



People's Democratic Republic of Algeria
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Kasdi Merbah Ouargla University
Faculty of Letters and Languages and Art
Department of Letters and English Language



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Presented and publicly defended by Safa Sayad & Hanya Gaboussa

Dr.HemzaZeghar	KMUOuargla	Chairperson
Mrs.MesloubDalila	KMUOuargla	Supervisor
Dr.AliLabouz	KMUOuargla	Examiner

Supervised by

Mrs.Dalila MESLOUB

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مذكرة نيل شهادة الماستر الاكاديمي

تخصص: ترجمة

ترجمة الفكاهة

عروض ستاند اب كوميدى لنواه ترافور

SUBTITLING HUMOR

STAND UP COMEDY BY TREVOR NOAH

من اعداد الطالبتين: صفاء صياد و هنية قابوسة

الدكتور حمزة زغار	جامعة قاصدي مرباح ورقلة	رئيسا
الاستاذة مسلوب دليلة	جامعة قاصدي مرباح ورقلة	مشرفا مقررا
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تحت اشراف الاستاذة

مسلوب دليلة

Subtitling Humor

Stand-up Comedy Trevor Noah

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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DIDICATION

I begin this dedication with praise to Allah Almighty. In 2025, as I mourn our brothers and sisters in Palestine, I pray for their protection and victory. Your sister, Hania, sends her prayers and tears. Though hopeless witnessing these horrors, I affirm to all: Palestine was free and will remain free. One day, these words will resonate: Palestine has truly become free. I dedicate this work to my family, especially my parents, who cared for me. May Allah protect you and make your tiny girl shine in this field. I thank our supervisor for your kindness and understanding you are truly the best teacher I have learned from. To my dearest friends Safa—also known in another universe as Kyoka— thank you for your support during my university journey. I pray God keeps us close. Lastly, I dedicate this to Fatima and Roudiana, who come to mean so much to my heart. May your days be filled with joy and health.

Dear ladies and gentlemen, enjoy watching the comedy!

Hanya.G

DIDICATION

Thank you all

I survived.

Safa.S

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We would like to express our gratitude to our esteemed professor Mrs.MesloubDalila who was our guide like and support through our journey the moment you start teaching us you lighted flame of patient to our studies through your profound knowledge of translation studies and which influence our academic development, your feedback and encouragement pushed us to be hanger for knowledge, thank you for every praise and criticize you gave, your words mostly still echoes in our head especially "صلو على النبي".we are truly fortunate to have this opportunity to learn under your exceptional supervision.

abstract

Humor is an essential part of human communication. a vision present in every field, an art form, and a facet of science. It is a matter of timing, where not only laughter emerges, but also a range of emotions intertwined with amusement and a refreshing effect on the soul. Humor serves as a unique mode of communication, capable of addressing sensitive topics with subtlety and grace. And in our centry society of laughter is fond of specific type of humor performance that is stand-up comedy where the performer discusses many fields for the audience no matter sensitive it is. This dissertation studies subtitling humor strategies focusing on the stand-up comedy performance by the comedian Trevor Noah who is one of the most popular performers in this art. While shading light on the most effective technics that convey humor across languages (English to Arabic) through subtitling from his shows. where in the first chapter; the theoretical chapter will address two parts; an overview of audio visual and subtitling in the first part following by humor in the second part and as for the second chapter; practical chapter that is titled by 'subtitling and analysis' which identify the corpus and deals with subtitling two samples of Trevor Noah performances while extracting the techniques used in the process

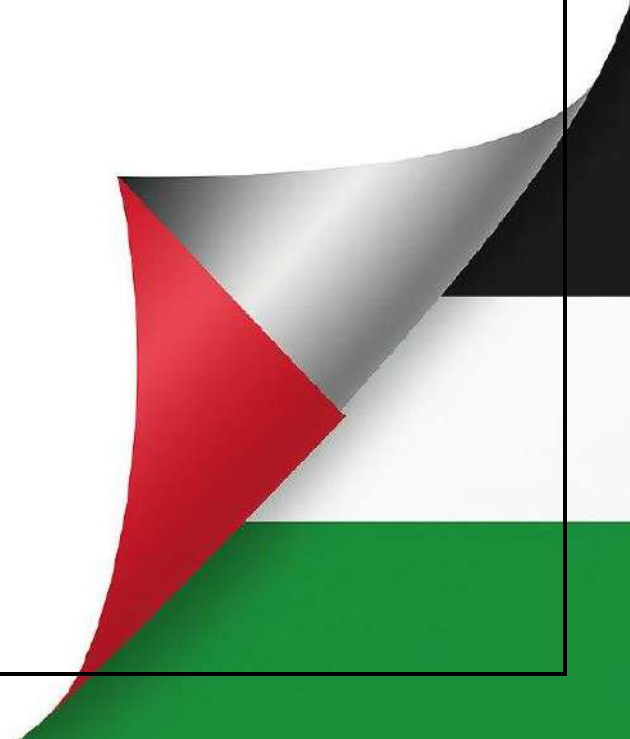
Keywords: *Humor, Stand-up comedy, Trevor Noah, Subtitling, Audiovisual translation, Linguistic challenges.*



المخلص

الفكاهة ليست مجرد تفاعل للضحك فقط بل هي علم دقيق وفن رائع حيث تمتزج فيه البهجة بالاكشاف والمرح بالإبداع، ولا يخفى على أحد أنها سلاح ناعم يستعمل للسخرية تجاه قضايا حساسة دون اثاره عداوة، بل هي أداة ذكية لنقد الواقع بطريقة راقية لا تجرح. وفي عصرنا الحالي لا تتجسد الكوميديا فقط في محادثات العابرة بل في العروض ايضا و أبرزها ما يعرف بالستاند اب كوميدي وهو نوع من الكوميديا الارتجالية في المسرح وبالتواصل مع الجمهور. ان هذا البحث يناقش أساس عمليات سترجة الستاند اب كوميدي باستخدام اعمال ابرز الكوميديين في المجال ترافر نواه والتي حظيت أعماله بملايين المشاهدات حول منصات التواصل الاجتماعي واليوتيوب. حيث نسلط الضوء حول سترجة أعماله الكوميديا كدراسة حالة، وإظهار اهم التقنيات لنقل الفكاهة من الإنجليزية الى العربية، مستخرجين منها الصعوبات المتمثلة في الطابع اللغوي والثقافي للغتين. من اجل تحقيق ذلك، قدمنا في الجزء النظري لمحة عن الترجمة السمعية البصرية ثم تطرقنا الى السترجة، ثم ناقشنا تأثير أيديولوجية المترجم في عملية السترجة. أما في الجزء التطبيقي نستعرض فيه سترجة لثلاث من مقاطعه و نعلق عليها، ونستخرج منها أهم التقنيات المستعملة في السترجة.

الكلمات المفتاحية: الفكاهة، الكوميديا، ستاند أب كوميدي، السترجة، ترافر نواه، الترجمة السمعية البصرية، الصعوبات اللغوية.



