



بحوث قسم اللغة الإنجليزية



Strategies of Translating Humor in the Animation: *The Princess and The Frog* and its Colloquial Egyptian Arabic Dubbed Version

استراتيجيات ترجمة الفكاهة في فيلم الكرتون:

الأميرة والضفدع والنسخة المدبلجة إلى اللهجة العامية المصرية

By:

Ahmed Hamouda Abdelsalm Mohamed

M.A. researcher, Suez Canal University

Abstract:

The study investigates translation's techniques and strategies used in the dubbing of the animation *The Princess and the Frog* from English to colloquial Egyptian Arabic. It further aims at presenting a classification of the different types of verbal humor employed in the selected animation. In order to achieve these goals, the study employs Schjoldager et al. (2008) translation strategies, Attardo's (2011) General Theory of Verbal Humor and Dynel (2009) classification of verbal humor. The results of the study show that direct translation, direct transfer, oblique translation and adaptation are the most

frequent strategies. Dramatic irony is also the most recurrent type of verbal humor in the film.

Key words: children animations, verbal humor, script opposition, translation's strategies

الملخص:

يهدف البحث إلى دراسة استراتيجيات الترجمة المستخدمة في دبلجة أفلام الأطفال "الأميرة و الضفدع" من اللغة الإنجليزية إلى اللهجة العامية المصرية. كما يوضح البحث أنواع الفكاهة اللفظية المستخدمة في الفيلم. ويعتمد البحث على كل من: منهج العالم شيدولجر وآخرين (2008) في الترجمة ونظرية العالم سلفاتور أتاردو في تحليل الفكاهة (2011) و نظرية العالم مايكل داينل (2009) لشرح أنواع الفكاهة اللفظية. وقد أوضحت الدراسة أن الترجمة المباشرة و ترجمة المعنى و التكيف أكثر الإستراتيجيات استخداما كما أن المفارقة الدرامية أكثر أنواع الفكاهة اللفظية تكرارا في الفيلم.

1.Introduction:

Language is an important vehicle of communication. It is the primary mean through which humans can communicate and interact with each other. Understanding the inherited message is an important factor in successful communication. Translation is a type of interlingual communication. It is a tool through which "the dominant ideologies are disclosed and questioned" (De Marco, 2009, p.17). Globalization and technological advancement brought birth of new types of translation grouped "under the umbrella term audiovisual translation"

(Diaz-Cintas, 2012, p.273). Audiovisual translation is a new academic field in translation studies which covers “new ground making linguistic and semiotic transfers” from one language to another (Chaume,2013, pp.105 – 123).

According to Westwood (2008), humor is “a ubiquitous, pervasive, a universal phenomenon potentially present in all situations in which people interact” (p.62). In this light, numerous theorists in the field of translation (e.g., Attardo 1991; Díaz Cintas 2007; Diaz-Cintas 2008 & Diaz-Cintas 2009) have examined the challenges and restrictions which face translators while translating audiovisual texts. These studies have examined the cultural aspects of humor, linguistic differences between the source and target languages, and the failure and the success of translators to create similar humorous effects in target texts.

Moreover, humor becomes so difficult when it is connected to children animation cartoons because dealing with the psychology of the child is completely different and difficult at the same time. In addition to that, animation is all around us, it plays a very important role in our modern society. It is a way of communication and it can be used with many different purposes; such as advertising, didactic purposes and further as a simple way of entertainment. Animation is something interesting. It gives animators the capacity to create characters out of pictures and sketches. By animating, animators can bring those drawings to life and give them a special personality. Animation has been part of our life for a long time. We have all grown up

watching various animated cartoons. When we were young, we used to suffer when our favorite animated characters were in danger. Sometimes we cried when they died. We used to live their stories and to share them every moment. Humor is the core of any children animation cartoon.

2.Statement of the problem:

The study investigates translation's techniques used in the dubbing of the animation *The Princess and the Frog* from English to Arabic. The study focuses particularly on the strategies used by Arab translators in dubbing across two very different languages and cultures (i.e., English and Arabic).

3. Aims of the research:

The study aims to present a classification of the different types of verbal humor employed in the animation *The Princess and the Frog*. It also investigates the mechanism of humor in children animations applying Attardo's General Theory of Verbal Humor (2011). Thus, it can test the applicability of his theory in translating humorous situations and verbal humor in the selected animation cartoons. In order to achieve these goals, the study answers the following questions:

- 1) What are the different types of verbal humor employed in the animation *The Princess and the Frog*
- 2) To what extent do Arabic translations differ from the source text?

3) What dubbing strategies are adopted by Arab translators in dubbing process?

