

**Challenges and Strategies of Subtitling Humour: A Case Study of the
American Sitcom *Seinfeld*, with Particular Reference to English and Arabic**

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ABSTRACT

The present study investigates issues in the subtitling of humour in the American sitcom, *Seinfeld*. The study also identifies the subtitling strategies used by Arab translators to solve the technical, linguistic and cultural problems of translating humour in *Seinfeld*, and it uncovers the factors that might have affected the subtitlers' decisions. The study draws on the General Theory of Verbal Humour (GTVH; Attardo & Raskin 1991, Attardo 1994, Attardo 2001, Attardo 2002) and Pedersen's (2005) model of subtitling cultural references. Applying the GTVH and Pedersen's (2005) model to the subtitling of humour between English and Arabic will test their reliability (i.e., the analysis of the data using these theories will reveal their strengths and weaknesses).

The findings show that different types of humour were used in the selected data (eight types). These types were rendered into Arabic using a variety of strategies which were governed by a number of parameters, including cultural and linguistic differences between the source and target languages and cultures, intersemiotic redundancy, intertextuality, media-specific constraints, viewers' knowledge of the show, and the simplicity of the humour in the source text. The Arab subtitlers managed, in many instances, to translate humour successfully into Arabic. However, some instances of humour that contained cultural references, wordplay, and catchphrases proved to be more challenging. The study also discusses the subtitling of a wide range of types of humour, some of which have not been explored before in the Arabic context (e.g., retorts, register clash, spoonerisms, and catchphrases).

This study should contribute to filling the gap in research into the subtitling of humour in the Arab world, as this field is relatively new and there is a huge shortage of research in the field of subtitling comedies. In addition, a new model of analysing and subtitling humour in sitcoms is proposed, based on the GTVH and Pedersen's (2005) model and the findings of the current study. This new model consists of the external and internal parameters of the joke. The new proposed model of analysing and subtitling humour presented in this study contributes to the overall knowledge of the treatment of humour in AV productions.

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Abbreviations

AVT.....	Audiovisual Translation
ECR.....	Extra-linguistic Culture-bound References
GTVH.....	General Theory of Verbal Humour
KRs.....	Knowledge Resources
SC.....	Source Culture
SL.....	Source Language
SSTH.....	Semantic Script Theory of Humour
ST.....	Source Text
TC.....	Target Culture
TL.....	Target Language
TT.....	Target Text

Scheme of transliteration

This study has adopted the transliteration system approved by the Library of the Congress and the American Library Association.

ā	(long)ا	‘	ء
t	ت	b	ب
j	ج	th	ث
kh	خ	h	ح
dh	ذ	d	د
z	ز	r	ر
sh	ش	s	س
ḍ	ض	ṣ	ص
ẓ	ظ	ṭ	ط
gh	غ	(ayn)ع	ع
q	ق	f	ف
l	ل	k	ك
n	ن	m	م
w	و	h	ه
y	ي	ū	(long)و
a	َ	ī	(long)ى
u	ُ	I	ِ

Declaration

I hereby declare that this submission is my own work and that no material has been submitted for the award of any other degree of a university or other institution of higher learning.

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I would like to express my special appreciation and thanks to all the people who made this work possible. I am heartily thankful to Dr. Maria Sanchez for encouraging my research and supporting me during all phases of preparing and writing this work. Your advice on my research has been priceless. My sincere thanks also goes to Dr. Domenyk Eades for his continuous support of my PhD study and research.

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Dedication
To my father, mother, Rama and Areen

Preface

Some parts of this thesis are published in peer-reviewed journals. Some published sections are presented here as they appear in the relevant journals with some minor modifications in style and formatting.

- Section 2.5 in Chapter 2 is published in *International Journal of Humanities and Cultural Studies (IJHCS)* (2014), 1(3), pp. 119-130.
- Section 5.3 in Chapter 5 is published in *Arab World English Journal (AWEJ)*, Special issue on Translation (2015), 4, pp. 22-41.
- Section 5.2 in Chapter 5 is published by the 7th International Conference of the Iberian Association of Translation and Interpreting Studies (AIETI) 2015.

The following conference papers were derived from the work presented in this thesis:

- Alharthi, A. (October, 2014). Subtitling humour: challenges and strategies. *The International Postgraduate Conference in Translation and Interpreting (IPCITI)*. The University of Manchester.
- Alharthi, A. (January, 2015). Issues in the subtitling of wordplay and satire: challenges and strategies. *The 7th International Conference of the Iberian Association of Translation and Interpreting Studies (AIETI)*. The University of Málaga.

Chapter 1

Introduction

A challenging task for translators is dealing with humour. Humour is closely connected to the language and culture in which it is produced. Hence, any attempt to translate a humorous text should take into consideration a range of linguistic and cultural factors. Humour is often bound to a particular culture or even to a specific group of people within the culture. In addition, some types of humour such as wordplay rely heavily on linguistic features of the source language, which necessitates a complicated translation because languages differ in their grammatical and semantic structures. In other words, finding an equivalent translation that makes the joke comprehensible and humorous is very difficult due to the great differences between some languages and cultures, such as English and Arabic.

In addition to linguistic and cultural problems, tackling humour in subtitling is an additional burden because of technical, linguistic, and textual restrictions that significantly restrict the possible solutions available to the translator. In this light, numerous theorists in the field of translation (e.g., Attardo 2002; Delabastita 2004; Asimakoulas 2004; Zabalbeascoa 2005; Díaz Cintas and Remael 2007; Vandaele 2010) have examined the nature of these challenges involved in translating and subtitling humour. These studies have dealt with cultural aspects of humour, linguistic differences between the source and target languages, and the creation of similar humorous effects in the target text (see chapter 3 for more information about these studies). The findings, suggestions and solutions provided by these studies deal only with the translation and subtitling of humour in European languages, in which the cultural gap is smaller than between European languages and Arabic. Furthermore, research on the subtitling of English-language television comedy programmes is relatively scarce, especially in the Arab world where there is a huge shortage of research in the field of subtitling comedies.

The present study investigates issues in subtitling of humour in the American sitcom, *Seinfeld*. The study also identifies the subtitling strategies used by Arabic translators to solve the technical, linguistic and cultural problems of translating humour, and it uncovers the factors that might affect the decisions of subtitlers. The study draws on the General Theory of Verbal Humour (GTVH; Attardo & Raskin 1991, Attardo 1994, Attardo 2001, Attardo 2002), and Pedersen's (2005) model of subtitling extra-linguistic culture-bound references (ECR). Furthermore, the current study presents a new model of analysing and subtitling humour, based on the GTVH and Pedersen's (2005) model.

1.1 Statement of the problem

The study provides thorough discussion and analysis of key issues in the subtitling and translation of an English-language television comedy programme into Arabic. The study focuses particularly on strategies for the translation of humour in subtitling across two very different languages and cultures (i.e., English and Arabic). Furthermore, the translation of humour in subtitles is indeed a challenge as the subtitler has to deal with certain challenges on top of those encountered in the translation of a written text. These include the considerable reduction of the source text, spatial and temporal constraints, and an equivalence that is natural and humorous. These parameters and other technical, linguistic, and cultural factors require further research and understanding, especially in light of the wide cultural and linguistic gap between the two languages and cultures of English and Arabic.

A review of the literature dealing with the subtitling of humour reveals the need for comprehensive and thorough studies that address the common types of humour, the challenges and problems they pose in subtitling, and the strategies used to overcome these difficulties. In fact, no existing study discusses the wide range of humour types. Instead, the majority of studies focus on only one or two types and neglect other prominent forms of humour (eg., register clash, retorts, and catchphrases).

In addition, previous studies (e.g., Attardo 2002, Asimakoulas 2004, Zabalbeascoa 2005, Beneš 2011, Mikkelsen 2012, Rossato and Chiaro 2010, Schröter 2010, Vandaele 2010, Veiga 2008) have focused on the difficulties involved in translating and subtitling humour, including linguistic differences between the source and target text, visual jokes, culture-bound references and social conventions. However, these studies discuss difficulties, solutions and strategies of translating/subtitling humour, which are mainly Europe-centred (Zhang and Liu 2009:114), and their relevance and applicability to the subtitling of humour between linguistically and culturally very distant language groups (English and Arabic) are open to question. This is because comprehending and appreciating humour need “shared knowledge” (Rossato and Chiaro 2010:123), which does not exist in the case of subtitling humour between English and Arabic cultures. Therefore, there is a need for further studies that focus on the analysis of humour across cultures, especially in the Arabic context, in order to identify the classifications of humour in imported sitcoms and films, the problems they pose in subtitling, the strategies used to solve these problems, and the factors that could play a crucial role in determining the appropriate translation techniques.

Furthermore, this study is motivated by the fact that research on the subtitling of humour in television comedy programmes is a relatively new field, especially in the Arab world where

there is a huge shortage of research in the field of subtitling humour. Therefore, this study tries to add to the research on subtitling humour from English into Arabic.

1.2 Contribution and significance of the study

To the best of this researcher's knowledge, this study is the first comprehensive analysis of a significant body of data representing a wide range of types of humour and the challenges they pose in subtitling. In fact, the study discusses eight types of humour that are used commonly in sitcoms, five of which (self-denigrating humour, retorts, register clash, catchphrases and spoonerisms) have not been addressed by any other studies in an Arabic context. The study explores the different strategies utilised to render these types as well as the factors that might affect the subtitler's choice of techniques. Previous studies on humour (e.g., Asimakoulas 2004; Opponent 2004) tended to discuss one or two types of humour (e.g., wordplay and irony) but ignored other important types (e.g., self-denigrating humour, retorts, register clash, catchphrases and spoonerisms). Accordingly, the findings of this study will contribute to our understanding of subtitling humour regarding the problems posed by many types of humour, the strategies used to resolve these problems, and the factors that might govern the decisions made by subtitlers.

In addition, because this study is mainly concerned with the translation and subtitling of humour from English to Arabic, it is worth mentioning that there is a huge shortage of research on humour in the Arab world. Furthermore, no existing studies offer a comprehensive discussion of different types of humour and the problems of translation they pose to subtitlers, especially when working with languages and cultures that are as different as Arabic and English. Consequently, the current study aims to bridge the existing gap in the field of subtitling humour in the Arab world in order to help professional Arab subtitlers and translation students know more about the different types of humour used in sitcoms and the problems they pose, so that they are aware of them in decision-making.

By applying (GTVH; Attardo & Raskin 1991, Attardo 1994, Attardo 2001, Attardo 2002) and Pedersen's (2005) model of subtitling culture to subtitling humour from English to Arabic, this study contributes to the existing literature on the translation and subtitling of humour because the application of these theories to a significantly large corpus will test their reliability, especially with regard to two different languages and cultures (English and Arabic). Moreover, the proposed model of analysing and subtitling humour presented in this study will add to the overall knowledge of subtitling humour. In other words, the model will provide translators and researchers with a new approach to the translation of humour in sitcoms.

