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The Untranslatability of Humour from English into Arabic in the Novel entitled

The Absolutely True Diary of a Part Time Indian

A Dissertation Submitted in Partial Fulfilment of the Requirements for the Master Degree in Applied Linguistics

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Dedication

I am grateful and thankful to ALLAH who helps me whenever I ask.

I dedicate my success to my love, my strength, my happiness……. My father

Who worked hard for me, who helped me reach this stage of my life, may his soul rest in peace.

A special thanks to my mother who supported me and stood by my side. I am grateful for the love and help she gave me.

To my supportive siblings and my lovely nephew and niece.

To my friends and family members.

To those who never left me.

Nabila Ben Ykhlef

Dedication

To my father...

The love of my life may his soul rest in peace, who always believed in me and was there for me, who taught me to believe in myself and never give up.

I miss you.

To my mother… who always supported me and stood by my side, who has been a mother and a father to me since my dad passed away.

I love you.

To my lovely sisters. Nesrine, Manar and Malek.

To my friends and family who gave me moral support when I needed it the most.

To my Aunts and Uncles, especially Sadjia Aflihaou.

To my friends Fairouz Beneddine, Islem Boukerras and Abdeldjalil Loucif.

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To the one who always encouraged me and helped me a great deal Abdelmadjid Hayi.

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Dedication

To our merciful and gracious and mighty God (Allah), for giving the wisdom , strength, knowledge and support for exploring things , for the guidance in helping surpass all the trials that we encountered and for giving determination to pursue and to make this study possible . I'm dedicating this work to my precious parents

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Abstract

The present study identifies the translation strategies used to solve the linguistic and cultural problems of the untranslatability of humour. It also investigates difficulties in translating English humour in the novel entitled "*The Absolutely True Diary of a Part Time Indian*" to Arabic. Qualitative method was adopted in this study. In addition, the collected data in this study includes the Arabic translation of twenty passages of the novel. The researchers have translated a number of chapters and selected a few passages to analyse by using Fairclough's model of CDA.

Key words: *The Absolutely True Diary of a Part Time Indian* /humour / translation / problems / cultural / linguistic / translation strategies /Alexie / untranslatability/ CDA.

الملخص

تحدد الدراسة الحالية استراتيجيات الترجمة المستخدمة لحل المشكلات اللغوية والثقافية المتعلقة بعدم قابلية ترجمة الدعابة . كما تبحث في الصعوبات في ترجمة الفكاهة الإنجليزية في الرواية المعنونة "مذكرات هندي بدوام جزئي " إلى العربية .تم اعتماد الطريقة النوعية في هذه الدراسة .بالإضافة إلى ذلك ، فإن البيانات التي تم جمعها في هذه الدراسة تشمل الترجمة العربية لعشرين فقرة من الرواية .قام الباحثون بترجمة عدد من الفصول واختيار بعض المقاطع لتحليلها باستخدام نموذج فاركلوف لتحليل الخطاب النقدي.

الكلمات المفتاحية: ترجمة / اللغة / المشاكل / الفكاهة / خصائص ثقافية ولغوية / استراتيجيات الترجمة / عدم قابلية الترجمة / تحليل الخطاب النقدي.

List of Abbreviations

SL: Source language.

TL: Target language.

ST: Source text.

TT: Target text.

CDA: Critical Discourse Analysis.

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INTRODUCTION

1. General Introduction

It is not easy to translate thoughts and ideas of the human mind, especially since the language used by the speaker imposes a hidden authority. The translator finds himself facing the inevitability of translating a text that carries several cultural and linguistic peculiarities. "Translation is not a matter of words only; it is a matter of making intelligible a whole culture" (Burgess, 2018). In the field of applied linguistics, translation studies have become crucial. Translation is considered as one of the most significant disciplines among cultures and knowledge transfer. Translation is a form of communication that allows people to converse, exchange information, and benefit from research conducted in different languages. Translation is the process of converting a source text of a given language into a target text of another one without causing any loss to the original message. Some texts are untranslatable because of their cultural and linguistic bounds. Indeed, some texts raise the question of the possibility of translating them. On this regard the translation of humour has been a challenging issue. Humour is anything that causes amusement or tends to elicit laughter. It takes many shapes according to the context and the speakers' purposes. It has various forms, often with hidden or obvious cultural reference. Humour is culture-bound; most translators would agree that translating humour is definitely a difficult task specifically when it is directly tied to the language of a certain culture. As a result, translators must think of translation methods to solve this problem and try to make the source product as approximate as the target one.

N.B: Our corpus (the chapters and the translations) contains about 70 pages; this is why we avoided including it. However, it will be inserted in a CD that will accompany this work.

2. Statement of the Problem

Humour is a complex art that cannot satisfy everyone. It is considered as a piece of language which could carry a cultural flavour, thus making it peculiar to a certain nation, because of that many think humour is untranslatable. This particular study tackles the issue of untranslatability, specifically English humour and its translation in Arabic language in Alexie's novel *The Absolutely True Diary of a Part Time Indian*. The study examines whether the researchers succeeded in translating and retaining the humorous effect that exists in the source language. This investigation can be achieved through applying Fairclough's three levels of analysis which are: description, interpretation, and explanation.

3. Objectives of the Study

The main objectives of the study are:

• To analyse the Arabic translation of English humour in the novel mentioned.

• To introduce untranslatability as a challenging issue.

4. Research Questions

To achieve the abovementioned objectives, this study is guided by the following questions:

- **Question 1:** To what extent is English humour translatable into Arabic language?

  Sub-question:

  - To what extent is English sarcasm translatable into Arabic?

- **Question 2:** How can translators overcome the untranslatability of humour?
- **Question 3:** How does the Arabic translation affect the ideology of the original text?

5. Research Hypotheses

To address these questions, the researchers suggest the following hypotheses:

- English humour may be translated into Arabic to a certain extent.
  - English sarcasm may not be translated into Arabic.
- The problem of untranslatability can be solved using compensation methods.
- The Arabic translation does not affect the ideology of the original text.

6. Significance of the Study

The research is expected to be useful for both researchers and readers. The present dissertation provides researchers with knowledge about translation process in terms of translating humour from English into Arabic in the novel mentioned. In other words, this research will give contribution to the ones who are concerned with the study of translation in a different field (humour). For readers, this project helps them to understand profoundly the issue of untranslatability in any novel. It will help them to develop their critical thinking through evaluating any literary work.

7. Dissertation Layout

The present study is divided into general introduction, five chapters and a general conclusion. The first three chapters deal with the theoretical part and the two last chapters deal with the practical part. The general introduction introduces the study, research problem, objectives of the research, research questions and significance of the study.

The first chapter presents the theoretical framework. Additionally, it provides an overview of translation and humour followed by its types.

The second chapter presents the issue of untranslatability, which is divided into two main aspects: linguistic and cultural untranslatability.

The third chapter highlights the definition of CDA and states briefly its principles. It discusses Fairclough's three-dimensional model. Besides, this chapter provides the translation methods with its different types.

The fourth chapter presents a detailed description of the methodological process followed in conducting the present research. It includes research design, research methods, corpus of the study, data analysis procedures, and the data collection.

The last chapter analyses the gathered data to answer the research questions and discuss the main findings of the study. It presents the analysis of the 20 selected passages from the novel and provides a general commentary of the analysis. Finally, the general conclusion provides an answer to the research questions.

Chapter One: Theoretical Framework and Literature Review

Chapter One: Theoretical Framework and Literature Review

1.1 Introduction

In our daily life, people use humour to reduce stress and laugh by telling jokes or even by mocking each other. We are also exposed to films, talk shows, and television programs that make us laugh. Since humour is culture bound, translators will have some challenges translating it. This chapter will provide a brief overview of translation, humour, and its types followed by the issue of untranslatability.

1.2 Definition of Translation

Throughout history, various theories have surrounded translation, providing insight into how, when, and where it has been used. The word "translation" was derived from a Latin phrase that means “to bring or carry across”. The first known significant translation was of the Hebrew Bible, dating back to the third century. The need for more translation continued to increase with the expansion of religious texts. The result of religion brought the drive to spread religion and strengthen faith, which means there was the need to translate religious texts into multiple languages (Language Network, 2021). Some may think that what is meant by translation is simply transferring the word to its equivalent in the target language, yet it aims to transfer the linguistic rules correctly, while conveying the information without any change in its content to convey the writer’s thoughts and culture.

Nida and Taber (1969) defined translation as following: “Translating consists in reproducing in the receptor language the closest natural equivalent of the SL message, first in terms of meaning and secondly in terms of style” (p.12). In his book A Linguistic

Theory of Translation, Catford describes Translation as "The replacement of textual material in one language (SL) by equivalent textual material in another language (TL). The aim of translation is to find the Target language equivalents" (p.20). In his book A Textbook of Translation, Newmark defended it as follows: "It is rendering the meaning of a text into another language in the way that the author intended the text" (p.5).

1.3 Definition of Humour

Humour is a broad term with various definitions. It is difficult to assign a definition to it. Scholars differ on the matter of giving humour a clear definition. McAndrew (2018) stated that some people assume that having a good sense of humour means being able to see humour in everyday life or appreciating the brilliance of puns and other wordplays, and that it is quite feasible to have one without anybody else noticing. In other words, having a good sense of humour does not mean you can find humour in everyday life or appreciate clever puns and other wordplay, but it is quite possible to have one without anyone else noticing. To be funny, you need a highly developed intellect, and it can only be learned under specific sociolinguistic conditions, the most important of which is love for the mother tongue and aesthetic pleasure derived from its use. According to Pocheptsou (1997), "Humour presupposes a highly developed intellect and can only exist within the framework of specific sociolinguistic conditions, the most important among these being a love for the mother tongue and the aesthetic pleasure derived from its use" (p.12). Another scholar also said that "At first glance, humour is easy to define. Humour is what causes amusement, mirth, a spontaneous smile, and laughter. And humour, it seems, is a distinctly human phenomenon" (Vandaele, 2010, p. 147). In other words, humour seems easy to define. Humour is what makes people laugh, smile, or amuse themselves. Humour, it appears, is a distinctly human trait. Whilst Alharthi (2016) stated "The general sense of

the term ‘humour’ 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, ‘humour’ became an aesthetic term that was invested with the present meaning; that is, to reflect something aesthetic in a ridiculous way” (pp.6-7). Various studies believe that “humour has become a more significant reflection of society and humanity. Life, it has been said, would be meaningless without art. Perhaps it would be too meaningful without humour” (Peter & Martin, 2018, p.2). In other words, humour has become a mirror of society and even mankind.