4) Do the Semantic Script Theory of Verbal Humor is suitable in investigating humorous situations in the animation *The Princess and the Frog*?

4. Methodology:

The research applies Schjoldager et al. (2008) model of analysis which consists of twelve micro strategies that translators can use while dubbing audio visual texts. According to Schjoldager (2008, p.89), these micro strategies are used to determine if the translator is source text oriented or target text oriented.

Schjoldager proposes 12 strategies; 4 strategies give the impression that the translation is source – text oriented and they are: direct transfer, calque, direct translation and oblique translation. The rest 8 strategies express the translator's tendency towards target text and they are: explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion and permutation (Schjoldager, 2008, pp.91-99).

The research also depends on Attardo's approach to humor named General Theory of Verbal Humor (2011). This is the core theory of linguistic humor. According to it, the situation can be humorous if it has two opposed scripts. This theory enables the researcher to investigate humorous situations in the selected animations. In order to classify these humorous situations, the researcher uses Dynel (2009)

model of verbal humor which is thoroughly explained in chapter two.

4.1. Schjoldager et al. (2008) Dubbing Strategies:

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1. Direct transfer:

Direct transfer is to transmit or transfer the translation without changing it (Schjoldager et al., 2008, p.92). It is widely used in the translation of proper names.

2. Direct translation:

According to (Ghazala, 2008), direct translation is one form of literal translation. According to Tomaszekiewicz (1993), literal translation is to match source text and target

text as closely as possible (p.223). Thus, direct translation is word - for - word translation (Schjoldager et al.,2008, p.92). In it, the translator tries to find equivalence to each word in source text.

3.Calque:

Calque means a very close translation to the source text.

4.Oblique translation:

Oblique translation means sense for sense translation. In Mona Baker Taxonomy of Translation (1992), translation by more neutral expressive word is closely related to Schjoldager et al. (2008) oblique translation. In this strategy, the translator tries to find a word in target language which has the same sense or functional equivalent in source language.

5.Explicitation:

According to Schjoldager et al. (2008), explication is to make the unclear information clear and explicit. In explication, the translator expands or clarifies source language.

6.Paraphrase:

The meaning of source text is given in target text using different words. Baker (1992) defines paraphrase as using different words to express the meaning of one word so that it becomes clear (p.27).

7. Condensation:

Condensation is to shorten the source text and to make clear information implicit. Here, the translator translates the existing meaning in a shorten way. It means a partial omission (Baker, 1992, p.30).

8. Adaptation:

Adaptation takes place when something, specific to one language's culture, is expressed in a totally different way that is familiar to another culture. Here, the translator tries to find equivalence in the target language which gives a similar connotation.

9. Addition:

Addition means adding units of meaning to target text (Schjoldager et al., 2008).

10. Substitution:

Substitution is to substitute or replace a source language word by another word or phrase which has the same meaning. Substituting helps the translator to replace a cultural element in source language by another reference that is understood in target culture.

11. Deletion:

Deletion means omitting or deleting a unit of meaning from a source text.

12. Permutation:

Permutation is to translate in "a different place in the target text" (Schjoldager et al., 2008, p.98).

5. Defining Humor:

Humor is “a ubiquitous, pervasive, universal phenomenon potentially present in all situations in which people interact” (Westwood, 2008, p.621). It occurs daily in our life. Every day, we can read jokes in newspapers, see satirical comics and cartoons in different media platforms and engage in absurd situations with our friends and family members. Humor is an integral part of every society as it is one of the different means of social interaction and it is a central aspect of daily conversations. It is also a clear-cut fact that all human beings naturally participate in humorous speeches and situations.

5.1. Linguistic Theories of Humor :

Dealing with humor as a linguistic phenomenon is a complex task and it differs greatly from cultural, sociological, psychological studies. Moreover, there have been many theories of humor, most of them pay a great attention to philosophical and psychological aspects of humor and from a linguistic perspective, “studying humor offers an opportunity to the understanding we have of semantic phenomena and the cognitive process that interpret meaning” (Abdalian, 2005, p.4). Until 1985 “no coherent theory of humor had been proposed, that would have been capable of handling humor at all linguistic levels” (Attardo, 2003, p.1287), and actually all linguistic researchers were

limited to the study of wordplay and irony. Actually, the most prominent theories of linguistic humor are Raskin's (1985) Semantic Script of Humor (SSTH) and Attardo's (1994) General Theory of Verbal Humor (GTVH) which has been explained thoroughly in Attardo's later works (2001) and (2011).

5.2. Semantic-Script Theory of Humor (SSTH)

It is Raskin's (1985) Semantic Script Theory of Humor which changed the prevailed perspectives on studying humor. It is clear that semantic script theory belongs to incongruity theories and it establishes "the semantic/ pragmatic foundation of humor" (Attardo, 2003, pp.1288-1289).