1.3 Aims and objectives of the study

The main aim of this study is to identify and classify the types of humour in the American sitcom *Seinfeld*, and investigate the major problems these types of humour pose in translating/subtitling from English into Arabic. It also analyses the subtitling strategies used by Arabic subtitlers to overcome these difficulties. In addition, the study uncovers the factors that might affect the translators' choices. The objectives of this research are as follows:

- 1- To present a classification of types of humour in sitcoms, *Seinfeld* in particular.
- 2- To identify the technical, linguistic and cultural problems of the different types of humour in the process of subtitling *Seinfeld* into Arabic.
- 3- To analyse the Arabic subtitles and investigate the strategies used by Arab translators to overcome the difficulties involved in humour subtitling.
- 4- To analyse the subtitlers' decisions and uncover the possible factors behind their choices.
- 5- To test the reliability of the GTVH/Attardos' model and Pedersen's model with regard to the subtitling of humour in general and from English into Arabic in particular.

1.4 Research questions

The study seeks to answer a number of questions:

1. What are the types of humour in *Seinfeld* and what problems do they pose for subtitlers?
2. To what extent do the Arabic translations (subtitles) differ from the original text? This question leads to some sub-questions:
 - (a) What subtitling strategies are adopted by Arab subtitler(s) to translate humour? How does the Arab subtitler(s) deal with the cultural aspects of humour and language-based humour?
 - (b) What are the factors that might affect Arab subtitlers' decisions and strategies?
3. To what extent do the translations (Arabic subtitles) fulfill the function of the original humorous text and bridge the differences between the two languages and cultures?
4. Do the GTVH and the theories of translation (Attardo 2002 and Pedersen 2005) account fully for the analysis of humour and the linguistic, technical, cultural, paratextual aspects of subtitling humour? If not, what suggestions/improvements can be made to these theories so that they take into account these aspects?

1.5 Overview of the thesis

This thesis is divided into seven chapters. Following this introduction, **chapter two** provides a thorough discussion of humour and its definitions. Additionally, it provides an overview of the main theories of humour, namely theories of incongruity, theories of superiority, and theories of release. Likewise, the chapter also offers an analysis of the General Theory of Verbal Humour (GTVH) which will be used as a theoretical framework in this study. Moreover, in this chapter the common types of humour (13 forms of humour) are presented in detail, and eight of these types will be discussed in relation to translation and subtitling in chapter five. Furthermore, this chapter examines the relationship between humour and culture and explores the different topics that are typically used as sources of humour, such as sex, politics, marriage, and stereotyping, and how different cultures differ in perceiving what is humour and what it is not.

Chapter three discusses the main studies on humour translation and subtitling with a greater focus on the studies that are of particular importance for the analysis of the data in Chapter 6, namely Attardo's (2002) model of humour translation and Pedersen's (2005) model of subtitling culture. The chapter also sheds light on the difficulties involved in subtitling humour, specifically cultural references in humour and language-based humour.

Chapter four serves to explore the sitcom and its three formats: the actom, domcom, and the dramedy. Then the chapter introduces the corpus: *Seinfeld*, which will be used in this study and provides an in-depth analysis of the different features of *Seinfeld* including the characters, themes and plotlines, and Jewishness. Likewise, the chapter delves into the humour in *Seinfeld* and presents some of the humorous topics and instances in the show. In addition, the chapter introduces the research design and explains how the source and target text are presented. It also presents the methodology through which the data will be analysed.

In **Chapter five** an in-depth and comprehensive analysis of the data collected from 73 episodes of *Seinfeld* is presented. The analysis involves presenting eight types of humour based on the classifications of humour (see chapter 2) and then investigating the problems of the forms of humour. The chapter also gives an insight into the strategies and techniques implemented by Arabic subtitlers in order to overcome these difficulties and the factors that might affect their choices and decisions.

Chapter six includes the findings of the data analysis and the answers for the research questions. The chapter concludes with a new proposed model for the analysis and subtitling of humour in sitcoms.

Chapter seven offers a brief overview of the study. It takes into consideration the limitations of the study and some worthy suggestions and ideas for further research.

Chapter 2

Humour

2.1 Introduction

Humour is something that we all encounter or use ourselves in our everyday lives. We tell jokes, we reply ironically to some questions, we mock each other, and we often reflect upon different aspects of our lives in a humorous way. In addition, we are exposed to films, talk shows and television programmes that make us laugh. Yet humour remains largely a mystery due to the complex interaction of the social, psychological, linguistic, philosophical, biological, historical, and etymological factors that characterise it. As a result of this complex nature of humour, many theories have been proposed by different scholars on the precise nature of humour and how it can be defined.

Defining humour is complicated by the fact that it is often difficult to make a distinction between different types of humour which have been identified in classifications of humour (e.g., Feigelson 1989, Norrick 1993). For example, there is a fine line between parody and satire (see section 2.4.5). In addition, there is a significant contrast from one society to another with respect to which types of humour are preferred in social interactions. Some societies prefer certain types of humour over others. For example, jokes with sexual connotations are not preferred in Arabic films and television programmes, but are commonly used in western productions.

This Chapter will start with a brief overview of the concept of humour and survey the difficulties involved in defining it. It will then survey a number of key theories of humour, focussing on the linguistic theories of humour, which are of particular importance to this study. Following this, a detailed discussion of the common types of humour is presented in which many examples are provided. The chapter will conclude with a brief analysis of the relationship between humour and culture.

2.2 Definitions

The term *humour* is Latin in origin, and originally meant '(body) fluid' or 'moisture'. During the Renaissance, a human body was believed to have four different humours: blood, phlegm, yellow bile, and black bile (Lili 2012: 94). According to McGhee (1979), these fluids help indicate a person's mood. For example, a person with an imbalanced proportion of these four fluids is assumed to be out of humour. 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” (ibid).

Some dictionaries offer simple definitions that can be considered a starting point when analysing the word ‘humour’ as it is used nowadays. The word is defined by The Random House Dictionary of the English Language as “the faculty of perceiving or expressing what is amusing or comical” (Turner 1986: 1-2). This definition addresses the purely verbal aspect of humour. A more comprehensive definition of the term is given by the *MacMillan English Dictionary for Advanced Learners* (2002: 702) (cf. Díaz Cintas and Remael 2007: 212), which defines humour as “the quality that makes a situation or entertainment funny: *a novel full of humour*”. Attardo (1994: 4) states that “linguists, psychologists and anthropologists have taken humour to be an all-encompassing category, covering any event or object that elicits laughter, amuses or is felt to be funny”. This statement concurs with Bremmer’s and Roodenburg’s (1997: 1) view that humour is a message transmitted through different mediums, including action, writing, speech or images, and it evokes smile or laughter.

Dvořáková (2012: 6) states that even if we know what humour is, giving it a precise definition is difficult. McGhee (1979: 42) states that such is the case because humour exists in our minds and not in the real world, and it can only be measured “in terms of one’s assessment”. Croce (1903: 228, cited in Raskin 1985: 6) argues that “humor is undefinable, like all psychological states,” and that the spirit of a comic should not be imprisoned within a definition. Raskin (1985: 8) states that there is no agreement between theorists on what the term ‘humour’ means, simply because of the terminological chaos created by the use or abundance of similar terms such as laughter, the comic, the ludicrous, the funny, joke and wit. As Carrell (2008: 305) so aptly puts it:

For some, humor is its physical manifestation, laughter; for others, humor is the comic, the funny, or the ludicrous. For still others, humor is synonymous with wit or comedy. And so the terminological fog abounds.

In general, definitions of humour in the literature have been given from the contrasting perspectives of different academic disciplines, due to its multi-faceted nature. The study of humour has been approached from the perspectives of disciplines such as sociology, philosophy, psychology, biology, history and etymology, and for this reason definitions of humour in the literature are generally not all-encompassing. Researchers working within each discipline generally focus only on certain aspects of humour that are of particular importance to their field and ignore other aspects (Raskin 1985: 30, cited in Aromaa 2011). For example, the terms ‘comic’ and ‘comedy’ are employed in the literature to refer to exclusively to literary works that

are humorous or address humorous themes. Similarly, linguistic theories focus only on the linguistic means by which humour is conveyed, ignoring nonverbal forms of humour such as “slapstick comedy and accidental humor” (Martin 2007: 110).

Due to the complexity in defining and explaining humour, many theories have been presented addressing humour as both a term and a phenomenon. The following section will discuss some of the main theories of humour and offer an overview on how these theories account for humour. It should be noted that it is impossible to shed light on all current theories of humour in this section; instead, the main ones will be briefly discussed, including those that are relevant to this study.

2.3 Theories of humour

When reading the literature on humour it is clear that there are numerous theories of humour which attempt to define humour and explain why we laugh. However, despite this large number of theories and publications, humour has “remained a puzzle to the best minds we have produced” (Berger 1987: 2). This suggests that the works of Aristotle, Hobbes, Kant, Bergson, Freud, Bateson and other modern theorists such as Attardo and Raskin could not provide a complete explanation of humour as a phenomenon. In fact, all of the proposed theories of humour have limitations and deficiencies, yet each theory has contributed to our understanding of humour (ibid.).

Generally speaking, there are three theory types used in humour: essentialist, teleological and substantialist (Attardo 1994: 1). The aim of essentialist theories is to give “the necessary and sufficient conditions for a phenomenon to occur and these conditions are taken to define the “essence” of the phenomenon, i.e., what makes the phenomenon what it is”. Teleological theories “describe what the goals of a phenomenon are, and how its mechanisms are shaped and determined by its goals”. The purpose of substantialist theories is to “find the unifying factor for the explanation of the phenomenon in the concrete “contents” of the phenomena”.

Linguistic theories of humour, which will be discussed in section (2.3.4), are either essentialist or teleological, and therefore they differ from other theories of humour (e.g., sociological theories, literary theories and some psychological theories) which do not focus on the essence of humour as a phenomenon and are instead concerned with the modality of the production and the reception of humorous phenomena and their development (Attardo 1994: 2). An exception of this are the incongruity theories, “whose cognitive accounts of the mechanisms of humor are clearly essentialist” (ibid.).

According to Attardo (1994: 47), there are three families of humour theories: the cognitive, social, and psychoanalytic families (see table 1) ⁽¹⁾, and this section will present a brief discussion of some of these modern theories, namely the incongruity (contrast), hostility/disparagement (aggression, superiority, triumph, derision), and release (sublimation, liberation) theories. The section will also discuss two linguistic theories of humour which are of particular importance for the analysis of humour in this study: the semantic script theory of humour (SSTH) and the general theory of verbal humour (GTVH).

Table (1) Families of humour theories

Cognitive	Social	psychoanalytic
Incongruity	Hostility	Release
Contrast	Aggression	Sublimation
	Superiority	Liberation
	Triumph	Economy
	Derision	
	Disparagement	

Generally speaking, incongruity theories are concerned with the cognitive aspects of humour and do not focus on social and emotional elements. They place great emphasis on incongruity as an essential factor in determining whether or not something is humorous (Martin 2007: 63). Superiority theories state that humour contains a degree of hostility; we show superiority over other people’s stupidities and failings and sometimes we feel superior “over the person we once were in the past” (ibid: 47). Theories of release suggest that humour involves liberation from psychological tension, which may result from some social restrictions and suppressed desires. Linguistic theories of humour are concerned with the syntactic, pragmatic, and semantic aspects of humour.

