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INTERNET MEMES AND THEIR WORDY SCRIPTS AS A CHALLENGE FOR THE TRANSLATOR

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DEDICATION

Our deep and sincere gratitude goes to our families for their continuous and unparalleled love, help, and support. We are forever indebted to our parents for giving us the opportunities and experience that made us who we are. Frankly, if it wasn't for Ali's mother and their funny incident, this dissertation would not exist at all. We are forever grateful to our brothers and sisters for being always beside us and lifting our moods in times of struggle and frustration. This journey would not have been possible if not for our families. We dedicate this milestone to them.

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ABSTRACT

Internet users translate memes on different platforms on the internet for many reasons: to convey an idea from one language to another, to introduce a new concept to the target audience, or to entertain and deliver humor from one culture to another. In the midst of it, a translator might face challenges due to the cultural elements and language-specific devices that do not have an equivalent in the target language inducing untranslatability. This study refutes the hypothesis that cultural humor in internet memes grows dull after being rendered in the target language. Through analyzing internet memes and applying compensation methods, this study proves that rendering cultural humor on the internet memes in the target language is very much possible; though, the application of compensation methods differ depending on the type of the issue and the purpose of the translation.

يترجم مستخدمو الانترنت الميمز على مختلف منصات الانترنت لأسباب عديدة منها: لنقل فكرة معينة من لغة لأخرى أو لتقديم مفهوم جديد للجمهور الهدف او للترفيه و نشر الفكاهة من ثقافة لأخرى. في خضم ترجمة هذه الميمز قد يواجه المترجم بعض التحديات الناتجة عن العناصر الثقافية و الأدوات اللغوية التي ليس لها مكافئ في اللغة الهدف مما ينتج عن ذلك حالة عدم قابلية الترجمة. تدحض هذه الدراسة الفرضية القائلة أن الفكاهة الثقافية تصبح مضجرة بعد ترجمتها للغة الهدف. تثبت هذه الدراسة ان ترجمة الفكاهة الثقافية في الميمز للغة الهدف أمر ممكن من خلال تحليل الميمز و تطبيق طرق التعويض عليهم. غير ان تطبيق طرق التعويض يعتمد على نوع المشكلة و الهدف من الترجمة.

Keywords: translation, memes, internet memes, humor, cultural humor, untranslatability, compensation methods.

LIST OF ABBREVIATIONS

ST: Source Text

TT: Target Text

SL: Source Language

TL: Target Language

CONTENTS

INTRODUCTION

In 2017, a dialogue between Ali and his mother instituted the beginnings of this study. Ali was browsing internet memes on his phone and suddenly he burst into laughter, which made his mother curiously ask him to share with her. After showing her the meme (figure (1)) and translating the caption to her, surprisingly, it did not elicit a laughter from her. Quite the contrary, she found it funny, that he would find that funny. This exchange left us with many questions and incentivized us to start this research. Though, we believe that it is ultimately based on taste and mood, we were prompted to further investigate what else can cause a joke to become dull after translation? what are the challenges that can face the translator while translating internet memes? and how to overcome them?

The term 'meme' was coined by Richard Dawkins in his 1976 book *The Selfish Gene*, to describe small units of culture that spread from person to person by copying and imitation. But it was kind of forgotten about by scholars for more than 25 years, until the early 2000s, where it gained back attention, especially after the emergence of the term 'internet memes'; what internet users use to describe jokes, funny pictures, videos, and news that propagate from person to person via the internet.

Humor is one of the defining aspects of human life, and an integral part of our everyday communication. It is a significant component in many literary works, art, movies, and mass entertainment. Translating cultural humor is deemed a challenge, for the obscure elements and language-specific devices that face the translator while translating.

 Translating internet memes is not a new notion; it inherently exists on the internet. People run pages on Facebook and Instagram that are solely dedicated to translating these user-generated items. Nevertheless, this topic has never been covered by

academia, mainly for two reasons, it is still fairly new, and it is, to some extent, informal in nature. And this is why this study comes for, to attempt to make translating internet memes structured and methodic. It aims to systematically identify the causes that evoke a state of untranslatability, and to apply compensation methods to resolve the issue.

Research question:

How can a translator overcome the challenges that might face him/her while translating humorous internet memes?

Sub-questions:

What are the challenges that may face the translator while translating internet memes? What are the methods that can be used to resolve them?

Hypotheses:

Translating humorous internet memes presents many challenges to the translator. Compensation methods can resolve the untranslatability caused by culture-specific items.

The scope of the study:

The scope is limited to translating humorous internet memes that are image macros (of the picture variation), which is, objectively, still a broad scope to be covered by a short thesis. However, it is this way because this study is the first of its kind. It works towards setting the ground for future in-depth studies.

The organization of the dissertation:

This dissertation is divided into three chapters. The first chapter revolves around reviewing the literature on internet memes. It starts by presenting a biography on memes, covering its origin, the controversies that surround the term, and its vernacular significance. And then it goes to define internet memes and demonstrate the applicability of the definition. Lastly, it displays the genres, cycle, and impact of internet memes. The second chapter focuses on reviewing the literature on translating cultural humor. It begins by defining humor and its types, and then talks about untranslatability, covering its two

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major types, and culture-specific Items. Finally, it highlights the compensation methods of translation. The third and last chapter is the practical chapter and the essence of this dissertation. It analyzes a sample of internet memes, identifying the causes of untranslatability and applying compensation methods to come up with a translation.

Figure (1) the laughing cheetah meme and its translation. source: left: funnyjunk.com by user doodlesix; right: generated by Meme Generator for Android by ZomboDroid

CHAPTER ONE

LITERATURE REVIEW ON INTERNET MEMES

1.1 AN OVERVIEW ON MEMES

1.1.1 The Genesis Of The Term Meme

The term "meme" is a neologism that goes back to 1976. It was coined by Richard Dawkins in his book *The Selfish Gene* and is derived from the word "mimeme" (from Ancient Greek signifying "something that is imitated") which was shortened by him to rhyme with "gene". (The American Heritage Dictionary of the English Language: Fourth Edition, 2000)

In an attempt of his in his larger endeavor to apply evolutionary theory to cultural change, the British evolutionary biologist defines memes as units of culture, analogous to genes, that propagate and spread from person to person by means of copying or imitation. Dawkins, in his book, mentioned many examples of memes, some of which are cultural artifacts such as melodies, catchphrases, clothing fashion, and architecture, as well as abstract beliefs. Nursery rhymes and songs like "Happy Birthday" song, catchphrases like "yes, we can!", cowboy hats, arches from Ancient Greece, and ideas like religion or the concept of God, all tie down under Dawkins's definition. Similar to genes, memes are described as replicators that go through variation, competition, selection, and retention, which means, at this exact moment, an indefinite number of memes are competing to win the attention of potential hosts, but only memes that conform to their sociocultural environment spread successfully, while others die out. (Shifman, 2013, p. 9)

1.1.2 Memes In Academia

In the 1990s, a new field of study has emerged, called Memetics. This latter –as described by Francis Heylighen and Klaas Chielens "the theoretical and empirical science that studies the replication, spread and evolution of memes" (as cited in Shifman, 2013, p.

