Translation of Jokes: The Possibility of Linguistic and Cultural Rendering

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Dedication

This dissertation is dedicated to the memory of my father, who taught me that patience is the key of success. It is also dedicated to my beloved mother, for her constant support, encouragement and prayers, to my sisters especially Ratiba and Amel, brothers and Friends.

Samia
Dedication

To the memory of my dear brother Abu aliz.

To my beloved mother and father.

for their unconditional support, unremitting encouragement, and constant patience

To all my dear brothers : AbdAljalil,Djaafar,Ismael,Youcef,Iljas and Said.

To my precious sisters: Yamina and Samira

To

Abir,Marwa,Hako,Farouk,Achraf,Wissal,Yakya,Houssam,Aya,Yousra,Maria,Marouan,Salsabil,Amani,

Mohamed abdAllah ,Hiba,Aizo and Siradj

To my special dear friends: my favorite Zineb and my sweet Amina

To all my friends

To my sweet partner Samia for all her diligent efforts.

And everyone gives a help in spreading science and knowledge around the world.

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List of abbreviations

**GTVH**: General Theory of Verbal Humor

**LM**: The Logical Mechanism

**NS**: The Narrative Strategy

**SL**: Source Language

**SO**: Script Opposition

**SC**: Source Culture

**TC**: Target Culture

**TL**: Target Language

**SI**: The Situation

**TA**: The Target

**LA**: The Language

**SL**: Source Language

**TL**: Target Language
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General Introduction

A joke is something amusing that is said or done to make people laugh; jokes are a part of our everyday life. Considered to be one of the most significant characteristic of mankind especially in nowadays, we can notice that social network, literature works and movies are full of jokes. But this study is concerned with written jokes.

People in different parts of the world make fun in different ways, however, this is mostly related to cultural and linguistic aspects of a particular language; they do not make the same kinds of jokes. There are also differences in the process, style, and in the content of jokes, whether jokes clean or not; offensive or neuter or taboo related subjects. All these differ from one culture to another, and that poses a lot of challenges for translators.

Although, as technology exposes cultures of the world to each other, translation is increasingly needed as a means of communication between people of different languages. Unfortunately, the relation between translation and joking has not received sufficient interest from scholars in both fields, especially in the jokes translatability question, and the way they travel across languages.

Thus, researches about jokes are done by scholars who have research in one other discipline at least, this helps them to distribute their findings from one discipline to another; the same is tackled by translation theorists. Thus, both are interfering and the results of one is beneficial for the other. This means that the translator should be aware of the components, types and theories of jokes in order to overcome the barriers or at least facilitating the translation of jokes.
In this dissertation we discuss the main encountered issues of jokes translation in relation to the cultural and linguistic differences between English and Arabic, and how this latter affects the process of translation in an attempt to uncover this issue from one side and to see to what extent the cultural and linguistic rendering is possible, from other side.
The research question

To what extent the cultural and linguistic rendering in translation of jokes from English into Arabic and vice versa is possible?

Sub questions

1. What are the linguistic and cultural aspects of jokes?
2. What is more important in translating jokes the content or the humorous effect?
3. What are the main problems that face the translator in the translation of jokes?
4. How to deal with cultural and linguistic jokes?

Statement of the problem

The fact that jokes are often culturally and linguistically specific puts the translator in a difficult situation especially the translator who deals with English and Arabic. They are totally different languages, using different ways in producing jokes. A joke often lose its semantic value otherwise its humorous effect when moving it from one language to another so what is the benefit from translating the content if the humorous effect disappears in the process.

Hypothesis

- English and Arabic belong to different language families which make the linguistic and cultural rendering of jokes impossible unless, where they share common points.
- The translator focuses mainly on the humorous effect of the joke.
The objectives of the study

The main goal behind conducting this study is to spotlight on the difficulties and problems facing the translators in the translation of jokes and to investigate to what extent the linguistic and mainly the cultural rendering is possible. We aim also to find some techniques and method of translation and looking for the applicable solutions of themain problems in translating jokes.

Literature review:

The relation between translation and joking has not received enough interest from scholars in both fields translation and humor, with a handful of honorable; exceptions (Vandaele 2002).

There are many issues that should be discussed in the translation of jokes such as; the translatability of jokes, how jokes travel across languages and cultures, and the kind of the barriers encountered. Translators could profit from some practical tips and some useful advice on how to interpret and reconstruct jokes. Translation scholars cannot ignore the approaches of the humor studies to develop their theories since jokes are often related to very specific linguistic and cultural items.

according toVandaele : "the translation of jokes is qualitatively different from 'other types' of translation and, thus, we cannot write about translation of jokes in the same way we write about other types of translation”,

4
The structure of the study:

This study is conducted to represent an analytical study about the nature of jokes and its relation to the linguistic and cultural aspect of English and Arabic and how this affects the process of translation. The focus of the study will be on the possibility of cultural and linguistic rendering of jokes from English into Arabic and vice versa. This dissertation is to represent the main cultural and linguistic barriers of jokes translation by highlighting the linguistic and cultural differences between English and Arabic and to look for methods and strategies to deal with such problems. This paper is divided into two parts a theoretical part and practical part. The first part is divided into two chapters in the first we will discuss the linguistic and cultural aspects of jokes and in the second chapter we will discuss the possibility of cultural and linguistic rendering in the translation of jokes. The practical part will be devoted to a collection of English and Arabic jokes with their translation and commenting the translation and the applicable strategies when moving jokes from English into Arabic.
Chapter One

The Linguistic and Cultural Aspects of Jokes
1. Introduction

Communities do not make the same sort of jokes around the world. They differ in the process of joking, in the way of joking, and in the substance of jokes, according to what language and culture the joke belongs to. When it comes to translation, jokes become a very difficult task, simply because of the linguistic systems and the cultural features that vary from one language to another. In this chapter we investigate how language and culture playing a very important role in shaping and constructing jokes.

1.1 Philosophical Theories of jokes

Theories of joking are traditionally divided in three branches:

1. Superiority theory: This theory argues that people laugh at categories of people who they consider as low. Or the stupidity of some other group who are often somewhat similar and quite near geographically to the group creating the joke. The targeted groups usually represent the most provincial of the society’s own people as well as minority groups. (Davies 1988)

2. Incongruity theory: In which humorous effect of a joke results from the “unexpected combination of two or more interpretation” (Gournelos& Greene 2011). This is also known as Aristotelian formal incongruity (Holland 1982). The incongruity theory, first being suggested by Aristotle that one way to produce humor in an audience is to guide them towards one conclusion and then to suddenly introduce something unexpected to them. One of the most famous jokes presents an example of incongruity:

- “Why did the chicken cross the road?”

- “To get to the other side.”

This joke plays off of the growing expectation of listeners for there to be a surprising.
3. **Theories of release:** or relief, also known as psychoanalytic, Sigmund Freud was the most representative of them. In this theory, laughter and joking are considered as a means of relief, often from uncomfortable or uncertain situations which cause stress to those involved. In almost every circumstance of laughter, it seems that some element of relief can be found, whether within the listener/observer, the teller of the joke (if there is one), or even with the target of the joke himself (Gregory 1924). In the Arab world for instance people tend to laugh at their misery and this kind of jokes is very common nowadays.

### 2.1 Linguistic Characteristics of jokes

According to Chapman (1974), every joke consists of the following:

- **Linguistic Content:** is the pattern or the speech in which the joke is encoded.
- **Semantic Content:** it is the subject and theme of the joke.
- **Cognitive Content:** it refers to the complexity or the cognitive process of the joke.