2.3.1 Incongruity theories

The *Oxford English Dictionary* defines incongruity as “disagreement in character or qualities; want of accordance or harmony; discrepancy, inconsistency ... want of accordance with what is reasonable or fitting; unsuitableness, inappropriateness, absurdity ... want of harmony of parts or elements; want of self-consistency; incoherence”. This definition suggests that things such as ideas, events and social expectations are considered incongruous when they are dissimilar or in contrast to one another. In other words, a sort of irrelevance, incompatibility or inconsistency exists among these things. McGhee (1979, cited in Attardo 1994: 48) states that an event is considered incongruous when the arrangement of its “constituent elements” is incoherent or

inconsistent with the expected pattern. McGhee's statement agrees well with the notion of incongruity theories of humour. This notion stresses that humour arises when what we expect is incompatible with what actually happens.

Mulder and Nijholt (2002: 4) argue that the crucial point of incongruity theory is the "congruous resolution" of incongruity, which creates a humorous situation, rather than the incongruity itself. Mulder's and Nijholt's statement matches the rules of the theory of incongruity-resolution; these rules suggest that the punch line does not fulfil the recipient's expectation and that a funny joke always puts the teller in the "wrong track" so that he or she will be surprised by the "revelation of the punch line" (Schwarz 2010: 46). When the incongruity is realised by the recipient, he or she will attempt to resolve it so that the punch line becomes comprehensible, i.e. understanding the joke is dependent on the recipients' ability to resolve the incongruity.

2.3.2 Theories of superiority

Researchers of the theories of superiority offer different names to their individual approaches, such as hostility, superiority theories (Morreall 1987), disappointment and frustrated expectation theories, derision theories (MacHovec 1988) and disparagement theories (Suls 1977). The starting point of this line is the work of Plato and Aristotle, which discussed the negative and dark side of humour; this perspective is said to be pointed against certain groups to mock or humiliate them (Aromaa 2011: 12). The two philosophers stress that when humour is used against people, it is seen as a means of establishing superiority over them and thus emphasising the inferiority of these people.

The English philosopher Thomas Hobbes pioneered the superiority approach (Schwarz 2010: 46). He was followed by Morreall (1987) who gives the statement that best summarises the concept of the theories of superiority:

The passion of laughter is nothing else but sudden glory arising from some sudden conception of some eminency in ourselves, by comparison with the infirmity of others, or with our own formerly: for men laugh at the follies of themselves past, when they come suddenly to remembrance [...] (Morreall 1987:20, cited in Schwarz (2010: 46).

Schwarz (2010: 48), states that the presence of power and control and the emphasis of superiority in Hobbes' theory of humour come from the fact that he is a political philosopher who sees humour as a means of showing power in the "social domain", including politics. Rapp (1951: 27) shares the same conviction and considers humour as a physical "battle between human beings".

2.3.3 Theories of release

The theories of release or relief were first introduced by Sigmund Freud, and they are mainly concerned with the reception of humour and its psychological effects on the recipient. These theories consider humour as a means of relieving tension caused by social rules and constraints, especially when talking about certain topics considered as taboo (Raskin 1985: 38-39). These rules, beliefs, and conventions are broken when something inappropriate and abrupt is introduced (ibid). In his book entitled *Jokes and Their Relation to the Unconscious*, Freud discusses three different sources of laughter: jokes, comic situations, and humorous situations. These three sources involve some psychic energy that is released through laughter (Smuts 2006). Freud's conviction was shared by Spencer (1860) who stresses that laughter serves to release pent-up energy. What distinguishes Freud's theory of release is that it is more comprehensive than any other theory because it "represents a synthesis of release, hostility, and incongruity theories" (Schwarz 2010: 55).

2.3.4 Linguistic theories of humour

As stated in the previous section, linguistic theories of humour approach humour from syntactic, pragmatic and semantic points of view. Two of the most influential linguistic theories of humour are discussed in this section: the semantic script theory of humour (SSTH), which was formulated by Raskin (1985), and the general theory of verbal humour (GTVH), which was developed by Salvatore Attardo and Victor Raskin (1991).

2.3.4.1 The Semantic Script Theory of Humour (SSTH)

SSTH is a linguistic theory that only deals in particular with verbal humour. Raskin (1985: 47) states that any linguistic theory of humour, including SSTH, "should determine and formulate the necessary and sufficient linguistic conditions for the text to be funny". Raskin's theory deals with the concept of *script* and considers it to be a cognitive structure that gives information about any event or object and describes how an activity is composed and how a relationship is organised. Raskin (1985:81) defines script as follows:

[A] large chunk of semantic information surrounding the word or evoked by it. The script is a cognitive structure internalized by the native speaker and it represents the native speaker's knowledge of a small part of the world. Every speaker has internalized rather a large repertoire of scripts of "common sense" which represent his/her knowledge of certain routines, standard procedures, basic situations etc.

The main hypothesis of SSTH as stated by Raskin (1985: 99) is that "A text can be characterized as a single-joke-carrying text if both of the conditions [...] are satisfied. i) The text is

compatible, fully or in part, with two different scripts. ii) The two scripts with which the text is compatible are opposite [...]. The two scripts with which some text is compatible are said to overlap fully or in part on this text”. This hypothesis suggests that a joke has an initial part and a last part. The initial part is subject to two interpretations in which one is more apparent than the other. Surprisingly, the second interpretation is brought by the last part of the joke to the audience’s consciousness. Raskin indicates that the two scripts should be opposed through situational, contextual or local antonyms. He presents three different types of opposition that may occur in a funny text: normal/abnormal, actual/non-actual and possible/impossible. Accordingly, we can elicit from Raskin’s theory that a text can only be labelled as humorous if it contains two different scripts that are opposed to each other.

2.3.4.2 The General Theory of Verbal Humour (GTVH)

Introduced by Raskin and Attardo in 1991, GTVH can be considered a developed and extended version of Raskin’ SSTH. The aim of GTVH is to respond to the question “What is humour?” rather than to address the reason why humour exists or how it has been used (Aromaa 2011: 39). SSTH was broadened through an introduction of five other knowledge resources (KRs) in addition to script opposition (SO) that was previously presented in Raskin’s SSTH: language (LA), narrative strategy (NS), target (TA), situation (SI) and logical mechanism (LM). GTVH states that each joke can be viewed as a six-element vector (see figure 1). In other words, each joke may have one or more SOs, no, one, or more LMs, one or more SIs, etc:

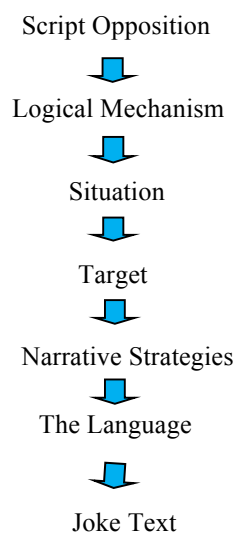


Fig. 1 Attardo’s and Raskin’s model of analysing Humour

1. **The language (LA)**, according to Attardo (2002: 176-177), includes all essential information for the “verbalization” of a text. It constitutes the actual wording of the text and is responsible for the “placement” of its functional elements. Asimakoulas (2004: 823) stresses that LA revolves around the “choices on the phonetic, phonological, morphophonemic, morphological, lexical, syntactic, semantic and pragmatic levels, which determine the entire makeup of the joke”. In other words, the language represents the content of the joke that is expressed “within the parameter of language” (Krikmann 2007: 37). In a simplified perspective, LA refers to the words and other linguistic elements that are included in a humorous text.

Attardo argues that the concept of paraphrasing is crucial for the understanding of LA; any sentence can be paraphrased using different wording. This may involve using synonyms or other syntactic constructions. This sort of rewording can also be applied to jokes. In other words, there are different ways to tell the same joke without losing its semantic content (2002: 177). This is evident in Example 2, which acts as another version of the joke in Example 1.

(1) How many Poles does it take to screw in a light bulb? Five, one to hold the light bulb and four to turn the table. (Freedman & Hoffman 1980, cited in Attardo & Raskin 1991: 295).

(2) The number of Polacks needed to screw in a light bulb? Five, one to hold the bulb and four to turn the table. (Clements 1969: 22)

2. **The narrative strategy (NS)** is the micro-genre of the joke (Attardo and Raskin 1991:300). Jokes are generally casted in different forms of narrative. Attardo and Raskin (1991) introduce a variety of narrative strategies that can be employed in verbal humour: expository, dialogue-type, pseudo-riddles and riddles. The joke in the examples above (1 & 2) is casted in the form of a question and an answer. In addition to the verbal elements, the narrative strategy in comics includes a visual representation of a real-life situation.
3. **The target (TA)** in the joke, as stated by Attardo and Raskin (1991:301) and Attardo (2002:178), describes an individual, group, behaviour or even an ideological target that is ridiculed or criticised. In other words, the target simply

refers to the butt of the joke. Attardo and Raskin (1991: 302) express that this KR is optional, although a small number of jokes do not have clear targets.

Attardo (2002: 187) argues that choosing the target of aggressive humour depends on the stereotyping that exists among a particular ethnic and national group. For example, Italians are perceived as dirty and violent in the United States, but are not viewed as stupid. Poles tend to be the butt of the stereotypical ‘stupid jokes’ in the United States, while in France these jokes target Belgians.

4. **The situation (SI)** can refer to the social context of humour, such as the place, time, objects, participants, and any other element that plays a role in the joke (Attardo 2001: 5 and 2002: 179). Attardo calls these elements the “props” upon which most jokes rely heavily (ibid.). Krikmann (2007: 37) gives an interesting example in which an activity with different objects and participants become a central element in a joke. He mentions that the stupidity of the Polish can be seen in different ways, such as emptying the ashtray of a car or screwing in a light bulb in a bizarre way, or moving one’s head back and forth when holding a toothbrush to brush one’s teeth. Consider the following example:

(3) How many Poles does it take to empty the ashtray of a car? Ten, to turn the car upside down.

5. **The logical mechanism (LM)** constitutes the resolution of the incongruity presented in the joke. It deals with the way in which the scripts are presented in a joke. For example, in the logical mechanism of figure-ground reversal, the relationship between a figure and its background is reversed so that what was the figure becomes the background and what was the background becomes the figure. Consider Example 3 above: the primed script “turn the ashtray upside down” and the unprimed script “turn the car upside down” are representatives of figure and ground. The switch from the first script to the second results in a figure-ground reversal.

Attardo and Raskin (1991:304-306) stress that figure/ground reversal, garden-path mechanism, juxtaposition and false analogies are pertinent examples of logical mechanism. In garden-path mechanism, for example, an audience has wrong interpretations of a joke, which are caused by different suggestions. These wrong interpretations will be corrected by the punch line.

6. **Script opposition (SO)** ⁽²⁾, as explained previously in Section 2.3.4.1, refers to the process in which the two scripts presented in the joke are overlapping and opposite (Attardo 1994: 203-205). Oppositeness means that, for example, one of the scripts is usual, the other is unusual; one script is normal, and the other is abnormal. Furthermore, script opposition may involve opposing concepts, such as life and death, size of a man's head and size of a water melon. To illustrate this, consider Example 3 above in which there are two scripts that oppose each other: it is normal to empty the ashtray by turning it upside down, but it is abnormal to empty the ashtray by turning the car upside down.

