr Potato Head has been modulated into a declarative sentence in which he uses the word شك [šak – doubt], which describes his judgment of Andy’s intentions towards his toys. Mr Potato Head’s use of the polysemous word شك [šak – doubt / sting] gives Buzz the idea to use Rex’s pointy tail, which is shown on screen, to open the rubbish bag and escape. In the case of the MSA, however, the translator opts for the technique of paraphrase and gives priority to the word فائدة [fā`ida – use], which is repeated in the utterances of the two characters but only carries one meaning. Such a strategy leads to the loss of the quip since no double entendre is presented to the viewers. Additionally, the semiotic connection between the translated word and the visual information presented on screen, Rex’s tail, is weakened.

The examples in this section are interesting because they clearly display the discrepancy between the two Arabic dubbings. Therefore, an exception is made to present two examples instead of one. Example 7:1 is from the film *The Lion King II*:

Example 7:1

Film: The Lion King II	No. of example: 7:1
Time: 00:07:04 – 00:07:25	
Context: Timon and pumbaa are assigned by Simba to be Kiara’s babysitters. Upon finding out, Kiara is taken by surprise falls off into a pool below. Pumba rushes to help Kiara but ends up falling on her.	
Timon: Oh, no... ohh... uh... uh... let's see, uh... Gee, Simba. The good news is, we found your daughter. The bad news is, we dropped a warthog on her. Is... there a problem with that?	
Pumbaa: Kiara? Kiara?	

Timon: Pumbaa! Let me define "babysitting"!	
Pumbaa: Sorry.	
Type: Vertical structural-semantic pun	
Target text (ED)	Back translation
<p>تيمون: اوه لاه.. اوه استر.. ياسيمبا اتظمن لقينالك بنتك بس رز عنا على دماغها خنزير. تحب نكلم الإسعاف؟</p> <p>بومبا: كيارا؟ كيارا؟</p> <p>تيمون: بومبا، سيمبا قال حط عينك عليها!</p> <p>بومبا: اسف.</p>	<p>Timon: Oh no, Oh [god] conceal this... Simba, rest assured we found you daughter, but we pounded a pig on her head! Would you like us to call an ambulance?</p> <p>Pumbaa: Kiara? Kiara?</p> <p>Timon: Pumbaa, Simba said to have your eye on her!</p> <p>Pumbaa: Sorry.</p>
Translation technique: Substitution	
Target text (MSA)	Back translation
<p>تيمون: اوه بالهي! سيمبا فلتظمن باننا وجدنا ابنتك ولكننا اسفطنا حيوانا على رأسها.. أتريدنا ان نطلب الإسعاف؟</p> <p>بومبا: كيارا؟ كيارا؟</p> <p>تيمون: بومبا! لقد امرنا سيمبا ان نراقب ابنته!</p> <p>بومبا: اسف.</p>	<p>Timon: Oh god! Simba rest assured that we found your daughter, but we dropped an animal on her head... You want us to call for an ambulance?</p> <p>Pumbaa: Kiara? Kiara?</p> <p>Timon: Pumbaa! Simba has ordered us to watch his daughter!</p> <p>Pumbaa: Sorry.</p>
Translation technique: Paraphrase	

This structural-semantic pun plays on the boundaries of the compound word 'babysitting' which has the denotative reading of 'take watchful responsibility for'. The quip relies on an alternative reading that can only be accessed by re-arranging the word boundaries, so that 'babysitting' is instead interpreted as 'baby sitting', which is visually depicted by Pumbaa sitting on Kiara, Simba's baby.

In the EA dubbing, the compound word 'babysitting' has been translated as حط عينك عليها [have your eye on her], an Arabic expression that can carry two meanings: a figurative one of watching over someone closely as well as a literal, less immediate meaning of putting an eye on someone, which, in this particular instance, has been subverted. Indeed, rather than 'having an eye' on Kiara, the images show instead Kiara who has على دماغها خنزير [a pig (warthog) on her head].

The MSA dubbing, on the other hand, retains only one of the two potential meanings of the original pun and gives priority to the denotative one by using the expression نراقب ابنته [watch over his daughter]. Although it may be argued that part of the humour can travel through the visual channel, the lexical creativity of the ST pun as well as its association to the image is lost.

5.2.4.4 Pun (> Non-pun / > Zero)

Only one instance has been found in the corpus of a ST pun that has been rendered as a no wordplay in the EA dubbing, using direct translation. The quip has been omitted altogether in the MSA dubbing. This case is discussed in Example 1:1, from the film *Aladdin 2: The Return of Jafar*.

Example 1:1

Film: <i>Aladdin 2: The Return of Jafar</i>	No. of example: 1:1
Time: 00:08:43 – 00:09:02	
Context: Aladdin brings Jasmine a gift from the looted jewellery he recovered from Abis Mal and his gang.	
Aladdin: Jasmine! Jasmine: Where were you? I missed you. Aladdin: I had to pick up a few things. This is for you. Jasmine: Oh, Aladdin! It's lovely! It must've cost a fortune. Aladdin: Oh, no, it was a <i>steal</i> .	
Type: Vertical lexical-semantic pun	
Target text (EA)	Back translation
علاء الدين: ياسمين! ياسمين: كنت فين؟ وحشتني. علاء الدين: في حاجات كان لازم اجيبها. دي علشانك. ياسمين: الله يا علاء! دي تجنن. دي لازم كلفتك كثير. علاء الدين: ايدا دي مسروقة.	Aladdin: Jasmine! Jasmine: Where were you? I missed you. Aladdin: There were things I had to get. This is for you. Jasmine: Allah (oh God), Ala! It is amazing! It must have cost you a lot. Aladdin: Not at all! It is stolen.
Translation technique: Direct translation	
Target text (MSA)	Back translation
علاء الدين: ياسمين!	Aladdin: Jasmine!