Jokes are characterized by a numerous and special linguistic features which play an important role in forming the joke structure. It’s obvious that jokes represent the social and cultural events that happen in everyday life of a certain group of people within the same community.

There are several types of jokes in English such as one-liners, puns, riddles, and knock-knock jokes, each type has its linguistic structure we will give a clear definition and illustration to each of them.

Before analyzing the joke structure, we have to know that a joke is identified as “a short humorous piece of oral literature in which the funniness culminates in the final sentence, called punchline” (Lendvai, 1993, p 89.)
According to Hockett (1960) The first thing that should be noticed when Analyzing the joke structure is that a joke is formed of three components:

1 – Build-up: it is the sentence that the joke is introduced by and the complicating events are detailed in.

2- Pivot: it is the phrase or the expression or the word which symbolize the ambiguity of the joke.

3- Punchline: it is the sentence that closes the joke; it has a surprising effect on the audience which is laughter in general

Eg: After waiting for half an hour in Soho restaurant the customer called over to the waiter: “how long will my spaghetti be?” he asked “how I know”, replied the waiter “I never measure it.”

In this example the three components of the internal structure are as the following:

- Build up: (After waiting for half an hour in Soho restaurant the customer called over to the waiter)

- Pivot: (how long will my spaghetti be?)

- Punch line: (how I know”, replied the waiter “I never measure it.).

Jokes are classified into two classes Linguistic and Propositional jokes, there is a specific mechanism in the propositional jokes by which shows the contrast between the two understandings represented in the linguistic process of the text, in the other side, the linguistic jokes is the structure of linguistic elements as phonetic similarity and segmentation into words, both classes depend on the background information. All the analysis of the joke
structure are generalized of some observation considered as a provisional draft of a theory of a joke structure that’s why there is no substantive theory in this particular aspect

As we mentioned above, there are several types of jokes in English one of them is

1) One-liners joke formed of one line just like its name proposes

Eg: A vegetarian is someone who gives peas a chance.(Chairo)

2) Riddles which are defined by Shultz as a form of humor which is somewhere between problem solving and the appreciation of jokes; it’s a problem its solution evokes a good deal of pleasure and humor. They are made of short question and answer exchange between two people, the one who asks, keeps the answer, the recipient tries to solve it .Initially, the riddle joke words make rhyme as in the example bellow:

“Riddle me, riddle me riddle me ree, I saw a nut cracker up in a tree “

-If a dog lost his tail, where would it get another one?

-At the retail store

3) Puns which comes from the Italian word puntiglio , to Nilsen (2000) “ the English meaning of puns, is the humorous use of a word in such a way as to suggest two or more of its meanings or the meaning of another word similar in sound “

Eg: “-When does the baker follow the trades?

“-Whenever he needs (kneads).

4) Knock-knock jokes:The knock-knock joke is a sort of joke, designed of a “call and response” style in which the response contains a pun.

Example:
Knock, knock!

Who’s there?

Rufus.

Rufus who?

Rufus the most important part of your house.

3.1 Types of linguistic jokes

There are several types of linguistic jokes which are different in a way that we can have a various types of jokes according to the structural levels each joke may belong to.

1-Phonetical jokes:

These kinds of jokes are mainly characterized by the ambiguity which is a phonetic issue caused by the huge similarity of the produced sounds of these words that have a complete different meaning, that’s what makes the ambiguity at the end, create the misunderstanding from one side, and makes a hilarious attitude from the other side.

Eg: The ladies at the club were talking about a conversation they overheard between a man and his wife. “They must have been at the Zoo”, said Mrs. A, “because I heard her mention ‘a trained deer’.” “What queer hearing you must have”, laughed Mrs. B. “They were talking about going away, and she said ‘Find about the train, dear’.” “Well did anybody ever?” exclaimed Mrs. C. “I am sure they were talking about musicians, for she said ‘a trained ear’ as distinctly as could be. The discussion was beginning to warm up, when in the midst of it the lady herself appeared and was asked for a settlement. “Well, well, you do beat all!” she exclaimed after hearing the story. “I’d been out to the country overnight, and I was asking my husband if ‘it rained here’ last night.
Chapter one

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Eg: American traveler (to a porter of an Irish country hotel): “How many mails a day are there in this hotel?” Porter: “Three, sir; breakfast, dinner, and tay.”

2-Morphological jokes

The morphological structures of these jokes make a problem between what is meant and the interpretation of a certain expressions in the joke

The polysementicsuffix (un) in the following joke which may have a negative meaning or a reversative one which is the meaning got by the lady

Eg: Clerk to a spinster: “Are you unmarried, lady?” Spinster (with indignation): “Unmarried? I have never been married!

3- lexico-semantic jokes

In this type of jokes we have various sub-categories of linguistic jokes. According to linguistic analysis the most popular linguistic phenomena are: synonymy and antonymy, homonymy, polysemy and paronymy

4-syntatic jokes

The humorous effect of Jokes at this level is based on the context of the joke, where the ambiguity of the question raised in makes the funniness for that question may have more than one answer and more than one interpretation

Eg: A Sunday-school visitor asked the children what he should talk about, and got an immediate answer: “Talk about three minutes.”
4.1 Jokes in The General Theory of Verbal Humor (GTVH)

The general theory of verbal humor (GTVH) was developed by Raskin and Attardo in 1991. The GTVH describes a joke as a construction of six knowledge resources which are:

1. **Script opposition (SO):** Raskin defines the "script" as the meaning of the text of the joke. Raskin's consider that a funny text is the one which has two different scripts which are in opposition to each other.

2. **The logical mechanism (LM):** Which represent a local logic and the way in which the two scripts in a joke are brought together?

3. **The situation (SI):** the a variety of persons playing a role in the joke, the objects, and the location of the joke,

4. **The target (TA):** the person or group of peoples who represent the aim of the joke and who are mocked or criticized,

5. **The narrative strategy (NS):** the style in which the joke is represented (e.g. a dialogue, a riddle, a narrative etc.)

6. **The language (LA):** words and other linguistic units used in the text.

5.1 Jokes and culture

Approximately all jokes around the world are linked to basic human constrains that are important in both cultures English and Arabic For instance, numerous jokes indicating feelings of dominance of the joke teller’s group over some very important role in shaping a social reality of the jokes.
1.1 Jokes in relation to culture

Jokes can be related to culture in several ways:

• Culture of joke maker affects joke style and substance. Jokes are shaped in relation to subject matters that are prominent in the society of their creators.

• Culture of joke producers and receivers affects joking as a social activity. In collectivist cultures, jokes are likely to be contextual and hard to separate from the conversation in which they occurred. While in hierarchical cultures, joking about religious leaders is unacceptable. In masculine cultures, joking about morality is not done.

• Jokes express culture. And jokes about national stereotypes serve to highlight those stereotypes.

1.2.5 Jokes cross cultures

A Joke is hardly travel cross cultures due to the a very specific cultural aspects that may characterize one culture from the other and these cultural aspects is often involved either implicitly or explicitly in joking and considered to be the element that evoke laughter in the whole joke.

The Lebanese scholar Khouri (2007) has recommended generally three types of jokes: the structured, the standard, and the situational. Khouri described the structured jokes as impersonal that based on its structure, and considered them transferable across cultures. also, Khouri (2007: 3) considered standard jokes as involving “an awkward or unexpected combination of elements that goes contrary to the ethnicity and traditional behaviors of a particular culture,” and sees them transferable within a culture. Finally, Khouri (2007)
characterized situational jokes as spontaneous instances of wit caused by the ‘dynamics of communication within a group,’ and considered them not transferable.