1.4 Humour and Translation

The response to humour is a cognitive process that differs between individuals even in the same culture. However, a general pattern of common response can be found in one community. Humour can be difficult to translate; sometimes it happens that a piece from the (SL) that most readers find comic fails to convey the same effect in the translated version. Many studies (e.g., Delabastita 1996, 1997 & 2004, Vandael 1996, 2002, Alharthi2016, Chiaro 2004, 2005, 2006) have dealt with the issue of translating humour and cover the problems that the translators encounter while translating it, providing some techniques that facilitate the process of translation.

1.5 Types of Humour

Researchers studying the nature of humour have devised much taxonomy to categorize humour. Most categories are based on several factors such as the topic of humour and its forms.

1.5.1 Sarcasm

Sarcasm is “the use of words that mean the opposite of what you really want to say especially in order to insult someone, to show irritation, or to be funny.” (Britannica Dictionary). Simply said a sarcastic remark refers to the use of words that mean the contrary of what one really wants to say, usually to express irritation, insult, or humour. However, sarcasm is not always meant to be as an insult or a show of irritation it can also be used as a joke. People who share the same sense of humour will respond positively to sarcastic expressions but if the sarcasm exceeds the boundaries of humour, it may be considered as an insult.

King (2016) said, “Sarcasm is not only used to swear or express anger in Specific contexts, but it can also be employed as a joke. Placing humorous sarcasm on those with the same sense of humour will receive good response, and if it goes beyond the limits of humour, sarcasm may be considered a complete insult” (pp. 90-91). An example about this “Some cause happiness wherever they go; others whenever they go” (Wilde, 2014).

1.5.2 Irony:

The word "Irony" comes from the Greek word "eironeia," which means "dissimulation."(Wolfsdorf, 2007, p.175). The concept of irony has been expanded to encompass a variety of different interpretations and definitions. For example, Campbell (2017) defined irony as “A stylistic device or type of humour in which the real meaning of the words is different from (and opposite to) the literal meaning. It tends to be ambiguous, bringing two contrasting meaning into play”. Through those definitions, irony is simply the contrast between expectation and reality.

Examples:

1) Someone said: what a beautiful day! This would implicate that the day was bad.

2) A mother walks into her son's room which seems messy and says: Honey, your room is so tidy. I am so proud of you!

1.5.3 Jokes

Levendai (1993) defined a joke as "a short humorous piece or oral literature in which the funniness culminates in the final sentence, called the punchline" (p.89). "A joke is something that is said or done to make you laugh, for example a funny story" (Collins Dictionary, 2022). According to these two definitions, a joke is something that is said that results in laughter.

Example:

1) - "Doctor, when my hand gets better, will I be able to play the piano?"

- "Of course" said the doctor.

- "That's great. I could never play the piano before!" (Your Dictionary).

1.5.4 Satire:

Satire is a literary form that involves criticizing individuals, social groups, institutions, and other things in order to provoke or prevent change. According to Leboeuf (2007), "Satire is a powerful art from which has the ability to point out the deficiencies in certain human behaviours and the social issues which result from them in such a way that they become absurd, even hilarious, which is therefore entertaining and reaches a wide audience. Satire can be used to ridicule a person, a group of people or society as a whole" (p.90). Many common forms of media, art and entertainment reflect satire, including movies, magazines, poetry, and even visual art.

Examples:

-Family Guy–animated series that satirizes American middle-class society and conventions.

- Alice in Wonderland–novel by Lewis Carroll that satirizes the corrupt political and judicial system of Victorian England. (LiteraryDevices.net).

1.5.5 Parody

Johnson (1968) as cited in Korkut (2005) defined parody as "A kind of writing, in which the words of an author or his thoughts are taken, and by a slight change adapted to some new purpose" (p.3). In other words, parody is an imitation of the words or works of a writer to achieve a comical effect.

For Example:

The movie Pride and Prejudice with Zombies is a parody of Jane Austen's Pride and Prejudice.

1.5.6 Wordplay:

Many studies as cited in as cited in Alharthi (2016) use the terms 'wordplay' and 'pun' interchangeably, whereas others (Leppihalme 1997) consider 'pun' to be a subtype of wordplay (p.180).Dirk Delabastita (1996) defined it as, "Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings"(p.128).

Freud (1960) as cited in Alharthi (2016) stated “the technique used in wordplay relies heavily on the playing on the double meaning of a word, which refers to its literal and metaphorical meanings, and this playing of meanings forms the fertile source of humour” (p18). Delabastita (1997) stated that “wordplay has four types in which the linguistic structures of a language may share a similar form: homonymy, homophony, homography, and Paronymy” (p.128).

Example:

1) -Why did the cookie cry?

- Its mother had been away for so long. [a wafer] Pepicello and Green (1983.p, 59).

1.5.7 Teasing

“A person who likes to play tricks and jokes on other people, especially by telling them something that is not true or by not telling them something that they want to know” (Oxford Advanced Learner’s Dictionary, 2015). Alharthi (2016) also defined it “A teasing is imitating and exaggerating someone’s behaviour in a playful way which would often be literally negative. The playful meaning is determined by cues from the teaser indicating that the remark should be taken in a playful manner” (p.25). Teasing can be positive as it is a way for people to communicate with each other, but it can also be negative especially if it goes beyond limits.

For example, when the best player on a basketball team misses a shot, and his teammate tries to tease him about it by saying, ‘Hey, nice shot’ they can both laugh it off and remain on good terms.

1.5.8 Banter:

Banter refers to a situation in which people make jokes and remarks about each other in a humorous and a teasing way. Norrick (1993) stated, "Banter is rapid exchange of humorous lines oriented toward a common theme, though aimed primarily at mutual entertainment rather than topical talk" (p.29). According to Dynel (2009) "Banter is primarily spoken but can also be produced via instant messaging programs" (p.1293) "This suggests that this type of humour is connected to social intimacy, in which both the speaker and hearer use positive impoliteness and untrue statements to show solidarity" (Lehikoinen 2012, P.9).

Example:

A: you're a bad girl, aren't you?

B: You're a dork!

A: You don't get out much, do you?

B: You're cute, like my little sister. (Cited in Alharthi, p. 26).

1.5.9 Catchphrases

Alharthi (2016) claimed, "Catchphrases are popular phrases which are associated with a particular person. These phrases are generally used repeatedly by politicians, entertainers, or writers to attract audiences and provoke laughter" (p.26). Simply said, a catchphrase is a famous sentence or phrase that is associated with a particular famous person to get people's attention and cause laughter.

For Example, phrases such as: Get a life, Sorry not sorry.

1.5.10 Register Clash

According to Dynel (2009), “Register clash can be different into upgrading and downgrading. upgrading register clash happens when linguistics items from a higher register are used in informal discourse whereas downgrading register clash entails the utilization of linguistic items from a lower register in the formal discourse”. Dynel (2009) cited the following examples:

(1) The PM cocks his head like a Snow-White listening to the animals.

(2) I’d like to file charges against your improper birthday behaviour (p.1291).

In example (1), the word cocks, which is a lower register clash, is used to characterize the PM's actions, which are generally stated in polite and formal, which a formal term ‘file charges’ is utilized in everyday informal language.

1.5.11 Putdowns and Self-denigrating Humour

As cited in (Alharthi, 2016): A putdown (also putdown humour) is an abusive remark that is directed to a particular person to put him down. The concept of putdown goes in line with the concepts of superiority and inferiority adopted by the theories of superiority; the speaker who uses putdown humour tries to establish his superiority over the targets of the joke and emphasize their inferiority. Dynel (2009), claimed that Putdowns may also be presented as a form of aggressive teasing, which is when the speaker assures the hearer that the depreciatory remark is not meant to be truly offensive (even though it is) (p1294).

Example:

A man was carrying a pig under his arm, and his neighbour saw him and said: “Hey Alan, what’s with the pig?” The man answered, “I got it for my wife”. The neighbour thinks for a while and says, “Good swap” (Alharthi, 2016, p. 24). From another hand, as cited in

Alharthi (2016), in Self-denigrating humour, the speaker is the object or target of the joke (p24). This process of "self-debunking". Andeweg et al. define self-denigrating as "a special kind of humour which draws on a person's or an in-group's perceived social, behavioural or physical short comings with a non-serious intention" (2012: 1).

1.5.12 Spoonerisms

Spoonerism is defined by Oxford Advanced Learner's Dictionary (2015) as "a mistake in which you change around the first sounds of two words by mistake when saying them, often with a humorous result".

Example:

Well-boiled icicle for well-oiled bicycle (Oxford Advanced Learner's Dictionary Oxford Advanced Learner's Dictionary, 2015).

1.5.13 Retorts

The term 'retort' is defined by Cambridge Dictionary as "a quick answer that is angry or funny; for example "I'm going to tell him," said Max. "Just you try!" came the retort". Dynel (2009) stated a retort happens when the second speaker pretends that he misunderstood the first speaker's previous utterance and therefore distorts the "intended meaning" and creates a different one to cause humour. (as cited in Alharthi, 2016, p. 25).

Example:

A: Why are you drinking alcohol?

B: What else do you want me to do with it?