<p>ياسمين: لقد طال غيابك اين كنت؟ علاء الدين: كنت احضر هدية لك. لأفضل اميرة. ياسمين: اوه انها رائعة شكرا لك.</p>	<p>Jasmine: It has been so long. Where were you? Aladdin: I was getting you a gift. To the best princess. Jasmine: Oh! It is lovely! Thank you.</p>
<p>Translation technique: Omission</p>	

Here, the lexical-semantic pun revolves around the creative device of polysemy. When Jasmine expressed her appreciation regarding Aladdin’s gift, he replies with the substantive ‘steal’, in the sense of being taken without its owner’s consent. Jasmine, however, understands the word in the sense of a bargain.

In the case of the EA solution, the translator opts for direct translation with the use of the adjective مسروقة [*masūqa* – stolen], thus focalising exclusively on the meaning that the gift has been taken without permission or legal right since, unlike the ST, the Arabic verb cannot be deployed as a substantive to convey the sense of a bargain. Although the polysemous relationship and linguistic creativity found in the source dialogue is lost, it can be argued that Aladdin’s utterance still carries some humorous effect because of its bluntness.

In the MSA dubbing, however, the decision has been to eliminate Aladdin’s last line entirely, which has been uttered in the middle of a sequence where Aladdin and Jasmine are kissing. In this scene, the MSA version has been clearly censored and ideologically manipulated so that the reference to love is suppressed altogether. According to Di Giovanni (2016), love is but one of other feelings that might convey or even suggest the ‘wrong’ type of spirituality and that have been banned from MSA dubbings. Additionally, the censorial effort makes sure that Aladdin, a character of Middle Eastern origin, does not come across as a thief. Consequently, the passage comes across as an exchange devoid of any humorous load.

5.2.4.5 Pun (> Punoid ⇄ > Non-pun)

There are four instances of ST puns that have been translated into punoids in the EA version, and into non-punning texts in the MSA dubbing. Two of the four instances have been translated into punoids in the EA dubbing using the translation technique of substitution, and into a non-punning text in the MSA dubbing by means of direct translation. Example 8:6, from the film *Monsters, Inc.*, serves as an illustration:

Example 8:6

Film: <i>Monsters, Inc.</i>	No. of example: 8:6
Time: 00:33:39- 00:33:44	
Context: Sully explains to Boo that it is time to go to bed by using his hands for signing and a snoring sound.	
<p>Sully: Go ahead. go to sleep. now. now go. uh, you... go... to... sleep.</p>	
Type: Vertical lexical-semantic pun	
Similar example: (5:2)	
Target text (EA)	Back translation
شَلْبِي: يا لله بينا... يا لله للنوم. يا لله زي مايقولو: القن اهوه، واجييلك جوز حمام.	Shalabi (Sully): Let us go... Let us go to sleep. As people say: here is the coop, and I will bring you a pair of pigeons.
Translation technique: Substitution	
Target text (MSA)	Back translation
سوليفان: هيا نامي. الان نامي. اه، انت.. اذهبي.. الى النوم.	Sully: Go to sleep. Now. Sleep. Oh, you... go... to sleep.
Translation technique: Direct translation	

The humour in this example relies on a lexical-semantic pun built around homophony, in which the English preposition 'to' and the cardinal number 'two'

share the same phonetics but differ in their orthographic representation and meaning. Sully explains to Boo that it is time to go ‘to’ bed. As he mentions the preposition ‘to’ for the second time, amid a dramatic pause, he sticks out ‘two’ of his fingers thus visually anchoring part of the information. In the EA solution, the first time the preposition ‘to’ is mentioned it has been translated using direct translation: لئ [ʔil – to]. Yet, the second time Sully utters the term, the translator has opted for substitution, giving priority to a solution that makes reference to the cardinal number ‘two’ so that semiotic coherence can be maintained between the dialogue and the images. The rhyming EA expression نام واجيبلك جوز حمام [nām wajībلك jawz ḥamām – sleep and I will bring you a pair of pigeons] is not only a common expression used to get kids to sleep, but it also includes the substantive جوز [jawz – pair], thus helping maintain the semiotic linkage.

The MSA, on the other hand, retains the sense of ‘to’ on the two occasions in which it is pronounced with a direct translation of the preposition إلى [ʔilā – to]. In this respect, there is no attempt at recreating the cardinal number ‘two’ which contributes to the loss of the quip and its connection to the visual information presented on screen.

As can be observed, there is a degree of isochrony between the EA solution and the original sentence since the former is considerably longer than the latter (or the one used in the MSA version for that matter). To avoid any semiotic jarring, the voice talent has taken advantage of the fact that the character delivers part of his lines off-camera so that the TT can afford being longer than the ST without viewers noticing anything untoward. The added value, of course, is that this elongation has allowed the translator to come up with the ensuing punoid.

The remaining two examples in this category, which can be consulted in Appendix C, illustrate similar translation treatments that have led to the different results of *Pun > Punoid* and *Pun > Non-pun* in the two Arabic dubbings through the use of different translation techniques:

- Substitution ⇔ Paraphrase: (12:14).

- Substitution ⇔ Loan: (2:1).

5.2.5 Added puns in the EA dubbing

This section focuses on a series of wordplay instances that appear in the EA dubbing without a direct counterpart in the original dialogue and that, as such, can be classified as the result of a compensatory technique. As foregrounded by scholars like Delabastita (1997), Gottlieb (1997) and Fuentes Luque (2010), compensatory measures are normally activated to make up for the loss of puns in the original text by recreating the humorous load elsewhere in the target dialogue. The irruption of these new instances of humour in the EA would help reinforce the idea that the main priority of this version, unlike in the case of the MSA, is to retain as much of the humorous load and creativity found in the original English dialogue as possible. In this sense, it can be said that the EA dubbing stays better aligned with the function of the ST than the MSA version.