Abbreviation

AVT: Audiovisual translation

AVC: audiovisual content

TT: Target Text

ST: Source Text

TC: target content

ST: Source content

SL: source language

TL: target language

GENERAL INTRODUCTION

1. Introduction

In the community of laughter, people seek to entertain themselves through comedy shows that could be humorous plays, clowns and tricksters but now most what stands out is the stand-up comedy shows. where people found the amusement and because of human nature people loves to be involved and more attracted to different topics, which the stand-up comedy contain most of these elements beside the normalization in that kind of shows where sensitive topics could be tackled , for it being a worldwide phenomenal people got more curious for other regions shows so subtitles could be a bridge to transfer the humor from language to another in in this case from English to Arabic or should I say from apple to olive oil.

The process of subtitling the stand-up comedy plays a major role in making it humor accessible across the world beside it is a cheaper and quicker mode of translating audiovisual contents. However, the subtitling process has limitations that differ for each content such as caption limitations, timing limitations and space limitations. In addition, to combine subtitling and translating humor regarding to the subtitles limitations and cultural constraint the translation and in humor follows a pattern of techniques to let the viewer or audience reach the euphoria of humor.

2. Statement of the problem

The research conducted deals with audio visual translation generally and subtitling specifically, where the study case of subtitling is the subtitling of standup comedy shows presented by Trevor Noah and titled by " jokes about deaf people" and " American issues that makes no sense" and also tackles the difficulties faced during subtitling process and strategies used to overcome them.

3. Main Question

What are the appropriate techniques to subtitle a stand-up comedy performance?

4. Sub Questions

1-How can linguistic humor, such as wordplay and puns, be effectively conveyed through subtitles without losing comedic intent?

2-How does translator's ideological stance influence the transfer of humor in this performance art?

3-What are the challenges faced in subtitling stand-up comedy performance?

5. Hypotheses

1-Linguistic humor can be effectively conveyed by using the techniques that prioritize the comedic effects of the original joke

2-the translator's ideological stance influences the transfer by guiding the context of the source text in a way that suits the target culture by applying techniques like omission and adaptation.

3-Most of the challenges faced include synchronizing subtitles with comedian utterances as well as rendering language-specific such as wordplay or dealing with social concept.

6. The Aim of The Study

The aim of the study is to explore the role of subtitling in delivering humor in the Trevor Noah's stand-up comedy. Focusing on the difficulties faced either in cultural, technical, or linguistic level. This work also in examines the strategies employed in the process of subtitling and shows the most frequent techniques used that preserve humor, ensuring that the target audience left entertained, and laugh about translated content.

7. Literature Review:

Humor translation in subtitling has become an important area of study as global media consumption continues to grow. Humor appears to be one of the most defining aspects of humanity, with various levels of applicability that are partly universal, cultural and linguistic, or individual, making it a tangible problem for translators. This review examines key research on how humor is handled in subtitle translation, focusing on the challenges, strategies, and solutions researchers have identified.

Raphaelson-West (1989) was one of the first researchers to create a system for understanding humor in translation. She divided humor into three main types: language-based humor (like puns), culture-based humor (jokes about specific cultures), and universal humor (jokes everyone can understand). This classification became important for later researchers studying how to translate different types of jokes. Her case study analyzed humor in American sitcoms translated for international audiences, examining how different humor types (linguistic, cultural, universal) required different translation strategies.

Attardo (2002) developed a detailed framework for understanding how jokes work. He said every joke has six important parts: the language used, the story style, what the joke targets, the situation, the logic, and any conflicts in meaning. His theory suggests that when translating jokes, translators should try to keep as many of these six parts as possible to maintain the humor. His case study involved structural analysis of translated jokes in various media, demonstrating how the six-parameter model could be preserved or modified in translation.

RojoLópez (2002) focused on how cultural knowledge affects comedy translation. He explained that comedy shows work because the audience and performers share cultural

background knowledge. When translating subtitles, translators must not only change the words but also help the new audience understand the cultural context needed to get the joke. His case study examined Spanish comedy shows translated for Latin American audiences, highlighting how shared cultural references between performers and audiences affect translation success.

Zabalbeascoa (2005) created a system to classify jokes based on how difficult they are to translate. Some texts are presented as infantile genres but contain elements directed exclusively to adults, like the movie *Shrek*, which contains humor for both children and adults. His research showed that some jokes work in many languages while others depend on specific language features and need major changes when subtitled. His case study was a comparative study of European comedy translations, categorizing jokes from "easily translatable" to "culture-specific" and analyzing the translation strategies used for each type.

Martínez-Sierra (2006) developed a systematic method for analyzing how different types of humor are translated. His approach categorizes joke types and compares how different translation methods work across various target languages, providing a practical framework for studying subtitle translation. His case study involved systematic analysis of animated comedy series translations, using descriptive translation studies to categorize humor types and compare translation approaches across different target languages.

Díaz Cintas and Remael (2007) studied the special problems that come with subtitling comedy. They found that the technical limits of subtitles (like space and time restrictions) often force translators to focus on making the joke work rather than being exactly faithful to the original words. This is different from other types of translation where accuracy might be more important than effect. Their case study investigated subtitle translations for European

comedy films, demonstrating how technical limitations force translators to prioritize comedic effect over literal accuracy.

Chiaro (2010) examined the specific challenges of translating stand-up comedy. She found that stand-up comedy is particularly hard to subtitle because it includes cultural references, wordplay, and performance style that don't easily transfer to other languages. Her work on verbally expressed humor and translation has become a key reference in the field. She believes translators often need to completely change jokes rather than translate them directly, especially since audience reaction is so important in live comedy shows. Her case study analyzed international comedy festival performances, examining how cultural references, wordplay, and performance style create unique challenges for live comedy translation.

Rossato and Chiaro (2010) studied how audiences actually respond to translated humor. They compared British audiences watching English comedy clips with Italian audiences watching the same clips in dubbed and subtitled Italian versions. Their research showed that audience expectations and cultural background strongly affect whether translated comedy succeeds. Their case study was an experimental study measuring Italian audience reactions to translated British comedy, revealing how cultural background and expectations influence the success of translated humor.

Lockyer (2015) suggested seeing stand-up comedy translation as cultural mediation. She argued that translators must bridge not just language differences but also different humor traditions and performance expectations across cultures. Her case study involved cross-cultural analysis of stand-up comedy adaptations between English and German-speaking markets, exploring how translators navigate different humor traditions and performance expectations.

Bucaria (2017) focused on how cultural references in comedy are handled when subtitling between different languages. She found that stand-up comedy often uses culture-specific topics that may need to be completely replaced in translation. Her research showed that good subtitle translation often means recreating the comedian's personality and style, not just translating their words. Her case study was a multi-language study of how American stand-up specials are adapted for European audiences, focusing on culture-specific references and the recreation of comedic personality across languages.

Dore (2019) studied how British comedy is translated for Italian audiences. She shows how cultural changes, subtitle methods, and performance considerations all work together. Her research shows that good stand-up comedy translation needs to balance keeping the original comedian's style while changing content to connect with the new audience. Her case study provided comprehensive analysis of British comedy shows translated for Italian television, examining the interplay between cultural adaptation, subtitle techniques, and performance considerations in creating successful comedy translations.

Research on humor subtitling has evolved from basic categorization systems to sophisticated understanding of the multiple challenges involved. The field recognizes that successful humor translation in subtitles requires balancing faithfulness to the original content with the need to create humor that works for the target audience, all while working within the technical constraints of the subtitle format.