1.6 Definition of Sarcasm

As mentioned before sarcasm is: “the use of words that mean the opposite of what you really want to say especially in order to insult someone, to show irritation, or to be funny.” (Britannica Dictionary). The term ‘sarcasm’ is derived from late Latin sarcasms “a biting taunt or gibe, a satirical remark or expression,” from Greek the word ‘sarkazein’, meaning “to speak bitterly, sneer, to strip flesh, gnash the teeth”. Alharthi (2016) emphasized that “Sarcasm is considered to be a low form of humour which uses a witty language to target its victim with some degree of scorn and aggressiveness” (p.22). Sarcasm is “Mode of satirical wit depending for its effect on bitter, caustic, and often ironic language that is usually directed against an individual.” (Merriam Webster's Dictionary, 2022). In other words, the use of witty language in sarcasm is intended to target a victim with some level of scorn and aggression. Sarcasm consists of bitter, caustic, and often ironic language used to make fun of someone, usually in a hostile way. For example:

1. They used to put your face in the dough to make the gorilla Biscuit.

2. Or when someone says something that is very obvious and the reply is: Really, Sherlock? No! You are clever.

1.7 Types of Sarcasm

According to Lamb (2017) there are seven types of sarcasm.

1.7.1 Self-deprecating Sarcasm

Self-deprecating sarcasm is a form of sarcasm joking about feeling worthless and inferior. Lamb (2017) defined it as “Sarcasm that plays off of an exaggerated sense of worthlessness and inferiority” (The seven types of sarcasm, para.2). For example:

A) “Hey Layla, I'm going to need you to babysit my daughter this weekend.”

B) “Yeah, alright. I mean, I was going to get married this weekend but, you know, it's not a big deal, I'll just skip it. He would've left me anyway.”

1.7.2 Brooding Sarcasm

According to Lamb (2017) “The speaker says something polite and/or subservient in a bitter/irritated tone” (The seven types of sarcasm, para.3). Simply said a polite tone is used to convey bitterness or irritation.

For example:

A) “Hey Layla, I'm going to need you to babysit my daughter this weekend.”

B) “I'm looking forward to it. I live to serve.”

1.7.3 Deadpan Sarcasm

It is a statement that is uttered without any emotion or laughter, so that it is hard to distinguish whether the speaker is joking with or mocking the other person. Lamb (2017) stated, “It is said without laughter or emotion, so that it is hard to tell whether or not the

speaker is joking with and/or mocking the other person" (The seven types of sarcasm, para.4).

For example:

A) "Hey Layla, I'm going to need you to babysit my daughter this weekend."

B) "I can't make it. I got a cult meeting. It's my turn to kill the goat."

1.7.4 Polite Sarcasm

According to Lamb (2017) it is a "Subtle, but just a little too nice. This is a kind of sarcasm that sounds genuine at first, but then it slowly dawns on the listener that the speaker was just playing with him" (The seven types of sarcasm, para.5).

For example:

A) "Hey Layla, I'm going to need you to babysit my daughter this weekend."

B) "Ooh, fun! I'll bring my toys!"

1.7.5 Obnoxious Sarcasm

It is the type of sarcasm that is usually spoken in a whiney tone and makes people angry and want to hit you. It is neither funny nor clever, but it gets on your nerves. As Lamb (2017) stated, "It is the kind of sarcasm that makes people want to punch you in the face. It is not really funny or clever, but it gets under your skin. It is usually spoken in a whiney tone of voice" (The seven types of sarcasm, para.6).

For example:

A) “Hey Layla, I’m going to need you to babysit my daughter this weekend.”

B) “Oh, well that's freaking amazing. Just what I wanted to do this weekend. Awesome.”

1.7.6 Manic Sarcasm

Lamb (2017) defined it as, “so unnaturally happy that it is borderline crazy” (The seven types of sarcasm, para.7). In other words, so happy that it seems fake or insane.

For example:

A) “Hey Layla, I'm going to need you to babysit my daughter this weekend.”

B) “God, you are the best sister EVER! Have I ever told you how much I love being your sister? I wish I could live with you! Somebody get me a tent; I never want to leave!”

1.7.7 Raging Sarcasm

According to Lamb (2017) “it is the sarcasm that relies heavily on hyperbole and threats of violence. This is the kind of psychotic screaming rant that you unleash on someone when you are about three steps away from murdering them and you need to vent your rage verbally before doing something horrible involving sharp knives” (The seven types of sarcasm, para.8). In simpler words, it is the type of sarcasm that heavily uses exaggeration and threats of violence.

For example:

A) “Layla. Babysitting.”

B) "Oh, don't worry! I'll be there! Want me to shine your freaking shoes while I'm at it?! Hell, I'll come to your house tonight and wash your goddamn Ferrari! Actually, you know what? Forget it. I'm just going to go home and sit there."

1.8 Humour vs. Sarcasm

Nancy (2009) stated, "Humour is a very good thing, but sarcasm usually is not because it is rarely harmless. It is a verbal hammer and comes from a place of hostility rather than authenticity. For nearly every sarcastic remark, someone feels its sting" (para.3). Humour is good, but most of the time sarcasm is not, it is rarely funny and is usually used as a weapon and demonstrates hostility.

For example:

1. That mustard stain really compliments your blonde hair.
2. Or when someone who does not like you runs into you and says: Just Great!

1.9 Conclusion

This chapter is the literature review of translation and humour. The researchers provided some definitions of translation and humour. They also provided the thirteen types of humour as well as the seven types of sarcasm, adding the difference between humour and sarcasm at the end.

Chapter Two: Untranslatability

Chapter Two: Untranslatability

2.1 Introduction

Untranslatability occurs when the target language has no equivalent for the source text. In fact, the problem of untranslatability arises because of cultural and linguistic differences among languages, which makes translators look for urgent solutions.

The present chapter tackles untranslatability in general. After that, the scope is narrowed to cultural and linguistic untranslatability and its categories that may cause this problem.

2.2 Untranslatability

Scholars agree that during the translation process the issue of untranslatability always occurs, preventing a translator from accurately conveying the intended. meaning Meg (2022) stated that "Untranslatability 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 written text or verbal utterance." Simply said, expressions in one language that cannot be translated into another are untranslatable. It can be a single word or a phrase, either written or spoken.

Peter Newmark recognizes such problems as deviation in translation as he once briefly talked about it. Untranslatability is still a controversial issue. Currently it is believed that translation is a possible and feasible task, but there are still some language items that are difficult to translate which give rise to the problem of untranslatability.

Catford (1965) stated, "Untranslatability is a property of a text, or of any utterance in one language, for which no equivalent text or utterance can be found in another language" (p. 94). He also emphasized that in cases of untranslatability it is not possible to adapt the contextual meaning in the target text to the functionally relevant aspects of the

situation. As he added (1995) , “Translation fails or untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text” (p.94).

2.3 Untranslatability of Humour

The language of humour is difficult to translate. The translator must know the source and target language and culture extremely well. Otherwise, the translation fails, and untranslatability occurs. There are different types of untranslatability but the two types of untranslatability that are going to be presented in this chapter are linguistic and cultural untranslatability.

2.3.1 Linguistic Untranslatability

The first type of untranslatability is ‘linguistic untranslatability’. It happens when there is no lexical or syntactical equivalent for an SL item in the TL. Untranslatable sentences are those that have structures that are not found in the TL. A translator would confidently deliver two sentences by reorganizing and modifying the position to fit to English conventions. Linguistic untranslatability contains some aspects such as phonology, character structure, and figures of speech.

2.3.1.1 Untranslatability in Phonology

Cui (2012) emphasized that every language has its own unique phonemic system that cannot be substituted by another. Between Chinese and English, there are significant discrepancies, and most pronunciations in one language do not have a counterpart in the other. As a result, they are incapable of being translated into the target language. For example, the expression “石诗士施氏，嗜狮，誓食十狮……” (Shí shī shì shī shì, shì shī, shì shí shí shī) which means: Shi Shi Shi, a lion lover, swears to eat ten lions.

The example mentioned above is written in homophone words. from a phonological perspective it sounds meaningless.

2.3.1.2 Untranslatability in Character Structure

This type of linguistic untranslatability deals with the language character structure and the difficulty of translating it. Cui (2012) stated that "Chinese words are made up of characters that convey meaning, but English words are made up of alphabets that have no meaning. In writing, they are different. Character description is a talent in Chinese writing. They all make advantage of a unique property of Chinese characters to define the structure of poetry characters and their meaning. However, because the alphabetical system in English lacks such structures, they are completely untranslatable. Some mysteries relating to character structure or English terms are similarly incomprehensible" (p.827)

For example: 可 (Kě) which means "can or is able to", which means each Chinese character represents a meaning unlike the English alphabets that are meaningless, thus, they are untranslatable.

2.3.1.3 Untranslatability in Figures of Speech

According to cui (2012), Most languages have their unique set of figures of speech. Languages become vibrant and intriguing simply because they have figures of speech. In translation practice, if the TL cannot appropriately display the figure of speech in the SL, it is not authentic to the SL substance, idea, or style. Although their meaning is comparable, the original text's linguistic effect will be reduced. The main aspects are pun, alliteration, and malapropism.

2.3.1.3.1 Pun

Pun refers to the humorous usage of a word with two meanings or many words that sound the same. Puns are difficult to translate into the target language because they pack numerous meanings into one word, and it is exceedingly improbable that any other language will have the same mix of meanings.

Example: The tallest building in town is the library — it has thousands of stories! A pun on the difference between stories in books and stories (floors) in a building.

2.3.1.3.2 Alliteration

Alliteration occurs when two or more words in a row begin with the same letter or sound. It's a popular figure of speech in English, particularly in proverbs, advertisements, and novels, and most of the alliteration is untranslatable.

Example: Go and gather the green leaves on the grass.

2.3.1.3.3 Malapropism

"Malapropism is a figure of speech using wrong words with similar pronunciation tension or intension to reach the humors effect." Malapropism brings difficulties in translation". In other words, it is the improper usage of a word in place of a similar-sounding word, usually with a hilarious consequence.