10) – tries to explore the concepts and transmission of memes in terms of an evolutionary model. But since its early days, Memetics has drawn constant criticism from a variety of fronts concerning its notion that academic study can examine memes empirically. Also, many controversies have emerged regarding memes in academic discourse. Two controversies that are relevant to the topic of this chapter, mentioned and explained in Limor Shifman 2013 book *Memes In Digital Culture,* are tagged as "biological analogies" and "who's the boss."

The "biological analogies" controversy relates to the strong proclivity to equate memes to both viruses and genes. The "meme as virus" analogy draws a parallel between memes and disease agents. Taking epidemiology as its model, it sees memes as the cultural equivalents of flu bacilli that spread through the communicational equivalents of sneezes. This metaphor was highly refuted by academic researcher such as Henry Jenkins and his colleagues who rightfully argued that it has been used in a problematic way, conceptualizing people as helpless and passive creatures, susceptible to the domination of meaningless media "snakes" that infect their minds (as cited in Shifman, 2013, p. 11). The second biological analogy, "memes as genes," stems directly from Dawkins's work and takes evolutionary genetics as its model, opining that memes propagate in the same way as genes, through copying and imitation. However, this analogy has been taken too far by some academic works, ascribing evolutionary genetic concepts to every cultural concept, like genotype, phenotype, transcription, and code. Which was criticized by many scholars for two reasons: memes behave very differently from genes, and reducing culture to biology narrows and simplifies complex human behaviors. Shifman states that the prevalent notion is thus that meme-gene analog should be taken with many grains of salt. It is not necessary to think of biology when analyzing memes. The ideas of replication, adaptation, and fitness to a certain environment can be analyzed purely from a sociocultural perspective (Shifman, 2013, p. 12).

The second rudimentary controversy in Memetics, tagged as "who's the boss," relates to the question: who's in control in the process of meme diffusion. Two conflicted notions have arisen: scholars like Susan Blackmore think memes are in control. She claimed in her book *The Meme Machine* that people are merely devices operated by the

numerous memes they host and constantly spread. On the other opposing end of the spectrum, scholars such as; Limor Shifman who disagrees with the first notion and argue that the undermining of human agency is inherent not to the meme concept itself, but only to one strain of its interpretation (Shifman, 2013, p. 12); Rosaria Conte who suggests to treat people not as vectors of cultural transmission, but also as actors behind this process (as cited in Shifman, 2013, p. 12). She claims that the dissemination of memes is operated by intentional agents with the power to make decisions; social norms, perceptions, and preferences are very important in the memetic selection process.

1.1.3 Memes In Internet Culture

While academic fields dispute over the exact meaning of the meme concept, internet users have picked it up. A recent Google query of the term "internet meme" yielded around 2 billion results. And many websites now exist for internet users to exclusively: discuss internet memes and their origins and success (such as knowyourmeme.com), distribute and share internet memes with other internet users (like 4chan.org, reddit.com). In the vernacular discourse, internet users apply the tag "internet meme" to describe the rapid uptake and spread of a "particular idea presented as a written text, image, language 'move,' or some other unit of cultural 'stuff.'" (as cited in Shifman, 2013, p. 13) Which, according to Michele Knobel and Koline Lankshear, differs totally from its use in the academic discourse: while internet users tend to use the tag to describe recent, short-lasting fads, memetics is all about longevity, since the definition of a successful meme is the one that propagates and survives in the long haul. Also, while the former ascribes the tag to observable audiovisual content, such as humorous videos and images, the latter sees memes as abstract units.

1.2 THE WHATS OF INTERNET MEMES

1.2.1 The Definition Of Internet Memes

Limor Shifman claims that Dawkins's initial definition of the term "meme" was quite ambiguous. And with the rise of internet and the magnificent change that happened to digital culture, his definition could not expand to cover "internet memes" too. She defines "internet memes" as:

> (a)A group of digital items sharing common characteristics of content, form, and/or stance, which (b) were created with awareness of each other, and (c) were circulated, imitated, and/or transformed vie the internet by many users. (Shifman, 2013, p. 41)

Limor suggests that in order to define internet memes we need to look at them not as small single units of ideas that spread by copying or imitation, but as groups of content items that share common characteristics, because unlike memes –where the original unit or idea doesn't differ at all or at least a lot from its copied derivatives– internet memes have an extensive rate of mutation. The common characteristics that an internet meme can share with its derivatives are defined, in her book, as the three dimensions of cultural items that people can potentially imitate: content, form, and stance (Shifman, 2013, p. 40). The first relates to the content of a certain text: ideas and ideologies that are expressed by it. The second relates to the form of a certain text: the audiovisual representation of it that we can perceive with our senses (images, videos…). She clarifies the last dimension "stance" by breaking it into three subdimensions: (1) participation structures –which delineate who is entitled to participate and how, as described by Susan Philips; (2) keying –the tone and style of communication, as conceptualized by Erving Goffman and further developed by Shoshanna Blum-Kulka and her colleagues; and (3) communication functions, as defined by Roman Jakobson, the six fundamental functions

of human communication: (a) referential communication, which is oriented toward the context, or the "outside world"; (b) emotive, oriented toward the addresser and his or her emotions; (c) conative, oriented toward the addressee and available paths of actions (e.g., imperatives); (d) phatic, which serves to establish, prolong, or discontinue communication; (e) metalingual, which is used to establish mutual agreement on the code (for example, a definition); and (f) poetic, focusing on the aesthetic or artistic beauty of the construction of the message itself (as cited in Shifman, 2013, p. 41). In the next section we wish to demonstrate the applicability and utility of Limor's definition of "internet memes" by showcasing "Yetnahaw Gaa!" meme.

1.2.2 Demonstrating The Applicability Of The Definition

In the evening of March 11th, 2019, a 33 year old Algerian citizen, Sofiane Bakir Turki interrupted a local correspondent of the television channel Sky News Arabia, who was reporting from Algiers on the event of Abdelaziz Bouteflika announcing his resignation from the office of president after the pressure from the protest movement, to say, in a very serious and angry manner, "Yetnahaw Gaa!" which is the Algerian Arabic for "They all have to be removed." Sofiane's rant was affirming that the protest movement scope does not end on dismissing the ex-president, but expands to every official who have benefited, contributed, strengthened and protected him during his 20 years of reign.

"Yetnahaw Gaa!" often wrote Yetnahaw Ga3! Went viral the day after, and clips of Sofiane's encounter with the journalist were being spread all over YouTube, and hashtags like #Yetnahaw_Ga3 were all over Facebook and Twitter. Internet users started making derivatives of the original video (jokes, humorous images, music). While analyzing this latter we can break it into Limor's three memetic dimensions: starting with the content, the ideas and ideologies conveyed by the text, it puts emphasis on the protest movement discontent of the ex-president resignation and demanding the removal of all corrupt personnel; the form, or textual construction, the video's layout consists of two people talking in front of the camera, outside at night, with one of them acting in a formal

manner holding the microphone and interviewing the second –casual- person. In terms of stance, regarding the subdimension participation structure, the video shows that an ordinary, maybe unemployed, young Algerian citizen is expressing his opinion; keying, as described, is the tone or modality, it can be funny, ironic, or serious, and the video shows that Sofiane was very serious; about the communication functions defined by Jakobson, we can note that the most eminent functions out the six mentioned above are, emotive (the addresser's anger about the event is very apparent); conative (Sofiane adjures corrupt personnel to give up their positions.)