THEORITICAL CHAPTER:

Audiovisual, Subtitling and Humor

i. Introduction:

This chapter will discuss Audio-Visual Translation (AVT) in general, as well as the specific challenges of translating humor and subtitling stand-up comedy. In the audio-visual section, it will cover the following points: the definition of AVT, its significance, and the various modes of AVT. In the humor translation section, the study will focus on: the definition of humor translation, the role of cultural references in humor, the challenges faced by translators during the subtitling process, and potential strategies proposed by theorists to address the loss of humor in translations

ii. Part One:Audiovisual

1. Audiovisual Translation

It is the process of transferring verbal components of audio or video footage from one language or culture into another on the screen, including translating gestures. It is also known as multimedia translation. In the vast majority of cases, Audiovisual translation is interlingual, involving a source and target language. This means translating content from one language (SL) into another (TL)

And according to *ROUTLEDGE ENCYCLOPEDIA TRANSLATION STUDIES* Audiovisual translation focuses on the practices, processes and product that are involved in or result from the transfer of multimodal and multimedial content across languages and cultures. Audiovisual translation is multimodal in such as their production and interpretation relies on the combined deployment of a wide range of semiotic resources or modes (Baldry & Thibault, 2006). including language, image, music, color and perspective)

يعرف غوتليب الترجمة السمعية البصرية بأنها "ترجمة لنصوص سريعة ذات أنظمة سيميائية متعددة تُعرض على شاشة للجمهور. ويرى أنها، من حيث كينونتها، نصوص سريعة أو عابرة لا تدوم طويلاً أمام العين، ومن حيث نظام

الاتصال فإنها تعتمد على أنظمة سيميائية متعددة، ومن حيث طريقة العرض فإنها تُعرض في شاشة، ومن حيث التلقي فإن جمهورا واسعا يشاهدها أمامه. وبالنظر في هذا التعريف نجد أنه لم يحدد شاشة بعينها كشاشة التلفزيون، مثلا، التي قد يشاهدها شخص واحد، أو يحدد دبلجة لوسيلة معينة كالراديو، مثلا، وهي دبلجة لا تكون معروضة في شاشة، وإنما يستمع إليها المتلقون للترجمة السمعية البصرية.

وبإمكاننا الخروج من ذلك بتعريف للترجمة السمعية البطريقة نراه شاملا، فهي كل ترجمة من نص سمعي إلى نص بصري أو العكس، أو حتى من سمعي إلى سمعي، مع اشتراط اختلاف الأنظمة السيميائية ويدخل فيه الدبلجة والسترجة في وسائل الإعلام والترجمة الشفهية كلها، وترجمة الصم والبكم

2. Audiovisual Content

it's all forms of moving images with accompanying sound, including novels, musicals, variety shows, situation comedies, game shows, children's shows, news shows, cultural and educational programs, sports programs, sporting events, reality shows, movies, political conventions, election coverage, parades, pageants, fashion shows, and other informational programs, interviews, animation and demonstrative content that use images, graphics, and audio to convey information or entertainment.

3. Modes of AVT

Audio-visual translation (AVT) includes two common modes such which are revoicing and subtitling, each serving a specific purpose. Revoicing covers distinguishing variety of oral languages transfer such as Voice-over: or 'half-dubbing' (Gambier 2003a) which is simply when the volume of the original audio remained lower combined with the reading translation is higher, Simultaneous interpreting as well is interpreting done simultaneously (at the same time as another speaker of the original language), and Lip-

synchronized dubbing that aims to re-create the dynamics of the original speech especially in delivery lip movements (Luyken et al. 1991). Subtitling stands out as a popular choice for translating content, this study is focused on subtitling.

4. SUBTITLING.

Subtitling is a process of translating an audio of an Audiovisual content of source language to a written form of target language in the same content. It is also known as captions in American English.

According to Diaz Cintas & Anderman, subtitling can be described as “a quicker and a lot cheaper than dubbing, it has more recently become the favored translation mode in the media world and comes hand in hand with globalization”. (Cintas & Anderman, 2009, p.19)

- interlingual: It gives a written rendition of the source speech in the target language.
- Intralingual: It also gives rendition of the source speech but in the same language, this kind is made for the deaf and hard-of-hearing, for language learning purposes, for dialect of the same language, and for karaoke effect.
- Respeaking: according to *Routledge encyclopedia of translation studies 3rd edition*
 respeaking involves repeating the original sound of a live program into a microphone connected to a computer equipped with a voice-recognition software application. Having rapidly gained prominence as the preferred method for the production of

live subtitles, respeaking has the potential to be used interlingually in future.

5. Principles of Subtitling

The main goal of subtitling is to bridge the gap between audio and visual elements of media, making it comprehensible for the audience to enjoy the content, therefore subtitlers should keep the following points in mind:

- Accuracy: must match the original text exactly.
- Clarity: Sentences must be comprehensible, even if they are shortened.
- Conciseness: A sentence should be short so that the reader can easily understand it.
- Cultural Adaptation: Some expressions needed to be altered so that the target audience could understand them.
- Consistency: Ensuring that the terms in the subtitled video are unified.
- Timing and synchronization

Timing is just as important as translation in professional subtitling. Captions should appear and disappear at the right moments to provide a good experience for viewers. In the case of humor, if the subtitler mismanages the timing of the captions, it can disrupt the viewer's ability to fully enjoy the humor. Therefore, there are several technical considerations to keep in mind when translating Audiovisual content.

Timecoding determines when captions start and end based on utterances in the video.

- The 6-second rule: captions should not stay on the screen for more than six seconds to ensure reading accessibility.

- CPS: Captions letters should not exceed 43 letters according to desktop app and online webs like Amara and Happy scribe to ensure Readability
- Lip synchronization involves not only dubbing; in subtitling, captions must also align with the speaker's lips.

6. THE SIGNIFICANCE OF SUBTITLING

Subtitling is a valuable tool that enhances media accessibility for a wider audience.

This includes individuals such as the elderly, those with hearing impairments, those who prefer silent media, and those unfamiliar with spoken language. Subtitling effectively conveys the meaning and simplifies understanding, enabling them to understand the context of the AVC. In addition, subtitling is way cheaper than dubbing; therefore, it became popular in translating AVC and is a more preferable mode in Audiovisual translation. Most of the subtitles are located at the bottom of the AVC to not block the vision on the video to enjoy while understanding. “The technical constraints of shortage of screen space and lack of time” (O’Connell 1998, p.67).

7. Subtitling techniques

These are some subtitling technics that According to Molina and Albir (2002) is defined as persuaders to analyses and classify how translation equivalence works that follow the criteria as the concept and producers and notion:

- **Adaptation:** Is the replacement of a cultural item from the SL that does not have an equivalent in the TL
- **Amplification:** Adding details to the TT that is not included in the ST such as information, and explanation.
 - **Example: :** She put on the Kumuno.
 - ارتدت الكيمونو وهو زي ياباني تقليدي.