2.3.2 Cultural Untranslatability

This type of untranslatability is about the cultural one. Cultural untranslatability refers to the translation difficulties arising from the gap between the source dialect culture and the target dialect culture. This often occurs when translating cultural perspectives of a dialect, such as names of individuals, nourishments, and theoretical, cultural concepts and

terms. Consequently, the rendering of the ST within the TT becomes more difficult. According to Catford, instance of untranslatability can arise from two sources: one is linguistic, and the other is culture. Newmark in his A Textbook of Translation wrote: "I define the culture as the way of life and his manifestation that are peculiar to a community that uses a peculiar language as its means of expression." Translation is an extremely important medium for cultural exchanges between people using different languages.

Language is an essential part of culture. Culture contains and affects language which means that all languages are the product of culture. Nida pointed out that for the success of translation, being familiar with two cultures is even more important than mastering two languages, because the language has its meaning only in the cultural background (as cited in cui,2012, p,828). Arabic culture belongs to middle eastern culture, while English culture belongs to the western culture. There are essential differences between middle eastern culture and western culture, so the untranslatability is understandable.

2.3.2.1 Untranslatability Resulted from Culture Gap

It contains four aspects, Material culture, Traditional culture, religious culture, and Historical culture.

2.3.2.1.1 Material culture

Every nation has a different perception of the same thing because they come from different places and live in different climes. Arabic has many specific words (hyponyms) for words related to the Arabic culture for which English has no equivalents. For example, Arabic has many hyponyms to refer to the times of the day.

Most of these words are based on the prayer times for which English has no equivalents, e.g., [alfajer] [alðuher] [aʕʕsar] [almaɤɤrib] and [aliʃʃa]. Another example is

English makes more distinctions to refer to the degrees of temperature than Arabic. For example, the two words ‘cool’ and ‘cold’ have one Arabic equivalent [bærid].

2.3.2.1.2 Traditional culture

People living together in one country or region will form their own traditions and pass them down from one generation to another. However other countries or regions may not have similar traditions and even if they did it will have a different meaning, thus making these traditions untranslatable. For instance, The Evil Eye: If someone starts feeling sick suddenly, his new car has just been scratched or he just lost his job. All these are believed to be the result of the evil eye which is like a curse. Another example is leaving a shoe lying upside down. It is believed that it will bring that person bad luck.

In the English culture, it is believed that walking under a ladder will bring bad luck, however; in the Arab culture it is believed to be a form of good luck.

2.3.2.1.3 Religious culture

Chinese have translated in this field for a long time, but Chinese people do not have Islamic background. Thus, it will make Chinese people misunderstand it. For instance: “End of the world” will make Chinese people think of the coming of great disaster, in which all human beings will die, and they will feel fear. But to the Arabs, it has nothing to do with disaster. It is the coming of the judgment day and justice moment.

2.3.2.1.4 Historical culture

History records the social development of a nation. Idioms and legends are a proof of it. “In translation, the most challenging aspects of translating idioms and fixed expressions relate to two main areas: the ability to recognize and interpret an idiom correctly; and the difficulties involved in rendering idioms and fixed expressions into the TL” (Cui,2012, p.228). Idioms or fixed expressions may not have an equivalent in the TL.

One language may express a given meaning by a single word, another may express it by a fixed expression, and a third may express it by an idiom, and so on. Thus, it is difficult and unrealistic to expect to find equivalent fixed expressions and idioms in the TL. What makes these idioms and fixed expressions difficult to translate or untranslatable is that they may be culture- specific. For instance, the expression of تقبرني (teʾburnī) in Lebanese Arabic which means 'you bury me'. This may sound dark to people; however, in Lebanon it is used in a cheerful way. It means that you hope to die before the other person, because the alternative is sad to bear. You love them too much. You would much rather pass away before them than bear the pain of life without them. That is the feeling mothers have for children and husbands have for wives and that is something that can barely be expressed in words.

2.3.2.2 Untranslatability Resulted from Culture Conflict

In translation, there are some words considered to be like other words in another language, but they have different connotations, they are so-called false friends. For example, the word 'sensible' in French does not have the same meaning as the word 'sensible' in English which means logical or reasonable. The word 'sensible' in French translates to the word 'sensitive' in English. Culture is one of the greatest barriers in the process of translation, along with the linguistic barrier that is responsible for untranslatability in translation.

2.4 Conclusion

This chapter introduced untranslatability which is a serious problem that takes place during the translation process; and prevents a translator from conveying the meaning as it should be transferred. It is divided into two major aspects: cultural and linguistic untranslatability, both aspects contain subtypes. The researchers also provided some examples for more clarification.

Chapter Three: Critical Discourse Analysis and Translation Methods

Chapter Three: Critical Discourse Analysis and Translation Methods

3.1 Introduction

This chapter starts by giving several definitions of CDA. Followed by the principles of CDA and Fairclough's framework of CDA since it is the adopted analytical framework of this study. This chapter explains how CDA is applied in the process of translation. Moreover, the present chapter provides some translation methods used by the translators.

3.2 Critical Discourse Analysis

Critical Discourse Analysis (CDA) is a branch of Discourse Analysis that does not only focus on the macro-structure of the text; however, it traces the social and ideological aspects of the text. CDA is an interdisciplinary research movement that encompasses a variety of theoretical and methodological approaches to the study of language. Each has its own objective. Despite this variation, CDA scholars consider language as a type of social practice and are interested in methodically analyzing underlying power connections and ideologies in discourse.

Lui (2016) claimed that several linguists have made significant contributions to the development of CDA during the last few decades. Fowler, Kress, Fairclough, Wodak, Van Dijk, and others are well-known examples. "Several scholars have developed not only theoretical studies but also discourse analytical approaches concerning the study of CDA based on M.A.K. Halliday's Systematic Functional Linguistics. They have made significant contributions to the development of CDA and put forward their own analytical approaches" (p.1076).

According to Van Dijk (1995), “Critical discourse analysis has become the general label for a special approach to the study of text and talk, emerging from critical linguistics, critical semiotics and in general from a socio-politically conscious and oppositional way of investigating language, discourse, and communication. As is the case for many fields, approaches and sub-discipline in language and discourse studies” (p.19).

3.3 Principles of CDA

CDA is an approach that does not belong only to one school or specialization, nor it is a sub-branch of DA. Instead, it presents a range of perspectives from many theorists in this discipline. Teun Van Dijk, Norman Fairclough, and Ruth Wodak have managed to establish the following major principles of CDA.

Van Dijk (1993) summarized the main standards that are required in CDA’s research as follows:

- CDA primary concern is the investigation of social issues.
- Critical discourse researchers can establish ideas on how discourse contributes to the reproduction of dominance and power by understanding the critical role of discourse.
- Culture and discourse are constructed by discourse and vice versa.
- Grammatical and linguistic units applied as a tool to manipulate social Hierarchies (Fowler et al, 1979).
- The construction and comprehension of discourse relies on the relevance of the context and historical elements.
- CDA requires social cognition and creating connections between language and society.

3.4 Fairclough's three-dimensional framework of CDA

Fairclough, known as the 'Father of CDA', was one of the first linguists to argue the link between language and power, as well as the assertion that discourse is a social activity. His approach is important because it is based not just on the description of discursive practices, but also on the interpretation and explanation of how power and ideologies affect speech. Critical discourse analysis, in this perspective, illustrates the impact speech has on social identities, social interactions, knowledge and belief systems, none of which are generally visible to discourse participants.

Fairclough (1992) argued that text's critical discourse analysis should proceed through three stages: description, interpretation of the text-interaction relationship, and explanation of the interaction-social context relationship. He defines three forms of value that formal aspects of a text might have in this approach (p.110:112).

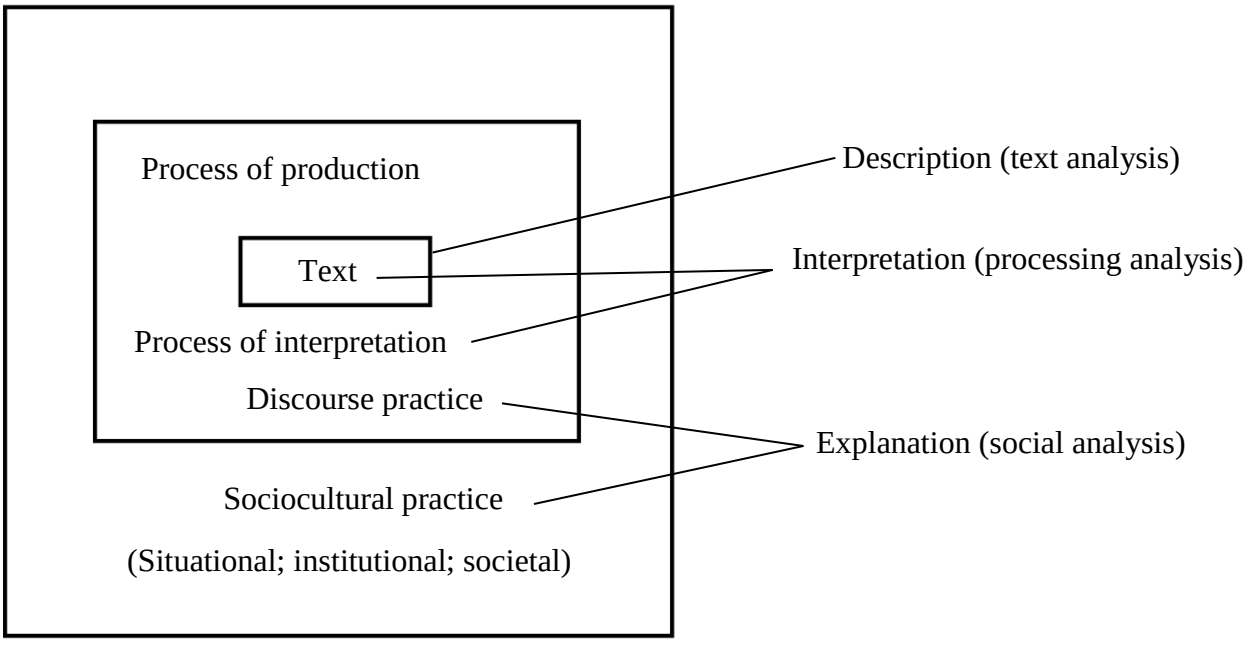


Figure1.1.Fairclough's Three Dimensional Model of CDA (Fairclough, 1995, p.98)

3.5 The Application of CDA in Translation

Translation Studies is concerned with the philosophy and practice of translation. It is, by definition, a multilingual but also multidisciplinary subject of study, since it connects linguistics, cultural studies, philosophy, and information science.