Jokes, serve to affirm a cultural identity among people in different physical locations. Hence, jokes are associated with a specific nation. They may be related to clash between the values, beliefs and attitudes exist in the culture. Thus, we agree with Waters who says: “it's not the jokes. It's what lies behind them; Its attitude” (Powel al, 1988).

Besides, Debra (1989: 130) stated that “if both communities A and B had relations with community C, it would be possible for A to make jokes about community C which could be translated into the language of B. “If the joke is ethnic, the targeted ethnic group can be substituted by another ethnic group which shares the evoked ethnic script with it” (Raskin, 1985 : 207). Raskin (1985 : 253) says that if one culture does not happen to possess the ethnic script, it is possible to strike the target culture. Since ethnic jokes tend to have common characteristics, so what is told about the Irish, Polish or Scots can be told about Jews, Arabs or Russians.

As different societies have different cultures, each society has its own set of conventions, principles, and rules of what is suitable and tolerable to make jokes about. What the one find humorous related to social and cultural situations. Cultural values play a crucial role in shaping the target, content and style of joking that a society makes. (Hertzler, 1970)
6.1 Conclusion

Jokes are not always universal they differ from one community to another. Finding a joke humorous widely depends on cultural and linguistic characteristics, for instance an Arab may find nothing amusing or funny in an English joke which make an English man laugh to tears. People seem not to be aware of the fact that jokes related to culture and language of the joke creature which make it funny only within a given community and moving it from one language to another literally and meaningfully is not always possible and this latter will be discussed in the second chapter.
Chapter Two
The Possibility of Cultural and Linguistic Rendering
2. Introduction

Jokes are one of the most significant aspects of our life. They are integrated in our everyday Communication. Thus its one of the most topics that translators deal with, however it is not easy to translate a joke because there are some cultural basics and language-specific devices that are totally different in English and Arabic, whereas some elements are ultimately untranslatable at all. Although there are available methods and strategies that help to keep the humors effect of a certain jokes while moving it from SL to TL.

2.1 English and Arabic jokes terminology equivalence

The equivalence of the Arabic term (فكاهة) is the English term humor. Abd Al Hamid (2003) has suggested the following Arabic-English equivalents: (دعاء) for wit, (كتة) for joke, (سخرية) for satire, (هجاء) for sarcasm, (حس الفكاهة) for sense of humor, and (توترية) for pun.

2.2 Types of jokes from the translation point of view

Humor scholars have created many classifications for types of jokes. These are the distinctions that are important from the point of view of the translator.

- **Unrestricted, Inter-/bi-national**

  When the SL and TL and cultural systems have common characteristics, when both communities have a shared knowledge, tastes and values. There is no difficulty in translating here because of the linguistic and cultural sameness. A translator may not find a difficulty in rendering the meaning when both the SL and the TL appreciate a given instance of joking the same way.
Eg: I was walking through Central Park, and I saw an old man smoking. Nothing makes a smoker happier than to see an old person smoking. This guy was ancient, bent over a walker, puffing away. I’m like, ‘Dude, you’re my hero! Guy your age smoking, man, it’s great. ‘He goes, ‘What? I'm 28.’ —Bill Hicks

- **Restricted by audience profile traits**

  A language-restricted, or linguistic, joke is one that based on specific features of a given language which words are homonymic, paronymic, alliterative or rhyming and so on. A joke might be theme-restricted if it is about a subject matter that is not at all common within a given community. To sum up this type, here is a list of the most important difficulties areas.

  – Linguistic differences, as metalinguistic devices

  – Knowledge (of social and cultural institutions, themes, genres, etc.)

  – Frequency-restricted (rare, marked, familiar)

  – Appreciation (of humor-value of theme, approach, etc)

  This category focuses on the profile of the audience because there are, no linguistic restrictions, only to what extent the audience might be unaware of a given aspect of language or inexperienced in it. Some people are unfamiliar of some aspects or Words of their own language and some people have knowledge about a certain aspect of a foreign language. So what must be taken into consideration is the knowledge acquired by the audience.

  Eg: in some Algerian communities people are likely to have knowledge about French language and a joke in French may be funny there.
- Intentionality

It is important for translators to see whether or not joking occurred by the author’s intention or is caused by something else; e.g. text reader see things in the text that the author did not intend to—say, funny mistakes, like translators’ errors, or the particular conditions in which the source text or the Target text is received, i.e. situational factors, or particular coincidences.

- Signals (of the intention to joke)

Translators may miss some jokes, either because they ‘‘don’t understand it or because they don’t recognize the existence of a joke that has not been overtly indicated (for joke signals, see Nash 1985). Because of the difficulties arises in translating joking, the translator may turn covert forms of humor into more overt, notably if the translation text is less effective than the original.

- Improvisation

Joking may be carefully planned and prepared, or may be more natural and spontaneous. Both kinds of humor can often be very difficult to translate, for various reasons. To translate the implication as well as the more obvious aspects of the text. Punning and joking is a typical issue for interpreters because they have no means of backtracking or predicted except when they warned before by getting q copy of the speech.

- Private (or in-group) jokes

A joke belonging to particular groups, even people of the same country, village, or school may be ‘‘left out”, and this would go beyond the type of ‘‘restricted by necessary knowledge and appreciation of culturally bound items. Often such groups are distinguished by their dialect, culture, geographical position, social class, or language awareness.
- **Wordplay v. narrative (linguistic v. textual):**

Jokes that formed by wordplay, as in puns, one liner, limericks, Witticism, and so on, or by funny situations that gradually clarified or become obvious in the narrative or plot. The latter is not difficult to translate.

Eg: Not all drugs are good, all right? Some of them ... are great.

- **Target**

Jokes usually involve a victim, or target. A Victimless joke is often either childlike joke, or a word play joke. The target may be individuals or groups, institutions, costumes, ideas or beliefs, etc.

Needless to say that all are seen differently in different societies and this influence the strategy and the success of translating Victim-related joke. Although, all of the mechanisms used to produce victimless joke may also be used when there is a definite target.

**e.g.** How do you make a Scotsman mute and deaf?

By asking him to contribute to a charity.

- **Meaning**

Jokes translation is often relies on double meaning, ambiguity, metaphorical meanings, and sometimes on the traditional sense of the word meaning or on absurdity, abstract or symbolic meaning.

Eg: a-"Do you allow your boys to smoke?"

b-"I'm afraid not."

a-"Can they drink?"
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b-"No, by all means, no!"

a-"What about dates?"

b-"Oh, that's quite all right, as long as they don't eat too many." (Misztal 1990: 148)

- Optionality and familiarity (regarding theme, genre, etc.):

  Sometimes a joking is compulsory as to be virtue as in public speeches for special occasions in English-speaking countries so to show a sense of humor is much more needed than in other countries. On other occasions (e.g., a prosecutor seeking the death penalty for the defendant) joking may be rare. The translator should be aware that the presence of joking responds to the genre, or social occasion, and what the consequences will be for including or not including joking from the translation, regardless/because of its presence/absence in the source text.

- Taboo (what causes embarrassment, offense, etc.)

  jokes about aspects of culture that are related to taboo (bodily functions, sex, religion, politics), these factors differ from the English speaking countries to the Arabic one which obliges the translator to assess the possibility or the risk involved in rendering some types of jokes with little or no change. An example of this could be notably religion in the Arabs countries where the majority of people are Muslims and consider joking about religious symbols as an offense whereas in the English communities where the majority of people are Christians joking about religion doesn't represent a taboo subject.
- **Verbal and non-verbal combined**

A joke, can be produced by verbal or non-verbal means, or by diverse combinations of the two (see Hammond and Hughes 1978; for a study in visual punning). People often think that translation is related only and exclusively to the verbal aspect, but translators sometimes have to compensate for meanings related to culture and that are expressed non-verbally in the source text and would lead to gaps in the communication if not taken into consideration.