Attardo (1998: 233) indicates that GTVH can be applied to different types of humorous text, which range from simple jokes to any variety of media, including long narratives such as comic movies and television sitcoms. Paolillo (1998: 268, cited in Koponen 2004: 49), for example, uses the theory in the analysis of comics and stresses that it is “easily extendable also to visual humour such as comics”.

As stated previously, there are over 100 theories of humour, which can be seen as an indication of the complicated nature of this phenomenon. These theories try to explain topics such as what is laughter? Why do we laugh? What is the role of humour in our daily interaction with friends, colleagues and foreigners? This section presented three main theories of humour, namely theories of incongruity, theories of superiority and theories of release. Also, the section provided a brief overview of the linguistic theories of humour which are of a particular importance to this study. The following section will discuss the various types of humour in depth, with some examples taken from different sources.

2.4 Types of humour

Researchers dealing with the nature of humour have introduced different taxonomies to classify humour. Most classifications are normally based on different criteria, such as the topics of humour and its forms. For example, Monro (1953) presents some traditional classifications of humour in terms of what people find humorous, such as any breach of the usual order of events, non-sense, small misfortunes and indecency. Moreover, three other types of humour are introduced by Freud and substantiated by Goldstein and McGhee (1972). Their classification includes aggressive wit, sexual wit and non-tendencious (non-sense) wit. Zijderveld (1983) presents four types of humour: exploitation of language (wordplay, spoonerisms), exploitation of

logic (wit, elephant jokes), exploitation of emotions (black humour) and everyday life activities (black humour) (Hay 1995: 10). Feigelson (1989) discusses different types of humour that are common among employees in work settings, such as in factories. These types include puns, goofing off (slapstick), jokes, anecdotes and teasing. Norrick (1993 & 1994) discusses sarcasm, irony, satire, and wordplay, and states that puns and other types of humour, such as allusion, spoonerisms, metaphor and hyperbole, can fall into a broad category of wordplay. In his book entitled *Taking Laughter Seriously*, Morreall (1983) presents three theories of humour: incongruity theory, relief theory and superiority theory. Using the concept of incongruity as a basis of his discussion, Morreall (1983) discusses some common types of humour and adds mimicry as a new type.

Zabalbeascoa (1996) presents six types of jokes that occur regularly in audiovisual productions: international or bi-national jokes, jokes referring to national culture or institution, jokes reflecting a community's sense of humour; language-dependent jokes, visual jokes and complex jokes. In his book entitled *Aspects of Verbal Humour in English*, Alexander (1997) provides a list of 16 types of verbal humour, including running gag, crack, epigram, satire, caricature, sarcasm, sardonicism and impersonation. Dynel (2009) presents an in-depth discussion of overlapping and emerging categories of verbal humour, which recur in linguistic literature. She gives a list of semantic and pragmatic types of verbal humour, including jokes, conversational humour, lexemes and phrasemes, witticisms, irony, puns, allusion, retorts, teasing, banter, putdowns, self-denigrating humour and anecdotes.

The following section briefly presents some common types of verbal humour, based on Norrick (1993 & 1994) and Dynel (2009). Some of these types are commonly used in sitcoms. The types of humour will be selected for discussion based on the form of humour rather than any other criterion. It is worth mentioning that the discussion of these types will form the solid ground for the analysis of humour in Chapter 5.

2.4.1 Jokes (canned jokes)

A canned joke is a common type of verbal humour ⁽³⁾ that normally takes the form of oral conversation. Sometimes, it can also be found in published collections. Dynel (2009: 1284-1285) states that the best and widely acknowledged definition of a joke was presented by Sherzer (1985: 216) who defines it as “a discourse unit consisting of two parts, the set up and the punch line”. However, Sherzer's definition describes only a joke in terms of its actual components and ignores other aspects. Accordingly, I would suggest that Lipps's definition of a joke is more comprehensive than that of Sherzer because it addresses the reality of a joke. Lipps defines a joke

as “something comic which is entirely subjective”, or in other words, something “we produce, which is attached to action of ours as such, to which we invariably stand in relation of subject and never of object, not even of voluntary object (1898: 80, cited in Strachey 2001: 9). Lipps also states that a joke can be considered as “any conscious and successful evocation of what is comic, whether the comic of observation or of situation” (ibid: 78).

Jokes often take two forms: *narrative jokes* and *question-and-answer jokes*. A narrative joke is similar to a story, whereas a question and answer joke always presents the punch line in the answer. Jokes are also subcategorised, such as shaggy-dog stories (long jokes with no punch lines), riddles (questions and silly answers) and one-liners (one-line-jokes) (Chiaro 1992). The internal structure of a joke consists of three main components: build-up, pivot, and punch line (Hockett 1960). The ‘build-up’ refers to the body of the joke. In other words, it is the sentence(s) that introduce/s the joke. The ‘pivot’ represents a word or a phrase around which the ambiguity in the joke is created. The ‘punch line’ is the part that concludes the joke with a surprise effect and provokes laughter (Schwarz 2010: 65). The following joke illustrates the structure of a joke:

Example 4

The doctor examined a lady and told her that she only had 4 minutes to live.

“Can you give me anything doctor” she asked.

The doctor replied “How about a boiled egg?”.

According to Hockett’s proposed internal structure of a joke, the three components of the above joke are as follows:

The doctor examined a lady and told her that she only had four minutes to live”

⇒ Build-up

“Can you give me anything doctor” she asked:

⇒ Pivot

The doctor replied “How about a boiled egg?”:

⇒ Punch line

The build-up of the above joke includes the complicating action that informs the audience about a lady being told by a doctor that she only had four minutes to live. The lady’s question “Can you give me anything doctor” represents the pivot of the joke because the doctor misinterprets the question. The doctor’s reply is considered the punch line that concludes the joke and evokes laughter.

2.4.2 Wordplay

Different studies in the literature on humour use the terms ‘wordplay’ and ‘pun’ interchangeably, whereas others (e.g. Leppihalme 1997) consider ‘pun’ to be a subclass of wordplay. The best known definition of wordplay that is commonly used by many theorists is that of Delabastita (1993:57) in which wordplay is defined as:

[...] the general name indicating the various textual phenomena (i.e. on the level of performance or parole) in which certain features inherent in the structure of the language used (level of competence or langue) are exploited in such a way as to establish a communicatively significant, (near-) simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers).

In other words, 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 (Freud 1960: 39). Freud’s conviction agrees well with that of Ross (1998:7) in which ambiguity is implemented in wordplay to deliberately mislead the audience, and ambiguity can be considered as an “obvious feature of much humour”.

Delabastita (1997:128) states that wordplay has four types in which the linguistic structures of a language may share a similar form: homonymy, homophony, homography, and paronymy. Homonymy refers to the situation when two words have an identical sound and spelling, but have different meanings (e.g. *bachelor*, which means ‘an unmarried man’, also means ‘a person who holds a first university degree’). Homophony occurs when two words have a similar sound, but have a different spelling (e.g. *maize* and *maze*). Homography occurs when two words share the same spelling but have different sounds (e.g. *read* which refers to the ‘present tense’ and *read* which refers to the ‘imperfect tense’). Paronymy occurs when two words share close resemblance in both spelling and sound (e.g. friend and fiend). In addition to the types of wordplay presented by Delabastita (1997), other types of wordplay may include spoonerism (see section 2.4.7) and initialisms, which refer to the abbreviations which consist of nonpronounceable first letters of words, as in DVD (Digital Video Disk).

Freud (1960: 41, cited in Schwarz 2010: 123) presents a typical example of the use of wordplay to elicit laughter:

Example 5

A doctor, as he came away from a lady’s bedside, said to her husband with a shake of his head: ‘I don’t like her looks.’ ‘I’ve not liked her looks for a long time’, the husband hastened to agree.’

In the above joke, an obvious play on words occurs, in which the doctor is referring to the lady's condition with the use of words that may be utilised by the husband to confirm his own "marital aversion" (Schwarz 2010: 124). Furthermore, a sort of conflict in the joke exists between what we expect as an audience and the surprising end of the joke (as revealed by the punch line). This kind of conflict represents the concept of incongruity theory as discussed in Section (2.3.1).

Another example of a pun is presented by Attardo (1994: 128), in which the linguistic mechanism of the pun is analysed:

Example 6

Why did the cookie cry?
Its mother had been away for so long. [a wafer]
Pepicello and Green (1983: 59).

The incongruity in the first sentence 'why did the cookie cry?' is assimilated by creating a possible world where cookies are [+ animate] and are physically capable of shedding tears. Once this world has been created, it becomes relevant that a cookie has a mother who is away for a period of time. Accordingly, the hearer of the joke is aware of the cause of the cookie's sadness—the absence of the mother, which satisfactorily answers the question in the first line in the joke (ibid: 129). However, the text remains humourless in the mind of the hearer as a result of the ambiguity of the text. This suggests that the hearer's ability to consider the phonetic similarity between the strings: '/ə+weɪfər/ = a wafer' and /əweɪ+fər/ = away for (Pepicello and Green 1984: 59, cited in Attardo 1994: 131) is very crucial for the understanding of the pun.

2.4.3 Irony

The term irony is Greek in origin and takes its name from the Greek *eironeia*, meaning dissimulation (Wolfsdorf 2007: 176). The concept of irony has been developed and extended to include a number of new meanings. For example, in the Romantic period the concept used to refer not only to instrumental irony (a person being ironic), but also to observable irony (things seen as ironic) (Muecke 1970: 22) ⁽⁴⁾. Some dictionaries (e.g., Merriam-Webster) define irony as "the use of words to express something other than and especially the opposite of the literal meaning". This definition seems to address verbal irony and ignore other types of irony. However, after reading many books and articles analysing irony it can be elicited that irony refers to 'the process of creating the opposite'. To put it more simply, it refers to the contradiction between what a person says and what he means, what s/he says and what s/he does, what s/he means or says and what others understand, and what is expected or intended and what happens.

In the literature on irony there are three main types: verbal, situational, and dramatic. Verbal irony refers to an instance when a speaker says a word or expression and means the opposite (Gibbs 1994: 362), for example, *what beautiful handwriting!* would implicate that the handwriting was bad (also see example 7). On the other hand, situational irony refers to a situation in which there is an incongruity between what is logically expected and what happens (Lagerwelf 2007:1705) (see example 8). Dramatic irony refers to the difference between what the audience/reader is aware of and what the character is not (Dempster 1932: 7) (see Example 9).

(7) 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!

(8) An injured kid was run over by an ambulance.

(9) A character walks into a corridor while a murderer is behind him holding an axe. We as viewers know exactly what will happen, but the character does not.

2.4.4 Parody

The term parody is derived from the Greek word *paradia*, which means 'counter-song'. The prefix *para* has two meanings in Greek: 'counter' and 'against', thereby suggesting that parody refers to the opposition or contrast between texts (Hutcheon 1985: 32). Nevertheless, the prefix *para* has a third meaning, 'beside', suggesting "an accord or intimacy instead of contrast" (ibid.). Accordingly, parody may involve repeating a text or a work with difference. This contradiction and doubleness of the root of the Greek word forms the difficulty of proposing a comprehensive definition of parody.