Furthermore, Translation Studies and CDA share an interest in human communicative activity in socio-cultural contexts, particularly texts and discourses as results of this activity.

There are many factors involved in the author's creation of the text, such as socio-political and cultural factors. As a result, a translator must be sufficiently qualified to comprehend the text and its context before translating it to the target language. It would be very disconnected if the culture in the source text translated easily regardless of the source text's context background. Yet, the translators must be able to examine the quality of translation, which includes characteristics such as: legibility, acceptance, and accuracy.

The goal of CDA, according to Fairclough (1995), is to make "the ideological loading of certain ways of employing language and the power relations that underpin them more obvious" (p.258). In the case of translation Textual qualities, ideological settings, and underlying power dynamics apply both to the source text and culture and to the target text and culture (Schaffner, 2004).

CDA might be beneficial in the investigation of ideological and discursive issues in translation and to discover how ideologies lead to significant and maybe effective mediation in translated texts.

3.6 Translation Methods

Translation's first goal is to transfer written or spoken SL texts into their equivalent in the TL text. Translators tend to reproduce different kinds of texts such as, scientific, literary, philosophical, through the processing of meaning in ST and transferring them into TT.

Walinski (2015) stated that "Various strategies are opted for by translators to produce the same effect on the target language audience, as that created by the original text. However, finding equivalent may not be possible in all cases. Hence, one concept in a language might stand as a different one in other languages, each language is unique in its articulation and organisation of the word, thus the task of a translation would be feeling the semantic and the cultural gaps between the SL and TL, during this process some challenging factors may emerge regarding meaning, style, proverbs, idioms" (pp.55-67).

3.7 Vinay and Darbelnet Translation Methods

Vinay and Darbelnet in their translation procedures disregarded individual words as a unit of translation. They considered translation as an operation that reflects concept ideas, and culture in different domains and situations.

Vinay and Darbelnet (1995) suggested two methods of translation, direct and oblique translation.

Direct translation refers to word for word translation of the SL to the TL. It contains, Literal translation, Calque and Borrowing. Oblique translation on the other hand is when the translator operates the original message by the adaptation of some necessary change in the SL to be more acceptable in the TL. It includes Transposition, Equivalence, Modulation and Adaptation.

3.7.1 Direct Translation

3.7.1.1 Literal translation

Literal translation or direct translation is the “word for word” translation of words from one language to another. The intended meaning may be distorted if the translator relies on it instead of conveying the intended meaning in the original. "The SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solve (Newmark,1988).

3.7.1.2 Calque

Walinski (2015) defined calque as “A special kind of borrowing in which the TL borrows an expression form the SL by translating literally each of the original elements” (p.59). Cui stated that calque is “A translation procedure that a translator translates an expression (or occasionally a word) literally into the target language, translating the element of the expression word for word. Peter Newmark refers to it as semantic translation” (p. 830).

Calque according to Cui and Walinski, is the literal translation of word or phrase From the TL when there is no satisfying equivalent for it in the SL.

Vinay & Darbelnet (1995) gave some examples of calque:

French calque :	English source :
Thérapie occupationnelle.	occupational therapy.
Cinquante-cinquante.	fifty-fifty (p.33).

3.7.1.3 Borrowing

Cui (2012) stated that "Borrowing is a translation procedure that the translator uses a word or expression from the source language in the target language. Differences between cultures may mean that one language has expression and concepts that may not exit in another" (p.829). According to Vinay & Darbelnet (1995), borrowing is used "To overcome a lacuna usually a metalinguistic one (example: a new technical process, an unknown concept).it is used to introduce the flavor of SL culture into a translation, foreign terms may be used, example: Spanish food names tequila and tortillas (p32).

According to the definitions mentioned above, borrowing occurs when words or expressions from the source text are directly transferred to the target language.

3.7.2 Oblique Translation

3.7.2.1 Transposition

Transposition involves a change in the grammar or part of speech from SL to TL without altering the semantics of the message. Vinay and Darbelnet (1958/2000), "Transposition involves replacing one word class with another without changing the meaning of the text" (p.61). According to Newmark (1988) "transposition consists of four types of grammatical changes". The first type is the change from singular to plural. For example:

ST: Furniture TT: Meubles

From the example above, the English the word is singular and uncountable but in French it becomes plural.

The second type of transposition is usually used when the TL does not have the equal grammatical structure of the SL. In this case the translator looks for other options to help convey the correct meaning of the ST. For example:

ST: As soon as they returned home TT: فور عودتهم الى المنزل

In this example, Arabic transforms the verbal sentence into a noun phrase.

For the third type, Newmark (1988) defined it as "the one where literal translation is grammatically possible but may not accord with the natural usage in the TL" (p.86). Put simply, in this case, literal translation is grammatically possible but does not correspond with natural usage in the TT. For example:

ST: Give way TT: Priortité à droite

In the example above, the English verb 'Giveway' which is used in traffic regulations is substituted by a noun phrase in French that has the same meaning.

As for the fourth type, "It happens when the translator uses a grammatical structure as a way to replace a lexical gap in the TL" (Catford, 1965, p.73). To clarify more an example used by Newmark (1988) is provided:

ST: Après sa sortie (After discharge).

TT: After he had gone out (Newmark, 1988, p. 87).

As you can see here, the grammatical structure of the TL compensates for or replaces the lexical gap existing in its linguistic system. In simple terms transposition refers to grammatical changes in translation. Translators often use this method since it offers a variety of options that prevent untranslatability.

3.7.2.2 Modulation

Modulation refers to the use of phrase that is different in the source and target languages to convey the same idea, for example, German uses Lebensgefahr [literally, 'danger to life'] where English uses 'danger of death' or a French speaker will refer to the 'dernier étage' of a building where an English speaker will refer to the 'top floor' (ciol.org.uk).

3.7.2.3 Equivalence

Vinay and Darbelnet view equivalence-oriented translation as a procedure which "replicates the same situation as in the original, whilst using completely different wording". According to them this method is the ideal one when the translator must deal with, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds. The translator resorts to equivalence as a translation method when literal translation fails and when transposition and modulation are of no use in conveying the meaning in the TL. Some examples are provided below:

ST: You're welcome TT: Je t'en prie

The response to the expression Thank you in English may be 'You're welcome' but the response to Merci in French may be one of the three: 'de rien, je t'en prie, il n'y a pas de quoi' but never 'tu es bienvenu'.

3.7.2.4 Adaptation

According to Cui (2012) "An adaptation", also known as "free translation," is a translation procedure whereby the translator replaces a social, or cultural reality in the source language with a corresponding reality in the target language, this new reality would

be more usual to the audience in the target language. It aims at maintaining the elegance and intelligibility in the target language at the sacrifice of the form of the source language, but without changing the main cultural message of the original"(p.829). Walinski (2015) stated that “Adaptation is used when the type of situation referred to by the SL message does not function in the TL culture.

In such cases the translator must recreate a situation that can be regarded as more or less equivalent” (p. 63). Vinay & Darbelnet (1995) provided examples about adaptation: cricket (Tour de France) –three men and a baby -film- (trois hommes et un couffin). According to the scholars mentioned above, adaptation is to replace an element of the SL within equivalent element of the target language, so the problem here of culture gap is solved.

3.8 Conclusion

This chapter provided an overview of CDA, giving some definitions according to different scholars. Moreover, it introduced Fairclough’s theoretical framework with his model of analysis which includes, description, interpretation, and explanation. Furthermore, it presented Vinay and Darbelnet’s translation methods. In addition, the chapter presented the application of CDA approach in the translation procedure.

Chapter Four: Research Methods and Procedures

Chapter Four: Research Methods and Procedures

4.1 Introduction

In order to achieve the objectives of the present study, this chapter deals with the practical framework of the dissertation. First, it introduces the research problem followed by the research purpose, and then presents the research questions with the appropriate hypotheses to answer them. In addition to that, this chapter displays the methodology used to conduct the present study, and deals with the selection of research design within the adopted research method. Furthermore, it presents the corpus of the study and data analysis procedures, which explains the relevant techniques to gather the data.

4.2 Research Purpose

The purpose of the present dissertation is to determine if the researchers were successful in translating, and in retaining the humorous effect that is in the novel *The Absolutely True Diary of a Part Time Indian* into Arabic. The researchers also aim to apply Fairclough's model of analysis on *Alexie's* novel mentioned above. The study attempts at understanding the language that is adopted by the author to demonstrate different ideologies and power relations. Therefore, this research provides three analytical levels which are: description, interpretation, and explanation.

4.3 Research Methodology

The present study consists of the analysis of altogether (20) English passages and their Arabic translation. A comparative analysis between SL and TL is made in the coming chapter to determine to what extent the translation was successful.

4.4 Research Design

The chosen methodology in this research is a case study, which includes the description of data, the analysis of the data, and then determines the obtained data. To achieve the research objectives, a qualitative method is used for the data collection and analysis.

4.5 Qualitative Approach

According to the above-mentioned description, the suitable method to adopt is the qualitative method. It is the most appropriate and effective way for the analysis and investigation of the study's corpus. Hence, the use of the qualitative method is to expose the untranslatability embedded in the novel. Thus, qualitative method is believed to lead to strong as well as valid results of this research work.