A good introduction to modern semantic theories of humor is Grice's (1975) cooperative maxims or what is called Grice's cooperative principles which set of conversational rules that must be followed by the speaker and the listener. In any humorous situation, we have at least one speaker and one listener. The listener expects that the speaker will adhere to Grice's conversational maxims. What causes laughter is that the speaker violates intentionally or non-intentionally, one or more than one of the maxims of conversation. Raskin (1985) believes that joking or laughter is a form of "bonafide speech": a kind of speech in which one of the Grice's maxims is violated (p.150). If the listener flees from bonafide speech, he will resolve incongruity, but if he sticks to it; he will not resolve incongruity, so he will not laugh. Raskin believes that the "ability to interpret a

joke is dependent upon the ease with which one can switch between bonafide communication and nonbonafide communication” (Abdalian, 2005, p.21). So, one of the most important aspects of SSTH is “its pragmatic component” (Raskin 1985, p.177).

According to Raskin (1985), a text can be described as a joke if it is “compatible, fully or in part, with two different scripts” (p.99). Ritchie (2004) defines the term script as “structured configuration of knowledge about a situation or an activity” (p.20). This means that the script can provide information about an event, an action or an object and it also describes how this action is done and how it is organized. According to Attardo (2001), the script refers to some interrelated information which shows “how a given entity is structured, what are its parts and components or how an activity is done” (p.2). Raskin (1985) sees script as “a large chunk of semantic information surrounding the word or evoked by it” (p.81). This evokes that the script can provide the speaker with the needed information. Attardo (1994) divides scripts into two types: macro scripts and complex scripts. The Marco scripts are “clusters of scripts organized chronologically” (p.200) and complex scripts are “scripts made of other scripts, but not organized chronologically” (p.200). An example of macro script is restaurant script which consists of some events which are organized chronologically such as “drive up to the restaurant, be seated, order food, etc” (p.200). On the other hand, war script is an example of complex script as it

consists of some related scripts like army script, weapon script, weapon script, victory or defeat script.

According to Raskin (1985, p.107: p.114), scripts can be opposite on different levels, the most important is the lexical one. So, he proposes three levels of abstractness to all script oppositions:

- 1- The concrete level which is called lexical level and it appears inside the text.
- 2- The intermediate level which is a general one.
- 3- The abstract level which is the basic category of opposition.

In the abstract level there are three main classes of opposition: actual/ non actual, normal/ abnormal, possible/ impossible. All these classes are examples of a basic opposition between real situations and unreal situations (Attardo, 1994, p.204). The first class of opposition reveals the contradiction between the actual situation clarified in the setup of the joke and the nonactual or the un existing situation from the second script. The second opposition is established between normal situation or circumstances. The third opposition is between possible or plausible circumstances of the first script and impossible circumstances of the second script. From these three classes, Raskin (1985) lists other subclasses of opposition: good/ bad, life/ death, sex/ non sex, high/ low, absence/ non absence and so on. Hence, most scholars agree that SSTH is totally “a semantic theory of humor” (Attardo, 1994, p.222).

It also aims to investigate the different features which make a text or a situation funny.

5.3. General Theory of Verbal Humor (GTVH)

General Theory of Verbal Humor is “the reused version of the SSTH” (Attardo, 1994, 196). Raskin and Attardo (1991) proposes GTVH as a developmental and broadening of SSTH. It aims to analyze the joke through a comprehensive linguistic model. The theory proposes that in any humorous text, parameters plus script opposition must be found. These parameters are called Knowledge Resources or (KRs). These KRs are: language, narrative strategy, target, situation, logical mechanisms and script opposition.

1- Language (LA)

Language is “the actual verbalization of a text” (Attardo, 1994, p.196). This means how the information which is central to the joke is understood and realized. In the language resource, one can use different phonological, morphological, lexical, semantic and pragmatic devices. To create a humorous text.

2- Narrative Strategy (NS)

It is the genre of the joke. It is the form that the joke takes, for examples, a dialogue, a riddle, a narrative, a

political or a religious text, etc. It is the style which is used to present the joke.

3- Target (TA)

Target is the optional narrative strategy. It can be found in some jokes and it disappears in other jokes. Target shows “who is the butt of the joke” (Attardo, 1994, p.198). This means target explains to whom the joke is targeted.

4- Situation (S)

Situation means the context wherein the joke takes place. It is a description of characters, actions and objects within the joke.