- **Linguistic Amplification:** Adding linguistic elements to the TT to enhance clarity and understanding.
 - **Example:** he dreams of climbing the Himalayas.
 - **يتمنى أن يتسلق جبال الهمالايا.**
- **Generalization:** A technique which uses a general term in the TT in the place of specific term from the ST
 - **Example:** :He eating Sushi.
 - **كان يأكل طعاما يابانيا.**
- **Modulation:**it using the point of view of TL to replace aspects of the SL on a structural and lexical level
 - **Example:** : It is not impossible.
 - **انه ممكن**
- **Particularization:** Using a more precise or concrete Opposite to generalization.
 - **Example:** : He worked as teacher.
 - **شغل منصب أستاذ رياضيات**
- **Reduction:** It is the opposite of amplification. It limits source text information in the TT without effecting the meaning of the ST.0
 - **Example:** : after graduating and getting his diploma, he travelled to Italy to spend his vacation in studying art.
 - **بعد تخرجه سافر الى إيطاليا لدراسة الفن.**
- **Calque** a literal translation of an expression from one language to another
 - **Example;** بيت الثقافة
 - House of culture
- **Compensation** moving a stylistic element to another part on the TT when it can't serve the meaning in the meaning in the same spot

- **Borrowing** ;taking a word directly from the source language
 - **Example:** ; احب الشاورما
 - I like shawrma
- **Discursive creation:** unpredictable translation not literal or equivalence often used for titles or stylistic effect
 - **Example:** movie name finding Nemo
 - رحلة البحث على نيمو
- **Establish equivalence** to use a widely accepted conventional equivalence in the target language, especially for idioms
 - **Example** it pours cats and dogs
 - انها تمطر
- **Description** replacing a cultural term with a description of its form, function, or context
 - **Example** لبست البرنوس في نهاية الزفاف
 - At the end of the wedding she wore a traditional cape
- **Linguistic compression** using a fewer words while preserving the message
 - **Example** so what?
 - و؟
- **Literal translation** Word for word translation where both grammar and meaning align naturally between two languages
 - **Example** she is reading a book
 - هي تقرا كتابا
- **Substitution** replacing words with gestures or vice versa
 - .Example he claps slowly saying you are so smart
 - قال بسخرية يا لا ذكائك

- **Transposition** changing the grammatical categories
 - **Example** it surprised me
 - كان الامر مفاجئا
- **Variation** changing the dialect tone or stylistic register to suit the target audience
 - **Example** whats up buddy
 - Arabic كيف حالك يا صديقي
 - Dialect وش راك صاحبي

8. Subtitling Difficulties

Translating Audiovisual content poses a myriad of challenges, and subtitling is no exception. As Gottlieb aptly points out, subtitling grapples with both quantitative and qualitative limitations, wherein textual constraints dictated by the visual context while the formal presentation of subtitles requires careful consideration. (Akram & Brahim, 2022/2023, p. 22).

Translation quality is crucial in subtitling and is influenced by various factors. The main elements affecting translation accuracy and clarity in the target language include linguistic, cultural, and technical factors.

Technical factors concern the subtitling format's, such as time and space restrictions, the quality of the audio visual content (Chaume, 2012) emphasize that subtitlers need to be proficient in subtitling software and different techniques and skills to assure accuracy and fluency, technical factors impact the intelligibility and quality of subtitle. Linguistic factors involve language-specific features such as vocabulary, syntax, and grammar. Cultural factors refer to the differences between cultures, including their beliefs and values. These differences can make it challenging to convey social nuances accurately in the target language. [A Study of the Translation Strategies Used in Subtitling Humor in Almaktab Saudi Series]

iii. Part two: Humor

What makes people laugh is both obvious and mysterious? , a question that has puzzled thinkers for centuries.

1. Humor definition

Humor, is an experience filled with comedy that makes people laugh or giggle, and it is not necessary to have the same impact on people, it may not be as funny for others. for many reasons, such as age gap, different sense of humor, sensitive topic, environment...

According to oxforddictionary “humor The quality of being amusing or comic, especially as expressed in literature or speech. “

According to (Nash, 1985,p 9,) humor has three principles:

a) A “genus” or derivation in culture, institutions, attitudes, beliefs, typical practices, characteristic artefacts etc.

b) A characteristic design, presentation, or verbal packaging by virtue of which the humorous intention is indicated and is recognized.

c) A locus in language, some word or phrase that is indispensable to the joke

Humor can manifest itself in many ways, including both verbal and nonverbal displays, as I. Ermida (2008, p. 2)

2. Types of Humor

These are the primary and most significant types of humor:

- Physical comedy: it relies on acting with fake, exaggerated violence, silly accidents, big falls, and sound effects...

- Satire: use irony, sarcasm, and wit to criticize society and provoke thoughts.
- Sarcasm: verbal irony that uses bitter language to mock or criticize or make fun of someone or something
- Dark comedy: humor deals with serious or taboo subjects like illness, death, or violence, presented in sarcasm or irony.

And more...

3. Humor performance forms

Humor is found in small pun, jokes, or a funny story with a twist. And could be presented in performances that could be a gig show, a miming show, a clown show, a play, and a stand-up comedy show which is the trendiest and newest kind of performance

1) *Stand-up comedy*

Stand-up comedy is a solo performance with as little interaction with the audience, where the comedian talks or tells a humorous story, or sarcastic opinion or mocking a case, could use racism or discrimination as jokes that is folded with words of honey so the audience cannot get angry.

Stand up comedy started in every culture by the culture colors could be from the story tellers travelers, or the king messengers who delivers the king orders to the people who will listen and speak to them instead of the royal family.

and according to Nilsen, Don & Nilsen, Alleen. (2024). Stand-Up Comedy. it goes back during the renaissance, where the king choose jesters himself who were funny looking and must wear unmatched clothes pieces and jiggly ball bells and carried dolls to talk thought it to the king because they are scared from the king and so not worthy to address him. By time this kind of shows became popular among the ordinary peoples and started losing the puppet from the show till they spook the jokes themselves and started the stand up comedy shows that could be a solo or a solo with a puppet

according to Dalia Mohamed article it was called (hasyakavita) thousands of years ago which is invented in India where artist then was using humor and sarcasm to spread social or political knowledge, most of their performance was in social festivals or religious festivals, basically it was used for learning and entertaining. recently with only focusing on the comedic theme it became presented on stage,

stand-up comedy it is a slightly recent entertainment phenomenon to the westerns, where it started in the 19th century and it achieved significant popularity in the 20th century and many characters shined in that field as an example for the beginnings charley Chaplin with his silent performance, Groucho Marx using wit and sarcasm and Woody Allen for his humorous philosophy and the recent stand-up comedians stars as Omid Jalili, Russell Peters and Trevor Noah.

this phenomenon commenced spreading in the Arab community especially Egypt and Lebanon_ at the beginning of the 20th centuries which it was influenced by the western comedic style due to its popularity. Among the Arab early comedian stars which shined Ismail Yassin, Adel Imam and Nadjib Armany

4. Humor and Culture

English humor has an exceptional range that allows it to be applied across different fields including politics, daily life, or entertainment and more. while still keeping its comedic effect on native speakers.

For native speakers, the cultural and linguistic context ensures that the humor's impact consistently valid and resonates as intended, making it rare for the humor to not be reached. The humor for Arab was and still impotent for their daily life as for ancient litterer for a long period of time they used humor in their writings with spring of wit alongside of the sarcasm

and satire and who holds the crown in it is Abu Al Hasan Ali Bin Jareej known as IbnArumi (ابن الرومي) [Ahmed Amin-Feidh Al-Khatir 1947].