As already mentioned, a total of four compensatory puns have been found in the EA dubbed version, all of them based on substitution, and accounting for 3.4% of the puns contained in this Arabic dubbing. Because of their significance, two cases are discussed below. The first one, Example 3:5, is from the film *Finding Nemo*:

Example 3:5

Film: <i>Finding Nemo</i>	No. of example: 3:5
Time: 00:27:33 – 00:27:45	
Context: The fish from the tank introduce themselves to Nemo. Deb looks at her reflection and introduces it as her sister.	
<p>Deb: Kid, if there's anything you need, just ask your auntie Deb, that's me Ha huh. Or if I'm not around, you can always talk to my sister Flo. "Hi, how are you?" Ha huh Don't listen to anything my sister says, she's nuts! Ha-ha ha-ha!</p>	

Type: Ø	
Similar examples: (8:1) and (10:4)	
Target text (EA)	Back translation
<p>لمب: يابني لو احتجت اي حاجه اسأل خالتك لمب هههه، انا يعني، ولو ملقيتنيش ممكن تسأل اختي لبه هههه. "أهلا ازايك؟" هههه متسمعش كلام اختي أصلها نص لبة هههه.</p>	<p>Limb (Deb): Hey, son, if you need anything, ask your auntie <i>Limb</i>, haha. that is me. And if (<i>malqītīnīš</i> - you could not find me), you can ask my sister, <i>Libba</i> haha. "Hi, how are you?" haha. Do not listen to what my sister says, she is half-<i>libba</i> [half-sane: crazy] haha.</p>
Translation technique: Substitution / Substitution	
Type: Horizontal lexical-semantic pun	
Target text (MSA)	Back Translation
<p>دوب: ان كان هناك شيء تحتاج اليه اسأل عمك دب، اي انا. وان لم أكن موجودة يمكنك ان تسأل اختي فلاو، "اوه مرحبا كيف حالك؟" اه لا تصغي الى اي شيء تقوله اختي. هي غريبة هههه.</p>	<p>Deb: If there is anything you need, ask your auntie Deb haha, that is me; and if I am not around, you can ask my sister Flo. "Oh, hello, how are you?" Ah, do not listen to anything my sister says. She is weird haha.</p>
Translation technique: Loan / Substitution	

This example involves a ST that does not contain a play on words and that has been transferred into the EA dubbing as a lexical-semantic pun using the technique of substitution. The pun relies on polysemy between the character name *Libba* [لَبَّة] and the sense of 'sanity'. By comparison, the MSA dubbing has kept the English name. Although the laughter is reflected in both translations, its extensive use in the EA highlights the character's eccentric behaviour and enhances the humorous effect of the introduced wordplay, whereas it serves as a mere reaction to the comment 'weird' in the MSA.

Indeed, this example is one of many where the EA version has decided to acculturate the names of some of the characters, primarily to add creativity and a second layer of meaning, as in the examples below. In certain scenes, translators make the most of these new Arabic patronymics to (re-)create wordplay (Example 3:5 above). The MSA, on the other hand, tends to keep the names in English, thus reducing the translators' chances of playing lexically with them in Arabic. Other examples of animation characters whose name has been translated into Arabic include:

- 1) Chicken Little, from the homonymous film *Chicken Little*, who becomes فَرَّوَج القُلة [farrūj alqulla – The Tiny Little Chicken];
- 2) Mr. Woolensworth, from *Chicken Little*, translated into أستاذ صوف على خروف [ʿastād ṣawf ʿalā ḵarūf – Mister wool on sheep], where rhetorical alliteration comes to the fore;
- 3) Runt of the Litter, from *Chicken Little*, transposed into رشيق [rašīq – Slim], thus highlighting the discrepancy between the name of the character and its actual visual appearance;
- 4) Mrs. Calloway, also from *Home on the Range*, whose prim and prissy demeanour is heightened in the dubbed version with the name بقرة هانم [baqra hānim – Madam Cow]; and
- 5) Jeb, from the film *Home on the Range*, who has been renamed as نطح [naṭḥ - Headbutt], in a clear attempt to reinforce his grumpy and irritable personality.

The second illustration in this category, Example 9:5, has been taken from the film *Ratatouille*:

Example 9:5

Film: <i>Ratatouille</i>	No. of example: 9:5
Time: 00:56:25 – 00:56:36	
Context: Skinner urges Linguini to get drunk so he can ask him about the rat he hides.	
<p>Skinner: You know something about rats! You know you do! Linguini: You know who know do whacka do. Ratta tatta- hey! Why do they call it that? Skinner: What? Linguini: Ratatouille. It's like a stew, right?</p>	
Type: Ø	
Target text (EA)	Back translation
<p>سكينر: انت ليك في الفيران انت فاهم الموضوع. لينجويني: الفار اتلخبط شرب اللبن اللي فار لخبط. ياه ياترى هم ليه سموها كدا! سكينر: ايه؟ لينجويني: الخلطبيطة. دي نوع اكل صح؟</p>	<p>Skinner: You know about rats; you know what I mean. Linguini: The <i>fār</i> [rat] got confused, he drank the milk that <i>fār</i> [overflowed], and he messed up. Skinner: What? Linguini: <i>Alḵaltbīṭa</i>, it is a kind of dish, right?</p>

Translation technique: Substitution / Substitution	
Type: Horizontal lexical-syntactic pun	
Target text (MSA)	Back translation
∅	∅
Translation technique: Omission / Omission	

In a similar fashion to the previous Example 3:5, the ST passage contains no play on words while the EA version incorporates a novel lexical-syntactic pun that substantially departs from the content found in the original. The substantive *فَار* [*fār* - rat] and the verb *فَار* [*fār* - overflowing] share the same pronunciation and orthographic forms in Arabic while diverging significantly in meaning. The translator makes the most of this coincidence to forge a TT pun.