Parody is defined by Macquarie Dictionary as "a humorous or satirical imitation of a serious piece of literature or writing". This definition is narrow in the sense that it limits the imitation to any piece of literature or writing. Therefore, there is a need for a comprehensive definition of parody that includes a wide range of parodic forms. An inclusive definition is proposed by Korkut, who defines parody as "an intentional imitation – of a text, style, genre, or discourse – which includes an element of humour and which has an aim of interpreting its target in one way or another." (2005: 14). What makes Korkut's definition inclusive is the use of the word 'humour,' which comprises all forms of comic action and the utilisation of the phrase "an aim of interpreting its target in one way or another," which encompasses mockery, ridicule or even admiration (ibid: 14-15).

As far as parody is concerned, different types have been presented by different authors, one of which is Korkut who discusses three types of parody. The first of these types is "parodies

of text and personal styles”. This kind of parody may target a specific literary piece of work, particular lines or phrases written by an individual author, or be directed to the style of an author without parodying direct sentences or lines of his/her work. The second kind is “genre parody,” which targets a literary genre that has its own style and conventions (e.g., Chivalric romance genre). The third parodic type is “discourse parody,” which is directed towards the philosophical, social, religious or ideological language of a specific group or activity (2005: 15-17).

2.4.5 Satire

The word satire takes its name from the Latin word *satira*, which means ‘medley’ (Dictionary.com). Satire can be described as a literary art that involves ridiculing individuals, social groups, institutions etc. with the purpose of provoking or stopping change. Hutcheon defines satire as follows:

A critical representation, always comic and often caricatural, of “non-modelled reality,” i.e. of the real objects (their reality may be mythical or hypothetical) which the receiver reconstructs as the referents of the message. The satirised original “reality” may include mores, attitudes, types, social structures, prejudices, and the like (2000:49).

Satire is categorised into two forms: Direct satire, which is directly stated, i.e. the satiric voice speaks directly to the audience/reader in the first person “or else [the] character in the work itself” (Khori 2010: 14); and indirect satire, in which characters are ridiculed by their behavior and thoughts or by the author’s commentary or narrative style (Abrams 1981: 167). In addition, Satire has different techniques including exaggeration, reduction, invective, irony, caricature, travesty, sarcasm and burlesque (See Draitser 1994 for in-depth discussion of the common techniques).

Hodgart (2010) presents an in-depth analysis of satire, its techniques and forms in his book titled *Satire: Origin and Principles*. He provides various examples of satire from different literary genres, one of which is the most famous example of political satire in which Rochester wrote a poem targeting Charles II and pinned it to his bedroom:

Examples 10

Here lies our sovereign lord the king,
Whose word no man relies on.
Who never said a foolish thing,
Nor ever did a wise one.

The form of primitive lampoon-satire used in the above poem is called *epigram*, which involves pinning up and advertising the work of satire to the public (Hodgart 2010: 160). This

type of satire, which is said to be cruel, aims to ridicule the victim using brief expressions, though this sort of brevity is “a sign of politeness” (ibid.).

According to some theorists (e.g., Ben-Porat 1979, Hutcheon 1985, 2000), there is a thin line between satire and parody. Parody involves imitating a specific work or author’s style, i.e. it relies heavily on using the original work or parts of it. Also, the purpose of parody is to comment, not necessarily humorously, on the targeted work or its author (Bonnstetter 2008: 32-31). On the other hand, satire entails commenting on the vices and follies of an individual, social groups, institutions etc. Also, satire does not require the use of or copying of the original work ⁽⁵⁾.

2.4.6 Sarcasm

The term ‘sarcasm’ stems from the Greek word ‘sarkazein’, meaning “to tear flesh, gnash the teeth, speak bitterly”. It is defined as “a sharp, bitter, or cutting expression or remark; a bitter gibe or taunt.” (The Oxford English Dictionary). 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. It can be used in various interpersonal communications, including written dialogue and computer or smart phones chat (e.g, Twitter and Facebook), in which sarcastic expressions are commonly used (see Davidov et al. 2010, Tsur et al. 2010, and Gonzalez-Ibanez et al. 2011 for the use of sarcasm in twitter and Amazon’s reviews).

Furthermore, this hostile phenomenon differs from satire in the sense that it aims to tear the targeted person with no intention to change or enhance a particular behaviour or function. Whereas satire is normally directed at an individual, social group or organisation with the intention to correct follies and vices (Anderson 2006), in contrast sarcasm is closely connected to irony to the extent that some literary theorists perceive it as the most aggressive and cruel form of irony (Muecke 1969:20, cited in Haiman 1998: 20). However, Haiman presents two distinctions between the two types of humour. Firstly, we can state that a particular situation is ironic but we can label people as sarcastic. Secondly, irony can be used both intentionally and unintentionally, whereas sarcasm is uttered or utilised with intention. Haiman gives an example in which irony is used unintentionally and unconsciously by a character in the Jonathan Demme film *Married to the Mob*. Mrs. De Marco says to an FBI agent, “You’re no different from the mob!”. The agent replies, “Oh, there’s a big difference, Mrs. De Marco. The mob is run by murdering, thieving, lying, cheating psychopaths. We work for the President of the United States of America.” Haiman argues that the irony in the agent’s statement was obvious to the audience, but the FBI agent made the statement sincerely, with no sarcastic intention. In this respect, Haiman stresses that the

message and metamessage are seen by the playwright and the audience, but not by the two characters in the scene (1998: 20).

2.4.7 Spoonerisms

Spoonerisms (also called speech errors) are another source of humour found in everyday life and they have been used in some TV shows to evoke laughter. The term takes its name after an English teacher at Oxford University, Archibald Spooner, during the 1800s. These speech errors occur when one or two letters or sounds are (un)intentionally swapped around inside one or between two words. Spoonerism is defined by Oxford Dictionaries as “a verbal error in which a speaker accidentally transposes the initial sounds or letters of two or more words, often to humorous effect”. For example, a speaker says ‘tasted worm’ when intending to say ‘wasted term’ (Motley 1973: 66).

Spoonerisms are categorised into three basic types: *anticipation errors*, in which a segment appears too early as in ‘bake my bike’ (take my bike); *perseveration errors*, in which a segment occurs “later than originally planned”, as in ‘beef noodle’ (beef needle); and *sound exchanges*, which occurs when a pair of phonemes are transposed, as in ‘teep a cape’ (keep a tape) (Vousden 1996: 18-19). Other types of speech errors (spoonerisms) are discussed by Harley and MacAndrew (1995) including phoneme deletion, phoneme substitution, phoneme addition, syllable deletion, word exchange and word blend.

2.4.8. Putdowns and Self-denigrating humour

A *putdown* (also putdown humour) is an abusive remark that is directed to a particular person in order 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 emphasise their inferiority. This type of humour may involve the speaker ridiculing someone to amuse listeners, for example it is common in sitcoms that two characters are having a conversation in which both speakers are disparaging a third character with the aim of evoking laughter among the audience. Dynel (2009: 1294) states that in real life putdowns can take the form of aggressive teasing, in which the addressee is assured by the speaker that the remark is not intended to be abusive even though it is. Also, putdowns can be perceived by some scholars (e.g., Terrion and Ashforth 2002) as ritual in which a “depreciatory remark” aims to enhance “solidarity between interlocutors”. Consider the following examples:

(11) They used to put your face in the dough to make the gorilla Biscuit.

(12) 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 said “Good swap”

In contrast, with self-denigrating humour (also called *self-disparaging*, *self-deprecating* and *self-mockery*), the speaker is the object or target of the joke. This process of “self-debunking”, in some instances, involves a person laughing at his/her own misfortune (Chard-Hutchinson 1991: 183), or criticising some “salient aspects” that are specific to him/her, such as physical appearance or intelligence (Ellithorpe et al. 2014: 403). 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 shortcomings with a non-serious intention” (2012: 1).

Self-denigrating humour, in addition to its common use by an individual targeting him/herself, can also be utilised by a particular group within a particular society. This is evident in the use of many jokes by some ethnic groups who enjoy inventing and telling jokes about themselves. Davies (1991: 190) argues that ethnic jokes are sometimes used by a minority group within a specific society. He stresses that the Irish in England tell jokes about Irishmen, the Polish-American invent jokes about Poles, and black Americans laugh at blacks (ibid.). Ellithorpe et al. (2014: 403) argue that minority groups use these jokes for the purpose of reducing tension related to some stereotypes attached to the group.

Apart from being common in TV shows and situational comedies, this technique of humour is normally used in real life to clear the troubled sky that clouds the speaker when he puts himself in an embarrassing situation. Some scholars (e.g., Norrick 1993, Dynel 2009 and Andeweg et al. 2012) argue that self-mockery is a sign of the speaker’s intelligence, as this technique is considered as a possible solution that allows him to laugh at himself instead of being ridiculed by someone else. The following example taken from Andeweg et al. (2012: 5) illustrates this:

(13) In a presentation, a speaker’s mobile phone rings, he says to his audience: “I should have switched it off, of course, but my boss wants to check whether I am actually working or not.”

2.4.9 Retorts

A *retort* is a form of humour which, according to (Dynel 2009: 1292), overlaps with witticism and is usually used when replying to a preceding utterance of a speaker. The term ‘retort’ is defined

by Merriam-Webster Dictionary as “a quick, witty, or cutting reply; *especially*: one that turns back or counters the first speaker's words”. According to Chovanec (2011: 256), retorts are not expected by the first speaker as they always violate expectations, thereby creating a humorous effect. In other words, humour arises 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 (Dynel 2009: 1292). A retort can contain different techniques of humour including aggression (14), ambiguity (15) and rhetorical questions (16):

- (14) A: Fashion today goes toward tiny...
B: So you’ve got the most fashionable brain.
- (15) A: Why are you drinking alcohol?
B: What else do you want me to do with it?
- (16) A: Do I look good in this dress?
B: Is Batman a transvestite?

(Dynel 2009: 1292)

2.4.10 Teasing

Teasing is a common practice in human social life in which people tease each other in a playful way for different purposes (e.g. to socialise, to pass the time, and to mock). Different researchers have proposed different overlapping definitions of teasing. Some of these definitions state that aggression is a possible feature of teasing (e.g., Alberts 1992, Warm 1997), while others stress that teasing stands between aggression and love (e.g., Brenman 1952). However, a comprehensive definition is presented by Eder, who defines teasing as follows:

Here teasing will be defined as any playful remark aimed at another person, which can include mock challenges, commands, and threats as well as imitating and exaggerating someone’s behavior in a playful way. While the content of teasing would often be negative or hostile if taken literally, the playful meaning is determined in part by cues from the teaser indicating that the remark should be taken in a playful manner (1993: 17).