- **Metalinguistic joke**

It is a language based joke which means that its objective is language, and language awareness, and since translation is changing from one language into another thus that poses serious challenges for finding an appropriate way to translate these jokes. Rendering metalinguistic joke in another language is a mainly challenging task sometimes it is not transferable. Metalinguistic joke could be riddles, tongue twister etc.

Eg: I’m not a pheasant plucker, I’m a pheasant plucker’s son;

I’m only plucking pheasants ’till the pheasant plucker comes.(tongue twister)

### 3.2 Parameters for jokes translation

According to Yus the quality of jokes translation based on the applicability of three parameters:

- **Cultural parameter:** jokes often related to cultural items, stereotypes etc. some topics are common in cultures, the source culture and the target culture and they are easy to translate.

Eg: recently scientists revealed that beer contains traces of female hormones. To prove their theory, the scientists fed 100 men 12 pints of beer and 100 % of them talked excessively without making sense, Became emotional, couldn’t drive, and refused to apologize when wrong. No further testing is planned
This joke is about race and social minorities which is mainly the same. While some cultural elements and stereotypes have no equivalence in the target culture and the translator has to determine whether this cultural information have to be maintained or have to be modified to avoid any unwanted effect on the TL audience. Take for instance this joke:

- How do you make a Scotsman mute and deaf?
- By asking him to contribute to a charity

The reputation of Scotsman is not the same for the Arabs so the translation into Arabic may require changing the target into Jewish for instance.

- Semantic parameter

This parameter refers to whether the SL and the TL use similar or different ways of coding information. When the SL and the TL use similar ways of coding idioms, metaphors etc. and parallel options in the language for producing humorous effect the translation will be easier. Sometimes the translator has to search equivalence in the target language for expressions in the source language to keep the initial humorous effect.

- Pragmatic parameter

The cognitive effect and mental efforts obtained by the source language audience should be the same for the target language audience.

Gutt (1992:42) stresses that “if we ask in what respects the intended interpretation of the translation should resemble the original, the answer is: in respects that make it adequately relevant to the audience that offer adequate Contextual effect. If we ask how the translation should be expressed, the answer is: in such a manner that it yields the intended interpretation without causing the audience unnecessary processing effort”.
4.2 Translating cultural jokes

Jokes are a reflection of the teller’s philosophy of life, social state etc. which are closely associated to the culture so, the translator of jokes is not supposed to deal with the language only but the culture as well. Norton (1984: 3) defines Translation as a process of transferring, which aim at the transformation of a written SL text into an equivalent TL text, and which involves the syntactic, the semantic, the pragmatic understanding and the analytical process.

Unlike other types of translation, translation of jokes focuses on the intended humorous effect. Since jokes are not always expected to be funny because some jokes may be the same semantically but there is always a very specific cultural item which makes the joke untranslatable. So there are several problems encountered in translating cultural jokes:

- They lose their humorous effect when translated literally

Often there is no equivalence in the TL culture, as in the following example which contains linguistic and cultural features

 هل تشرون العصير بعد العصر في رمضان؟
الإجابة نعم

The joke above is playing with words but the cultural fact that Muslims fastin Ramadan plays an Important role in the funnies of the joke or the riddle.

- Taboos subjects may differ from one culture to another.

سأل حديفة بن اليمن كيف أصبحت

فأجاب "أصبحت أحب الفتنة و أكره الحق و أصلي بغير وضو و لي في الأرض ما ليس وشي في السماء"

The funnies of this joke are very cultural specific items and here is why:
Disturbance = money and sons

Justice = death

Pray = say peace upon the prophet

To have what Allah doesn’t have = to have wife and children.

- Stereotypes play a crucial role in shaping the cultural jokes

Eg; it is said that Mohandas Ghandi was asked what is your opinion of American civilization?

His reply “I think it would be an excellent idea“

The tension between source and target texts is a representative of the tension which exists between two cultures (Catford, 1967:87). Thus the cultural jokes are difficult to translate, but in case of finding an equivalence in the TL is impossible. The cultural context may be kept, and the translator try to explain the humorous aspect of the joke, or translator may invent a new TL based joke instead of the original.

### 5.2 Translating linguistic jokes

A joke “is a stimulation that causes amusement and laughter and involves two incongruous or contradictory meanings which are combined (Wilson 1979)

Wilson illustrates incongruity by the following example:

‘Kuwait is rich in oil, India is rich in poverty’
Debra (1989:130) stresses that: "In order to translate the joke it would be necessary to have an idiomatic expression about humor which contained a word which rhymed with a word that means something about puns or language. Linguistic jokes include ambiguity which is a crucial element in linguistic verbal jokes. The ambiguity became obvious in the punch line of the joke which is the final part, Attardo et al. (1994) reports that almost 80 percent of the jokes investigated in their study use this pattern, this later is almost not difficult to translate.

Eg: A man walking down the streets sees another man with a very big dog. One man says

To the other «Does your dog bite?, the man replies "No my dog doesn't "The man pats the dog And has his hand bitten off, I thought you said your dog didn't bite" said the injured man."That’s not my dog replied the other.

The ambiguity in the joke above arises from the two interpretation of the question does your dog bite? And also two interpretation of the answer no my dog doesn’t in this case the linguistic rendering of the joke into Arabic is possible. Ambiguity may also caused by the interfering of two different languages as in the joke bellow

Eg: During the Second World War, a German spy in London goes into a pub for a drink. using his immaculate British accent, he addresses the bartender: "Two Martinis, please."

"Dry?"

"Nein!Zwei, bitte!"

In this joke, the phonetic sequence corresponding to German "drei" is similar to that of the English "dry" the bartender's means to produce an English word, but the spy actually switches his decoding machinery into German, and interprets "dry" to "drie" which means three
in Germany. This joke could not be translated literally. Different dialects of one language are highly involved in resulting ambiguity in certain jokes as well.

**Eg:** A visitor from England startled at dead of night by a terrifying hoot asked his American host: "What can that terrifying sound mean?"

"It's an owl," the host explained.

"Right, but 'owl 'owling?" (Pocheptsov 1974: 283)

The funny of the joke arises from the contrasted dialects of American and British English because of *h* dropping of the British English, in Britain *h* dropping is popular in the Cockney accent. This joke could not be translated literally, however linguistic variation is not restricted to the geographical measurement but there are differences in the linguistic competence between children and adults which is considered as the topic that provoke funny of many jokes.

Mother: "Mary, will you run across the street and see how old Mrs.

Smith is today?"

After a few minutes, Mary: "Mother! Mrs. Smith says it's none of your Business how old she is today!"

In the joke above the humorous aspect of the joke is based on what’s the mother intends to say and what the child understands. And it can’t be translated literally into Arabic due to the difference in coding information.

Puns or linguistic jokes can be readily translated, joke or pun can sometimes be compensated by another pun or a word with different but associated meanings thus, all jokes are translatable but not with same effect (Newmark 1988)
Newmark (1988) suggested three methods for translating jokes that are based on a word with two meanings, first the translator should try to find a word in the TL that expresses the two meanings in the SL joke, second if the first method doesn’t work the translator should either distribute the two meaning over two or more lexical unites or sacrifices one of the two meaning, the third method he suggests is to find a synonym with a comparable double meaning.