In the MSA, however, this scene, which lasts around 11 seconds, has been obliterated altogether; one of the various scenes sacrificed in the MSA version on account of the topic being addressed. Indeed, occasions on which toasting, and drinking are depicted in the original film have been censored in the translated version in order to comply with the accepted religious and cultural values dominant in some parts of the Arabophone countries and, crucially, to adhere to Aljazeera's political and religious agenda (section 4.1.1). The deletion of this scene does not affect the progression of the storyline though it has a visible impact on the semiotic cohesion that gets established between the dialogue and the images. In this example, the images are played in slow motion while the dialogue can still be heard in the background.

5.3 Summing up

This chapter has presented a detailed discussion focused on the dubbing of wordplay as concretised in two different Arabic versions, EA and MSA, of 12 animated Disney films, with the ultimate goal of ascertaining their relationship with the original dialogue and evincing the factors that align or set both versions apart. A quantitative and qualitative approximation of the different translational techniques has been adopted in the analysis. Overall, a total of 114 English puns

have been identified and categorised into two main types: vertical and horizontal puns. The former is the more prominent type in the corpus, with 76 vertical puns as opposed to 38 horizontal puns.

Dealing with humour and linguistic creativity based on wordplay has proved to be a challenging issue and a complicated task for Arab dubbers, as its comedic impact is strongly linked to the linguistic system of the original language. One of the main challenges when translating puns stems from the interdependence that exists between the phonetic and the semantic dimensions. The asymmetries in these areas between languages such as English and Arabic are partly responsible for the loss of numerous wordplay instances in the TTs under investigation. Out of the 114 original cases, less than half (52, 44.1%), including four compensatory puns, have been rendered in the EA dubbing. The success rate is even lower in the MSA version where only 30 (26.3%) cases have been translated as puns.

The analysis has revealed the use of a variety of dubbing techniques by the translators of the two Arabic dubbed versions when rendering wordplay, namely loan, direct translation, explication, paraphrase, substitution, and omission. From a quantitative perspective, substitution and direct translation, in that order, have proved to be the two most frequently used strategies in the two dubbed versions, with varying degrees of success.

When the distinction between vertical and horizontal puns is taken into consideration, the latter have been translated into TL wordplay slightly more often than vertical ones. Compared to the 38 horizontal puns found in the original dialogue, 20 (52.6%) are found in the EA dubbing whereas only 15 (39.5%) have made it to the MSA dubbing. In both Arabic dubbings, there is an instance of a SL horizontal pun that becomes a TL vertical pun. When it comes to vertical puns, the 76 instances in the ST match up to 27 (35.5%) instances in the EA dubbing and a mere 14 (18.4%) instances in the MSA versions. Consequently, the translation of horizontal puns is around 40% more frequent than the translation of vertical ones, which is a very substantial difference. As discussed in section

5.1.1, horizontal puns tend to signal themselves more on the linguistic level which reduces the need for further support from other channels. Such independence from the pictorial information, as opposed to vertical puns, can be seen as one of the reasons why they are more often rendered in the corpus under study. The presence of two identical or similar lexical items in each other's vicinity means that horizontal puns are more difficult to be missed or ignored by the translators than vertical ones. This result is in line with conclusions reached by scholars such as Heibert (1993: 210), Offord (1997: 257) and Schröter (2005).

In the case of vertical puns, the loss of the original creativity is normally due to the fact that the TT becomes more explicit when rendering one of the pun's two meanings. When these puns show a manifest reliance on the visual content, which can be difficult to recreate in the TT, the translator often resorts to the elimination of the quip in an attempt to safeguard the semiotic coherence established between the image and the text, to the detriment of the humorous load, as happens in Examples 2:2, 2:5, 5:9, 6:6, 7:4, 8:2, and 8:9 among others. In cases like these, the original play on words ends up being disambiguated in the TTs with the activation of any of the following translation techniques: direct translation, explication, or paraphrase. The ensuing text usually fails to replicate the semantic duality encapsulated in the original dialogue and renders only one of the pun's meanings, thus leading to the loss of the creative effort found in the ST.

As discussed, horizontal puns tend to be easier to spot in the original because of the existence of two identical or similar items in each other's vicinity, though this does not render the translator's task any less challenging. One of the reasons behind their loss in the TT is the translators' decision to prioritise the semiotic coherence over the humorous load. The standard procedure to deal with them is to disambiguate the message, that is, to spell out both meanings while discarding the formal similarities, by using different translation techniques for each occurrence, as observed in Examples 1:2, 2:7, 3:9, 5:1, 6:3, 6:14, and 9:3.

When it comes to the type of ambiguity they rely on (section 3.2.1.1), of the four identified types of puns, lexical-semantic puns and structural-semantic puns constitute the lion's share of the wordplay instances detected in the current study 106 (93%) and the following translational routines have been detected:

- Lexical-semantic puns (55) have been translated in exactly the same manner in the two Arabic dubbings in 30 (54.5%) instances, in a partially similar way in 13 (23.7%) cases, and in a completely different way in the remaining 12 (21.8%) instances.
- The translation of the 51 structural-semantic puns follows an identical pattern and 25 (49%) of them have received the same treatment in both dubbings, a partially similar treatment on 20 (39.2%) occasions, and a different treatment in only 6 (11.8%) cases.