It has been argued that the aggression in teasing is “ostensible,” as the intention of the teaser is to challenge a person or exaggerate his behaviour in a positive way rather than being genuinely offensive (Dynel 2009: 1293). Voss argues that in order for teasing to be successful the victim must react and respond in a “playful manner”, but if s/he takes the remark seriously and responds aggressively the teasing is expected to “escalate to ridicule” (1997: 241-242). This suggests that both the speaker and hearer may have an equal share of the teasing:

- (17) **Female:** You manifest the Peter Pan syndrome.
Male: And you have the Captain Hook syndrome. (teasing)

Female: There's no such syndrome.

Male: Obviously there is. You have it! (teasing)

(Dynel 2009: 1293)

2.4.11 Banter

Banter refers to the situation when a one-turn tease between two interlocutors leads to a long exchange of remarks in a humorous and teasing way. Norrick defines banter as a “rapid exchange of humorous lines oriented toward a common theme, though aimed primarily at mutual entertainment rather than topical talk” (1993:29). According to Dynel (2009: 1293), banter is not only spoken but it can occur in written forms, especially social media (e.g., Skype). This suggests that this type of humour is connected to social intimacy, in which both the speaker and hearer use positive impoliteness⁽⁶⁾ and untrue statements to show solidarity (Lehikoinen 2012: 9).

The idea of positive (im)politeness as stated by Lehikoinen entails using impolite remarks in a positive sense, for example using impolite terms or taboo words (bitch, slut, bastard etc.) among a specific group of people who are close to each other will be considered as an indication of the closeness of the members of this group, but such remarks will be perceived to be rude and offensive if they are used with people not belonging to the group (2012: 11).

(18) 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.

2.4.12 Register clash

Clash of register or a change of register is one of the common devices used in different genres to create humour. This type of humour has two manifestations: upgrading, which involves utilising formal language (higher register) in informal situations, and downgrading (bathos), which refer to the process of using informal language in a formal context. For example, it will be funny and humorous to be in an official meeting with a government official and replying to his/her questions with ‘Yels’ instead of ‘Yes’. Similarly, a person will not use a formal language when chatting with his/her friend, as using a high register will normally provoke laughter.

2.4.13 Catchphrases

According to Darlington (2014: 124) “catchphrase” is relatively a modern phenomenon. This is evident in the appearance of the term “catchphrase” and its older spelling “catch-phrase” in print between 1820 and 2008 in Darlington’s Google Ngram search, which demonstrates that

“catchphrase” entered into print in 1860s. The awareness of catchphrase as a unit of humour has increased dramatically between 1980 and 2000, thanks to the growing development of technologies and the advent of the internet and DVDs.

However, despite the recognition of the term, there has been an agreement between some scholars (e.g., Partridge 1977 and Darlington 2014) that it is difficult to provide a precise definition of a “catchphrase”. The reason behind this difficulty is the use of terms such as proverbs, slang, sayings, or turns of phrase by different writers to describe some instances of catchphrases. Generally speaking, catchphrases are popular phrases which are associated with a particular person (oxforddictionaries.com). These phrases are normally used repeatedly by politicians, entertainers, or writers to attract audiences and provoke laughter.

Catchphrases have become common in our daily conversation, E-mails, tweets, and WhatsApp messages. Our use of these phrases has been influenced by the excessive utilisations of some catchy expressions in many songs, TV shows, stand-up comedy and sitcoms. Phrases such as “Yadda Yadda”, “get a life”, “below the equator” have embedded themselves in our vocabularies. McFedries (2003) dedicates an entire article to discuss the humorous use of catchphrases in the American sitcom *Seinfeld*. He listed a considerable number of these phrases, focusing on their functions in the show. McFedries argues that the *Seinfeld* writers were creative in forming new words (neologisms), such as *anti-dentite*, ‘a person who dislikes dentists’; euphemisms, such as *go down town*, ‘having sex’; forging new nouns, such as *must-lie situation*, which is ‘a situation in which lying is the only option’. These catchphrases, according to McFedries (2003: 1), are typically used in humorous situations to draw the audience’s attention and to amuse them.

This section presented some common types of verbal humour. It is important to note that there may be some overlap between the various types. The following section will discuss humour in culture, with particular reference to the common sources of humour in different cultures.

2.5 Humour in culture

In each culture people share common beliefs, behaviours, customs, and experiences. In fact, they create what Wenger (1998) calls “Communities of practice”, which refers to shared linguistic styles and cultural traditions. For example, what a person refers to can be understood by the other members of the same society. This applies to humour as a social phenomenon which is associated with a certain group of people who have their own shared knowledge of the world, and their humorous and joking references which are relevant and appreciated by each member of this group.

Humour as a social phenomenon is deeply rooted in the lives of inhabitants of many nations, even though they have different backgrounds. It can be argued that we share the same concept of what humour is and how we respond to it. However, despite the recognition of this phenomenon, each society has unique techniques for cracking jokes and provoking laughter which, in many instances, distinguish them from other societies.

Humour normally targets various common topics which are interesting and controversial, including marriage, religion, politics, sex and stereotyping. Friends, colleagues and opponents use different types of humour such as jokes, sarcasm, irony and teasing in everyday life interaction, whether to socialise, criticise each others behavior, or even to fight against some global issues such as racism and war crimes.

Let us take politics as a prominent source of humour which is usually tackled by people from different countries. Citizens normally mock politicians and crack jokes about new regulations and laws that may affect their lives and the world in which they live. We all come across different jokes about some world leaders and their political decisions. These jokes can be heard among a group of people sitting in a cafe or chatting using social media. According to Shehata, political jokes are perceived as a way of relieving pressure from what is called “political oppression”, especially for those who cannot ridicule the political figures and decision makers in public or in media, such as in some countries in the Arab world (1992: 76).

In contrast to politically oppressed people, citizens in developed and democratic countries use humour to ridicule and mock political issues on both personal and public levels, whether through daily interaction or through comic shows. A good example of comic TV shows that target politicians is David Letterman’s *Late Show*, in which he mocks and makes fun of US presidents and ministers. Also, the show targets global policies and foreign leaders, which makes it not only well known in America but also in different parts of the world.

Political humour does not only exist between citizens and leaders or the leaders of different parties in a particular country. Humour can be used as a tool of showing the superiority of one country over another, which in many cases reflects the historical relationship between the two countries. A good example of this is the way the Portuguese perceive Brazilians, as they used to subjugate Brazil for four hundred years. Martins (2012: 92) states that the Portuguese used to crack jokes about Brazilians, who have developed on both economical and political levels, in order to claim their superiority over their “former colony”:

Example 19

- Two Brazilian people were admiring the Colosseum in Rome...
- My God! Isn't that amazing?
 - Oh yeah! Now just imagine when it will be finished!

The joke in the above example reflects a national sense of humour. This type of humour involves inventing and telling jokes about other nationalities or sub-communities in a specific country (Zabalbeascoa1996: 252). Davies (1991: 190) argues that the use of ethnic jokes by dominant majorities to ridicule minorities is a way of establishing their superiority over the butt of their jokes (i.e., the minority). This form of humour, as stated by Davies, involves implicit hostility (ibid.).

Another area in which different cultures vary in using humour is stereotyping. It is very common between different people from different societies that there is a sort of stereotyping, whether between a particular group of people in a particular society or even between different nationalities. For example, a primitive *Falah* in Egypt is a person who is not well-educated who is normally perceived as stupid because s/he cannot act properly when faced with normal life challenges or some technological issues that are beyond his/her knowledge. On an international level, Italians are dirty, French are arrogant, Argentinians are chatty, Chinese are nerds and Americans are uncultured. This sort of stereotyping is normally used when telling jokes about different nationalities.

Religious stereotyping is also another source of humour in many countries as a result of the fighting and bigotry that exists between different religions around the world. This stereotyping is not only concerned with the religion itself and with its rules and concepts, it also involves targeting religious scholars and their believers. It is common to find people who believe that Jews are cheap, Muslims are terrorists and Christians are hypocritical. Accordingly, people start making jokes based on the way they perceive these religious followers. The following joke illustrates this, in which the Jewish father is so stingy that he keeps reducing the amount of money his son asks for:

Example 20

A Jewish boy asks his father for twenty dollars. His father replied, “ten dollars, what in the world do you need five dollars for, I’d be happy to give you a dollar, here’s a quarter.”

Sex is also without doubt, a common topic and a prominent source of laughter, to the degree that most jokes normally revolve around sex or at least contain some sexual references. We all agree that cultures have dissimilar perceptions of sex, in most western countries it is acceptable to discuss sex related topics whether in public or with a relative or friend, not to mention the presence of sex in movies, TV series, talk shows, advertisements and even presidential campaigns. Let us take Obama’s campaign in 2012, when sex and humour were used to promote political agendas and convince people to vote for Obama. In an advertisement called

‘My First Time’ which is dedicated to Obama’s campaign, a girl named Lena Dunham talks to camera in a way that makes you think that she is talking about sex instead of political issues. This is obvious in her funny utterances such as “You want to do it with a great guy. It should be with a guy with beautiful ... somebody who really cares about and understands women”. The advertisement plays on words and ideas, in which voting for the first time is compared to losing one’s virginity (MacMillan 2012).

Contrary to this, sex is considered to be a prickly issue in some Islamic and Arabic countries, where it is socially and sometimes religiously prohibited to mention anything about your sex life, especially in public. At the beginning of Shereen El Feki’s book, one interviewee says ⁽⁷⁾:

In the Arab world, sex is the opposite of sport. Everyone talks about football, but hardly anyone plays it. But sex – everyone is doing it, but nobody wants to talk about it.

However, despite all the facts about sex and the way it has been perceived in different cultures, it still has a close connection to humour in both liberal and conservative societies. People tell sexual jokes and enjoy practising this, even if it is socially unacceptable in some parts of the world. Furthermore, with the advent of social media (e.g., Twitter, Facebook and Youtube) and short films, the trend towards circulating sexual jokes and humour that contains sexual references has begun to increase.

2.6 Conclusion

This chapter discussed humour and its definitions. The chapter started with a brief overview of humour and the difficulties involved in providing a comprehensive definition of the term. The section also gave a concise discussion of some of the main theories of humour, including theories of incongruity, theories of superiority and theories of release, with particular emphasis on the linguistic theories of humour, GTVH and SSTH, which will be utilised in the process of analysing data in this study. Also, of the 14 types of humour presented, some will be relevant to the analysis of humour in Chapter 5. There was an attempt to provide simple examples that provide the reader with a general knowledge of humour and its forms. The chapter concludes with a detailed analysis of the relationship between humour and culture and how people from different cultures have different ways of perceiving what is humorous and what is not. In other words, what is funny in a particular culture can be boring or humourless in another. The following chapter will review the literature on humour translation with a particular focus on humour subtitling.

Chapter 3

Subtitling of humour

3.1 Introduction

Humour often travels badly between any two languages and cultures, as humour is closely connected to the language and culture in which it is produced. In other words, humorous texts include some words and phrases that refer to “people, history, events, and customs of a particular culture” (Chiaro 2010: 1). Accordingly, the task of a translator becomes challenging when attempting to render humour across two different languages and cultures. In fact, his/her job becomes even more difficult if he/she works within the technical rules and conventions of subtitling, such as timing, spatial constraints, synchronisation and visual elements.

This chapter will give a brief overview of the major studies on the translation of humour in general and in subtitling in particular. The key issues outlined in the previous chapters will be examined in relation to translation, namely cultural references in humour and language-based humour⁽⁸⁾.