**Examples of puns**

1. **Teacher**: In what state was Abraham Lincoln born?

   **Peter**: In what state? Well, like all of us, naked and screaming

2. **Waiter!**: What is this? It is bean soup, Sir.

   No matter what it has been. What is it now?

3. سأ ل مدرس لغة عربية زوجته "ماذا تعريفين عن الصرف و النحو؟" "أجابت "الصرف هو أن تصرف الرايت على النحو الذي يب ضئفي ."

   لماذا لأنه مكتوب على باب الحمام من الداخل ادفع بخيل دخل الحمام و لم يخر ج.

**6.2 Strategies of translation**

Joking exist in all cultures, and it considered as vital, crucial part in social life (Billig, 2005), jokes are generally connected with laughter, gaiety, mirth, and feelings of happiness. The kinds of jokes anyone enjoys reveal what kind of society he is related to (Berger, 1995). On the other hand, what a person doesn’t find funny reveals his vulnerability (Davis, 1993)
When it comes to translating jokes, the translator has to deal with the intended humors effect and the possibility of untranslatability. Although Mateo (1995) proposed a list of possible strategies for translating humor as follow:

- ST joke becomes TT joke with literal translation
- ST joke becomes TT joke with 'equivalent effect' translation
- ST joke is enhanced in TT with some word / expression
- ST joke is replaced by a 'synonym' in TT
- ST joke becomes TT sarcasm (i.e. more overt criticism)
- The hidden meaning of ST joke comes to the surface in TT
- ST joke is explained in footnote in TT
- ST joke has literal translation with no humor in TT
- Humorous ST is completely deleted in TT
- No joke in ST becomes joke in TT.
7.2 Conclusion:

To conclude we can say that knowledge of how joke works is very important for any translator as well as translation scholars. If the translator is aware of the very specific cultural and linguistic features of the joke it would be easy to preserve the funniness of the joke if the sameness couldn’t be achieved.
Chapter three

Analysis of English and Arabic Translated Jokes
3. Introduction:

It is not always easy to understand jokes that are often made about a specific culture, similarly, linguistic jokes that are based on wordplay in another language are hard to be understood, thus to translate a joke is really a hard task that requires a great deal of linguistic competence and cultural background about the joke. In this part we will examine and study some jokes characterized by some distinguished specific linguistic and cultural features. We have randomly chosen twenty jokes, for cultural jokes five translated jokes from Arabic into English taken from the book of humor and Moroccan culture written by Mathew Helmek, the rest of the jokes are chosen randomly from the internet since no books are available.

1.3 Translating Cultural jokes:

1.2.3 Arabic into English translation:

One day Juha's friend came to his house and asked to borrow Juha's donkey. Juha said; “My donkey isn't here.” At that moment the donkey began braying loudly. Juha's friend heard it and said, “I thought you said the donkey isn't here.” Juha replied, “Who are you going to believe, me or a Mullah donkey?”
Juha is a remarkable character in North African, and Middle Eastern legends. He is called the Mula Nasser ed-din in Turkey. He’s part fool and part wiseman. He can guess what everyone is thinking. Sometimes stories about him teach wisdom, sometimes they’re just comical notes of human character.

In this joke the cultural instance of borrowing and lending between friends and neighbors in the Arabs culture is clearly expressed through the joke. And a friend or neighbor is likely to give the other what they need, but Joha wanted to avoid embarrassment and didn’t tell his friend that he didn’t like him to use his donkey. The funnies of the joke are in the answer of Joha in the punch line. (Helmek 2007)

A teacher at school wanted to know all his students’ names. He asked them, “tell me your name?” And they began to answer. The first said, “I’m Meriem” and was then told to stand and recite SuratMeriem. The second said, «I’m Youcef” and was told to stand and recite Surat Youcef, the third answered I’m Mohamed and was told to stand and recite Surat Mohamed. The teacher looked at the frightened boy next and asks for his name, “My name is Fatiha!” Answered the boy.

Knowledge about the Quran is crucial to get this joke. The Qur'an is the holy book of Islam, which contained passages called Surats, each Surat has a name, some Surats have names that are common proper nouns in the Arabic world. What makes this joke funny is that Fatiha is not a name for a boy, he saw his friends, Yosef and Miryam, have to recite extremely long surats simply because they had the same name as that
surats. Thus he wanted escape by saying that his name is Fatiha which is shorter and very known, beside all Muslims recite in their prayer. (helmek 2007)

Therewasanamanwalkingdownthetownwithhisson. They met one of the father's friends and stopped to talk a bit. The boy asked the man where he was from and; he replied that he was from Marrakech. After a short while they all went in different ways. The father told his son, “Don't ask people where they are from.” The boy replied, “Why? That's an ordinary question.” The father answered, “If they aren’t from Fez they will be ashamed and if they are from Fez they'll tell you all about it.

Fez is the spiritual and intellectual capital of Morocco. Its inhabitants consider themselves superior, and some of the best educated and most stylish people in the whole country. Thus the one who is not from Morocco can’t get this joke. the fact that people from Fes are proud of themselves being from Fes contributes to the funnies of the joke. (helmek 2007)

Therewasaschoolboywho was very dumb and has never done his homework. The teacher told him, “Call your father here.” The father arrived and objected that his son is
very smart. The teacher told him to watch and sent the boy on saying, “Look for me in room five.” The son returned quickly and said, “You weren't there.” The father hit his son and told him, “If you did not find him in room number five, you should go to room numbersix!”

The funnies of this joke arises in the punch line because the father is stupid like his son. The place of the teacher is already known although the boy in the joke went searching for the teacher who was standing just in front of him, this joke also shows the cultural aspects of parents and children relationship in the Moroccan culture, parents there like to see their children well educated and they refuse being told bad things about their children even if it is a fact. This joke also emphasis the proverb that said like father, like son.

1.3.3 English into Arabic:

6. When a man opens the door of his car for his wife, you can be sure of one thing: either the car is new or the wife is!

6. عندما يفتح الرجل باب السيارة للمريضة، أنت في حالة تأكيد من أن السيارة الجديدة أو الزوجة جيدة.

This joke showing the general cultural view of husband and wife relationship, this short joke express a cultural reality that exist in almost all cultures, as human being we almost treat new thing kindly, but as soon as it getting older our attitudes towards it changes.

7. Did you hear about the Irish who took a ruler to his bed so he could tell how long he slept?

هل سمعت عن الذي أخذ مسطرة إلى سريره لكي يقيس كم استغرق في نومه?

The target in this joke is an Irish man, thus the literal translation to Arabic may not be funny. In Arabic we rather say someone instead of Irish in order to generalize the joke since the stereotype about Irish the SC is not the same in TC.
8. How do you make a Scotsman mute and deaf?
- By asking him to contribute a charity!

كيف تجعل يهودي اسمه وابك؟
ان تطلب منه أن يتصدق.

An Arab may not find this joke funny due to the specific target of the joke. To make it funny it is better to transform the “orientation” aspect which create the cultural effect into another ethnic group recognized by the Arab audience (Ahmed, 1996: 146). So, the translator here use the Jews instead of Scotsman to show the link between the Jews and stinginess.

9. What do you call someone who speaks two languages? Bilingual
What do you call someone who speaks one language?
American

مادا يسمى شخص يتكلم لغتين ثانية اللغة
مادا يسمى شخص يتكلم لغة واحدة؟ الأمريكي

People of different languages all over the world speak English to communicate with each other, this joke shows the fact that American don’t learn foreign languages since their native language is English which they consider powerful and people over the world speaking it thus there is no need for them to master foreign languages.