Also the Arabic humor could serve within the criteria that are influenced by religious and cultural values, especially those defined by Islam. Islamic principles support humor as long as it respects others and meets with moral standards. However, there are limits , especially when it comes to religious matters ;" Jokes that make fun of Allah, the Prophet Muhammad (peace be upon him)" Likewise, humor that humiliates, insults, or makes fun of people or groups is unrelated with Islamic values of dignity and respect.

However, since honesty is valued even in lighthearted interactions, it is also discouraged to lie for the sake of humor.

To ensure that humor meet the cultural standards of decency, subjects related to modesty or explicit content are typically avoided. basically, humor in Islam is expected to bring joy and strengthen relationships while not causing harm or violating ethical boundaries this is the ideology in the Arabian side .

Ideology and Translation:

Ideology is originally a French word and was coined by The French philosopher Antoine Desttut de Tracy, which indicated “the genetic theory of ideas or the science of ideas “[shuping,2013, p.57].Generally, it refers to the set of believes, assumption and ideas that are related to linguistic and culture level which it effects the production and reception of the text .

The ideology is an outcome of a social and linguistic aspect and translation is not only a linguistic communication transfer form but a social and historical behavior, the translator works under a specific framework of the ideology, influenced by societal norms and personal political beliefs, and government censorship there for the translation selection materials will be affected by ideology and in many cases the translator manipulate the target text material

that is related to the target language believes, through on strategies Translation materials under the control of the ideology such as, “domestication” and foreignization .Foreignization is the type of translation that keeps the elements of the source language in the target language text even if it appears not familiar to the target audience,this strategy deliberately retains the foreignness of the original text, and in another hand domestication is the translation that aims to make the translation is natural and familiar to minimize the strangeness of the foreign text to the target language audience .

In translation studies, Lefevere argues that translation is not a neutral process; rather, it is influenced by the social, political, and cultural contexts of both languages involved. He states **Lefevere (1992, p. 14)**, “Translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture are factors that may influence how they translate.”

5. Subtitling Humor

Translating humor is a task that contains challenges that require recontextualizing and understanding the nature of humor, people sense of humor can be effected by elements such as background,age, and cultural context, the translator must find the fundamental meaning and intention of the original humor.

(Newmark 1988, p. 217)

6. Humor Subtitling Difficulties

Translators face some difficulties when translating humor because they try to maintain the effect that the humor released as an example puns are hard to translate it to someone who is way too far from knowing then source language or culture, and alongside to the transition

humor difficulties the subtitling humor the translator faces more of it and the most important is the timing and synchronizing in a common sense and experiences even in the same language if the comedian most of the time they use the element of surprise if they missed the chance on telling the joke the effect will be ruined , same for the translator if he stated the whole joke before the comedian the audience through the subtitling will not find it funny even if they get it, in addition to timing and synchronizing the over explanation some jokes needs to be explained and translated if there is no equivalence however the effect of the humor will faded. Duo to the cultural or moral or audience consideration most of the “bad words” must be censored and obviously if it wasn’t replaced properly instead of laughter the silence will be loud.

iv. Conclusion:

This chapter mainly addresses audiovisual and subtitling techniques in humor, focusing on stand-up comedy and the challenges faced by translators—particularly in subtitling humor. These challenges mostly in technical, linguistic, and cultural fields. By applying insights from relevant studies, translators can minimize the loss of humor in translation.

PRACTICAL CHAPTER:

Annotation and Analysis

This part focuses on annotation and analysis of two selected samples from Noah Trevor`s comedy performance, which have been subtitled from English to Arabic. The primary objective is to ensure the humor delivery and examining the strategies that was used and the challenges that was faced when translating humor from The Source language English to the target language Arabic.

This analysis will cover challenges from several areas that was face during the subtitling process; such as the linguistic challenges including idiomatic expression, wordplay and cultural specific humor that's required strategy to maintain the comedic effects while ensuring culture appropriateness and comprehensinty for the target language,

The selected samples represents two different aspects from Trevor's comedic style and cultural point of views to ensure the various translation techniques and their effectiveness in maintaining both entertainment value and hidden messages in the performances.

7. CORPUS IDENTIFICATION

Trevor Noah`s stand-up comedy is among the most viewed comedy shows in the USA. He continues to perform comedy globally addressing various topics and sensitive issues with humor. It worth noting that his interracial identity_ being raised by Xhosa mother from South Africa and Swiss-German father_ has greatly influenced his worldview and storytelling skills. He has a unique ability to transform his painful personal such as living under apartheid and racism, into clever and funny narratives that evoke laughter. Noah skillfully blends humor with themes of politics, race, languages and accents not only for comedic effects but also to promote cultural understanding and share diversity. He brings South Africa stories to a global audience, using smart jokes and cultural comparisons to foster connection and appreciation among different cultures.

Trevor Noah's career began on the stage was in his hometown Johannesburg, he started performing this art at the nightclub when he was 22, motivated by his friends, he notably gained recognition and fame beyond what he achieved while hosting TV programs. As he gained popularity in South Africa, it leads him to host more popular TV programs and performing stand-up comedy not only there, but in Scotland, then the United State which he moved to and became the first African comedian that appeared on the American television.

Reason for Choosing the Corpus

This type of performance is beloved by youth all over the world, as evidenced by the huge number of views on social media platforms like YouTube and TikTok. We chose Trevor Noah as we are fans of his work, he perfectly imitates accents and cleverly links events from the past and the present in a hilarious way. Therefore, this corpus serves an opportunity to analyze the strategies used in rendering humor and to highlight the challenges faced in this process.



*Figure 1*Trevor Noah perform in the "loud and clear" tour on 2019



*Figure 2*Trevor Noah hosted the 67th Annual Grammy Awards at the Crypto.com Arena in Los Angeles on February 2, 2025.

8. Methodology

This study adopts a qualitative descriptive approach to investigate the subtitling strategies and translation techniques used to render humor in stand-up comedy according to Molina and Albir (2002). The practical component centers on the annotation and analysis of translated humorous content, focusing on how linguistic, cultural, and performative elements are conveyed across languages.

9. Data Collection

This study depends on a qualitative method by examine Trevor Noah's stand-up comedy. The data includes clips taken from YouTube. The first sample is about Jantji the fake sign language interpreter and the second one is about weird and unreasonable things and thinking that Americans has. Those clips were chosen as they are rich of cultural content and sarcastic style which may match our study goal.