4.6 Data Collection Procedure

4.6.1 Corpus of the Study

The corpus of this study consists of the novel The Absolutely True Diary of a Part-time Indian, written by Sherman Alexie (2007). He is the best humourist in Indian American literature. Alexie uses humour as a weapon to convey his message and a way to tackle serious issues such as: injustice, racism, and discrimination that Indian Americans faced. He is best known for the use of techniques like satire, parody, exaggeration, and mockery, to form dark humour and irony. Alexie uses political language to demonstrate the circumstances of discrimination which is shaped by white hegemony and discloses the dominant culture's empty promises and untruthful ideologies by a way of starting a conversation with readers on problematic issues and stereotypes. The writer uses dark humour to uncover the cultural discrimination. The corpus of the study consists of thirty chapters and each

chapter tackles a new point in Junior's life. However; the researchers picked and translated (08) chapters.

Junior is a fourteen-year-old Spokane Indian boy who was "born with water on the brain" or hydrocephalus. This condition gave him seizures, a stutter, and several physical differences like having a large head which made him a target for bullies on the reservation where he lives. Hence, Junior spends most of his time in his room reading or drawing cartoons of himself, his family, and his best friend Rowdy, thinking that his cartoons are his best chance of escaping the reservation he lives in and poverty. Although Junior believes that he and Rowdy will be friends forever, and that they are like family Rowdy rejects Junior's friendship for the rest of the novel. Junior goes through a journey of discovering new things about friends' hip and family. Most of the novel's episodes are stories of Junior waking up facing the harsh reality and one of his biases or blind spots. Gordy and Rowdy explain to Junior that his obsession with Penelope's whiteness is just a subtle version of the racism and prejudice to which white people treat him and another Indians daily. Throughout the novel, we see the Junior struggling with a sense of double-consciousness or internal contradiction. Junior believes he is not totally Indian when he is on the Spokane Reservation because of his decision to attend Reardan. However, he is acutely aware of his race when he arrives at Reardan. Many of Junior's cartoons reflect this, depicting the dramatic contrast between life on and off the reservation. Junior struggles to fit in both cultures, but his excellent character attributes, particularly his determination, help him make friends among the white students at Reardan High School, including Penelope, Gordy, Roger, and others. Junior has a harder time finding acceptance from Rowdy and the other members of his own tribe—the tribe he was born into—than he does in the white world, which is one of the novel's great ironies. Junior's internal contradictions are never fully

reconciled as the narrative unfolds. Instead, after significant losses and the passage of time, they fade lose their significance.

4.6.2 Data Analysis Procedure

First, since the researchers' interest falls within the scope of Translation and Discourse Studies, they opted for Critical Discourse Analysis as a field of research that includes a variety of methods for data analysis. On this matter, the novel is examined using Fairclough's (1989) model as a framework for this research's analysis.

The reason why the researchers have adopted Fairclough's approach of CDA is that it presents various points of analysis entries. Regardless of which type of analysis the researchers initiate with, the interconnection of the three-part analytical framework allows them to move ahead and backward between the various components of the analysis.

This approach thoroughly explores all elements; it provides a description of the linguistic features used in a certain text. Moreover, it offers the interpretation of a certain text through interaction. Furthermore, it connects discursive and social activity. As a result, Fairclough's model engages the researcher's prior knowledge.

The data analysis is established on the three-dimensional framework proposed by Norman Fairclough (1989) which presents three levels of analysis which are: description, interpretation, and explanation. The process of applying this model follows three main steps. The first step entails reading the entire novel and translating (08) chapters containing humour from English into Arabic using compensation methods to transfer the ST meaning into the TT. Then, decoding the verbal properties and textual options that are ideologically generated in the novel's discourse. The second step analyses the selected data and explores how such

linguistic representations influence people's behaviours in each culture on a wide scale. The two stages focus on determining the extent of Fairclough's model in uncovering hidden ideologies and power relations that contribute to inequality and domination.

4.10 Data Collection

This section describes the corpus that was selected by the researchers to accomplish the aims of the present study. It includes the way in which the corpus data has been selected. The researchers have selected and translated (08) chapters from English into Arabic since the novel was not available in the Arabic language.

The researchers have selected twenty passages from the chapters that contained humour and sarcasm the most to achieve the purpose of this research.

4.11 Conclusion

This chapter has explained the purpose of the present study and has described the adopted methodology to conduct the current research. The latter is an exploratory study design that investigates the extent of Fairclough's CDA model of analysis on the selected corpus by employing qualitative approach. This chapter has granted the process of the data collection process and has explained the stages of the analysis of Alexie's novel *The Absolutely True Diary of a Part Time Indian* that this study went through. The following chapter presented the implementation of this methodology on the chosen topic.

Chapter Five: Data Analysis and Research Findings

Chapter Five: Data Analysis and Research Findings

5.1 Introduction

This chapter offers the analysis and findings of the collected data. Several samples have been selected to conduct this research to determine to what extent the translation was successful in retaining the humorous effect of the SL passages. This chapter also investigates the strategies and the translation methods used by the translators when handling these forms of humour.

5.2 Data Analysis

This section of the study deals with analysing the chosen passages and discussing the issue and types of untranslatability.

Translation commentary 1

In this passage, Junior was talking about how some boys were treating him in a doubtful way.

English passage

“But there were a few of those Rearden boys, the big jocks, who paid special attention to me.

None of those guys punched me or got violent.”

Arabic translation

"لكن كان هناك بعض صبيان ريردن، المازحون الكبار، أعاروا لي اهتماما خاصا.

لا أحد من أولئك الصبيان لكمني أو كان خشنا معي. "

Analysis

We opted to translate the passage above using literal translation and transposition methods from the ST to the TT. The issue occurring in this translation is that it lacks explaining the culture behind the three points mentioned:

1- Rearden boys: if the reader is not aware of the territory of Rearden, and its background that compares Native Americans to white skinned Americans. The Arabic reader will not understand.

2- 'The big jocks' is an expression used in American slang. Therefore, for a person who is not educated about slang terms and expressions of the SL will find difficulties to understand the coherence and the humorous use of this expression which falls under both linguistic and cultural untranslatability.

3- Getting a special attention can be understood in another perspective. The TL reader will not understand the real meaning of the ST because of cultural differences. Nevertheless, the expression was hinting towards something else (gay community).

   -The expression 'The big jocks' was translated into 'المازحون الكبار' by using transposition method since we found it more suitable. However, the expression lost its humorous effect in the TL.

The translation was made into **المازحون الكبار** with consideration that it was in line with William and Chesterman's pragmatic strategy namely altering the level of explicitness (2000) and Duff's principle of translation on context (1990, p.20).

Translation Commentary 2

In this passage, Junior was bullying himself.

English passage

“If things didn’t get better soon, I was going to turn into one giant talking walking zit."

Arabic translation

"إذا لم تتحسن الأمور قريبا، سأتحول الى بثرة كبيرة متحركة متحدثة."

Analysis

The methods used to translate this passage are, literal translation and transposition.

- A ‘Zit’ is considered bad, and inappropriate to be called at any human being. Hence in both the SL and TL, calling someone a ‘zit’ would both humiliate the person and entertain those around.

Yet, the translation failed to explain the joke as it is. In other words, just one word of the joke made it funny in the TL which is بثرة.

- We failed to find equivalence to the Alliteration in the TL (Talking walking) which resulted in a linguistic gap (Untranslatability of figure of speech).

Translation Commentary 3

In this passage, Junior was talking about how he did not think it was funny for his family when he was about to have a brain surgery while making fun of the situation at the same time.

English passage

I was only six months old and I was supposed to croak during the surgery. And even if I somehow survived the mini-hoover, I was supposed to suffer serious brain damage during the procedure and live the rest of my life as a vegetable.

Arabic translation

لقد كان عمري ستة أشهر فقط وكان من المفترض أن أتقيأ أثناء العملية الجراحية. وحتى لو نجوت بطريقة أو بأخرى كان من المفترض أن أعاني ضررا خطيرا في الدماغ أثناء العملية والعيش طوال حياتي كحبة خضار.

Analysis

In this passage, equivalence and literal translation were used to translate it.

Humour is complex art that cannot satisfy all parties. If we compare humour to music, we can all agree that Beethoven is an icon in the musical world. But in humour, each individual responds to a specific type of humour. A joke in English performed in the US successfully can fail miserably in the UK. Furthermore, even in the US, a joke in Texas can be misunderstood in Washington DC. For instance, in the passage mentioned above, Junior found it funny to have a surgery when he was only six months old; however, his family did not. Thus, it is nearly impossible to translate this joke into the TL due to its complexity and its enormous cultural gap.

Translation Commentary 4

In this passage, junior was talking about how the damage affected his eyes.

English text

My brain damage left me near-sighted in one eye and farsighted in the other, so my ugly glasses were all lopsided because my eyes were so lopsided. I get headaches because

my eyes are, like, enemies, you know, like they used to be married to each other but now hate each other's guts.

Arabic translation

جعلني الضرر بدماغي قصير النظر بعين وبعيد النظر بالعين الأخرى، لذا كانت نظاراتي البشعة غير مناسبة لأن عيناي غير متوازنتان.

أعاني من الصداع لأن عيناي مثل الأعداء، كأنهما كانتا متزوجتان لكن الان يكرهان بعضهما بشدة.

Analysis

We opted to translate the ST by using literal translation and transposition methods. In the passage above, the joke was funny in both the SL and TL.

It shows that if the culture is kept out of the humour, the translation would be successful. No matter where the TL reader is from, no matter what his background is, he can understand the difference between the near sight and the far sight because they are medical terms. On the other hand, married couples all around the world have their ups and downs and when they get divorced, their relationship may end in a tragic way. Both of these reasons are internationally understandable which is why the joke was successful in the TL.

Translation Commentary 5

In this passage, Junior was making fun of his appearance.

English text

With my big feet and pencil body, I looked like a capital L walking down the road.

And my skull was enormous.

Epic.

Arabic translation

مع قدماي الكبيرتين وجسمي الذي يشبه القلم، صرت أشبه حرف "ال" باللاتينية يمشي في الأرجاء.