5- Logical Mechanism (LM)

The Logical Mechanism of the joke is the logic which makes the joke functional. It is the mean or the vehicle through which incongruity is resolved. Attardo (1992, p.199) defines logical mechanism as “the parameter that accounts for the way in which the two senses in the joke are brought together”. Attardo (2002) lists all known logical mechanisms that can be found in any humorous situation and they are: role reversal, golden path, inferring consequences, coincidence, proportion, exaggeration, meta-humor, role-exchange, juxtaposition, figure-ground reversal, analogy, false analogy, parallelism, potency mappings, faulty reasoning, referential ambiguity, contradiction and chiasmus (p.18). Hempelmann and Attardo (2011) states that “the SSTH can be classified as an

incongruity theory and the GTVH as an incongruity-resolution- theory” (p.130).

6.The Princess and the Frog as a case study

Example 1:

Type of Humor: Teasing (teasing / Challenge)	Time:(1,15 : 1,36), part (1)
ST	TT
<p>Buford : Are you talking about that dang restaurant again? Tiana :Buford, your eggs are burning. Buford: Oh; You ain't never going to get enough for the down payment. Tiana: I'm getting close. Buford: Yeah, how close? Tiana: Where are my flapjacks? (Laughing) Buford: You got about as much chance of getting that restaurant as I do of winning the Kentucky Derby: (Exclaims) Saddle me up, y' all it's a post time. Giddy up, Giddy up. (Mimicking Trumpeto).</p>	<p>بيوفورد : برضه حكاية المطعم إياه. تيانا : (بيوفورد) ، البيض بيحرق. بيوفورد : عمرك ما هتحوشي فلوس المقدم. تيانا : قربوا يكملوا. بيوفورد : لأ ، هيهأ أد إيه. تيانا : فين البان كيك. بيوفورد : لو كنت أنا كسبت في السباق بتاع الخيل، يبقى إنتي ممكن تشتري المطعم. ها هو يلا يا بندق السبق هيبتي، شي حا درجن درجن.</p>

In this situation, Buford and Tiana speak about her dream of having her own restaurant. Buford, who tries to tease Tiana, challenges her words to make her feel angry. Normal/Abnormal script opposition is clear. It is normal for Buford and Tiana to speak about her own dream, but their answers are abnormal. In the first jab line, Buford asks

Tiana about her restaurant, but Tiana's answer is abnormal ‘ ‘Your Eggs are burning’’, another example of normal/abnormal opposition is the second jab line ‘ ‘how close?’’ The answer is abnormal: ‘ ‘where is my flapjacks’’. Exaggeration is used to resolve script opposition.

ST Example	TT Translation	Strategy
Buford	بيوفرد	Direct transfer
Are you talking about that dang restaurant again?	برضه حكاية المطعم إياه.	Condensation+ Oblique translation
Tiana	تيانا	Direct transfer
your eggs are burning	البيض بيتحرق.	Direct translation
Oh; You ain't never going to get enough for the down payment.	عمرك ماहतوشي فلوس المقدم	Condensation+ Oblique trans
I'm getting close	قربوا يكملوا	Oblique translation
Yeah, how close?	لا هيا أد أية	Oblique translation
Where are my flapjacks?	فين البان كيك	Direct translation
You got about as much chance of getting that restaurant as I do of winning the Kentucky Derby: (Exclaims)	لو كنت أنا كسبت في السباق بتاع الخيل، يبقى إنتي ممكن تشتري المطعم.	Permutation: the second sentence came first. + Oblique translation+ condensation
Saddle me up, y' all it's a post time. Giddy up, Giddy up.(Mimicking Trumpeto).	ها هو يلا يا بندق السبق هيبتي، شي حا درجن درجن.	Adaptation+ Adaptation+ Adaptation

Example 2:

Type of Humor: Banter	Time:(3,15 : 3,39), part (4)
ST	TT
<p>Lawrence: Sire! I've been looking for you everywhere.</p> <p>Prince Naveen: What a coincidence, Lawrence. I have been avoiding you everywhere.</p> <p>Lawrence: We're going to be late for the masquerade.</p> <p>Prince Naveen: Listen, Lawrence, listen!</p> <p>(EXCLAIMS IN DELIGHT)</p> <p>It's jazz. It's jazz music!</p> <p>It was born here.</p> <p>Is beautiful, no?</p> <p>Lawrence: No.</p> <p>Dance with me, fat man.</p> <p>Stay loose, Lawrence!</p> <p>Lawrence: We're supposed to be at the La Bouff estate by now!</p> <p>Prince Naveen: Yes, yes, yes, but first I buy everyone here a drink!</p> <p>(CROWD CHEERING)</p>	<p>لورانس:مولاي ، أنا دورت عليك في كل مكان.</p> <p>الأمير : شوق الصدف يا (لورانس) ، و أنا كنت بتحاشاك في كل مكان.</p> <p>لورانس: هنتأخر على الحفلة التنكرية.</p> <p>الأمير : اسمع يا (لورانس)، اسمع، أه هاها (جاز) موسيقى ال (جاز) دي اتولدت هنا حلوة أوي صح.</p> <p>لورانس: لأ.</p> <p>الأمير: ههه، ارقص معايا يا تختوخ، فك جسمك يا (لورانس).</p> <p>لورانس: المفروض تكون في بيت (لوبيوف) دلوقتي.</p> <p>الأمير: أيوه أيوه بس أولاً كل الناس هتشرب على حسابي.</p>