1.3 MEME GENRES

Internet memes, in the last decade, have become uncomplicated to make with the help of easy apps and programs like *Meme Generator* that any meme creator could make use of, even a nine-year old, yet understanding them requires sophisticated "meme literacy" and detailed knowledge about the meme subculture. The race of internet users towards the hall of digital fame is a never ending surviving battle over who lasts the longest and spreads to a greater extent between the individuals, however, meme creations have different characteristics and themes and they are divided into various genres.

The following are the nine meme genres as presented by Limor Shifman in her book *Memes in Digital Culture*, and commonly known by Reddit and Tumblr users.

1.3.1 Reaction Photoshops

Adobe Photoshop is an editing program that has been used since the early 2000s as a way of portraying humor and eventually became a part of internet memes. "Reaction photoshops" are basically simple photographs that are edited to "provoke extensive creative reactions" (Shifman, 2013, p. 102). The "can someone photoshop the Eiffel Tower under my finger?" meme is an example of a photoshop meme, it is a picture of a guy who failed at *forced perspective* (a very known photography technique used to create an illusion of an object to be smaller, larger or closer than it actually is) where he points far under the tip of the Eiffel Tower, it was then photoshopped to many version in which they made his hand longer or dressed as a superhero character with a red cape to reach the tip of the Eiffel Tower.

1.3.2 Photo Fads

"Know Your Meme" defined Photo Fads as staged photos where people pose in a specific way imitating others, usually to post them online. For example "planking" in which people lay face down with arms to the sides in an unexpected public places. Another meme inspired by planking is "owling", and it refers to the act of sitting in a perched position imitating the owl.

1.3.3 Flash Mobs

"Flash Mobs" is a phenomenon where a group of strangers come together to perform predetermined actions and unexpectedly entertain or confuse a crowd of people and then quickly disperse. The gathering is usually photographed and then posted on YouTube.

The term "Flash Mob" was coined on June 16th 2003 by Sean Savage in a blog post reporting on "inexplicable mobs" in New York City organized via email by Bill Wasik, who was a senior editor at Harper's Magazine at the time.

1.3.4 Lipsynch

Lipsynching or Lip Dubbing is videos where an individual or group of people moves their mouth in synchronization with a song pretending that they are actually singing the song. The term was coined on December 2006 by Jakob Lodwick when he uploaded a video entitled *Lip dubbing: Endless Dream*. In the video's description he wrote that he recorded himself walking around with a song playing in his headphones, and then when he got home he edited the video adding an mp3 of the actual song and synchronized with his video, "Is there a name for this? If not, I suggest 'lip dubbing'".

In 2014, *ByteDance* Company released an app called Musical.ly specifically for making short lipsynch videos; the developers then changed the name of the platform into TikTok which now has over 500 million active users worldwide. Lodwick explains: "It is

kind of the bridge between amateur videos and actual music videos." (as cited in Shifman, 2013, p. 107)

1.3.5 Misheard Lyrics

Misheard Lyrics videos are funny mistranslations of actual words of songs which are phonetically translated to create entertaining lyrics. When transcribed they get a whole different meaning to what the actual lyrics really are. Phonetic translations became a meme genre following an animation that Neil Cicierega created to the Japanese song "Hyakugojyuuichi." In a part of the song, the subtitles "give my sweater back or I will play the guitar" appeared on the screen expressing what the lyrics would sound to like to English speakers. In a Youtube channel called WatchMojo they listed videos of misheard songs' lyrics, like "Africa" by Toto in which the lyrics "I bless the rains down in Africa" were transcribed to "I left my brains down in Africa," and Black Sabbath's song "Paranoid" that goes "I tell you to enjoy life, I wish I could but it's too late" which was misheard as "I tell you to end your life, I wish I could but it's too late."

1.3.6 Recut Trailers

Recut trailers also known as misleading trailers are remixed and edited original movie trailers, they give them a whole different theme creating a new movie, like the trailer of *Harry Potter and the sorcerer's stone* that was edited into many different genres and mixing it with irrelevant soundtracks, and probably every other famous movie trailers.

1.3.7 LOLCats

LOLCats are image macros of a cat doing a seemingly innocuous thing with a large superimposed text written in broken English known as LOLspeak. According to an

article in The Star, LOLCats originated in 4chan, when an anonymous user posted a picture of a cat waiting for "Caturday".

1.3.8 Stock Character Macros

Stock character macros is a genre that originated from a meme called "Advice Dog," It is pictured as a dog's face with rainbow colors in the background with a superimposed text in image macros format where the dog gives advice like "Hire clowns for funerals" and "jump into lava, come out as a man." This meme then incentivized the birth of other "advice animal" memes like "Awkward Penguin" and "Foul Bachelor Frog."

1.3.9 Rage Comics

Rage comics meme is a four (or more) paneled comics using simple badly drawn faces to represent one's reaction, commonly used in Reddit, Tumblr and 4chan. The meme dates back to 2008 on 4chan with the introduction of *Rageguy,* though not all the faces express rage, they are named rage comics due to their *Rage Guy* origins.

1.4 CYCLE OF INTERNET MEMES

As we mentioned above, memes go through a type of natural selection over which meme is the fittest and which is the funniest that can survive the longest. Although there are millions of different memes, they undergo the same cycle from birth until they spread among people as shown hereinafter:

1.4.1 Inspiration

Memes are generated by internet users creating image macros or videos that they then share with their friends online making them known and spread among individuals; they are usually a replication of other existing memes with a different caption and picture.

1.4.2 Generation

Since internet memes propagated widely and became a new way of communication, a lot of meme generators appeared that facilitate memes' creation for internet users such as *Meme generator for android by ZomboDroid* and *Adobe Photoshop* and many other websites.

1.4.3 Posting

Once memes are generated, they are posted on internet platforms such as Facebook, Twitter, Reddit and YouTube. Each of these platforms have diverse communities, and memes are posted accordingly, that is to say if a meme is , for example,

Gaming related, it is posted on Gaming forums, if it is related to Manga, it is posted on Otaku communities where Manga fans reside.

1.4.4 Breakout

After posting memes on different internet platforms, they spread by sharing them amongst internet users.

1.5 THE IMPACT OF INTERNET MEMES

One might think that internet memes are merely jokes and funny pictures that have no more value other than the little chuckle they elicit from their reader. But with development that happened to the internet and how it is now integrated in every aspect of our lives, internet memes today hugely influence the way people think and live their lives. They became a very powerful tool that shapes opinions and popular culture in the world. Their impact is vast and reaches many areas and fields, some of the major ones are:

1.5.1 Lifestyle

The very dominant feature of internet memes is offering people with the sense of belonging to a group, a circle where people share and discuss the same thoughts and opinions. This is hugely manifested in internet communities, where internet users form (beehive like) clusters where they promote a certain lifestyle through sharing memes that are characterized by inside jokes and lingo (informal language marked with the extensive use of slangs).

For instance, the subreddit (a forum dedicated to a specific topic on the website Reddit) r/Vegan, Facebook groups like "My Vegucation" and "Vegan Humor," are perfect examples of internet communities where users meet, chat and share content (like internet memes) to promote veganism, and educate people who are adopting or willing to transition to this lifestyle.