10. Corpus Analysis

for the upcoming subtitles that was translated to the Egyptian dialect that is widely known for the comedic side and one of the easiest and understandable dialect in the Arab community

Sample one

First sample is the show that titled with Trevor Noah "Jokes about deaf people" (Nationwide comedy) With over 7 million views, that talks mostly about the fake sign language interpreter "Jantji Thansanqa" and how he was he survived 5 years as an official interpreter, and mimicking the possible reaction for the one who is meant in some situations,



Figure 3 QR scan for the first sample

➤ 1st example

Time 00:00

We don'tcelebrate our heroes in this country

We chastise them

We bring them down

It jealousy its hatred and monnaah

لا نمجد ابطالنا كفايه في هذه البلاد

نقوم بتوبيخهم ونقلل من شانهم

بسبب الغيرة والكراهية

حاجات كدا كدا

Source language	Subtitling	Technique
Monaah	حاجات كدا كدا	Adaptation Discursive creation

Analysis :

Monaah is a north African word that trevornoah said to put the element of surprise and comedic effect the technique was used here is adaptation and discursive creation because the word is beyond the translator limitation terms to give an equivalence or literal translation we translated it to **حاجات كدا كدا** which is a term could serve the similar meaning and the comedic effect that is based on the vagueness and the mystery that holds many behind the words

2ed Exemple

The context

Time 00:50

Trevor Noah was talking about Nelson Mandela's memorial and that it was aired worldwide and translated to all languages including sign language and "Janji" the official sign language interpreter was doing his job which is supposed to be interpreting sign language be but ironically he doesn't know how to interpret sign language

translated into all languages including sign language,

soJantjies was there translating for those who didn't understand

. Unfortunately,

he also didn't understand sign language

مترجم لكل اللغات بما فيهم لغة الاشارة

فكان "جانتجي" هناك يترجم للصم بلغة الاشارة

لكن الكارثة

كان جانتجي

لا لغة لا اشارة لا هم يحزنون

The technics

Source language	Subtitling	Technique
translated into all languages including sign language	مترجم لكل اللغات بما فيهم لغة الاشارة	Literal
so Jantjies was there	فكان "جانتجي" هناك	Literal
translating for those who didn't understand	يترجم للصم بلغة الاشارة	Particularization
Unfortunately	لكن الكارثة	Modulation
he also	كان جانجي	Modulation
He didn't understand sign language	لا لغة لا اشارة و لا هم يحزنون	discursive creation variation

Analysis

land 2

"Translated two into all languages including sign language so jantji was there "

It is a sentence that hold no intention of meaning behind it but only describing an event, so according to Molina and albir the translation goes for literal translation where the meaning won't change and could be understand in the Arabic language

Translating for those who didn't understand, who didn't understand is general meaning and could be anyone who can't understand the language and he meant the deaf people where he translates with sign language and according to Molina and albir the translation goes to الصم where we went from general to specific and to make the speech clear for the audience cause unlike the English Arabic prefer the known and specific

4

‘‘Unfortunately,’’ is an adverb that was deployed to show the irony that will appear in the coming sentence so according to Molina and albir the strategy that was applied here modulation where we change the point of view to become ولكن الكارثة to show the upcoming dramatical turn of events

5

He didn't understand sign language the main joke here where it shows the irony of the sign language interpreter that does not understand sign language and according to Molina and Albirwe applied discursive creation variation to become لا لغة لا اشارة و لا هم يحزنون Where the expression of لا لا لا هم يحزنون Is an Algerian common idiom which is used to express the total absence of something often used in sarcasm and humor simply nothing at all and the repetition is a buildup of the intensity of the comedic delivery

➤ 3ed example

Time

And apparently

, before this,

people have complained,

but obviously the complaint fell on deaf ears,

so nothing was done about it

على ما يبدو

قبل هذا الحدث

اشتكى العديد من الناس

لكن من الواضح ان الشكوى و صلت للاذن و ارتدت

فلم تسمع

Source language	subtitling	Technique
And apparently,	على ما يبدو	Literal
, before this	قبلهاذا الحدث	Linguistic amplification
, people have complained	اشتكى العديد من الناس	Modulation
but obviously	لكن من الواضح	Literal
the complaint fell on deaf ears	ان الشكوى و صلت للاذن و ارتدت	discursive creation

Analysis

1

“And apparently” is a term that was used for linking the ideas which and it has no higher than meaning so according to Molina andalbir we translated it literally

2

Before this the word this means Nelson Mandela memorial and according to Molina and arlbir the translation based on linguistic amplification where we added information which is الحدث which clarify and add precision

3

People have complained it is a full sentence in English and according to Molina we used the amplification strategy where we expanded the structure to suit the Arabic norms and added "العديد" which it doesn't exist in the ST

5

In the ST “fell on deaf ears” this expressing is meant that all what said or sent from complains was not heard or ignored for some negative reasons and in this context it was used for the same meaning and to produce a joke where obviously the context is related to deaf people and according to Molina and albert (2002) we used discursive creation and translated to دخلت من اذن و ارتدت which means that the complaint didn't reach to be heard and also to avoid the sensitive sarcasm on deaf people and deliver the comedic effect and element of amusement

➤ 4th example

1:00

A problem he didn't let stop him people

When when other sees an obstacle

He sees an opportunity

لم يسمح لهذه المشكله ان توقفه

يتمهل الناس عند المطب

Source language	subtitling	Technique
A problem he didn't let stop him people	لم يسمح لهذه المشكله ان توقفه	Literal translation
when other sees an obstacle He sees an opportunity	يتمهل الناس عند المطب لكنه يزيد السرعة	discursive creation

Analysis

This idiom and the source language means that nothing can stop him and he could use the obstacle for his own good, but in this context it's meant to be sarcastic while using the positive side for showing the negative one. according to Molina and albir this to Creation and translate to **يتمهل الناس عند المطب لكنه يزيد السرعة** to show the sarcasm and the negative side of his actions and while trying to keep the comedic effect.

➤ 5thexample

Time 5:36

The ambassador of China was up there

(模仿中国口音)

Jantji was there on the side

(doing exaggerated king fu as a sign language)

عندما كان سفير الصين على المنصه

(تقليد اللهجه الصينيه)

كان جانجي بجانبه

(حركات و بركات)

Source language	subtitling	Technique
The ambassador of China was up there	عندما كان سفير الصين على المنصه	Literal translation
(模仿中国口音)	(تقليد للهجه الصيني)	amplification
Jantji was there on the side	كان جانجي بجانبه	Literal translation
(doing exaggerated king fu as a sign language)	(حركات و بركات)	Discursive creation adaptation

Analysis

2

Children Noah was imitating the ambassador fake Chinese, So it had no actually talking we used amplification according to Molina and arlbir: (تقليد لهجة صينية) to show and put a brief explanation to the racist sarcasm

4

(Doing exaggerated kung fu as a sign language) noah was making fun of the fake sign language interpreter jantji so he made up the kung fu move to mix the sarcasm and the racism and showed it in moves so we used discursive creation and adaptation to translate it (حركات بركات) and it's a

comedic term for one who exaggerates something in moves showing of wrongly by this we maintain the comedic effect



Sample 2

The second sample is titled by it's make no sense for Trevor Noah African American and it has 9.9 million views with 232k like it was published 5 years ago

Figure 4QR of the second sample

➤ 1st example

Time 0:18

I was scared to go jogging
because I thought if I ran out in the street and fainted,
wouldn't the local news love that
I'd be running and I'd fall down in the heat.
They would have their vans reporting live.
They'd be standing there going,
so hot in Atlanta, even Africans are fainting.

خفت ان مارست الركض

لأنني فكرت إذا ركضت في الشارع وأغمي علي

ألن يعجب هذا الأخبار المحلية

اركض وأسقط جراء الحر

سيأتون بمركباتهم ويثون التقرير على المباشر

واقفين هناك وقائلين

الطقس حار جدا في اطلنتا لدرجة ان الأفارقة أغمي عليهم.