Of the total 8 examples of lexical-syntactic (7) and structural-syntactic (1) puns, translators have managed to transfer only one lexical-syntactic pun (Example 4:1), which has become a lexical-semantic quip in EA and MSA. The only structural-syntactic pun found in the corpus (Example 6:4) has also been transferred by recreating it in both dubbings as a structural-semantic quip. The other six detected lexical-syntactic puns have been translated into either non-punning texts or, at best, punoids, in the two Arabic dubbings.

When it comes to the original 55 lexical-semantic puns, their creativity relies on an individual lexical item which involves no class violation and, therefore, facilitates their comprehension and appreciation, which is particularly important when addressing children, as in the case of these films. Two of the techniques favoured to translate them into Arabic are substitution and direct translation. The latter involves a more or less word for word translation that still manages to recreate the pun in the TT, while substitution requires more of a creative effort. In the corpus under scrutiny, translators have resorted to the creation of a TL wordplay that belongs:

- 1) to the same sub-category as the SL wordplay, which has been largely possible in cases of polysemic puns. Indeed, ten ST polysemic cases have been rendered in the same manner in the EA dubbing – including Examples 1:5, 4:5, and 6:1 – compared to seven in the MSA dubbing – including Examples 6:1, 6:13, and 7:8. Only one instance has been identified in the corpus, Example 5:3, in which a paronymic pun has been rendered the same in the EA dubbing;
- 2) to a different sub-category, of which paronymy has been found to be the preferred solution in the two Arabic versions. Instances of such a result include Examples 3:3, 4:1, and 6:10.

As for the original structural-semantic puns, their creativity revolves around the reawakening of the literal meaning of an idiom or a compound phrase along with its derived meaning. In the same manner as the lexical-semantic puns, direct translation (Examples 1:6, 1:7, 3:10) and substitution (Examples 4:4, 5:6, 10:3) are the two favoured techniques to translate them into the TTs. Such a rendering is mainly possible when the double reading of the idiom or phrase does not involve a source culture-specific feature.

Furthermore, based on Delabastita's (1993) model, this chapter has discussed the various translation results that can be achieved depending on the translator's choices of translation techniques, namely (1) Pun = Pun, (2) Pun > Pun, (3) Pun > Punoid, (4) Pun > Non-pun, (5) Pun > Zero, as well as the compensatory result, (6) Non-pun > Pun. The predominant translation result in both Arabic dubbings is (4) Pun > Non-pun, though the result is less pronounced in the case of the EA, 56 (47.5%), compared to 80 (70.2%) in the MSA.

When it comes to the differences and similarities that can be found between the EA and the MSA versions on the level of puns, it is telling that their translation solutions are exactly the same in 54.4% (62) of the cases (Examples 1:6, 3:3, 8:5) and partially similar in 29.8% (34) of them, either because they make use of the same translation technique but lead to a different result (Examples 1:5, 4:3, 9:2) or because they achieve the same translation result with the activation of a

different technique (Examples 2:4, 6:12, 3:6). Only 15.8% (18) of the cases can be considered to be distinctively different in the way in which the two Arabic versions deal with the translation of wordplay. Since the EA versions predate the MSA dubbings, it can be safely argued that any similarities or differences have been instigated by the translators of the MSA versions, which can be assumed to have had access to the EA dubbings.

Of the 34 (29.8%) collected cases of puns that have received partially similar solutions, 9 (7.9 %) make use of the same translation technique in the two Arabic versions, such as direct translation, substitution, or both, but, intriguingly, the results are different: a TL pun in the EA dubbing, and a non-punning text in the MSA dubbing. In this respect, the success of the solutions encountered in the EA version can be attributed to the phonetic and syntactic specificities of the language variety used. As mentioned in section 2.1.3.1, EA and MSA deviate in the use they make of characteristic syntactic features such as inflectional endings, negation, dual system and relative pronouns. The dual system variation is presented in Example 4:5, in which the EA has used the plural form of the verb to translate the quip instead of using the dual form. EA also has different phonological realisations of some of the MSA phonemes such as ق /q/ that has become a glottal stop /ʔ/ (hamza), as well as the MSA interdental ث /th/, ذ /dh/, and ظ /z/ which have become ت /t/, د /d/, and ز /z/ respectively. In this respect, Example 12:9 shows how, in the case of the original pun ‘astro-nut’, the EA version has capitalised on the pronunciation of the voiceless uvular plosive /ق/ into /ʔ/ (hamza) so as to create homophony between راقِد [rāqid – sleeping] and رائِد [rā'id – pioneer], whereas the MSA dubbing replaces the quip with the expression فَقَدَ عَقْلَهُ [faqd 'aqlh – lost his mind], thus losing the association between Buzz acting as an astronaut and him getting nuts about astronomy and, hence, the pun.

Other examples hint at yet another reason for the EA dubbing success: the translators' effort in creatively exploiting this language variety to channel wordplay. The advertisement slogan in Example 9:2 benefits from the existence of the phonetic alliteration of *ṣīnī* in the words صيني [ṣīnī – Chinese] and موصيني [mawṣīnī – recommends for me]. The same alliteration could have been

replicated effortlessly in the MSA dubbing since both expressions also exist and it would have been easy for the translator to consult the previous translation. Yet, the decision to ignore such creative solutions tends to point at a recurrent pattern in the behaviour of the MSA translators, who prefer to give priority to the denotative, informative dimension rather than the socio-pragmatic one. Furthermore, in some films, the name of some of the characters has been changed in the EA, which has been used as a source to trigger puns (Example 3:5).