10. A teacher asked his students what is their opinion about food shortage in the rest of the world?
-The Arabic « what does “opinion” mean? »
- The American « what does” the rest of the world” mean? »

- The European « what does “shortage” mean? »

- The African « what does “food” mean? »

This joke is somehow political but it expresses the feeling of superiority of the American and European over the African and Arabs. This joke expresses the dictatorial regime in the Arab world, and poverty in Africa, while shows the power of the state of America and the welfare in Europe.

**Table 1: The cultural rendering of jokes**

<table>
<thead>
<tr>
<th>The number of the joke</th>
<th>The strategy of translation</th>
<th>Cultural rendering</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ST joke is explained in footnote in TT</td>
<td>Yes</td>
</tr>
<tr>
<td>2</td>
<td>ST joke is explained in footnote in TT</td>
<td>Yes</td>
</tr>
<tr>
<td>3</td>
<td>ST joke is explained in footnote in TT</td>
<td>Yes</td>
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<tr>
<td></td>
<td>ST joke becomes TT joke with literal translation</td>
<td></td>
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<tr>
<td>---</td>
<td>-----------------------------------------------</td>
<td>---</td>
</tr>
<tr>
<td>4</td>
<td>Yes</td>
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<td>5</td>
<td>YES</td>
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<tr>
<td>6</td>
<td>YES</td>
<td></td>
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<td>7</td>
<td>NO</td>
<td></td>
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<tr>
<td>8</td>
<td>NO</td>
<td></td>
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<tr>
<td>9</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>YES</td>
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</tbody>
</table>

We notice that wherever there is a literal translation to the cultural elements that doesn’t exist in the source text joke, the humor’s effect is lost in order to keep the cultural items of the TT joke in the ST joke. While sometimes the translator focuses on the humor effect by sacrificing the cultural aspect of the TT joke, but when the same cultural items exist in both TT and ST; the translation could be literal and funny as in the last joke.
2.3 Translating Linguistic jokes:

2.1.3 Arabic into English

The teacher to the student “do you know who is Beethoven”

The student": I don’t even know hoven to know who beats him”

The funnies of the ST joke based on the word Beethoven which is divided into two words beet and hoven. in Arabic beet means house, thus the student answered that he didn’t even know hoven to know where his house is, which represent the funniest of the joke.

The translator of this joke keeps the same mental process of the ST joke by focusing on the phonetic ambiguity of the word Beethoven.

“Transfer the sentence below to the past

My father eats the apple” asked the teacher

“My grandfather ate the apple “answered the student“.

In the joke above the teacher asked the student to transfer the sentence to the past tense which requires changing the verb only but the student change the word my father to my grandfather because it is in the past.
What is the resemblance between an orange and a train?

Both of them couldn’t fly.

The funnies of this joke based on the unexpected answer which is the similarity between an orange and a train that both of them could not fly and it is funny because it’s a universal fact that neither the orange nor the train could fly. And that people often compare two similar things but in this joke the orange and train are totally different things.

There was a new teacher and he wanted to know all the students’ names. He asked and they began to respond, “I'm Mohamed. I'm Nora.” One student responded, “I'm Asim.” The teacher looked at him and thought. “That isn't a real name?” He asked again and again the student responded, “I'm Asim.” The teacher thought a little more and told the boy, “No, your name isn’t 'Asim,' your name is 'Qasim.'” “That's what I said,” repeated the boy, who was from the region of Fez where they don't pronounce the letter “Q.” The teacher told him that this is an important letter. To teach him to pronounce his name correctly, he hit the boy until he said it right. The teacher then looked at the frightened boy next to him who replied, “I'm Qahmed.”
The boy in the joke is from Fez a Moroccan city. In that region people tend not to pronounce the letter “qoph” instead, they pronounce it like the Egyptian do “A” a “hamza “in instead of” qoph”; The teacher belongs to region in Morocco; he doesn't speak the same accent and cannot actually understand it unless he puts it in its real context. This is actually very common, in Morocco. Just as an Englishman might find a difficulty in understanding an American from the Cajun parts of Louisiana. Thus, some important information about the Moroccans language variation is needed to find the joke humorous. The name Qasim is common and people know it well. In the region around Fez would pronounce it just as the boy did it, as “hamza”. The name Ahmed is also common and would start with the same sound as the boy's accent modified pronunciation of Qasim. The second boy also grew up in the same part of Fez and realized part of what was going on; he became afraid that every word he had ever heard starting with a hamzanow needed a qoph. That would have included his name. The boy then tried to avoid the teacher beating, and adds a letter qaph to his name.(helmek 2007)

-What letter of the alphabet has got lots of water ?

- The letter” e”

In Arabic the letter ain sounds like the word ain which means eye , and the eye shed tears, similarly the letter c in English sounds like the word see which contained water. The translation of the joke has the same mental process of the original joke.
2.2.3 English into Arabic

6.a: do you want to hear a dirty joke?

b: Ok

a: A white horse fell in the mud

أ: هل تريد أن تسمع نكتة قدرة
ب: اجل
أ: حصان أبيض سقط في الونقل

This joke is based on incongruity in a narrative strategy that contains more than one character, the funny here is that the hearer of this joke will expect to hear a dirty joke but the joke was not.

7. Peter was not paying attention in the class "peter"

The teacher said sharply "Name two pronouns"

"Who me" replied peter.

سال المعلم بيتر الذي لم يكن منتديه في الونقل
"بيتر أعطني ضمير "هقل" من ابن؟"

The funny of this joke is that the answer of peter was correct although he didn’t mean to answer but was asking and in his question was the answer which contained two pronouns me and who, the joke translated literally and still humors, Because both English and Arabic have pronouns.
8-What do you find in the middle of Paris?

The letter “R”

-ماذا يوجد في وسط باريس؟

حرف”الراء”.

This joke is a riddle joke that is based on the unexpected answer of the question and the ambiguity of the question itself. The hearer of the question may think of something that exist in Paris city but the question is about the word Paris.

9-Not all drugs are good, all right? Some of them ... are great

لست كل الأدوية جيدة فهمو... فبعضها رائعة.

This joke is translated literally and still meaningful, because it is based on incongruity, the one who heard the joke will expect the teller of the joke to tell a dirty joke but the unexpected thing is in the punch line.

10-What is the longest word in English language?

Smiles, because there is a mile between the first and the last letter.

ما هي أطول كلمة في اللغة؟

جميلة، لأن هناك ميل بين أول حرف وأخر حرف.

This joke is a riddle joke based on the unexpected answer as well as the phonetic sound of the word smile, the joke couldn’t be translated literally because the word mile doesn’t sounds like the word mile in Arabic.
### Table 2: The linguistic rendering of jokes:

Yes = the linguistic items of the ST joke still the same in the TT Joke

No = some changes introduced in the TT joke

<table>
<thead>
<tr>
<th>The number of the joke</th>
<th>The strategy of translation</th>
<th>The linguistic rendering</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ST joke is replaced by a 'synonym' in TT</td>
<td>No</td>
</tr>
<tr>
<td>2</td>
<td>St joke becomes TT joke with literal translation</td>
<td>Yes</td>
</tr>
<tr>
<td>3</td>
<td>St joke becomes TT joke with literal translation</td>
<td>Yes</td>
</tr>
<tr>
<td>4</td>
<td>ST joke has literal translation with no humor in TT</td>
<td>Yes</td>
</tr>
<tr>
<td>5</td>
<td>ST joke becomes TT joke with 'equivalent effect' translation</td>
<td>No</td>
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<td>St joke becomes TT joke with literal translation</td>
<td>Yes</td>
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<tr>
<td>7</td>
<td>St joke becomes TT joke with literal translation</td>
<td>Yes</td>
</tr>
<tr>
<td>8</td>
<td>St joke becomes TT joke with literal translation</td>
<td>Yes</td>
</tr>
</tbody>
</table>
We notice that linguistic jokes that are based on wordplay or metalinguistic joke are rarely translated literally due to the huge difference between English and Arabic in terms of words meanings and pronunciation, as well as jokes about grammar unless when the linguistic item of SL exist similarly in the TL as in the the jokes 2 and 7 while jokes that are based on incongruity are likely to be translated. As in the jokes 6, 9 and 3.
3.3 Conclusion