1.5.2 Ethics

Internet memes are, in their simple essence, ideas that pass from person to person. When these ideas become related to moral values, the former becomes a serious discussion of ethics. Internet users, in many occasions, have utilized memes as an outlet to shed light on very controversial matters, "Harambe the Gorilla" is a prime example of this.

On May 28th, 2016, a 17-year-old western lowland silverback gorilla that goes by the name Harambe was shot dead after a 3-year-old child climbed into his enclosure at the Cincinnati Zoo. The incident was wildly criticized online by internet users who blamed the child's parents for their negligence, and raised the question, was the staff's decision to end the gorilla's life ethical? Many memes were created on the internet some of which were featuring Harambe alongside other deceased celebrities in tribute to famous personalities that died in 2016.

1.5.3 Marketing

Since internet memes are practically costless, and they have the potential to go viral, many brands now opt to use them as a marketing tool due to their concise nature, making them the perfect medium for quick consumption, in an environment characterized by short attention spans, that is social media. They help brands better communicate with their targeted audience (mostly younger generation), and show that they relate to them, by speaking their "memetic" language.

1.5.4 Politics

In an era where participatory media culture is highly encouraged, internet memes have become a tool for ordinary users to participate in the political sphere, criticizing and expressing their opinions about the current political state in their country or even the world. "Yetnahaw Gaa!" (explained in 1.2.2) is a great example on internet users putting

their feet down and participating in the political sphere, affirming their opinion on the scope of the protest movement.

On the other hand, political memes are also used by politicians to appeal to the audiences (mainly young voters or activists). For instance the president of America Donald Trump benefitted a lot from the rise of memes during his 2016 presidential campaign, where he had thousands of dedicated supporters promoting it through sharing memes online.

Chapter One

Figure (2) examples of internet memes' reach. each row corresponds to each field respectively. source: look up reference pages.

CHAPTER TWO

LITERATURE REVIEW ON TRANSLTING HUMOR

2.1 DEFINITION OF HUMOR

Since the scope of our study is humorous memes, it is fitting that we discuss "humor" and the translation of humor.

The word "humor" derives from the humoral medicine of the Ancient Greeks which implies the balance of the four fluids in the human body (blood, phlegm, yellow bile, black bile,) also known as humors, controlled human health and emotion.

Defining humor has been always a controversial subject among theorists, for there is no clear definition for it. The points of view differ vastly that some scholars think it is impossible to give "humor" a clear precise definition. Some of these scholars are cited in Alharthi, AAA's 2016 PhD thesis and mentioned in Bouroga, D's 2018 Master's thesis; Dvorakova (2012): "even if we know what humor is, giving it a precise definition is difficult" (p6); McGhee (1979): "Humor exists in our minds and not in the real world, and it can only be measured in terms of one's assessment" (p6); Raskin (1985): "there is no agreement between theorists on what the term 'humor' means, simply because of the terminological chaos created by the use or abundance of similar terms such as laughter, the comic, the ludicrous, the funny, joke and wit." (p6)

On the other hand, many other scholars took on the challenge to investigate the term "humor" and provide a definition for it. These scholars are cited in (Bouroga,2018); Alharthi (2016): "The general sense of the term 'humor' was used for centuries to refer to a person's temperament, until the 16th century when the term was used by the English dramatist Ben Jonson. He used the term to refer to the actions of a peculiar or absurd person. In the 18th century, 'humor' became an aesthetic term that was invested with the present meaning; that is, to reflect something aesthetic in a ridiculous way." (p7); Vandaele (2010): "At first glance, humor is easy to define. Humor is what causes amusement, mirth, a spontaneous smile and laughter. And humor, it seems, is a distinctly

human phenomenon" (p7); Brussee (2015), with reference to Longman dictionary (2013): "the ordinary man on the street could respond with 'the ability to understand and enjoy' what is funny and makes people laugh", or "the quality of causing amusement", "in everyday parlance, humor is used to refer to an effect and its contextual causes simultaneously, an occurrence so normalized that we don't even notice it." (p7)

Humor is a predominant aspect of everyday communication; Tisgam (2009) agrees that "Humor is one of the most defining aspects of humanity. It is an integral part of everyday communication and an important component of so many literary works, films, art, and mass entertainment." (as cited in Bouroga, 2018, p. 8); Alharthi (2016) also supports that notion saying: "Humor is something that we all encounter or use ourselves in our everyday lives. We tell jokes, we reply ironically to some questions, we mock each other, and we often reflect upon different aspects of our lives in a humorous way" (as cited in Bouroga, 2018, p. 7).

People of all ages and cultures have the ability to experience humor –be amused, find something funny- thus are considered to have a sense of humor. The behavior inducing humor can be found inexplicable, strange, or irrational in the eyes of a person lacking a sense of humor. The degree to which people may describe something as humorous is ultimately based on personal taste; however, there is a multitude of other variables: geographical location, culture, maturity, level of education, intelligence and context. For example, slapstick cartoons like Tom And Jerry may be favored by young children for its physical nature. By contrast, more sophisticated forms of humor such as satire require an understanding of its social meaning and context, and thus tend to appeal to a more mature audience.

2.2 TYPES OF HUMOR

While tackling the subject matter of classifying humor, scholars base their classification on several criteria, such us the topic, the form and many other factors. Alharthi (2016) proposes thirteen types based on Norrick (1993 & 1994) and Dynel (2009) classification that relies on the form of humor. (Bouroga, 2018, p. 7)

2.2.1 Jokes

Jokes are a form of humor where words are put together in a well-defined narrative structure, and ends with a punchline to cause laughter. It is in the punchline where the audience realizes that the story has a second, conflicting meaning. According to Robert Hetzron "A joke is a short humorous piece of oral literature in which the funniness culminates in the final sentence, called the punchline… In fact, the main condition is that the tension should reach its highest level at the very end. No continuation relieving the tension should be added. As for its being "oral," it is true that jokes may appear printed, but when further transferred, there is no obligation to reproduce the text verbatim..." (Hetzron, 1991, pp. 65-66). It is established that jokes are characterized by brevity: just enough details to set the scene for the punchline. For example, "Doctor: 'I'm sorry but you suffer from a terminal illness and have only 10 to live.' Patient: 'What do you mean, 10? 10 what? Months? Weeks?!' Doctor: 'Nine,.. eight,.. seven…'"

2.2.2 Wordplay

Wordplay is a form of humor that requires intelligence and wit, where the main focus of the work is in the words used. It relies on the several meanings of a single word,

where one is, at first, obvious, and then a second "hidden" meaning becomes evident; it is when the second "hidden" meaning emerges the humor is created (Oxford Dictionary). Other examples of wordplay are puns, phonetic mix-up. For example, "'what is the best thing about Switzerland?', 'I don't know, but the flag is a big plus'" (Switzerland's flag has a plus symbol in the center)

2.2.3 Irony

Irony is a form of humor where what is said, differs radically from what is meant. In other words, it is a rhetorical devise where the surface meaning and the underlying meaning of what is said, are not the same or even the opposite (A definition of Irony). For example, someone stepping outside and saying "what a wonderful weather" when it's raining heavily. Irony branches into three types, the one we are concerned with is verbal irony, which is what we just defined. Though verbal irony and sarcasm sound similar, they are different, we will state the difference later when we define sarcasm.

2.2.4 Parody

Parody is the intentional imitation of an original work's author, text, style… in order to make fun of it or comment on it (Bouroga, 2018, p. 9). Though, it does not have to be necessarily humorous, parody benefits from the use of satire and irony to create a humorous effect. Some examples of parody include literature, music, movies, and video games.