Of the 18 (15.8%) collected cases of puns in which the two versions have adopted different approaches to deal with wordplay, 12 (10.5%) have resulted in TL puns in the EA dubbing while they have become non-punning texts in the MSA version. This differing rate of success can be attributed to the translation technique used. For instance, the EA dubbing uses direct translation in Example 4:5 and substitution in Example 12:4 to recreate the punning effect found in the original dialogue, while the MSA consistently applies the technique of paraphrase in the very same examples, with a subsequent loss of creativity in the TT. As foregrounded in section 5.1.3, wording the pun differently by means of paraphrase risks eradicating the ambiguity contained in the original pun, thus disambiguating the message and losing the pun altogether. The EA translators also practice a certain degree of flexibility when it comes to isochrony and tend to produce translations that are substantially longer than the ST and the MSA solutions. However, these translations do not impact semiotic cohesion in an adverse manner since the characters deliver part of the dialogue off camera (Example 8:6).

On a further note, if, for any reason, the EA was not able to transmit the wordplay effectively, attempts are made to evoke humour by relying on the metalinguistic characteristics of speech, such as accents and intonation. The humour in the EA dubbing can be attributed to the 'local colour' added by famous comedian voices such as Muhammad Hinaidy, who plays Timon in *The Lion King* and Mike Wazowski in *Monsters, inc.*, Abba Kamel, who plays Dory in *Finding Nemo*, and Ragaa Al Geddawy, who plays Mrs. Caloway in *Home on the Range*. The MSA

versions, on the other hand, have relied on voice actors who do not enjoy such popularity in the Arabophone countries.

In addition, ideological manipulation has been detected in the transfer of wordplay in some of the MSA versions. The pun in Example 1:1, for instance, has been obliterated in the film *Aladdin 2: The Return of Jafar* to avoid portraying Aladdin as a thief. Furthermore, the created EA pun in Example 9:5 in the film *Ratatouille* has disappeared in the MSA version since the whole scene has been eliminated in an attempt to do away with depictions of drinking and toasting. Although these ideological manipulations (discussed further in section 4.1.1) do not affect the progression of the storyline, they have a visible impact on the semiotic cohesion that gets established between the dialogue and the image and affect the products quality.

The creativity embedded in the 114 wordplay instances found in the original films has been kept in 42.1% (48) of the cases in the EA dubbing, compared to a lower 26.3% (30) in the MSA version. The analysis of the data shows that the priority of achieving a humorous effect could be the driving factor influencing most of the techniques activated in the process of dubbing wordplay into EA, whereas the lower volume of humorous load crossing to the MSA version might be attributed to the translators' overarching approach of being more concerned with the informative dimension than with the stylistic one.

Chapter 6

General conclusions

This study, largely based on a descriptive and explanatory analysis, set out to ascertain the translational similarities and differences that bring together and set apart the dubbing and redubbing of Disney animated films into two Arabic varieties, namely Egyptian (EA) and Modern Standard (MSA). It does not aim to critique the quality of the translation of Disney's animated films or to propose alternatives of how it should have been carried out. One of the main objectives has been to evaluate the extent to which the language variety used to carry out the translation has affected the delivery of the ST message.

EA was originally used in the dubbing of Disney films, in accordance with the company's requirement to use vernaculars to depict real life situations and attract large audiences. In 2013, Aljazeera signed a large-scale agreement with Disney whereby its children channel JCC obtained the distribution rights to a selection of Disney's most popular children and family-targeted content in the MENA region. Given the positive reception of these dubbed movies in the Arabophone countries, it may come as a surprise that the need was felt to redub them into a different Arabic variety: MSA. Yet, the decision can be easily explained on the basis of Aljazeera's declared language standardisation efforts (Di Giovanni, 2016), which materialise in the production of most of the broadcaster's audiovisual material solely in MSA.

The data analysed in the current study confirms such a standardisation procedure. The entire films have been redubbed into MSA, a variety that not a single Arab society uses in common oral conversations. It is spoken by all characters in the films using correct grammatical and pronunciation rules, with no forms of linguistic variation or attempts at recreating the characters' ethnic or social diversity. Furthermore, language reflecting emotions that have to do with love and physical attraction has either been replaced with expressions denoting

friendship or changed to suit a marital relationship. In extreme cases, the scenes have been omitted altogether (section 4.1.1).

Such standardisation does not exist in the EA dubbings, where films represent social diversity by resorting to linguistic variation, such as the use of MSA in *Snow White and the Seven Dwarfs*, Upper Egyptian Arabic in *The Jungle Book*, and Alexandrian Arabic dialect in *Finding Nemo*. On other occasions, Arabic with a French accent has been used, as in *Ratatouille*, and some common expressions from different languages have also made it into the EA. Changes to the original dialogue do occasionally happen in the EA but no censoring actions have been detected, especially when dealing with love or any of its synonyms. As for the integrity of the films, all original scenes have been respected.

The two Arabic dubbings also differ in the ways in which they assist in the anticipation of humour. The EA version resorts to voice talents who are famous in the Arabophone countries in an attempt to add humour by their mere acting, which runs in contrast with the employment of little-known voice talents in the MSA version. Additionally, while EA translators have changed some of the characters' names to propitiate wordplay (Example 3:5), the MSA dubbing keeps the English names of all the characters and does not capitalise on this potential. Another difference between the two versions is that the EA dubbing tends to be more flexible than the MSA one when it comes to adherence to isochrony. In this sense, it takes the liberty of elongating various of the lines uttered by some characters when these are delivered off-camera (Example 8:6), an approach that has not been observed in the case of the MSA dubbing. Furthermore, the use of colloquialisms witnessed in some of the EA solutions (Example 7:1) is an instance of linguistic creativity not so apparent in the case of the MSA version.