Source Language	Subtitling	Technique
standing there going	واقفين هناك وقائلين	Literal Modulation
wouldn't the local news love that	ألن يعجب هذا الأخبار المحلية	Literal
so hot in Atlanta, even Africans are fainting	الطقس حار جدا في اطلنتا لدرجة ان الأفارقة أغمي عليهم.	Literal Linguistic amplification
reporting live	ويثون التقرير على المباشر	Linguistic amplification

Analysis

According to Molina and Albir's model, we primarily used literal technique in these sentences as it suits the target language style and directly transfers the meaning that carries the joke although being simply expressed and that be clear in most of sentences but we provided it with linguistic amplification technique when we add the words الطقس و التقرير to make these sentences comprehensible to target audience.

➤ 2ed example

Time 3:08

I pronounce the opposites of uncle as aunt.

I say my aunt.

Out here, you say my aunt,

which to me is an insect,

which made me look like an ass.

When my friend told me his aunt died,

and I was like, so what? There's tons of those out there.

What a great way to end a friendship.

الترجمة الحرفية

أنطق عكس كلمة عم بالعمة

و أقول عمتي

وهنا، تقولون عمتي

والتي بالنسبة الي تعني حشرة

مما جعلني ابدو كحمار عندما اخبرني صديقي أن عمته ماتت

وقلت له وماذا بعد

هناك الألاف منها

يالها من طريقة عظيمة لنهاية لنهاية صداقتنا.

الترجمة المستحسنة

أنطق الكلمة التي تقابل العم بالعمة.

واقولها عمتي كويس.

ولكن هنا تنطقونها زي ماتنطقوا النملة.

يعني عمة زي الحشرة.

ودا خلاني خلاني أبان غبي بجد.

عندما اخبرني صديقي أن عمته ماتت

قلت له "ايه يعني"

"الحشرات مليونين الحارة"

ودي كانت نهاية صداقتنا.

Source Language	Adopted translation	Techniques
Out here, you say my aunt, which to me is an insect,	ولكن هنا تنطقونها زي ماتنطقوا النملة. يعني عمة زي الحشرة.	Variation Discursive creation
which made me look like an ass	ودا خلاني خلاني أبان غبي بجد.	Variation Adaptation
and I was like, so what? There's tons of those out there	قلت له "ايه يعني" "الحشرات مليونين الحارة"	Variation Discursive creation

Analysis

Unlike the literal translation, which was effective in conveying humor between two languages in the 1st example, 2ed sample, it unfortunately did not maintain the same impact in this example. Therefore, we employed other techniques based on Molina and Albir's model.

Which are:

Firstly, the variation technique was the best choice that accurately preserved the humorous impact needed for joke, we changed the tone from standard Arabic into Egyptian dialect which is better in expressing comedic tales in an effortless way

And that is seen in some phrases that is notably carries the humor like:

أبان غبي بجد / الحارة مليونين حشرات

Instead of : ابدو كالحمار / هناك الألاف منها :

For the second technique that we used twice here which is discursive creation we chose for it because it smartly blends the humor since the direct meaning due to literal translation is not able to preserve the impact of the joke. We reformulate the phrases to make it more effective in transferring the humour instead of being faithful in preserving the meaning that is expressed directly that definitely spoils the joke, however with discursive creation same idea is expressed in hilarious style like *يعني عمّة زي الحشرة* In this case, the comedian was explaining the phonetic joke saying calmly: "which to is an insect" But we preferred saying in sarcastic way as a solution to deal with language-specific and enjoying humor at the same time *الحارة مليونين حشرات* Here we avoided translating literally so we created imagery that describe the huge nuber of this insect.

For the third technique which is compensation, we used as we could not produce the same effect of the world pale in the same place of the original context. Thus we emerge translating the pronunciation of the ant next to the phrase "out here, you say my aunt" Then we'll have

ولكن هنا، بتتطقونها زي ما تتطقوا النملة

➤ The 3rd example

0:52

I find comedy is very similar to sex for me.

what's exactly like sex

when you think about it

With me, the comedian playing the role of the man,

and you, the audience, the role of the woman.

Because it's my job to satisfy you

and you just have to sit there

الترجمة الحرفية

بالنسبة لي، أجد أن الكوميديا تشبه الجنس

وما يجعلها مثل الجنس تماما

عندما تفكرون في الأمر

فأنا الكوميدي، أجسد دور الرجل

وأنتم الجمهور تؤدون دور المرأة

لأنه من واجبي ارضأؤكم

وما عليكم الا الجلوس هناك.

الترجمة المستحسنة

أنا أشوف الكوميديا تشبه

العيلة كثير...

والشيء ليأكد لي

لما تبصوا في الموضوع كويس.

حتلاقوني أنا الكوميدي أعب دور الجدع

و أنتم الجمهور

عاملين زي العيال

وشغلي أني أدلعم وأرضيكم

وانتو بس تنتضروني أول الشهر

Source language	Target language	Technique
I find comedy is very similar to sex for me	أنا أشوف الكوميديا تشبه العيلة كثير...	Adaptation variation
With me, the comedian playing the role of the man	حتلاقوني أنا الكوميدي أعب دور الجدع	Adaptation Variation
and you, the audience, the role of the woman.	و أنتم الجمهور عاملين زي العيال	Adaptation Variation
Because my job to satisfy you	وشغلي أني أدلعم وأرضيكم	Adaptation Variation
you just have to sit there	وانتو بس تنتضروني أول الشهر	Adaptation Variation

Analysis

As we proved the efficiency of using the variation technique in the previous example, we also used it in this example to maintain the same impact of the original joke, switching from standard Arabic to Egyptian dialect stays the perfect technique according to Molina and Albir to make the storytelling more effective.

Adopting the Adaptation technique was the only choice as the context seems very embarrassing to the target audience, Arabs tend to be more respectful even in informal discourse unlike the Americans dealing with the concept of sex as something normal and commonly used in their society. Therefore we change the whole context to make it more appropriate and comedic at the same time and that's clear in changing the sex to family The relationship of man and woman to a father with his children, and 'sitting there' carries the sexual desire to 1st day every month where the desire for money.

v. Discussion :

After subtitling and analyzing both of the samples, it showed that amplification and literal translation technique mostly ruin the comedic element and could be successful only if the joke is too straightforward to render and does not require any sensitive topic consideration or additional techniques to have an impact. According to Molina and Albert's model, we believed that the literal technique was not the best way to introduce the audience to American cultural issues in a humorous way. However, the process of subtitling that was carried out revealed several crucial techniques, including discursive creation, variation, amplification, and adaptation, changing from colloquial English to Egyptian dialect for the variation technique adds humorous effects and keeps the joke intact. Applying this dialect without a

doubt, preserved the same impact as this dialect is considered the best one in delivering humor in Arab society like in the second sample when we translate there are tones out there into الحشرات مليونية الحارة, With discursive creation technique, it helped us a lot in blending the humor in a smart way instead of putting in the direct meaning that may result in killing the joke. It also adds a sarcastic touch that captivates the audience's attention and makes them watch the show till the end like العمة زي الحشرة which in the source language is word play And also appears here "the complaint fell on deaf ears" into ان الشكوى وصلت للأذان وارتدت it is more offensive in Arab culture to mock the disabilities of people, For adaptation technique, we were obliged to employ it in some cases; as the context seems embarrassing to the receptive culture, we change the joke with another that carries appropriateness and comedy as well, for example: you have to sit there into وانتو بس تنتظروني أول الشهر With other minor techniques like modulation, compensation ..

vi. Conclusion

The analysis of the selected corpus revealed clear pattern and how humor is manifested across the subtitle from English to Arabic, with providing samples and some example to support our practical part framework. The examination showed that the linguistic and cultural field could facilitate or disturb transfer of the comedic elements which will trouble choosing the techniques, and it showed that literal translation and too much amplification leads to humor loss even if it has the same meaning, many of jokes is not so funny and did not get many reactions in the source audience which effect the translation for either to let it be or make it funny.