Basing upon this study we come to the conclusion that jokes translation from English into Arabic and vice versa could be divided into three types; those challenging jokes that introduce a real challenge to the translator due to cultural and linguistic features that are very specific items in the source language that have no equivalence in the target language. The second type is those transferable jokes that poses no problems and could be translated literally and still meaningful and funny. The third type is replaceable joke that include cultural and linguistic items that could be found similarly in the target language in a great or less degree.
General conclusion

Jokes exist in all cultures they are made about all aspects of life and culture as an amusing way of revealing hidden feelings or as a kind of relief from pressure, they are also done to show superiority of one group than another, thus the target of joke differs from one community to another.

A lot of Jokes are made about language and based on language awareness such as puns, riddles, tongue twister and so on. Jokes cover all aspects of language and culture which make them hard to be translated and travel cross cultures due to the differences exist between the languages and cultures over the world.

When it comes to translating jokes from English into Arabic and vice versa, the task of translation becomes harder. English and Arabic exhibit different ways to code information besides they exist in different cultures and societies that have not the same problems. Each culture has its own view towards different topics and social issues that are expressed through jokes.

As we mentioned before that jokes are a reflection of language and culture, so in our study we investigated to what extent the translation of joke is faithful to those cultural and linguistic element of the joke. The most important task of the translator is to preserve the humors effect of the ST joke even if that involved changing the content of the joke.

To conclude, it is said in translation studies that in order to be faithful to the original text, be unfaithful to it. When it comes to joke translation, if we are faithful to the humors effect that is addressed to a different audience, we usually regret being unfaithful to the cultural and linguistic content of the ST joke.
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Links


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Abstract

Jokes as a way of amusement can’t be separated from our daily life, but people in different parts of the world make jokes to express cultural and social issues which are different from one culture to another and from one language to another, this later represent itself an issue when it comes to translation. Some cultural and linguistic items in the target language’s jokes are very specific that couldn’t be found similarly in the target language especially when we speak about Arabic and English. When the translator try to translate a joke into a totally different language, most of the time a single word represent the funnies of the joke, so if he couldn’t be able to translate that one single word literally the joke loses its funnies. In this dissertation we discussed to what extent it is possible to render the linguistic and the cultural elements of the joke when moving from one linguistic system to another and analyze the different obstacles facing the translator notably from English into Arabic and vise versa.

Keyword: Jokes, Translation, linguistic system, Culture barriers, Humorous effect

الملخص:

تعتبر النكتة جزء لا يتجزأ من التواصل اليومي بحيث تميز الإنسان عن الحيوان. نلاحظ بشكل جلي أن الكثير من الأعمال الأدبية والفنية تنتم بالدعاية ولكن النكتة لها ارتباط وثيق بالثقافة واللغة لذلك فإنها حساسة لاختلاف اللغات والثقافات في العالم مما يجعل الترجمة الوسيلة المثلى في نقل نكتة ما ذات حس كفاحي ينتمي إلى نظام لغوي معين وذات عناصر تبادل معينة التي تشكل صعوبة للترجمة في عملية نقلها إلى نظام لغوي وثقافة مختلفين. في هذه الدراسة تطورنا إلى أهم المشاكل والصعوبات التي قد تواجه المترجم في هذا المجال بحجة التعرف عن مدى إمكانية ترجمة النكتة لسانا وثقافيا أثناء ترجمة النكتة وذلك للإجابة على السؤال الذي كان محور قضيتنا عن إمكانية ترجمة النكتة لسانا وثقافيا من عدمها.

الكلمات المفتاحية: النكتة،النظام اللغوي،الثقافة،الترجمة،أثر الفكاهة
Résumé :

Les blagues sont faits pour amuser et distraire, on ne peut pas les séparées de la vie quotidienne de l’être humain, mais elles ont relies par la culture et la langue de leur créateurs. Par ce que une blagues est aussi faite pour exprimer des problèmes social et cultural et même linguistique d une manière amusent, ces problèmes varié d un pays a un autre. Cet étude traite la possibilité de traduction linguistique et cultural du blagues de l’Arabe au Anglais et vise versa par expliquer les aspects linguistique et cultural et analysé les structures et les contenus des blagues anglais et arabes pour découvert les difficultés que le traducteur trouve, essayons de répondre la question principale de notre étude qui est jusqu’a quel point la traduction cultural et linguistique des blagues est possible ?.

Les mots clés : blagues ,linguistique , cultural, difficultés, traduction .
الملخص العربي

المقدمة :

وتختلف النكت المتداولة بين الناس باختلاف ثقافتهم ولغتهم فهي تعكس كل ما يدور في حياتهم بطريقة تكميمية وفاكهة الغرض منها الترفيه عن النفس وخفيف شيء من ضغوطات الحياة اليومية وتزويد عن أنفسهم بما، ارتباط النكت بالثقافة يجعلها من أهم الوسائل التي تُعرِفك بمختلف عادات المجتمع التي انبثقت منه نظراً لطبيعة النكت التي قد تصف حال المجتمع ولكن بأسلوب فكاهي و بالحديث عن اختلاف الثقافات واللغات في هذا العالم فقد بلجأ المرء إلى الترجمة من ثقافة ما إلى أخرى ومن لغة إلى أخرى، لكن عندما يتعلق الأمر بترجمة النكت تصبح العملية من أصعب المهام، ذلك يرجع إلى الاختلاف الحاصل بين الثقافات والأخص ما بين الثقافة العربية والثقافة الغربية حيث يواجه المترجم تحدي الانتقال بالنكتة من نظام لغوي معين إلى آخر مع الحفاظ قدر الإمكان على نفس خصائص النكتة اللغوية والثقافية دون الإخلال بجسما الفكاهي الذي يعتبر من أهم مميزات النكت بحيث إذا فقد تعتمد المترجم عدة أساليب و ينهج مختلف الطرق بغية ترجمة النكتة ترجمةً صحيحة.

الفصل الأول: الأوجه الثقافية واللغوية في النكت

تنقسم نظريات النكت إلى ثلاث نظريات فلسفية

- نظرية التفوق:

تتعلق هذه النظرية عموماً بالنكت التي تطلق من طبقة إجتماعية علوياً على طبقة إجتماعية دوناً النكت التي تتهكم بما فئة ما على أخرى والتي تثير الضحك على التصرفات الغبية والساذجة التي يتصرف بها بعض الناس الذين غالباً ما يشاركون نفس الثقافة وجمعهم نفس المنطقة الجغرافية. سكان القرى والأرياف هم عادةً من تدور حولهم الغلب النكت.
نظرية الناقض:

يُكمِن الناقض في هذه النظرية في أثر الفكاهة الذي تتركه النتيجة غير متوقعة أو الغريبة للنكتة بحيث تُقود
معطيات النكتة إلى استنتاجات تتبين في الأخير أن الناقض كلية مع التأويلات التي وصلت إليها وهذا كان مبدأ
هذه النظرية التي اقترحها اريس طو حيث يتم ذلك عن طريق إرشادهم نحو استنتاج واحد وبعد ذلك يكشف الإجابة
الغير متوقعة لهم. و هنا يكمِن أثر الفكاهة.