Example 2 is a comic conversation between the Prince and his servant Lawrence. Here, the prince tries to joke with Lawrence. So, banter is so clear. As a result, normal and abnormal script opposition asserts itself. The first line uttered by Lawrence is a normal one “sir, I have been looking for you everywhere” and the prince’s answer is abnormal “what a coincidence I have been avoiding you everywhere”. This script opposition is resolved by exaggeration and it causes laughter.

ST Example	TT Translation	Strategy
Lawrence	لورانس	Direct transfer
Sire! I've been looking for you everywhere.	مولاي ، أنا دورت عليك في كل مكان.	Direct translation
What a coincidence, Lawrence.	شوف الصدفة يا (لورانس) ، و أنا كنت بتحاشاك في كل مكان	Direct translation Addition + Explication
We're going to be late for the masquerade. Prince Naveen: Listen, Lawrence, listen! (EXCLAIMS IN DELIGHT) It's jazz. It's jazz music! It was born here. Is beautiful, no?	هتأخر على الحفلة التنكرية : اسمع يا (لورانس)، اسمع، آه هاها (جاز) موسيقى ال (جاز) دي اتولدت هنا حلوة أوي صح.	Direct translation + Addition (in order to translate facial expressions accompanied listening to music)
No	لا	Direct translation
Dance with me, fat man. Stay loose, Lawrence!	ههه، ارقص معايا يا تختوخ، فك جسمك يا (لورانس).	Addition+ Adaptation
We're supposed to be at the La Bouff estate by now!	المفروض تكون في بيت (لويوف) دلوقتي	Direct translation+ Direct transfer
Yes, yes, yes but first I buy everyone here a drink!	أيوه أيوه بس أولاً كل الناس هتشرب على حسابي	Oblique translation+ condensation

Example 3:

Type of Humor: word Play / Teasing	Time:(4,16 : 4,34), part (4)
ST	TT
<p>Prince Naveen: All right. Fine. But first we dance!</p> <p>Lawrence: No, this is idiocy!</p> <p>Prince Naveen: For someone who cannot see his feet, you're very light on them!</p> <p>Is perfect!</p> <p>You finally got into the music.</p> <p>Do you get my joke?</p> <p>Because your head is... It's in the tuba.</p> <p>Lawrence: Get me out!</p> <p>Prince Naveen: All right.</p> <p>Hold on. One... (LAUGHING)</p>	<p>الأمير: طيب خلاص ، بس الأول نرقص. لورانس: أه أه إنت مش معقول. الأمير: مع إنك مش شايف رجلك فأنت خفيف. يا للجمال أخيراً عشت داخل الموسيقى. ههه هايل أخيراً دخلت في قلب المزكا. فاهم قصدي إيه؟ قصدي عشان راسك جج جوا التيوبيا لورانس: طلعتني بقى. الأمير: هههه استنتى واحد.</p>

Example 3 is a conversation between Princess Naveen and Lawrence. This situation is a typical example of wordplay. Here, prince Naveen tells Lawrence “finally you got into the music” and when the audience listen to this sentence for the first time, they feel that Lawrence begins to feel the music, but actually, prince Naveen does not mean this. Suddenly, viewers see Lawrence’s head get into the tuba in a comic way. Prince Naveen uses the phrasal verb “get into” to elicit laughter. Possible and impossible script opposition is clear. It is possible for Lawrence to feel or sense music, but it is impossible for his head to be stuck into the tuba. Exaggeration is used as a logical mechanism to resolve script opposition.