أما جمجمتي فقد كانت ضخمة جدا. أسطورية.

Analysis

In the passage above, two methods were used: literal translation and transposition.

In this case, it is not culture that made the joke untranslatable, but it is the vocabulary of the SL. The letter ‘L’ cannot be translated and even if we could translate it into the closest meaning in the TL the joke would still be not funny. The form of both letters is different which is the main meaning of the joke as Junior compared his feet and body to the form of the letter ‘L’. This falls under the linguistic untranslatability which is the untranslatability of character structure.

Translation Commentary 6

In this passage, Junior was talking about his sister’s husband.

English text

Damn, my sister had married a lopsided, eagle-nosed, nomadic poker player.

Arabic translation

اللعنة، لقد تزوجت أختي قمارا، بدويا، غير متوازن، حاد الأنف.

Analysis

We translated the sample above by using an oblique translation method "transposition", in which we replace one word class with another without changing in meaning such as: lopsided: غير متوازن/ eagle-nose: أنف الصقر

In this passage, the joke was not funny in the TL. In addition to that, in the western society they can bully a person for having an eagle nose while in the Arab culture it is considered as a compliment and something to be proud of having. In this case the type of untranslatability is cultural, which is traditional culture.

Translation Commentary 7

Junior in this passage was wondering why white people called them Indians or redskin even though they are the one who blush quickly.

English text

I'd never seen an Indian look that red. So why do they call us the redskin?

Arabic translation

لم أرى قط هنديا بهذا الاحمرار. فلماذا يسموننا بالحمر؟

Analysis

We opted to translate the passage directly using "literal translation", including some borrowed expressions such as: Indian: الهنود / Redskin: الحمر.

Skin is considered as a major human classificatory in western cultures. In order to underestimate the worth of Indians and reduce their value of being the natives, they are calling them Redskin despite the fact that white-skinned people get redder than any other type of skin.

Junior has highlighted several passages containing the hidden ideology mentioned in different chapters of the book using sarcasm to convey his message.

Translation Commentary 8

In this passage, Junior was being sarcastic by bullying himself and making fun of his brain damage.

English passage

> My brain was drowning in grease.
>
> But that makes the whole things sound weirdo and funny, like my brain was a giant French fry, so it seems more serious and poetic and accurate to say, “I was born with water on the brain.

Arabic translation

ان دماغي كان مغرقا بالدهون.

لكن كل هذا يجعل الأمر غريبا ومضحكا، كأن عقلي حبة بطاطس مقلية كبيرة، لذا قولي إني ولدت بالماء في دماغي أكثر جدية وشاعرية ودقة.

Analysis

We have translated the passage above by using “literal translation”; it was a direct translation from the ST to the TT, using “transposition method” at the end since it was more suitable for the translation.

In this extract, Junior used sarcasm to explain his point of view. Sarcasm is a form of speech that it is nearly impossible to translate. The passage in the SL is hilarious but, in the TL, it is not even comprehensible. Although we were able to translate it, the sentence in the TT lost its sarcastic effect. The word “potato” in the SL culture is used to insult people or make fun of them, but not in the TL culture which resulted in a cultural gap.

Translation Commentary 9

In the following passage, Junior was talking about his first experience with white children in his new school and how they perceived him.

English passage

Those white kids couldn’t believe their eyes. They stared at me like I was Bigfoot or a UFO.

Arabic translation

لم يصدق أولائك الأطفال البيض أعينهم. حدقوا بي وكأنني كبير-قدم أو صحن طائر غير محدد.

Analysis

Literal translation method and transposition method were both used while translating this passage.

In this quotation, Junior categorized the children he was talking about based on the colour of their skin hinting out that they are unintelligent since they got mesmerized by his look and a little bit scared too.

‘Bigfoot’ ‘UFO’ is untranslatable into the TL since they are related to a specific culture that does not match with the Arab culture.

The existence of the cultural gap made the transfer incomprehensible and therefore the joke was not funny in the TL.

Translation Commentary 10

In the following quotation, Junior was making fun of the name of a girl he met in his new school named Penelope.

English passage

Yes, there are places left in the world where people are named Penelope!

Arabic Translation

نعم، لا يزال هنالك أماكن في العالم تسمى فيها الفتيات بينيلوبي!

Analysis

Transposition method was used when translating this passage.

Penelope is a Greek name that has a positive notion to it. If the TL reader has background knowledge on the Greek culture, he would be aware that Penelope was a loyal wife. Even though Junior meant it as a joke he lacked proper cultural background.

Translating the passage from the SL to the TL had a different cultural background. Since very few people from the Arabic culture are even aware that Penelope is a Greek name. The passage was not funny in the TL because of the cultural background gap. In the ancient Greek culture calling someone Penelope is a good description while in the modern western culture it is considered as a mockery. On the other hand, in the TL culture it has literally no meaning.

Translation Commentary 11

In this passage, Junior was talking about his intelligence.

English passage

I was way smarter than 99 per cent of the others. And not just smart for an Indian, okay? I was smart, period.

Arabic translation

كنت بطريقة ما أذكى بنسبة 99 بالمئة من الأخرين و ليس ذكي فقط كهندي. مفهوم ؟

كنت ذكيا.نقطة الى السطر.

Analysis

We have used modulation method in translating this quotation.

Junior has hinted that intelligence and race are correlated in several passages of his book. This passage emphasized on the stereotype that both SL and TL cultures have on Indians stating that they are by nature barbarians.

Junior highlighted that he is one of the smartest students at his school that is full of white kids. Even in the TL culture Indians are stereotyped for their barbaric behaviours therefore, the joke was successfully funny in the TL.

Translation Commentary 12

In this quotation, Junior was talking about living like a real Indian.

English passage

Maybe I could just drop out of school completely. I could go live in the woods like a hermit. Like a real Indian. Of course, since I was allergic to pretty much every plant that grew on earth, I would have been a real Indian with a head full of snot.

Arabic translation

ربما كان علي الإنسحاب من المدرسة نهائيا. يمكنني الذهاب للعيش في الغابة مثل الناسك.

كهندي حقيقي.

طبعا، كوني أعاني من حساسية تجاه كل نبات ينمو على الأرض، كنت سأكون هنديًا حقيقيًا برأس مليء بالمخاط.

Analysis

In this sample, we have used transposition and literal translation methods.

Junior compared himself to a hermit stating that it is like being a real Indian explaining the fact that he is allergic to nearly everything unlike a real Indian.

In the TL the translation, several words lost their meanings and value which made the passage in the TL unclear and incomprehensive.

In the SL culture a hermit and head full of snot are terms that can be considered hilarious unlike in the TL culture. This resulted in a cultural gap.

Translation Commentary 13

In this commentary, Junior was mocking the white kids in his new school.

English passage

Those kids weren't just white. They were translucent. I could see the blue veins running through their skin like rivers.

Arabic translation

أولئك الأطفال لم يكونوا من البيض فقط.

كانوا شفافين.

أستطيع أن أرى زرقة عروق الدم تسري تحت جلودهم كالأنهار.

Analysis

We opted to translate this passage using transposition and modulation methods.

Junior once again mocked white kids for their skin colour as he explained that they are beyond white, they are transparent.

The TL translation had no need for cultural background or had any scientific terms. Therefore, the passage was translatable in a successful way.

In both the SL and TL cultures, white skinned people can be so white to a point that Junior succeeded in making his joke in both the SL and TL.

Translation Commentary 14

In this passage, Junior and his father were being sarcastic concerning the celebration of thanksgiving.

English text

“Hey, Dad,” I said. “What do Indians have to be so thankful for?”

“We should give thanks that they didn’t kill all of us.”

Arabic translation

"هِاي، أبي،" قُلت." ماذا يملك الهنود ليكونوا هكذا شاكرين عليه؟"

"يجب علينا أن نكون شاكرين لأنهم لم يقتلونا".

Analysis

In this quotation, the translation methods that were used are literal translation and transposition.

Junior was explaining the fact that Europeans murdered nearly every single native citizen and they kept only a few.

The concept of this joke demonstrated the American history that consisted of European colonizers literally killing almost every Native American citizen that existed at that time.

In the SL humour was successfully achieved; however, when we interpreted it in the TL it lost its meaning along with its humour due to the lack of historical culture.

Nevertheless, in the TL cultural background Arabs can relate to the same situation because of having some similarities concerning the historical event.

Both cultures witnessed massive murder and massacres. Therefore, the joke from the meaning perspective was comprehensible and clear.

Translation Commentary 15

Junior in this passage was using dark humour to make fun of himself.

English text

> I mean, if I'd been walking around like a zombie, I might
> have been scary. So, no, I wasn't a zombie, not at all.
> Because you can't ignore a zombie. So that made me, well,
> it made me *nothing*.
> Zero.
> Zilch.

Nada.

Arabic translation

اعني, اذا كنت امشي في الارجاء كزمبي ,ربما كنت مخيف, لذا لا, لم اكن زومبي على الاطلاق ,

لانه لا يمكنك تجاهل زومبي,فهذا جعل مني, حسنا ,لم يجعل مني شيْ

صفر.

زيلخ.

نادا .

Analysis

In this passage, three different translation methods were used, literal translation, borrowing and transposition.

Junior illustrated his physical appearance as being a zombie. He explained that his look was scary and then added the fact that it was worse than being a zombie.

Being nothing is what he believes he appeared as.

The interpretation forms the SL to the TL was successful and understandable since the key words of the humorous expression are zombie, nothing and both are translatable in a comprehensive manner into Arabic.

The joke was funny in both English and Arabic since calling someone a zombie has a humorous effect. In addition to being nothing is a painful dark humour in any other language that exists.

Junior emphasized on that painful aspect where he highlighted the word ‘nothing’ in various languages.

Translation Commentary 16

English text

It was a snowless thanksgiving.

Arabic translation

كان عيد شكر بلا ثلج.

Analysis

In this passage, Transposition method was used to translate the expression.