النظرية النفسية أو التخفيف:

تؤكد هذه النظرية على أن الضحك والنكت والمرح بصفة عامة يمثلان الآلية التي تعمل على تخفيف التوتر النفسي
حسب سيمون الفرويد أهم ممثلي النظرية.

كل نكتة تتضمن مجموعة عدة عناصر مبتكرة ومضبطة للغوية والتي تلعب دورا هاما في
تركيب النكتة كما تصف النكت ذات الطابع اللغوي إلى عدة أصناف حسب امتدادها إلى مستويات اللغة فنجد:
نكتة الصوتية والنكتة الصرفية والنكتة المعجمية الدلالية والنكتة النحوية

الفصل الثاني: إمكانية تأدية المعنى اللغوي والثقافي في ترجمة نكت

ترتبط النكت بالثقافة ارتباطا قويا لذلك لأما تأتي معبرة عن شكل علاقة مجتمع آخر و غالبا ما تعكس سيطرة قائل
النكتة على المستضيفين بما يظهر علاقة الثقافة بالنكتة حاليا في شكل ومضمون وأسلوب النكتة حيث تتأثر كل
من هذه العناصر بالثقافة التي انسبشت منها النكت في الأساس لذلك يمكن القول أنه يسهل التعرف على ثقافة مجتمع
بإمكانه بجرد التعرف على نكتهم.

من ناحية أخرى يصعب فهم بعض النكت نظرا لاختلاف الكبير ما بين بعض الثقافات خاصة الثقافة العربية و
الثقافة الأنجليزية وباختلاف الثقافتين والمجمعنين فان لكل مجتمع مجموعة من العادات و الاعتقادات والسلكبات
التي تحتوي أن يسخر منها الناس بمختلف أنواع النكت وهذا فان مجموعة القيم الثقافية تساهم في تركيب النكت
من حيث المضمون والأسلوب والمقصود بالنكتة.
و كما يشير عنواننا تركز في هذه المذكورة على ترجمة النكتة و عن مدى إمكانية تأدية المعنى اللغوي والثقافي
حيث تميز النكتة بعدة خصائص لغوية و أخرى ثقافية مما يجعل عملية ترجمتها من أصعب التحديات التي تواجه المترجم بالرغم من وجود بعض الطرق والوسائل والاستراتيجيات التي من شأنها تسهيل عملية الترجمة من جهة و الحفاظ على أثر الفكاهة عند الانتقال من نظام لغوي إلى آخر.

عرفت النكت مجموعة من التصنيفات والتقسيمات من منظور الترجمة و وضع العلماء مجموعة من الاستراتيجيات من بينها أن:

- يقوم المترجم بترجمة النكتة حرفيًا من النص الأصلي إلى اللغة الهدف.
- يقوم المترجم بالانتقال من النص الأصلي إلى النص الهدف عن طريق ترجمة الأثر المكافئ.
- يقوم المترجم بتبديل النكتة الأصلية بالنكتة المناسبة التي ترادفها.
- يقوم المترجم بشرح النكتة على الهامش.

و وغيرها من الاستراتيجيات. يجدر بالترجم معرفة كل ما يتعلق بالنكتة من خصائص لغوية و ثقافية بغية إيضاح الأثر المضحك و المحافظة عليه في الترجمة إذا ما تعدد إيجاد النكتة المماثلة.

بعد الغموض من أبرز مميزات النكتة اللغوية و قد يحصل نتيجة وجود أكثر من معنى واحد و بالتالي أكثر من تفسير و أكثر من تأويل واحد حيث في البداية يستنتج المستمع المعنى الأول و ينضح في هيئة النكتة المعنى الذي ينافضه يمكن ترجمة النكتة أو النكتة اللغوية وقد يحمل نتائج وجود أكثر من معنى واحد و بالتالي أكثر من تفسير،

و جدير بالذكر أن في هذا المجال وضع نيمارك ثلاث طرق لترجمة النكتة. و شرح الطريقة الأولى بأنه على المترجم أن يجد في اللغة الهدف كلمة تتحمل نفس المعنى في النكتة الأصلية. و الثانية كان يقسم المعنيين إلى أكثر من وحدتين معجمتين أو التحلل عن أحد المعنيين. أما الطريقة الثالثة فتقتضي إيجاد مرادف مشابه ذو معنى في اللغة الهدف.
الفصل الثالث: الجزء التطبيقي: تحليل نكت عربية وانجليزية مترجمة

تتعلق النكت بلغة وثقافة البلد أو المنطقة التي نشأت منها، وبالتالي فهي تختلف حسب اختلاف المجتمعات واللغات والثقافات، ويظهر هذا من حيث تراكيبها اللغوية والمواضيع التي تمسها، مما يصعب فهمها وجعل عملية ترجمتها أصعب حيث تتطلب معرفة شاملة باللغتين والثقافتين من أجل ترجمة صحيحة للنكتة.

في هذا الفصل قمنا باختيار عشوائي لعشرين نكتة تنتمي إلى ثقافتي العربية والإنجليزية، من خلال تحليل حسب نماذج تحليلية مبتكرة تتميز بالخصائص اللغوية والأدبية، تتبناها مبدأ "الثقافة واللغة" لهاني حمدي.

قمنا باختيار باقي النكت من الامتنان نظراً لعدم توفر كتب مماثلة

قسمنا مجموعة النكت إلى مجموعتين ثقافية ولغوية، وكنما مجموعة تحتوي نكتة إنجليزية مترجمة إلى العربية ونكتة عربية مترجمة إلى الإنجليزية حيث قمنا بتحليل نكت متصلة من النكتة إلى النكتة، وذلك بشرح الجوانب اللغوية والثقافية للنكتة، والدور الذي تؤديه في الجانب المضحك في النكتة، وذلك تماسياً مع الاستراتيجيات المطبقة في ترجمة هذه النكت.

توصلنا من خلال هذه الدراسة إلى أن ترجمة هذه النكت من الإنجليزية إلى العربية والعكس تنقسم إلى ثلاث أنواع:

1. أولها تلك النكت التي تطرح بحرينياً لمترجم، وذلك راجع إلى عناصر ثقافية، ولغوية خاصة باللغة المصدر
2. ثانياً تلك النكت التي يمكن ترجمتها حرفيًا بحيث تبقى مضحكه، وذات معنى، أو أخيراً،
   النكتة التي يمكن استبدالها بآخرها، مكافئها في اللغة الهدف نظراً لوجود عناصر ثقافية، ولغوية تتشابه بدرجات متوازنة.

الخاتمة:

في كثير من الأحيان تعكس النكتة اللغة والثقافة التي تنتمي إليها، نشأتها في مجتمعات متداخلة، إمكانية الانتقال للمعنى اللغوي.
و الثقافات للنكت من نظام لغوي إلى آخر والذي يمثل أهم التحديات التي تواجه المترجم و ذلك لصعوبة إيجاد المكافئ في بعض الأوقات و انتظامه في الغالب. فلذا المترجم إلى إتباع مختلف استراتيجيات المعتمدة في ترجمة النكت.
ترجمة النكت: إمكانية تأدية المعنى اللساني والثقافي

مذكزة مقدمة لإستكمال متطلبات نيل شهادة الماستر في الترجمة
نوقشت علناً يوم 08 جوان 2015
 أمام اللجنة المكونة

من إعداد: سامية جعفور
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