ST Example	TT Translation	Strategy
All right. Fine. But first we dance!	طيب خلاص ، بس الأول نرقص	Direct translation
No, this is idiocy!	أه أه إنت مش معقول.	Adaptation
For someone who cannot see his feet, you're very light on them!	مع إنك مش شايف رجلك فانت خفيف.	Direct translation
Is perfect! You finally got into the music.	يالجمال أخيراً عشت داخل الموسيقى. ههه هايل أخيراً دخلت في قلب المزيكا.	Direct translation+ Explicitation and addition
Do you get my joke? Because your head is... It's in the tuba.	فاهم قصدي إيه؟ قصدي عشان راسك جج جوا التيوبوا	Oblique translation+ direct translation + addition (in order to translate the pause that happened in the original film)
Get me out!	طلعني بقي	Direct translation
All right. Hold on. One...	هههه استنى واحد.	Direct translation

Example 4:

Type of Humor: indirect satire	Time:(2,30 : 2,34), part (5)
ST	TT
Dr. Facilier: Your lifestyle's high But your funds are low	د.فاسيلير: يعني ابن ذوات، لكن الجيب شحات.

In this situation, prince Naveen speaks with the wicked magician Dr. facilier, who laughs at him by saying “your lifestyle is high, but your funds are low”. It is an indirect satire. Normal and abnormal opposition is clear. Normally, Naveen is a prince and he has a high lifestyle, abnormally, as a prince, his funds are low. Contradiction is used as a logical mechanism to understand script opposition.

ST Example	TT Translation	Strategy
Dr. Facilier:	د.فاسيلير	Direct transfer
Your lifestyle's high But your funds are low	يعني ابن ذوات، لكن الجيب شحات	Adaptation

Example 5:

Type of Humor: satire	Time:(3: 00 : 3:20), part (5)
ST	TT
<p>Dr. Facilier: On you, little man I don't want to waste much time You been pushed round all your life You been pushed round by your mother And your sister and your brother And if you was married You'd be pushed round by your wife (CHUCKLES)</p>	<p>د.فاسيلير: أنت اسمحلي منتش محتاج تفسير، متهزأ دائماً يا ولداه. متهزأ من الست الوالدة، من أختك و حتى من أخوك، و لوجيت تتأهل، هيا و عيلتها هيهزؤوك.</p>

Dr. Facilier speaks with Lawrence in an attempt to persuade him to deceive prince Naveen. Dr. Facilier mocks Lawrence and his strange shape. Actually, Lawrence has been pushed around by his mother and his sister, but he doesn't have a wife to be pushed around by her. So, actual and non-actual script opposition is clear and it has been resolved by juxtaposition as Dr. Facilier connects the mother, the sister and the wife to make Lawrence feel pushed down by all characters.

ST Example	TT Translation	Strategy
On you, little man. I don't want to waste much time.	أنت اسمحلي منتش محتاج تفسير،	Oblique translation + condensation +
You been pushed round all your life You been pushed round by your mother. And your sister and your brother	متهزأ دائماً يا ولداه. متهزأ من الست الوالدة، من أختك و حتى من أخوك،	Adaptation+ Direct translation
And if you were married, you'd be pushed round by your wife	و لو جيت تتاهل، هيا و عيلتها هيهزوك	Direct translation+ Addition

Example 6:

Type of Humor: Put down	Time:(00,44 : 00,55), part (6)
ST	TT
Travis: But, Miss Charlotte, you said "later" 2 hours ago. Charlotte: Travis, when a woman says "later," she really means "not ever."	ترافيس: لكن يا مس (شارلوت) إنتي قلتيلي بعدين من يجي ساعتين. شارلوت: (ترافيس) لما الست تقول بعدين يبقى قصدها في المشمش.

In a conversation between Miss Charlotte and Travis, Miss Charlotte puts down all women by saying “when a woman says later, she really means not ever”. Here, Miss Charlotte mocks women and their strange behaviors.

Factually, Miss Charlotte is a woman and it is abnormal for a lady to mock women's behaviors. Moreover, when you mock a specific behavior you try to avoid it, but Miss Charlotte here mocks what she has already done. Exaggeration is used to resolve the normal and abnormal script opposition.

ST Example	TT Translation	Strategy
Travis	ترافيس	Direct transfer
But Miss Charlotte you said "later" 2 hours ago.	لكن يا مس (شارلوت) إنتي قلتيلي بعدين من يجي ساعتين.	Direct translation + Direct transfer
Travis, when a woman says "later," she really means "not ever."	(ترافيس) لما الست تقول بعدين يبقى قصدها في المشمش.	Direct transfer+ Adaptation

Example 7:

Type of Humor: self.denigrating humor	Time:(00,59 : 1,03), part (6)
ST	TT
Charlotte: Give me them napkins, quick! Lottie: What on earth for? Charlotte: I swear, I'm sweating like a sinner in church.	شارلوت: هاتي المناديل دي. لوتي: ليه هو فيه إيه؟ شارلوت: بعرق زي عربية رش.