2.2.5 Satire

Satire is a genre in literature that revolves around exaggerating the vices, lunacy, shortcomings, and flaws of a certain individual, social group, or even a government to ridicule them into improvement. Though, it is humorous, its main purpose is to provide constructive criticism (A definition of Satire). Shows like *South Park* or *Family Guy* are a

great example or cartoons that use satire to tackle every imaginable topic going around the world.

2.2.6 Sarcasm

As we mentioned above, sarcasm sounds a lot like irony, but it is different. Sarcasm is more direct, sharp, bitter, and even mean sometimes. In other words, it is a witty attack, or a condescending, derogatory statement(Oxford Dictionary). For example, when someone does something wrong and another person says "well done, very good!" Also, sarcasm depends a lot on the tone of the speaker, which is why it works better spoken, rather than written.

2.2.7 Spoonerism

Spoonerism is an error in speech in which the speaker accidently switches the initial letters or morphemes of two or more words in a phrase causing humor (Oxford Dictionary). Though, it is known to be an unintentional slip of the tongue, it can be intentional to create humorous effect. For example, saying "lighting a fire" instead of "fighting a liar."

2.2.8 Putdown And Self-denigrating Humor

Alharthi (2016) defines putdown humor as "an abusive remark that is directed to a particular person in order to put him down" (as cited in Bouroga, 2018, p10). For example, calling someone fat is a putdown. While self-denigrating humor appears when a person or a group belittle or undervalue themselves by drawing on their shortcomings. It is well known in contemporary stand-up comedy, and it can be used in self-defense, by joining in on the joke, it removes the sting from the insult. Also works as a coping mechanism, joking about oneself's weaknesses help reconcile oneself to them.

2.2.9 Retort

To retort is to reply to someone in a very quick, sharp, witty, sometimes angry, or sometimes funny and lighthearted way (depends on the context and the tone of speaking)(A definition of retort). For example, someone replies "that doesn't concern you!"

2.2.10 Teasing

Teasing is mocking someone's behavior in a playful way (Bouroga, 2018, p. 11). Also, teasing has a negative meaning. So, one can determine whether it is playful or hurtful by the context and the cues from the teaser.

2.2.11 Banter

Banter is a conversation where the parties involved go back and forth rapidly, exchanging humorous lines, utilizing irony and sarcasm, to playfully make fun or laugh at each other. For example, a group of friends joking over who's the better swimmer is banter.

2.2.12 Register Clash

Register clash is the sudden change of the register of language in the middle of speaking, made to provoke a humorous effect. For example, someone suddenly starts speaking in old archaic English to make a joke is a register clash.

2.2.13 Catchphrase

A catchphrase is a popular phrase or expression that characterizes a certain person or group, and is used repeatedly. Sometimes it is utilized to provoke laughter. For example, "and that's the way the news goes!" is one of Rick's catchphrases from the show *Rick And Morty.*

2.3 UNTRANSLATABILITY AND CULTURE-SPECIFIC ITEMS

2.3.1 Untranslatability

Translators often encounter challenges in translating selected words from one language into another, words that do not have equivalents in other languages, yet they diligently attempt to overcome these difficulties and find a way to convey their message using methods of compensation.

Untranslatability in general can be defined as a property of a text of any utterance in one language for which no equivalent text or utterance can be found in another language when translated (Aranda, 2007, p.27), and as it is defined by the Oxford Online Dictionary, Untranslatability is "the quality or property of being untranslatable; inability of being translated, it refers to expressions of a given language that simply cannot be converted into other languages. It can be a single word or a phrase, either a written text or a verbal utterance". A translator can, however, resort to a number of procedures to compensate for these difficulties.

There are two types of untranslatability according to Catford (1965), linguistic and extralinguistic (cultural). Linguistic untranslatability is when there is no lexical or syntactical substitute in the TL for an SL item, it occurs when two languages do not have the same linguistic expressions, for example in translating greetings and metaphors.

"In linguistic untranslatability the functionally relevant features include some which are in fact formal features of the language of the SL text. If the TL has no formally corresponding feature, the text, or the item is (relatively) untranslatable. Linguistic untranslatability occurs typically in cases where an ambiguity peculiar to the SL text is a functionally relevant feature e.g. in SL puns." (Catford, 1965, p. 94).

For example the words **Tu** and **Vous** in French, besides their common use as singular or plural pronouns, they have only one equivalent in Arabic and English to render the same meaning. **Tu** is used when you are talking to family members, younger people…etc. **Vous** is formal and it is used when you are talking to strangers, older people…etc.

Another example is the words "**أنت و أنت و أنتما و أنتم و أنتن**'' could only be translated into English by **"You".**

Cultural untranslatability, although can hardly be distinguishable from linguistic untranslatability, occurs when two languages do not have the same cultural understanding. "in many cases, at least, what renders 'cultural untranslatable' items 'untranslatable' is the fact that the use in the TL text of any approximate translation equivalent produces an unusual collocation in the TL. To talk of cultural untranslatability may be just another way of talking about collocational untranslatability: the impossibility of finding an equivalent collocation in the TL. And this would be the type of linguistic untranslatability". (Catford, 1965, p. 101).

E.g. the word"**الضرة**" relating to polygamous marriages in Arab culture could be translated into **"fellow wife".** However, this translation does not provide the sufficient semantic impact of the SL word. Another example the word **خال** in Arabic which has no equivalent in English or French.

إبن خالي

My cousin from my mother's side.

Mon cousin du côté de ma mère , or Mon cousin du côté maternelle.

Also the word **ناقة** **(She-Camel)** which has no equivalent in western culture. In the Quran, God mentioned ناقة الله, She-Camel of God.

Thus, In order to overcome the untranslatability, translators use methods of compensations in order to find equivalents in the TL.

2.3.2 Culture-specific Items And Its Categories

Newmark (1981) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." (p. 94). He also does not regard language as a component or feature of culture. For him, if it was so, then the translation would be impossible. However, he states that "language does contain all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forms of address (like Sie, usted) as well as the lexis ('the sun sets')" (p. 95). Cui (2012) agrees with Newmark in that "It is known to all that language is an important aspect of culture. Culture includes and affects language, it is this ground from which language grows and develops" (as cited in Bouroga, 2018, p. 17). He also states that "translation is an important medium for cultural exchange between people using different languages". Translation problems do not occur while translating words that are ubiquitous among different cultures and languages. They occur while translating words that hold a cultural load in them, unless there is a cultural overlap between SL and TL. These words are dubbed a variety of names in translation studies, 'culture-specific items' is one of them. Newmark (1981) discusses them in his seminal work *A Textbook Of Translation* and categorizes them adapting Nida's categorization.

Ecology: includes words that describe geographical features specific to a particular culture. They are usually value-free, politically and commercially. And their diffusion depends on the importance of their country of origin as well as their degree of specificity. It ranges from flora, fauna, winds, to plains, and hills, for example: the word 'Sahara' (desert in Arabic).

Material Culture: this category includes words for foods, clothes, houses and towns, and transports, that are specific to a particular culture. For example: Chakhchoukha (Algerian dish), Kaftan (Moroccan dress), Igloo (snow hut built by Eskimos), Tuk-tuk (urban transport in Thailand).