General Conclusion

The this research combined the theoretical part knowledge and practical analysis to understand the challenges of translating humor and the techniques that could be used. The first chapter cover the basics of audio visual translation subtitling and humor and shows the challenges and the techniques of subtitling humor relaying on Molina and Albert 2002 techniques and it's also shows how culture believes beliefs and value could affect the sense of humor.

the second part after using the techniques into practice by analyzing samples of Trevor Noah's standup comedy shows and the Arabic subtitles. this analysis shows that transferring jokes could be tiring and and challenging regarding to the culture references and word play from one language to another while keeping the elements and the meaning for the Arabic audience.

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ملخص المذكرة:

في هاته المذكرة و المعنونة ب

" Subtitling Humor

Stand-up Comedy Noah Trevor "

تم التطرق لكل من ، الترجمة السمعية البصرية ، السترجة و الفكاهة نظريا حيث تحدثنا عن الترجمة السمعية البصرية عامة و السترجة خاصة، كما و عرفنا الفكاهة و وضحا علاقتها بالثقافة بدون نسيان الجزء الجوهري و هو عروض السانداب كوميدي ، كما و ذكرنا التقنيات المستعملة في سترجة الفكاهة و التي طبقت و حللت ، معطين بذلك شرحا واضحا و ملما .كما ذكرنا التحديات التي واجهتنا أثناء القيام بالسترجة.

بيان المشكلة

يتناول البحث الذي تم دراسته عن الترجمة السمعية البصرية بشكل عام و التطرق الى السترجة بشكل خاص. حيث تتمثل عينة الدراسة في سترجة عروض السانداب كوميدي التي يقدمها ترافور نواه. و نتطرق في هذه الدراسة الى الصعوبات التي واجهناها خلال عملية السترجة مبينين فيها أهم تقنيات الترجمة المستعملة.

السؤال الرئيسي

ما هي التقنيات المناسبة لسترجة عرض ستاند أب كوميدي ؟

الاسئلة الثانوية

كيف يمكن نقل الفكاهة اللغوية بدقة خاصة التي تتعلق بالتورية و التلاعب بالألفاظ في عملية السترجة دون ضياع الحس

الكوميدي فيها؟

كيف يؤثر الموقف الأيدلوجي للمترجم في نقل الفكاهة في مثل هذه العروض الكوميديّة؟

ما هي التحديات و الصعوبات المواجهة أثناء سترجة عرض لستاند اب كوميدي ؟

الفرضيات :

التقنيات الأنسب للسترجة عرض ستاند اب كوميدي هم: التطويع والتنوع والتوسيع وإعادة الصياغ.

يمكن نقل الفكاهة اللغوية بفعالية باستخدام التقنيات التي تعطي أولوية للتأثيرات الكوميديّة للنكّة الأصليّة.

يؤثر الموقف الأيدلوجي للمترجم على عمل نقل الفكاهة وذلك من خلال توجيه سياق النص المصدر بطريقة تناسب الثقافة المستهدفة عبر تطبيق تقنيات مثل الحذف والتكيف.

تشمل معظم التحديات والصعوبات في عملية سترجة الفكاهة في مزمنة السترجة مع أقوال الكوميديين كذلك ترجمة خواص اللغة مثل التلاعب بالألفاظ وبعض المفاهيم الاجتماعيّة.

الهدف من البحث :

الهدف من هذه الدراسة هو معرفة دور السترجة في إيصال الفكاهة في الستاند-اب كوميدي لترافر نواه، بالتركيز على

الصعوبات المواجهة في كل من الأصعدة الثقافية و التقنية و اللغوية. كما و أن هذا العمل يدرس التقنيات المستعملة أثناء الترجمة و يعرض أكثرهم إستخداما فيما يخص المحافظة على الفكاهة، بما يضمن أن الجمهور المتلقي مستمتع بالعمل المترجم

أهمية البحث:

يكمن أهمية هذا المبحث في التحصل على سترجة تحافظ على روح الفكاهة مخترقة العوائق اللغوية و الثقافية و التقنية و في إيجاد معنى بترك انطبعا خاصا لدى المشاهدين، الإستمتاع والإهتمام الذي يتركه العمل الأصلي على جمهوره. فالفكاهة هي علم و فن و عروض ستاند اب كوميدى هي احدى الطرق لإبرازها و عليه فمن حق الكل الإستمتاع بهذا الفن رغم حواجز اللغة.

خطة البحث :

يتكون هذا المبحث من فصلين أولهما فصل نظري و الذي بذاته يتكون من جزئين تناولنا فيه الترجمة السمعية البصرية و الترجمة كجزء أول و الفكاهة كجزء ثاني. في الجزء الأول تم ذكر تعريف للترجمة السمعية البصرية و المحتوى السمعي البصري و أنواع الترجمة السمعية البصرية

ثم تخصصنا بالحديث عن الترجمة ، مبادئها وأهميتها، بالإضافة الى تقنيات الترجمة و صعوباتها. و فيما يخص الجزء الثاني من الفصل الاول و المتحدث عن الفكاهة ، أعطينا تعريفا للفكاهة و أخرجنا للستاند اب كوميدى مع ذكر انواع الفكاهة و علاقتها بالثقافة بالإضافة إلى سترجة الفكاهة مع التقنيات و الصعوبات المستعملة و المواجهة انتقالات للفصل الثاني و هو التطبيقي عرفنا عن حالة الدراسة و أسباب إختيارها كما ذكرنا المنهجية المتخذة و طريقة جمع البيانات و اخيرا شرح لحالة الدراسة بالإضافة إلى مناقشة حول العمل.

نتائج البحث :

من هذا البحث نستطيع ان نستنتج التقنيات الأكثر مناسبة لسترجة عرض ستاند اب كوميدي و منهم نذكر : التطويح و التتويح و التوسيع و إعادة .

ايضا استخلصنا ان سبب شهرة عروض الستاند اب كوميدي و اختلافهم عن غيرهم من العروض هو أن بإمكان الحاضرين التفاعل مع المؤدي مباشرة، بعيدا عن أنه فن ارتجالي فإنه غير مكرر و فريد من نوعه و ذلك بسبب حرية الاختيار العشوائية للمواضيع.

و تطرقا لأهم التقنيات المستعملة في السترجة نذكر التوسيع أي ارفاق شرح ضمنى في السترجة وإعادة صياغة جمل بحيث تتناسب مع الفكرة وترتيب البنية اللغوية للغة المستقبلية و ذلك لضرورة المزامنة .

أما عن التحديات و الصعوبات المواجهة فأكثرهم بروزا في سترجة الفكاهة هم استخدام العامية و المراجع الثقافية الخاصة و الزمن القصير.