Self –denigrating humor in this situation causes laughter. Miss Charlotte in a conversation with Lottie describes herself as being like a sinner in church when she sweats. It is possible for Charlotte to ask Lottie to give her tissues, but it is impossible to describe yourself as a sinner in the church in sweating. False analogy between Charlotte and a sinner in church elicits laughter and resolves possible /impossible script opposition.

ST Example	TT Translation	Strategy
Give me them napkins, quick!	هاتي المناديل دي.	Condensation
Lottie:	لوتي	Direct transfer
What on earth for?	ليه هو فيه ايه	Direct translation
I swear, I'm sweating like a sinner in church.	بعرق زي عربية رش.	Adaptation

Example 8:

Type of Humor: Dramatic irony	Time:(1,17 : 1,28), part (7)
ST	TT
<p>Prince Naveen: Please, please, please. (GRUNTS) Oh, wow. Allow me to introduce myself. I am Prince Naveen (WEAKLY) of Maldonia. Tiana: Prince? But I didn't wish for any...</p>	<p>الأمير: أرجوكي، أرجوكي، أرجوكي. هوياه ، اسمحيلي أقدملك نفسي، أنا الأمير نافيين، من مالدونيا. تيانا: أمير ، بس أنا متمنتش أ.....</p>

Tiana is so busy, and she doesn't notice prince Naveen who transforms to a frog. Dramatic irony causes laughter. The audience see the Frog Prince, but Tiana does not notice him. Actually, Naveen is the prince of Maldonia and non-actually, he is now a frog. This incongruity encourages children audience to laugh. The contradiction between the appearance of the prince (frog) and his words creates humor and resolves script opposition.

ST Example	TT Translation	Strategy
Please, please, please	أرجوكي، أرجوكي، أرجوكي.	Direct translation
Oh, wow. Allow me to introduce myself. I am Prince Naveen of Maldonia.	هوياه ، اسمحيلي أقدمك نفسي، أنا الأمير نافيين، من مالدونيا.	Direct translation + Direct transfer
Tiana: Prince? But I didn't wish for any	تيانا: أمير ، بس أنا متمنتش أي	Direct translation

Example 9:

Type of Humor: Dramatic irony	Time:(3,30 : 3,43), part (7)
ST	TT
<p>Prince Naveen: Just a little kiss. Just a little kiss. Okay.</p> <p>(INHALES DEEPLY)</p> <p>(GASPS) (EXCLAIMS)</p> <p>Tiana: that not much different,</p> <p>but how did you get way up there?</p> <p>And how did I get way down here</p> <p>in all this...</p>	<p>الأمير: خلاص يا تيان هتبوسيني، تقدري ، بوسة واحدة بس ، مش مشكلة.</p> <p>تيانا: شكلك مختلفش أوي، بس إزاي طلعت فوق كده و إزاي نزلت أنا تحت هنا، و إيه كل الحاجات ...</p>

This situation is another example of dramatic irony. Naveen believes that Tiana is a princess, so he asks her to kiss him to return to his original shape. Ironically, the audience knows that Tiana is not a princess. Moreover, when Tiana kisses Naveen she turns to be a frog and she doesn't know this. This change causes another dramatic

irony. Tiana is not aware about her new shape while the audience and prince Naveen see her as a frog. Actual and non-actual script opposition takes place: the actual situation is that a princess must kiss Naveen to transform to his original shape but this doesn't happen because Tiana is not a princess. Contradiction between Tiana's words and her new appearance causes laughter.

ST Example	TT Translation	Strategy
Prince Naveen: Just a little kiss. Just a little kiss. Okay.	الأمير: خلاص يا تيان هتبوسيني، تقدرني ، بوسة واحدة بس ، مش مشكلة.	Explication (to explain her feelings of kissing a frog) + addition
Tiana: that not much different, but how did you get way up there? And how did I get way down here in all this...	تيانا: شكلك مختلفش أوي، بس إزاي طلعت فوق كده و إزاي نزلت أنا تحت هنا، و إيه كل الحاجات ...	Direct translation

Example 10:

Type of Humor: Self - denigrating humor	Time:(2,09 : 2,14), part (15)
ST	TT
Mama Odie: Not bad for a 197-year-old blind lady. (CHUCKLING)	ماما أودي: أروبة و مبشفش و عندي 197 سنة.

Mama Odie, the comic magician, mocks herself saying “not bad for 197-year-old blind lady”. So, it is a kind

of self-denigrating humor. It is possible for Mama Odie to be not bad or blind but it impossible for her to be 197 years old and she sings and dances as if she is 20. Normal and abnormal script opposition causes humor. Mama Odie describes herself as a " blind lady" but she dances, sings and moves from a place to another place. Exaggeration triggers laughing.