Social Culture: includes words for work and leisure. The translation problems in this category emerges from the difficulty of transferring the connotative meaning. For

example, translating "the working class" without its connotation, affects its cultural load. Other example of words that denote leisure are national sports like 'Hockey'.

Social Organization: includes words that encompasses the political and social life of a country: institutional terms, customs, activities, procedures. Examples of these words can be political, like names of ministries 'Ministry Of Mujahideen And Right-Holders'; religious, like 'Ruqya'(exorcism in Islam); artistic, like 'Dabka' (a Levantine folk dance).

Gestures And Habits: gestures and habits that occur in one culture can have different meaning in other cultures. Thus, a distinction between description and function is required to be made in some ambiguous cases. For example: 'al bacio' (Italian for 'kiss'; the chef's kiss; the gesture an Italian chef does when the dish is deemed perfect).

2.4 METHODS OF COMPENSATION

Compensation as mentioned in Bouroga's dissertation is defined by Cui (2012) as "a special method that is used to reach the equivalence when there is no equivalent concept and suitable expression in the target language"

"Compensation in translation is a standard lexical transfer operation whereby those meanings of the SL text, which are lost in the process of translation, are rendered in the TL text in some other place or by some other means. Compensation is one of the best described lexical operations its first definition was given by Vinay and Darbelnet in 1958."

As suggested by Cui (2012), there are five methods of compensation.

2.4.1 Adaptation

Adaptation takes into consideration the difference between cultures of different languages in order to express the same effect.

"It is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent." (Vinay and Darbelnet, 1995, p. 39).

Vinay and Darbelnet described adaptation as situational equivalence, they gave an example of an English father kissing his daughter on the mouth as something normal, which is unacceptable in the French culture, Therefore, the right translation for "He kissed his daughter on the mouth" would be "Il serra tendrement sa fille dans ses bras" instead of "Il embrassa sa fille sur la bouche".

2.4.2 Calque

Calque is introducing an expression by translating it form one language into another, then those expressions become an integral part of that language.

"A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements." (Vinay and Darbelnet, 1995, p. 32).

As Vinay and Darbelnet suggest, there are two types of calque:

1. Lexical calque: "a calque which respects the syntactic structure of the TL, whilst introducing a new mode of expression"

E.g. Compliments of the season!   : Compliments de la seasons!

2. Structural calque: It introduces a new construction into the language

E.g. Science-fiction   : Science-fiction

"Sometimes calques generate further quasi-calques in the TL. So, in addition to ألقى ضوءا على for 'to shed/throw light on', forms are encountered such as سلط الأضواء على. It is, however, impossible to say in English 'shed lights on'. In using calque it is important to get the form right." (James Dickins, 2002)

2.4.3 Borrowing

This method is used when a term does not have an equivalent in the TL, especially when dealing with scientific terms; since science is constantly developing, there are always new terms, or traditional food names for example (kouskous), so the translators have no other option except to borrow it and translate it as it is into the TL.

"To overcome a lacuna, usually a metalinguistic one (e.g. a new technical process, an unknown concept), borrowing is the simplest of all translation methods. It would not

even merit discussion in this context if translators did not occasionally need to use it in order to create a stylistic effect". (Vinay and Darbelnet, 1995, p. 31).

2.4.4 Translator's Note

It is a note that translators add in the TT for many reasons: to provide the reader with extra information and further references, to clarify the ST author's intentions, to explain the translator's intentions and strategies.

"A note (usually a footnote or an endnote) added by the translator to the target language to provide additional information pertaining to the limit of translation, the cultural background and any other explanation." (Cui, 2012, p. 829)

In our case, the concise nature of the internet memes does not allow to add footnotes to the translation. However, internet users adapted and contrived a method to compensate. Footnotes can be found in the caption on top of the post of a translated meme, or in a pinned comment under it.

2.4.5 Paraphrasing

This method is used to provide an explanation to the translated words and make them more comprehensible, it is usually written in the margin of the page.

"An extended synonym and inevitably and expansion and a diffusion of the original text. It is only justified when an item of terminology technical institutional cultural, ecological scientific cannot be explained in any other way." (Cui, 2012, p. 830)

CHAPTER THREE

ANALYSIS AND TRANSLATION OF HUMOROUS INTERNET MEMES

Chapter Three is the practical part of this dissertation. It features the analyses and translations of an amalgam of internet memes. It aims to investigate the problems that may face the translator while translating internet memes and attempts to resolve them by applying compensation methods and other suggested methods.

For the sake of limiting the scope of this study, we decided to restrict the samples to only humorous internet memes in the form of image macros. We collected around 80 internet memes that fulfill the first two criteria, and then we screened out the samples that did not introduce a translation problem, reaching 30 internet memes, to then reduce them to 20 depending on the priority. And then, we sorted them into four groups based on the type of the problem they pose and the aim of the translation:

1. **Technological, cultural, and religious differences between SL and TL:** internet memes that are characterized by their technological, cultural, or religious charges which represent a challenge to the translator, with the aim to produce the same humorous effect in the target language by overcoming the differences through localization.

2. **Writing systems differences:** internet memes that are characterized by the use of language features (writing features) that do not exist in the target language. The aim of translation here is also to produce the same effect by simulating in the target language utilizing improvised new method.

3. **Word play:** internet memes that contain puns and word play, which is, objectively speaking, the hardest to produce the same effect in the target language.

4. **Lack of context and background knowledge:** internet memes that do not represent a problem, language-wise, but content-wise. The aim of translation in this group differs drastically from the prior groups, it is addressed towards an audience that is not acquainted with a certain culture or concept (in our case, internet culture and millennial humor), and aims to introduce it to them.

3.1 TECHNOLOGICAL, CULTURAL, AND RELIGIOUS DIFFERENCES BETWEEN SL AND TL

Exhibit A:

Figure (3) source: generated by Meme Generator for Android by ZomboDroid

Figure (3) is an image macro that features Object Labeling, and pokes fun at the fact that elderly people find changing from one port of "HDMI" to another in the TV, quite challenging. According to *Knowyourmeme.com* Object Labeling refers to the practice of creating image macros in which subjects of a specific image are labeled to create a humorous interpretation of the picture.

The challenging part of translating this internet meme is the technological term "HDMI" which is an acronym for High-Definition Multimedia Interface. The full term can be translated into Arabic through Calque (واجهة متعددة الوسائط عالية الوضوح)؛ however, the concise nature of internet memes does not allow for long texts. Also, forming an acronym from the

target test (و م ع و) would be very awkward and bizarre. Taking into account that this translation is addressed towards internet users which means that the register of language is vernacular, and the term "HDMI" is familiar, the optimal solution is to borrow the acronym "HDMI".

Figure (4) source: generated by Meme Generator for Android by ZomboDroid

Since the register of language is vernacular, it does not abide by the rules of borrowing. Thus, it does not transcribe the term in the target language's letters, but leave it as is. Also, this justifies the use of dialect Arabic.

Exhibit B:

Figure (5) source: twitter.com by user @m3ruf

Figure (5) is an image macro that features a *Macaque* and its kid, gazing at a piece of paper, equating its reaction to a person's reaction for an F their kid got for a homework they solved.

The grading F does not exist in Arabic culture which represents a challenge to the translator because the phrase ‏"علامة ح"‏ is awkward and meaningless.