3.2 Humour and translation

As a result of the difficulties involved in translating humour from one language into another, many studies (e.g., Delabastita 1996, 1997 & 2004, Vandael 1996, 2002, Attardo 2002, Chiaro 2004, 2005, 2006, and Zabalbeascoa 2005) have dealt with different factors that influence the process of translating humour, including the problematic issues of culture-bound references, wordplay, the role of a subtitler, humorous complicity and the reception of humour. In addition, there has been a growing need to understand the dynamics of the translation of humour. This need is evident in the fact that although scholarly studies have neglected this area, it has been a focus of post-graduate research (e.g., Rietveld 2008, Sälik 2008, Alharthi 2011) and recent conferences.

Researchers in translation studies (e.g., Vandaele 2010) generally treat humour as “a form of social play” on which the “rules, expectations, solutions and agreements” are essentially culture-specific (Vandaele 2010: 149). This means that the understanding of a particular form of humour requires shared knowledge, which does not normally exist in case of translation between the source and target cultures (Rossato & Chiaro 2010: 123). Another problem arises when a translator deals with humour that involves culturally unacceptable elements which violate social and moral rules of the target culture, such as taboo language. Therefore, the translator must apply certain strategies to ensure that these elements do not offend the intended audience (Al-Quinai 2005: 491).

Vandaele's (1996: 265) argues that "similar funny effect" and "lost humour" should no longer be the only issues a translator considers when analysing and comparing the source text (ST) and target text (TT) (ibid: 265). In other words, it is important that a translator takes into consideration the different kinds of schemes (incongruities), such as the linguistic schemes that may relate to one language, pragmatic schemes that may be realized by specific group, as well as social conventions that differ from one culture to another. It is also expected from a translator to make sure that the target culture has these schemes and that "they are as normal for the target group as they are for the source audience" (ibid).

Similarly, Chiaro puts great emphasis on the importance of considering the language of the target audience and their expectations. She argues that telling a joke necessitates an active participation of the recipient in terms of understanding the cultural and linguistic aspects of the joke; and if such appreciation cannot be achieved in the target culture, a translator has to replace the joke with a target language one "that run[s] smoothly through the text without jarring" (1992: 95). Chiaro argues that this procedure, which is unfaithful to the source text, will achieve the humorous effect and avoid poor translation.

Chiaro's statement about the importance of an existing shared knowledge base between the sender and recipient has been discussed by Popa, who states that language and culture are indivisible, and that a joke has linguistic features and sociocultural references which are bound to particular language and culture (2004: 155). This fact suggests that a joke will not be understood and appreciated outside its culturally-bound context. In fact, some jokes play on both linguistic and cultural levels, making the task of a translator even more complicated as s/he has to explain the cultural context and then find a linguistic resemblance (e.g., Phonemic resemblance) between the two languages involved (ibid: 157). Such resemblance on linguistic and cultural levels does not normally exist between the source and target languages and cultures. Therefore, a translator should aim to reach a perlocutionary equivalence and never attempt to explain the humorous text since this procedure kills humour in the target text (Hickey 1998: 229).

A number of different procedures and techniques have been proposed for the translation of humour (e.g., Attardo 2002 and Zabalbeascoa 2005) in an attempt to guide translators through the process dealing with humour by locating instances of humour in a particular text or making the choices of suitable strategies. A well-known study that focussed on the linguistic aspects of humour translation was conducted by Salvatore Attardo. Attardo (2002) presents a model of analysing and translating humour, which is based on Attardo and Raskin's (1991) General Theory of Verbal Humour (GTVH) (see chapter 2). According to Attardo (2002: 183), the model "can perhaps be stated as practical recommendations for an aspiring translator of humour text". He also

argues that the translation that respects the six Knowledge Resources is successful, and that translation that ignores them is “no longer translation” (ibid: 184). The KRs are hierarchically ordered: Script Opposition is at the top of the hierarchy and Language is at the bottom. Attaro states that the translator should first substitute the Language in the TL for the Language in SL. If this procedure is not satisfactory, s/he can focus on the Narrative Strategy, if the latter does not exist in the target language and culture. If this does not produce satisfactory results, the translator may replace the Target of the joke (i.e., the targeted individual or group). Next, if the Situation is non-existent in the target language, it can be replaced with another one. If this fails, the logical mechanism can be changed. Finally, if all else fails, Script Opposition can be sacrificed. Furthermore, the model includes translation heuristics for humour according to each KR:

- 1- Script opposition: A translator should do his/her best not to change the SO in a joke, unless it is unavailable in the target language.
- 2- Logical mechanism: LM (e.g., false analogy, figure ground reversal) is language-independent; therefore, it can be translated from one language to the other.
- 3- Situation: If the SI does not exist or is unavailable for humour in the target language, a translator can simply replace the situation with a suitable one, while taking into consideration the other KRs.
- 4- Target: A joke usually targets an individual or group of people (e.g., jokes that target Belgians in France). A translator may replace the TA group in the joke with the appropriate group in the target culture.
- 5- Narrative strategy: There is little need to change NS of a joke. However, if the NS does not exist in the target language, a translator can reproduce the joke by adopting a different strategy.
- 6- Language: This parameter involves substituting LA in the target language for LA in the source language. However, a translator has some freedom to paraphrase a joke to achieve the comic effect.

Attardo argues that the main contribution to the theory of translation is that the GTVH provides the metric of similarity of jokes which helps a translator or a researcher to determine and estimate the differences and similarities between the original humorous text and its translation (2002:192); and therefore, s/he can modify her/his strategies accordingly. In other words, the similarities and differences between the joke in the source text and its translation can be determined according to the number of shared Knowledge Resources (KRs) and their hierarchical positions, given the fact that the KRs are hierarchically ordered⁽⁹⁾ (see chapter 2). Consequently, from a translation point of view, jokes that differ in Script Opposition are viewed as very different, and those that share all their KRs except Language are perceived as very similar: “Two jokes are more similar to each other the higher the position of the KR they share” (Antonopoulou 2002: 198).

Antonopoulou (2002: 216) stresses that, after applying the GTVH in her study, the theory proved to be useful for analysing the humorous texts and identifying the similarities between the ST and TT based on the shared KRs and humorous effects. Koponen (2004: 78) shares the same opinion and states that the GTVH is a suitable tool that can be adopted in the analysis of wordplay in comics.

However, despite the use and application of Attardo's model in some studies (e.g., Antonopoulou 2002, El-Arousy 2007), the GTVH falls short in accounting for the translation of some comics in which the humour relies heavily on visual resources (Zanettin 2002: 48). This is due to the fact that the GTVH is a linguistic theory that is primarily concerned with verbal humour. Furthermore, Zanettin stresses that the GTVH does not provide a metric of similarity for the translated cartoons because, when applying the theory to comics, the same hierarchy of the KRs found in jokes cannot be achieved (*ibid.*). Delabastita (1997: 19) argues that the GTVH does not account for the production and reception of wordplay, as well as the cultural, political, and metaphysical significance of such wordplay, because it is a linguistic theory.

In response to Delabastita's (1997) criticism, Attardo argues that the GTVH does account for the translation of puns since it attempts to preserve the possible similarities between the texts "starting at Language", and if such preservation cannot be achieved at all levels, the GTVH attempts to maintain the Script Opposition of the original. Attardo also stresses that some Knowledge Resources cannot be preserved as they rely heavily on the "details of the linguistic features involved in the Logical Mechanism of punning" (2002: 190).

Similarly, Zabalbeascoa (2005) presents a thorough discussion of humour and the complexity involved in its translation. The study also offers some parameters that contribute to the development of the joke typologies for both translators and theorist in translation studies. Zabalbeascoa proposes two procedures: "mapping" and "prioritizing". Mapping refers to the process of identifying and classifying humour (2005: 187). This procedure allows the translator to understand the humour and become aware of suitable translation strategies for each instance (*ibid.*: 201). Afterwards, in the light of the analysis of humour in the text, the translator has to decide which case or element of the joke should be prioritised. In other words, s/he should set his/her objectives "to a hierarchical set of priorities", bearing in mind the restrictions placed upon the task (e.g., the intended purpose of translation or the mode, and means of communication: oral, written, audiovisual, etc.) (Zabalbeascoa 2005: 201).

The binary offered by Zabalbeascoa (see Figure 2) aims to determine the criteria that assist translators as well as the restrictions that may stifle their work. Solution [1] involves translating the ST joke into the same TL joke (The translator determines the similarity between the two

jokes; such similarity was discussed by Attardo 2002). In solution [2], the translator can use another joke that belongs to the same type as the ST joke (e.g., wordplay into different wordplay, parody into different parody, etc.). Solution [3] refers to the process of substituting a joke in the ST with a joke of a different type (e.g., irony into satire). In solution [4], a translator replaces a joke with any other device, such as simile. Solution [5] requires translating the joke in a straightforward way, even if it sounds humourless (Zabalbeascoa 2005: 199).

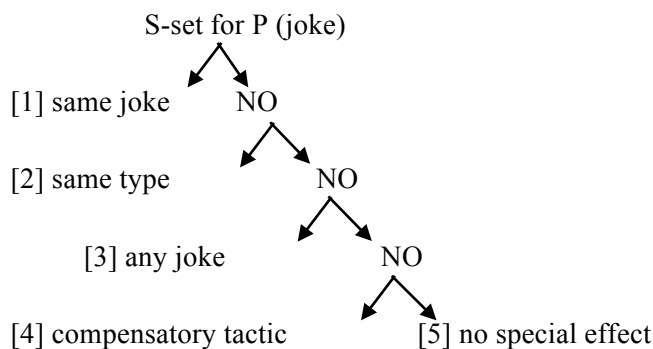


Fig. 2 Zabalbeascoa’s “Set of solutions S: Binary branching tree structure for translating problem P” (2005: 201, cited in Vázlerová 2011: 28)

After mapping the possible solutions (see Figure 2) and understanding how they relate to each other, the translators should consider a set of priorities that, according to Zabalbeascoa (2005: 201), are dependent on the nature of the task and the restrictions involved. For example, there is a need when translating humour to know whether it is a priority or not, and to be aware of the restrictions that may prevent from achieving the intended goals. Zabalbeascoa presents a list of “possibilities for prioritising humour” in relation to the other textual elements. These priorities include top priority features, which must be achieved “at all cost” (e.g., TV comedy), middle priority features, which are as important as the other textual features (e.g., TV quiz shows), marginal priority features, which are less important than the other features of the ST (e.g., Shakespeare’s tragedy), and prohibited priorities, which should not be included in the text, “although they may be perfectly legitimate in other circumstances” (e.g., some inappropriate situations) (2005: 202).

Zabalbeascoa used the six knowledge Resources proposed in the GTVH as “parameters for joke typologies to analyse the translation of certain jokes” (2005: 203). As shown in Figure 4, Zabalbeascoa combines his model of binary branching with Attardo’s KRs, which results in a binary branch tree for the six KRs according to their hierarchical order. A translator should “if possible, respect all six Knowledge Resources in [his/her] translation, but if necessary, let [his/her] translation differ at the lowest level [starting with LA, at the bottom, and ending with

SO, at the top] necessary for [his/her] pragmatic purposes” (Zabalbeascoa 2005: 204, quoting Attardo 2002: 183). The binary branch tree (see Figure 3) serves as a tool to determine the similarity between the joke and its translation. It also can be used as instrument to guide the translator while dealing with jokes (ibid.).