ST Example	TT Translation	Strategy
Mama Odie: Not bad for a 197-year-old blind lady.	ماما أودي: أروبة و مبشفش و عندي 197 سنة.	Direct transfer + Direct translation + Adaption

Example 11:

Type of Humor: Irony	Time:(3,07 : 3,12), part (15)
ST	TT
Tiana: Mama Odie. We don't want to take up too much of your time... Mama Odie: Y'all want some candy? (STUTTERING) Tiana: Not really. No, thank you.	تيانا: ماما أودي، مش عايزين ناخذ من وقتك كثير. ماما أودي: حد عايز ملبس. تيانا: أووه، لا ميرسي شكراً ، لا لا لأ شكراً

Example 11 is an instance of irony as Mama Odie's words are unexpected. Here, Tiana tells mama Odie "we don't want to take up too much of your time", Mama Odie says "you want some candy". Actually, her unexpected words create normal and abnormal script opposition which is resolved through exaggeration.

ST Example	TT Translation	Strategy
We don't want to take up too much of your time...	مش عايزين ناخذ من وقتك كثير	Direct translation
Y'all want some candy?	حد عايذ ملبس	Direct translation
Not really. No, thank you	ا ميرسي شكراً ، لا لا لا شكراً	Direct translation + Addition

Table 1: The Total Strategies in *The Princess and The Frog*

Strategy	Number	Frequency
Direct Transfer	11	15 %
Direct Translation	26	35.61 %
Calque	0	0%
Oblique Translation	8	11 %
Explicitation	3	4.1 %
Paraphrase	0	0%
Condensation	6	8.22 %
Adaptation	10	13.7 %
Addition	8	11 %
Substitution	0	0%
Deletion	0	0%
Permutation	1	1.37 %
Total	73	

The most frequent strategy in *The Princess and the Frog* is direct translation (35%) and it is followed by direct transfer (15%) which is used in the translation of proper names in the film like: "Tiana تيانا, Naveen نافين, Dr, Facilier فاسلير, Malodonia مالدونيا" and so on. The third used strategy is adaptation which enables the translator to find the suitable cultural equivalence, for examples: "saddle me up" is a

phrasal verb means to get on a horse and it is dubbed as ها هو, and "y' all it's a post time هيبندي السبق" is also an expression that means a specific time especially the beginning of race. Here, the translator adds the word بندق which is used by Egyptians as a beautiful name for their animals to grab the child audience's attention, "Giddy up, giddy up" is an expression used by horse riders to tell their horses to go. Here, the translator dubbed it into درجن درجن that is used in colloquial Arabic and gives the same meaning, "stay loose" is a collocation which means to remain calm but ready. This expression is dubbed as فك جسمك which is used in Egyptian Arabic to describe someone who is stressed, "Your lifestyle's high, But your funds are low" this idiom is used to describe a rich and aristocratic man who has not enough money. Actually, the translator succeeds in finding the good equivalent idiom in colloquial Arabic, for example: "she really means not ever" يبقى قصدها في المشمش. The synonym of "not ever" is "not at all" or "not in any way" and on the other hand "في المشمش" is a colloquial expression means "never" or "nevermore".

The fourth frequent micro strategies are oblique translation and addition (11%) and they are followed by condensation (8.22%). Oblique translation is used in the situations where there is no accurate equivalent that can give the same sense, for examples: "do you get my joke? فاهم" here, the dubbing processor wants to make the child audience aware of the real meaning, so he uses sense translation. It is also noticed that

condensation is used in parallel with oblique translation. This means that one way for the translator to give sense for sense translation is to delete or omit words. Addition is used for two purposes: firstly, for a rhythmic purpose and secondly, for translating the image of the cartoon. For example: "And if you was married You'd be pushed round by your wife" , ولو جيت تتأهل، هيا و عيلتها هيهزؤوك " here the translator adds "عيلتها", so he can use "هيهزؤوك" which go with "اخوك", "اختك" and "امك". An example of translating the facial expressions of characters is "Listen, Lawrence, listen! It's jazz. It's jazz music!" (جاز) آه هاها (جاز) اسمع يا (لورانس)، اسمع، آه هاها (جاز) . Here, Addition is used in order to translate facial expressions accompanied listening to music. Explicitation is also used to explain unclear information or feelings in the source film, for example: "Just a little kiss. Just a little kiss, okay" ، بوسة واحدة " خلاص يا تيان هتبوسيني، تقدرى ، بس ، مش مشكلة . Explicitation is used to explain her feelings of kissing a frog. Permutation is the least used strategy and paraphrase; deletion and calque are not used in the extracted examples of this film.

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