Given the large number of films produced by Disney, it soon became evident that a contrasting analysis of the movies in their entirety was too vast a task and the decision was taken to focus on the transfer of wordplay, which is widely considered by many scholars as one of the major challenges encountered in translation. Throughout the project, special attention has been given to the key

role played by the ST linguistic and non-linguistic elements in the configuration of the original puns and their critical importance in the translation process. Needless to say, the dubbing of wordplay requires an excellent knowledge of the various parameters that affect its delivery, including cultural references, extratextuality, intertextuality, creativity and humorous load. Yet, despite the difficulties involved in dealing with the transfer of wordplay, the Arab translators in both dubbed versions have made considerable efforts to convey the humour and creativity ingrained in the original lines, albeit with varying degrees of success.

The dense, multilingual, mono-source-language parallel corpus used in this study has included 12 original animated Disney films in English, together with their dubbed versions in EA and MSA. All in all, 36 films with an approximate duration of 2,869 minutes. Ultimately, the comparative analysis of the first EA versions with the subsequent MSA versions of the same films has been carried out to shed light on the relationship that can be established between the initial dubbings and the subsequent redubbings, the type of changes that have taken place, as well as the translational norms at work.

The analysis has revealed the existence of 114 original wordplay instances, of which 76 are examples of vertical puns and 38 of horizontal puns. On the whole, the latter have been translated into TL wordplay slightly more often than the vertical ones. In case of the EA dubbing, 52 occurrences of rendered puns have been spotted, including four compensatory puns, of which 27 are vertical and 25 are horizontal. Compared to the MSA version, only 30 cases can be considered to have been effectively transposed: 14 vertical puns and 16 horizontal ones.

The classification of four types of English wordplay has proved useful. The in-depth analysis conducted in these pages reveals that the syntactic puns, whether lexical or structural, have been found to be the most challenging to translate since their ambiguity arises from the ways in which entire phrases or sentences are structurally perceived. However, only three types of the original puns were found in the two Arabic dubbings, namely, (1) lexical-semantic, (2) structural-semantic, and (3) lexical- syntactic. There was only one example of structural-syntactic

puns in the data consulted, which limits any attempt of eliciting patterns regarding such type. Nonetheless, the example has been addressed in both dubbings by creating a lexical-semantic pun, instead. The classification has helped with recognising the dubbing teams' efforts, in both dubbings, to retain the original puns' mechanisms in the TTs whenever possible, and to activate techniques that result in similar puns to ensure that the TTs can have a similar amusing effect on their audience.

The amount of punning occurrences found in the EA version is systematically higher than in the MSA version, and the gap between the two versions decreases with each type of pun. So, while the EA dubbing contains 31 lexical-semantic puns, the MSA dubbing contains only 15. In the case of structural-semantic puns the numbers are 19 and 14 respectively, whereas the lexical-syntactic puns appear twice in the EA, including a new pun that has been added as a form of compensation, but only once in the MSA. Such findings do not seem to justify the redubbings on the basis of the successful transfer of puns since the EA dubbings contain more instances of puns

One of the main objectives of the study was to map the translational techniques involved in the (re)dubbing of the detected puns and to gauge the effect that such actions may have on the transfer of the intended message and its creativity value. In this respect, the way in which Arab translators have dealt with the wordplay found in the original dialogue varies in each of the two dubbed versions. From a quantitative perspective, in the case of the first dubbings, it has been found that less than half of the collected data (52 of 118) have been rendered in the TT, including four new puns found in the TT that have no existence in the ST. As for the redubbings, the number of puns found in the TT is even lower (30 of 114).

To help themselves in the process, translators have resorted to the utilisation of a raft of translation techniques such as loan, direct translation, explication, paraphrase, substitution, and omission. Of these, substitution has been the most widely applied in the two dubbed versions, helping translators to render ST puns as TT puns in the EA version while, rather surprisingly, it has led to non-punning

texts in most of the MSA solutions. One of the reasons behind this paradoxical outcome is that while translators of the EA use substitution to replace the ST pun by a TT pun, the translators of the MSA, in most cases, replace the ST pun with a text that focuses only on one of its meanings to the detriment of the second one, or they articulate a new text that ignores the pun completely but fits the semiotic context, as in Examples 6:7, 9:2, and 12:9.

The decisions taken by the translators involved in the MSA redubbing process tend to champion solutions that favour the explicitation or simplification of the original message, where denotation is endorsed over connotation, therefore giving priority to clarity over creativity. In the MSA versions, the dialogue exchanges of the films become a vehicle to convey the essential storyline or plot, without too many linguistic ornaments. As a result, other linguistic features of the narration, such as figurative language, simile, metaphors, allusion, ellipsis, and puns, which contribute to the overall effect and general enjoyment of the stories, are neglected or sometimes altogether ignored. Darwish (2009) has commented on the literalisation style, down to the use of prepositions, that has been adopted by Aljazeera which, in his opinion, contributes to “mistranslations, misinterpretations and misrepresentations” (*ibid*: 90) and causes “the original message to be distorted and the target language to be undermined at the lexical, idiomatic and metaphorical levels of composition.” (*ibid*.: 166).

As discussed in section 2.2.3, Zanotti (2015) typifies redubs, on the basis of the motivation behind their creation, as:

- revoicing, when a new soundtrack is produced based on the first dubbed version, sometimes with new voice actors and a new director;
- revision, which “encompasses a variety of activities, ranging from correcting inaccuracies or mistranslations and introducing minimal stylistic changes, to extensive rewriting” (*ibid*.: 116) TT; and
- retranslation, which consists in a completely new translation.