Figure (6) source: generated by Meme Generator for Android by ZomboDroid

So, we opt for adaptation to solve the issue, by looking for a situational equivalence that is used in Arabic to represent a grading under 60%, and that is ‏"علامة ضعيف"‏.

Exhibit C:

Figure (7) source: facebook.com/3adi.fi.beladi.dz

Figure (7) is an image macro that pokes fun at mothers and their proclivity to divert the conversation when defeated.

The issues this meme presents while translating is the predominant cultural and religious charges, manifested in the outfit that the mother is wearing and her question about prayer.

If this meme belonged to the fourth group, and the aim of the translation was to comment on the situation or to introduce the target audience to a certain culture/religion, then it should be translated literally and then followed by a translator's note for explanation.

Since the aim of this translation is to produce the same humorous effect in the target language, we should adapt and shape the joke to fit in the target culture/religion, by changing the picture used to a more apt picture of a western mother, and the question "did you pray?" to a more suitable question that, to some extent, can be used in the same situation in the target culture.

Figure (8) source: generated by Meme Generator for Android by ZomboDroid
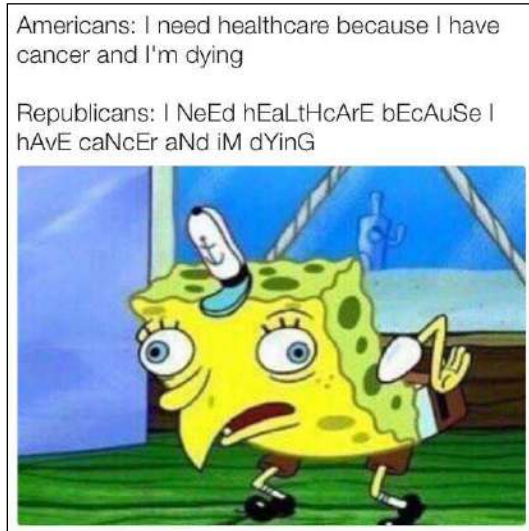
3.2 WRITING SYSTEMS DIFFERENCES

Exhibit D:

Figure (9) source: twitter.com by user @DaniLevyyy

Mocking SpongeBob, also known as Spongemock, refers to an image macro featuring cartoon character SpongeBob SquarePants in which people use a picture of SpongeBob to indicate a mocking tone towards an opinion or point of view. (*knowyourmeme.com*)

The mocking tone in this meme is represented by SpongeBob's face and the alternation of uppercase and lowercase letters in the caption. However, Arabic writing system does not have the feature of uppercase and lowercase, which makes translating this meme a challenge.

The optimal solution to translate this meme is to simulate the effect that the alternation of uppercase and

lowercase text is creating, in Arabic, which is, stupidifying the statement by making it a little harder to be read. And we can achieve that by twisting the order of letters (أجتاح), adding unnecessary letters(موصابن), and making spelling mistakes(العينايت).

Figure (10) source: generated by Meme Generator for Android by ZomboDroid

Exhibit E:

Figure (11) portrays a meme of a dog and a hedgehog, where the dog seems curious about the hedgehog, with a text, superimposed over them, of their imaginary conversation.

Figure (11) source: reddit.com on r/ProperAnimalNames by user u/Llamathion

This meme is the offspring of *LoLcats*, for it revolves around animals and its predominant use of *DoggoLingo* or *Doggospeak* (the offspring of *LoLspeak*). As we mentioned in Chapter One, *LoLspeak* is a child-like language that internet citizens came up with and use for *LoLcats,* and it is characterized by its broken grammar and spelling.

Figure (12) source: generated by Meme Generator for Android by ZomboDroid

The meme in figure (11) creates the effect of baby language (DoggoLingo) by taking advantage of the English language features; for instance, the omission of silent letters in words (you 'u'), (doing 'doin'), the

flawed grammar (is you) and (do me a fascinate). The best solution to translate this meme is to simulate baby language in Arabic, as in figure (12), by twisting the order of words (أنت هل), adding letters (فأرن), removing some (نا), and adding weird grammatical structures (أنت تجعل أنا) and weird words (متدهش).

Exhibit F:

Figure (13) source: reddit.com on r/trashpandas by user u/soapymeatwater

Figure (13) is an image macro, that is also an offspring of *LoLcats,* that pokes fun at the desire to eat fast food and not be healthy, by comparing a raccoon demanding garbage to a person in a fast food restaurant' drive-through.

أنا على 2 مساءً: يحب عليّ أن آكل طعاما صحيا.

أنا على 11 مساءً، على ممر السيارات الخاص بتاكو بال:

أعطيمي القوماما

Figure (14) source: generated by Meme Generator for Android by ZomboDroid

The problem here "figure (13)" is similar to one in the past exhibit. It creates baby language by using informal structures (gimme) and weird spelling (gorbage). And to simulate that in Arabic "figure (14)", we also add bizarre spelling by changing letters (أعطيمي) and adding them (القوماما).

To sum up Exhibits E and F, translating *LoLspeak* and *DoggoLingo* into Arabic is done by simulating baby language in Arabic; and that is a combination of how a toddler would speak, and how a child in elementary school would write.

3.3 WORD PLAY

Exhibit G:

Figure (15) source: reddit.com on r/Punny by user u/dekanmatic

Figure (16) source: generated by Meme Generator for Android by ZomboDroid

Figure (15) is an image macro that includes a pun that is made possible by two elements: the text and the photo. The text plays on the words: 'out standing' (physically standing outside), the adjective 'outstanding' (excellent); and the word 'field' (a land to grow crops), and its other meaning(an area of interest), and then the photo of a farmer standing outside in his field backs the text up and gives the humorous effect.

Translating this meme into Arabic is a challenge. It requires looking up for equivalents that are, not just equivalent in meaning, but also possess a second meaning that can be utilized to create wordplay.

Luckily, in Arabic, the word (بارز) has the meanings (prominent or seen easily), and (excellent). Also the word (حقل) possess the meanings (a land to grow crops), and (an area of interest).

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Exhibit H:

Figure (17) source: me.me/i/good-doggo-8b16a0ff384d4b2ba73d5fc7e9835a89

Figure (17) is an image macro of a dog wearing a panda costume with texts in *DoggoLingo*. But that's not the focus of this translation (look up Exhibit E for that), here we focus on how to reproduce the effect the pun created, in the target language. If this meme belonged to the fourth group, the translation would be a literal one followed by a translator's note that explains what makes it humorous in the source language.

The pun in figure (17) draws a relation between pandas and bamboo, and utilize words that rhyme (bamboozled, bamboo) to create humor. However, in Arabic, (مخدوع و خيزران) do not rhyme. So, we cannot rely on those equivalents to create the humorous effect.

However, we can draw on other features of pandas, like their color, and the concept that 'lies' in the Arabic culture have colors (black and white), to create the humorous effect.

Figure (18) source: generated by Meme Generator for Android by ZomboDroid

3.4 LACK OF CONTEXT AND BACKGROUND KNOWLEDGE

Exhibit I:

The Karen meme illustrates the American stereotype women that always complain about silly things, most of the time, in wherever facility they go to; they always "Would like to speak to the manager!"