According to the Christian religion, Thanksgiving is a holy spiritual event that gives the spirit of family gatherings. It is usually snowing when it is thanksgiving. Whereas, in the example given; Junior described Thanksgiving as a snowless one.

The interpretation was straight forward. It was quite well received; the issue that appears is the cultural gap between the western and eastern cultures is that Thanksgiving became a national event aside from religion.

Junior was explaining the fact that the spirit of Thanksgiving was not there and that it was boring for him therefore instead of stating the fact in a direct way he was being ironic to convey his feelings.

Translation Commentary 17

Junior is emphasizing the fact that there are poor white kids that are even poorer than Indian kids.

English text

It’s a school on the reservation border filled with the poorest Indians and poorer-than-poorest white kids. Yes, there is a place in the world where the white people are even poorer than you ever thought possible.

Arabic translation

هي المدرسة التي تقع في الطرف الغربي من المحمية ؛ إنها مدرسة مليئة بالهنود الفقراء وأصحاب البشرة البيضاء الأكثر فقرا؛ ونعم ؛ هناك مكانٌ في العالم حيث أصحاب البشرة البيضاء أكثر فقرا من الهنود.

Analysis

The two translation methods that were used in this quotation are modulation and transposition. In this passage, we have used transposition and equivalence methods.

The concept of the presented commentary tackled the stereotype idea of Americans and White people in general being rich while Indians are being categorized in the low financial class. However, the reversed concept was mentioned that there is a certain minority of white people who are in an extremely unbearable financial situation.

The TL was quite clear and understandable for the TL reader. When talking about the cultural background of this interpretation is that the social classes are widely spread and known across the globe meaning that there are rich and poor people in every country.

Translation Commentary 18

In this passage Junior was being sarcastic and making fun of the concept of Indians celebrating Thanksgiving.

English text

I always think it’s funny when Indians celebrate Thanksgiving. I mean, sure, the Indians and Pilgrims were best friends during that first Thanksgiving, but a few years later, the Pilgrims were shooting Indians.

So I’m never quite sure why we eat turkey like everybody else.

Arabic translation

لطالما ظننت الأمر ممتعا أن يحتفل الهنود الحمر بعيد الشكر.

أعني، أكيد، كان الهنود و المستوطنون أصدقاء حميمين خلال أول إحتفال لعيد الشكر هذا،

لكن بعد بضع سنين، كان المستوطنون يقتلون الهنود الحمر.

لذا، لست متأكدا تماما من سبب تناولنا الديك الرومي مثل أي شخص آخر.

Analysis

The translation methods that were used while translating this passage are transposition and modulation.

In this commentary, the message was well expressed because it mentioned a historical fact that we cannot neglect which is the encounters between Indians and Europeans also known as pilgrims after a few years of peace.

It also mentioned that Thanksgiving is celebrated by both Indians and Pilgrims which made confusion to other people from different cultures.

The TL was simple, clear and gave the correct interpretation. It kept the humorous effect that was in the SL. However, if the TL reader is not familiar with the historical background, he may not understand the humorous expression.

Nowadays, it is known that Thanksgiving became more than just a religious holiday as it should be however only western countries celebrate it properly and they know its

values. There are also some Christians residing in the east who celebrate it just for the purpose of celebrating.

Translation Commentary 19

Junior's first opening line was the following expression.

English text

I was born with water on the brain.

Arabic translation

وُلدت بالماء في دماغي.

Analysis

We have opted to translate the passage above using literal translation method.

Junior explained the Hydrocephalus with simple terms of having water on someone's brain stating the fact that he has their sickness.

In the TT translation, the passage was translated using the literal meaning of the elaboration that junior has made which is why the sentence was unclear and did not have a meaning in the TL culture. Hence, the joke was not successful in the TL.

The problem occurring in translation is that in the ST Junior did not name the sickness; therefore, in the TT we had a literal translation of the passage with no proper meaning.

Translation Commentary 20

In the following passage Junior was explaining the fact that he was bullied by other children in the Rez.

English text

My head was so big that little Indian skulls orbited around it. Some of the kids called me Orbit. And other kids just called me Globe.

Arabic translation

كان رأسي كبير جدا لدرجة أن الجماجم الهندية الصغيرة تدور حولها. كان بعض الفتية ينادونني بالمدار والبعض الأخر بالكرة الأرضية.

Analysis

During the translation of this passage, we have used Transposition and Equivalence methods.

The presented message in this passage is that Junior was made fun of by some other kids in the Rez for the purpose of telling a joke about the size of his head. What appears to be an issue concerning this specific passage is that there is a question that needs to be asked which is whether Junior's head is big, or the heads of the other kids are small.

The keywords that made this statement successfully interpreted with its humour into the TL are: Indian skulls, Orbit, and Globe.

Nevertheless, the joke faces two obstacles: cultural and scientific.

The TL reader must have cultural background on Indians and White people when it comes to their body shape in addition to the scientific perspective where the reader again should be aware of the globe and its orbit.

5.3 Research Findings

This section presents the results that were found based on the data findings.

The author has used different styles to express his thoughts, and to highlight the ideologies that needed to be put on the spotlight of the western society such as: poverty, racism, stereotypes, politics, and history. Sarcasm, parody, mockery, satire, and irony has all been used as weapons to protect the weak and the poor, and to attack the bully and the misuse of power. Alexie has demonstrated a high level of discrete of dark humour so that he can destruct and erase injustice towards Indians from its roots. He has used political language in order to showcase the discrimination on Indians by white people. The vocabulary was both scientific and formal (Globe, Orbit, Farsighted, Near sighted…) as well as informal and vulgar (Masturbation, Sex…). Alexie used literal meaning to express basic thoughts and ideas that everyone can easily comprehend. On the other hand, when he had the intention to mention hidden ideologies and intense political point of views, he expressed all these thoughts using idiomatic expressions such as metaphors and idioms. In all cases, the author succeeded in fulfilling his strong determination to shed light on the social class gap between Indians and white people.

Translating the book into Arabic was a difficult mission to achieve because of various reasons: cultural, linguistic, scientific, and social untranslatability. There were several passages where it is impossible to translate specific key words that would make the joke funny. These words were a challenge for the translator to even decide which type of translation should be used: (literal, transposition, modulation…). Even though the translator used all types mentioned according to their correct use, the passage in the TL was not comprehensible whenever the joke had cultural understanding of the different backgrounds. Even though the Arabic language is way richer than English, nevertheless, there were certain linguistic barriers and obstacles that made the translator face linguistic

untranslatability. Not only words that were untranslatable but also expressions and idioms used by the author. On the other hand, there were a few passages that the translator successfully retained the meaning and even accomplished to keep the joke as funny as in English. Translating jokes in general can be a challenging task yet it can still be translated. However, translating sarcasm is nearly impossible to be translated.

The author explained and elaborated various jokes about his physical appearance, character, health condition, and his identity. Junior bullied himself first by pointing out the negative aspects of his body and personality, which made him a likeable and trustworthy character instead of being victimized. Junior had to find a way in order to feel that he belongs to the society he was living in. Moving from Indian society into white American society was difficult for him. Hence using humour was some sort of an escape and coping mechanism, which made him a popular at his new school. The relationship he had with his colleagues got closer and more comfortable since they had little tribes, as he explained, of basketball, cartoonists and many more. However, he felt less Indian than Indians who he went back to his home tribe.

The author conveyed strong messages about the severity of social problems such as: poverty, injustice, and racism. Alexie was clearly against any act of racism and injustice whether it is against Indians or white people. At the end, it is not an easy task to translate any humorous text especially when it is filled sarcasm and deep messages.

5.4 Conclusion

This chapter offers the analysis and findings of the collected data. A number of samples have been selected to conduct this research in order to determine to what extent the translation was successful in retaining the humorous effect of the SL passages. This

chapter also investigates the strategies and the translation methods used by the translators when handling these forms of humour.

5.5 General Conclusion

This study set out to investigate the strategies involved in the translation of humour in the Novel *"The Absolutely True Diary of a Part Time Indian"* from English into Arabic. It also examined the parameters that might play a crucial role in the implementation of these translation techniques. Humour proved to be a difficult task for the researchers. This complexity results from the linguistic and cultural features of humour; humorous examples may rely on the linguistic and cultural aspects of the SL, which normally does not exist in the TL.

The central aim of this research is to analyse the Arabic translation of English humour, and to examine if the researchers were able to provide a successful Arabic translation and in retaining the humorous effect. To achieve these objectives and answer the research questions of this study, the qualitative method has been applied for data collection and analysis.

However, despite the difficulties involved in translating humour, the Arabic translation that the researchers provided, made considerable efforts to get the humour into the TL. This is evident in the use of a few methods such as literal translation, borrowing, transposition, adaptation, and modulation.

Based on the findings of the analysis, there were a few parameters that might affect the researcher's use of some translation techniques, the linguistic and cultural gap between English and Arabic languages and cultures, the simplicity of the humour, and the TT audience's knowledge of the novel.

Thereupon, the selected novel has gone through the two phases. Firstly, the researchers have translated (08) chapters of the novel in which they selected the most suitable passages to analyse. Then, they provided each passage with its Arabic translation accompanied with the analysis of each. Such analysis attempted to observe the kind of translation method, the transfer of the humorous effect and the type of gap (cultural/linguistic).

Based on the findings of the analysis, the first hypothesis was confirmed. Humour can be translated to a certain extent, it depends on the humorous expression, i.e. some expressions were easily translated in contrast to others due to the linguistic and cultural untranslatability. In addition to that, sarcasm may not be translated into Arabic since it is culture bound. The second hypothesis was confirmed. Untranslatability can be solved using the right technique such as. The third hypothesis was confirmed. The Arabic translation did not affect the ideology of the original text in any way.

5.6 Limitations of the study

The first limitation of this research is time, three months are not enough to read, translate and analyse the novel thoroughly. Since the book does not have a translated version in the Arabic language, the researchers faced some challenges while translating it as they are not professionals.

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