Based on the findings of the present study, several issues come to the fore when attempting to determine the type of redub under which the various MSA versions may fall. First, the MSA dubbings cannot be considered a literal revoicing of the initial translation as the new soundtrack does not rely entirely on the previous EA translated script and it is evident that the significant variations found at the textual level do not owe their presence to the mere improvisation of the dubbing director or actors. Indeed, the alterations introduced affect the message and exceed those attributed to non-textual features such as acting style, interpretation and voice quality, which nevertheless play a crucial role in the transfer of meaning. In other words, the new dubbing scripts in MSA are appreciably more than a 'restaging' of the previous EA dubbing script. However, the lack of access to Aljazeera's dubbing teams has limited further explorations of the redubbings from a logistic perspective, and the study has focused mainly on the content analysis of the redubbed films rather than digging deeper on the processes and procedures of production. Further research can look into these processes in order to confirm or refute the conclusions reached in this study by conducting surveys and interviews with relevant stakeholders and institutions.

Likewise, the MSA versions cannot be considered a new translation either. The remarkable similarities found between both dubbed productions in terms of the translation techniques used and the results achieved when translating the original puns, down to using the same wording, are an indication that the latest version cannot be labelled as a retranslation. There is ample textual evidence which shows that the MSA texts have made use of the EA dubbings as reference texts to create puns in the new TTs. Indeed, the essence of many solutions is taken from the EA versions and then transformed and integrated into the TTs along with solutions inspired by the original ST. On occasion, the MSA translators even borrow the very same puns and expressions found in the EA translations, as shown in Examples (4:1), (4:2), (6:4), and (7:6) (Appendix C). The high levels of similarity, partial or complete, found between the two Arabic versions when translating puns precludes the idea that the redubs could be considered a completely new retranslation.

With that being said, the MSA redubbed versions can be understood as being a revision of the previous EA dubbing; one that factors in major rather than minor changes. The new dubbing scripts in a new Arabic variety have been produced as part of Aljazeera's declared language standardisation efforts, which have resulted in an extensive rewriting that exceeds what is generally known in Arabic academia as تفصيح العامية [standardising the vernacular] (section 2.1.4). They also bring to light a sharp contrast vis-à-vis some of the creative solutions implemented in the previous dubbing, as the translational interventions can be observed on many levels, including not only the textual one but also the socio-pragmatic dimension. The ensuing dialogue emulates the written Arabic standards that some stakeholders are promoting to become the basis for an oral standard that could be used and understood across the Arabophone countries. So far, this standard can be heard on screen, in native and translated productions, but one of the shortcomings for its wider acceptance in society is that it does not reflect the Arabic as spoken by children and adults in their day to day lives. In other words, the MSA translation has been tailored primarily to fulfil a formal language planning function that adheres to Aljazeera's political and religious agenda but that, to a large extent, ignores the linguistic reality of the streets.

It is hoped that the results yielded by this investigation can add scholarly value to the existing research in AVT in general, and to the dubbing scene in the Arabophone countries in particular, especially in light of the scarce number of studies that have been carried out to date in this field. In this sense, this research project aspires to pave the way for further relevant studies that will contribute to a better understanding of the socio-cultural systems within which AVT operates and to foreground the entertainment and educational values of dubbing and AVT in our society.

6.1 Limitations of the study and recommendations for further research

The current study has identified and analysed examples of wordplay in Arabic dubbings, conducted in two different variants of the language. It has yielded exciting results, which will hopefully trigger further interest and research into the role of dubbing in the appreciation of foreign films. Due to the imperatives of a doctoral work, the study has focused on the transfer of wordplay in Disney animated films. As mentioned in section 2.2.4.2, Aljazeera has acquired the distribution rights of not only famous animated films, but also of a wide range of Disney channel's live-action and animated series, which would open another avenue for research. Given the prolific nature of the Disney machinery, it will be interesting to see whether (a) other productions have also been redubbed, and (b) whether the translation of live action and animated series follows the same translational patterns as the ones unveiled in this thesis.

In order to evaluate the potential humorous load of the different puns found in the TTs, an educated approach tainted with subjectivity has been taken, which could be perceived as a limitation of the study. In this sense, the analysis would benefit from conducting empirical research with an audience made up of adults and/or children to ascertain how the puns are actually received by the population at large. An exploration of this nature could expand our knowledge on the effect that the different translation choices have on the viewers' reception of the films in the Arabophone countries.

The main focus of this thesis has been on wordplay and its translation into Arabic but given the socio-cultural and linguistic richness of Disney productions, and their global reach, other topics could also be explored, such as the transfer of cultural references, proper nouns, swearing and slang, among others. Of course, these topics can also be broached in other language combinations.

Finally, and along these lines, further research could also be conducted to investigate the ideological drive behind some of the changes implemented in the dubbed versions. Although it was not an objective of this research project, certain patterns have been observed in the analysed translations, which would seem to point to a deliberate interference in the TTs by the powers that be, especially in the case of the MSA versions. For instance, the lines of some characters have been obliterated to avoid portraying Aladdin as a thief (Example 1:1), some short scenes have been eliminated in the film *Ratatouille* to do away with depictions of drinking and toasting (Example 9:5), and some culturally inappropriate expressions that are considered taboo have been euphemised, as in the case of using the word 'butt' in Example 3:3. Such an analysis would certainly shed light on some of the extralinguistic motives behind Aljazeera's language and cultural standardisation efforts.

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N.B: all websites were last accessed on 15th August 2021.

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Appendices

Appendix A: List of Arabic (Re)dubbed Disney films.

Appendix B: Film transcripts of the 12 Disney films under study

Appendix C: Transcription of all examples of wordplay found in the corpus