Figure (19) source imgflip.com

According to *KnowYourMeme,* the Karen meme is defined as: "Karen is a slang term used as an antagonistic female character in memes. 'Karen' is generally characterized as an irritating, entitled woman, sometimes as an ex-wife who took custody of 'the kids.' "

In order for the TL audience to be able to understand this meme the same way as a native speaker who is familiar with the Karen meme is to add a *Translator's Note* explaining it. In social media they add the translator's note in the caption of the post or in a comment under it.

Figure (20) source: generated by Meme Generator for Android by ZomboDroid

Exhibit J:

This next meme is called Fantasy Painting Object Labeling, it is derived from the drawings of an Ukrainian artist by the name of Boris Groh who draws pictures of skeletons and monsters depicting a weird relationship between a man and a beast.

"Fantasy Painting Object Labeling refers to a series of *Object Labeling image macros* in which a piece of artwork, usually depicting a giant monster in battle with a small person or creature, is labeled to humorously depict everyday actions or emotions."

Figure (21) source: tumblr.com by user sierraseybold

Figure (22) source: generated by Meme Generator for Android by ZomboDroid

The meme pictures waking up late at night and devouring shredded cheese which is very relatable to most people.

The compensation method used is *paraphrase* and *translator's note.*

Exhibit K:

Figure (23) source: reddit.com on r/HistoryMemes by user u/Kr0p3

This meme originated from the movie *Iron Man*, where he says "Is it better to be feared, or respected, I say: is it too much to ask for both?"

It describes the relationship between Italy and Germany, the two countries have a history of switching sides back and forth against one another as they fought together against the Austrian Empire, after that they became enemies in World War I, but they eventually became allies once again in World War II.

Figure (24) source: generated by Meme Generator for Android by ZomboDroid

The compensation methods used are paraphrase and translator's note.

Exhibit L:

Figure (25) source: medium.com by user @mcarterh

Figure 4 is another meme that belongs to historical memes. In 1776 The United States fought against the British colonies in order to get their independence; yet when the Philippines wanted to start a revolution against the United States and get their independence, the latter was chocked and regarded it as an insurrection.

Figure (26) source: generated by Meme Generator for Android by ZomboDroid

The compensation method used is translator's note.

Exhibit M:

Figure (27) source: imgflip.com by user DraconicDrapion

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Hermit crab is a soft-bodied crustacean that lives in shells of gastropods, and it is depicted in this meme as they consider the shells as a "free real estate".

"'It's Free Real Estate' is a line from a Tim & Eric "Awesome Show, Great Job!" sketch. It has grown into a popular GIF and a popular Bait and Switch -style video punchline on YouTube."

القواقع: *تظهر للوجود*

السرطان الناسك:

إنه عقار مجاني

Figure (28) source: generated by Meme Generator for Android by ZomboDroid

The compensation method used is translator's note.

Exhibit N:

Figure (29) source: knowyourmeme.com by user BENDROWNED33

This meme refers to the incident that took place on May 28, 2016 where a three year old boy climbed into a gorilla cage in a zoo, and was dragged by Harambe, a 17 year old black gorilla. One of the workers at the zoo shot the gorilla to save the boy's life. The incident received a controversy worldwide over the choice of killing the gorilla.

The meme depicts the racism that the United States lives where black people are shot by the police for the slightest mistakes. Whereas white people are treated differently.

Figure (30) source: generated by Meme Generator for Android by ZomboDroid

The compensation method used is translator's note.

Exhibit O:

Figure (31) source: imgflip.com by user Bob_Daboob

"Make America Great Again is a slogan adopted by Republican presidential nominee Donald Trump for his 2016 United States presidential campaign." In his campaign, Donald Trump stated that he wanted to ban the sale of shredded cheese in the U.S. as a part of "making America great again".

Figure (32) source: generated by Meme Generator for Android by ZomboDroid

The compensation method used is paraphrase.

Lack Of Context And Background Knowledge

Exhibit P:

"SpongeBob and Squidward's Boulder Parodies is a series of photoshopped images and video parodies based on a scene from the animated series SpongeBob SquarePants".

Figure (33) source: reddit.com on r/dankmemes by user u/Shreyash_jais_02

China was considered as the second largest technological, military and economic power in the world, but due to the corona virus pandemic (which was transmitted from bats) the country was affected in all aspects.

Figure (34) source: generated by Meme Generator for Android by ZomboDroid

The compensation method used is paraphrase.

Exhibit Q:

Figure (35) source: reddit.com on r/meirl by user u/Luke_Demeo

عندما يقول لك أحدهم "أراك العام المقبل" يوم 31 ديسمبر.

Figure (36) source: generated by Meme Generator for Android by ZomboDroid

هندي: *ينفخ في عصا*

الأفعى:

Figure (38) source: generated by Meme Generator for Android by ZomboDroid

The compensation method used is paraphrase.

Exhibit R:

Indian guy: *blows into a stick*
Snake:

Figure (37) source: me.me/i/indian-guy-blows-into-a-stick-snake-pure-music-7155cc95db8548e69e106e90fd9dbe88

Snake charming is a famous practice in India where the snake charmer uses a flute to hypnotize the snake and control it.

Exhibit S:

History In Memes
@MemesOnHistory   Follow

TRIBES INDIAN NATION
THAT'S A NICE NATION YOU GOT THERE
BE A SHAME IF SOMEONE
DISCOVERED IT

Figure (39) source: twitter.com by user @MemesOnHistory

This meme pictures the Italian explorer Christopher Columbus mocking his colonization to America and the Tribes of Indian Nation.

Lack Of Context And Background Knowledge

Figure (40) source: generated by Meme Generator for Android by ZomboDroid

The compensation method used is translator's note.

Exhibit T:

Figure (41) source: reddit.com on r/dankmemes by user u/Deleriousmexican

""Give Me the Child" is a memorable quote uttered by the character Henry J. Waternoose III in the 2001 animated Pixar film Monsters, Inc. The line has been included in an image macro series featuring the character Sulley holding the character Boo."

It demonstrates a very common act that happens between divorced parents where they dispute over who takes the child on weekends.

Figure (42) source: generated by Meme Generator for Android by ZomboDroid

The compensation method used is translator's note.

CONCLUSION

After the in-depth analyzing and attempting to translate the internet memes in this chapter, we arrive at the conclusion that applying compensation methods depends on two factors: the aim of the translation, and the problem the source text poses.

The first three groups of internet memes had the same aim of translation, which is, localizing and reproducing the same effect in the target language. But, they each had a different issue, the translator needed to work around. The first group introduced problems that arise from technological, cultural, and religious concepts that do not exist in the target language, so we used borrowing and adaptation to compensate. The second group presented issues that come with the differences of writing systems moving from one language to another. Here, we suggested a new compensation method that we would like to call 'Simulating'. The third group of internet memes tackled wordplay, which quite frankly, requires sheer tinkering with words, equivalents, and situations.

However, the fourth group had a different aim behind its translations, and it is to introduce the audience to concepts in the source language. The translation in this group prioritizes the conveyance of the meaning rather than the effect, and then adds on it to explain. It is not to induce laughter in the audience, but rather to inform the audience on why the source text would induce laughter in the original audience; therefore, we used translator's note and paraphrasing.

It goes without saying that each group had additional compensation methods used; however, they are not mentioned because they are not the focus of analysis of said group, they are just a backing method of compensation.

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Figure (2)   Sources: from top left to bottom right.

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