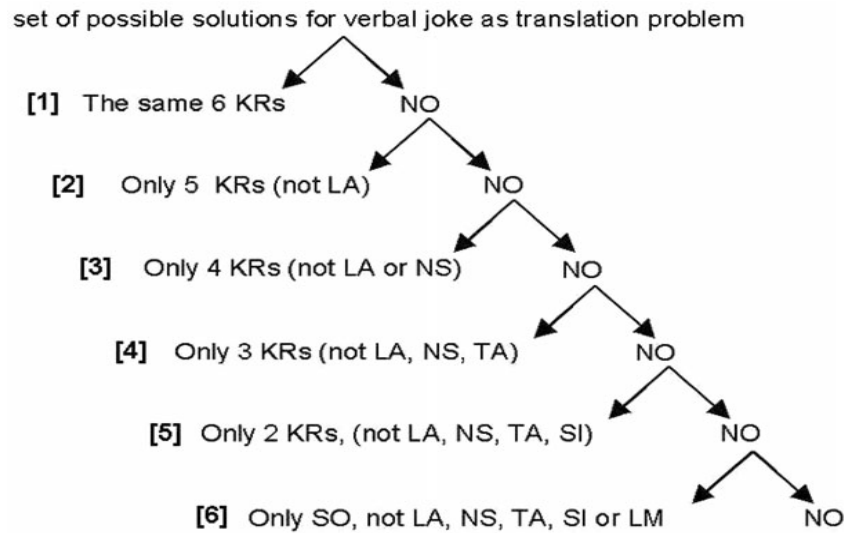


Fig. 3 Adapting the hierarchical organization of the GTVH Knowledge Resources to binary branch translational analysis

To conclude this section, it is worth mentioning that most of the studies discussed above and strategies of translating humour considered in this section are basically concerned with literary translation or written to written translation where a translator has much freedom to explain, add, or give notes to guide the target language reader to a specific instance of humour in a particular text. However, dealing with humour in audiovisual translation (e.g., subtitling) is believed to be more difficult since a translator works within the restrictions of time and space and other technical constraints. The following section will try to highlight some of the major studies that address the subtitling of humour and the difficulties involved in the process.

3.3 Subtitling humour

The process of subtitling humour is different from the translation of any other forms of a text. This is because, in contrast with other types of translation, subtitling involves certain technical rules and conventions, such as timing, spatial constraints, synchronisation and visual elements, which make the task of rendering humour in films or sitcoms more difficult. Kostovčik (2009: 175) states that subtitling is limited by the medium it is functioning in, and it does not allow the creation of a complete translation of the written version of speech due to its temporal and spatial constraints. She argues that a humourless joke within a book can be replaced by another one that

is humorous. However, in audiovisual productions, the translator's task is more complex, especially "if the verbal joke is bound to a visual stimulus". This section will discuss some major studies that deal with humour subtitling, in particular those that are relevant to the current study.

Díaz Cintas and Remael (2007), following on from on Zabalbeascoa's study (1996), present seven types of humour that are regularly used in audiovisual materials: International or bi-national jokes; jokes referring to a national culture or institution; jokes reflecting a community's sense of humour; language-dependent jokes; visual jokes; aural jokes; and complex jokes. The discussion also includes some strategies used in Spanish subtitling to render these types and make them comprehensible for the audience. As Díaz Cintas and Remael argue, the strategies used in Spanish subtitling are similar to those used to impart cultural references, such as addition, substitution, and explicitation (2007: 216). All these strategies aim to retain humour in the target subtitles, and thereby achieve the humorous effect.

The importance of producing a subtitle that provokes laughter has been the centre of discussion in many studies. For example, Veiga (2009) discusses the illocutionary act of humour in the source text, i.e. the film *Forrest Gump* and the perlocutionary effect of humour on both the film's characters and the intended audience. She stresses that a translator/subtitler has to consider not only the linguistic mechanisms of humour, but also the universe of paralinguistic elements in order to convey the humour. Therefore, the subtitler must have a thorough understanding of humour dynamics in the source text. According to Veiga, a translator should develop "humorous complicity" in order to achieve "an audiovisual humour translation competence" (2009: 10).

This suggests that the process of subtitling humour does not only involve substituting language in TL (Target Language) for Language in SL (Source Language), as stated by Attardo (2002: 174). Veiga stresses that Attardo's statement sounds tempting but needs to be revised when applied to AVT. This is due to the special features of audiovisual texts that pertain to words, images and sounds that require "deeper analysis" (2009: 4). Veiga presents certain examples taken from *Forrest Gump*, which constitute an outstanding illustration of Attardo and Raskin's six Knowledge Resources (KR). She suggests that if we apply Attardo's GTVH to AVT it would be read as follows:

LA corresponds to all oral (actor's utterances, songs, etc.) or written (inserts, subtitles, and so on) linguistic material in a film that needs to be translated; NS comprises the way audiovisual narrative is organized so that it will produce humor; TA implies that any translation of humorous exchanges is submitted to constraints, such as the audience profile, thus, demands on **relevance** and **adequacy** of linguistic and cultural transfer are a reality; SI refers to the verbal, psychological, social and cultural context in which humour is originally produced and to the cultural and linguistic context of reception;

LM consists in the resolution of incongruity that instigates rupture of preconceived knowledge we acquire of the world; SO denotes the existence of a combination of more than one piece of information, which somehow (partially or totally) collides, overlaps or opposes our perception of reality as we know it (2009: 8).

In her analysis, Veiga argues that the subtitler plays an essential role in both the reception and production of humour and that this role and the target audience's ability to understand humour are critical to the translation of humorous exchanges. She concluded her paper with great emphasis on the importance of **Humorous Complicity** (humour sensitivity- humour awareness) as a dynamic process that involves, in addition to the recognition of humour in the SL, the translator's ability to “**(re)create** the same **perlocutionary effect** as conveyed by the original (audiovisual) text” (ibid: 11).

Veiga (2009) and Kostovčik (2009) have the same opinion of the simple definitions of translation (see Attardo 2002). They both stress that translating humour is not limited to the process of conveying the semantic and lexical features of the humorous text; however, the translator's task is “to capture the mood and evoke in the target text audience the same or similar feelings to those experienced by the source text audience” (Kostovčik 2009: 176). The two authors also emphasise that a translator should be creative and has a good sense of humour.

Asimakoulas (2004) shares the same conviction of Kostovčik (2009) and Veiga (2009), as to the crucial role of a subtitler's creativity when dealing with the translation of humour in audiovisual productions. According to Asimakoulas (2004: 840), the subtitling of humour requires a translator to be creative and have humorous sensitivity that enables him to overcome the problems posed by different types of humour such as wordplay and parody. In relating to the role of subtitler in the process of rendering humour, Asimakoulas (2004: 839-840) stresses that a translator has to ask certain questions that can make his/her task easier. These questions may include: does the humour break a social convention? What type of logical mechanism is adopted (e.g. figure-ground reversal)? Who is criticised or attacked - individuals or a group? In what situation? What narrative strategy is employed? What type of language is used to describe the humour? What is the best way to compensate for losses? (ibid).

Based on Attardo's knowledge resources and Vandaele's assumption that any attempt to analyse humour should be based on both incongruity and superiority, Asimakoulas's (2004) model of subtitling humour suggests that verbal humour involves “norm acceptance” and/or “norm opposition”. “Norm acceptance” refers to something that is known as funny in a society (e.g., national stereotypes). This means that a joke can be humorous without “exclusively involving a clash or incongruity” (ibid: 824). “Norm opposition” is when, for instance, something funny clashes with the social conventions. The concepts of norm acceptance/opposition in

audiovisual productions (e.g. films, sitcoms) play an important role in establishing “humorous communication” between the audience and the director/screenplay writer (ibid: 826). The “norm acceptance” introduced by Asimakoulas (2004) does not only exist among an audience in a society or culture, but can also exist in any language or culture.

Possenti (1998, cited in Chile 1999: 168) supports this claim and states that some themes are considered fertile sources of humour in any part of the world. These themes include sex, marriage, death, madness, stupidity, politics, and misfortune. Similarly, Kostovčik states that some universal topics constitute what she calls “low-brow” humour which is normally comprehensible to the audiences and does not require prior knowledge (2009: 178).

Chile (1999) discusses the audiovisual aspects of humour in polysemiotic texts and stresses that many studies in the literature of humour translating have focused on the linguistic and cultural issues and ignore other important aspects. In other words, humour can be presented in different ways. For example, some AV productions use visual jokes such as characters’s gestures and appearances, and sometimes their body movements or facial expressions. Moreover, Chile (1999: 180) agrees with Asimakoulas (2004), Kostovčik (2009) and Veiga (2009) concerning the need for creativity in the process of rendering humour; however, she argues that this creativity is restricted as the subtitler works within certain norms of subtitling (e.g. temporal and spatial constraints), which regulate subtitling. She claims that according to the findings of her analysis, the negative results and the inadequacy of the target text subtitles are caused by three main factors: the nature of subtitling, the nature of audiovisual text (e.g., visual jokes) and cultural references.

In sum, many scholars have discussed different issues concerning the subtitling of humour, including technical, linguistic and cultural problems. They share the same convictions about the need for creative solutions to these issues, especially extralinguistic culture-bound references (ECRs) and language-based humour, which are problematic in audiovisual texts. The following section will present some common difficulties in subtitling culture in humour and discuss various subtitling strategies offered by different scholars (e.g., Pedersen 2005) to solve these problems.

3.4 Difficulties involved in translating and subtitling humour

Humour is one of the challenging issues a translator encounters in both literary and audiovisual texts. In the literature on the translation of humour, there has been an attempt to investigate the (un)translatability, or the difficulties involved in its translation. However, it has been proven that comedies can be successfully exported to many cultures. Díaz Cintas and Remael state that in

book form, on stage, and on screen humour is certainly translated (2007: 212). The difficulties in the translation of humour are caused by specific cultural and linguistic challenges.

3.4.1 Subtitling cultural references in humour

The translation of culture references in humour has been tackled by many theorists from different backgrounds and various genres (e.g., literary translation, cartoon translation). However, when it comes to subtitling cultural references all criteria and procedures become different (i.e., a subtitler works in accordance to some temporal and spatial constraints that restrict his/her choices and decisions). Beneš (2011: 32) states that when a translator encounters a cultural item in a literary text, he can expand the translated text so that he can transfer the cultural reference adequately and he can also use footnotes in order to guide the reader and help him/her get the message. In contrast, the translator's task in subtitling becomes more complicated when dealing with the extralinguistic elements in audiovisual productions (e.g., films and sitcoms) because applying the traditional techniques (e.g., footnotes) is limited by the technical nature of subtitling. Audiovisual productions, especially sitcoms are full of these culture-bound elements and translating them in subtitling is constrained by certain restrictions. Zabalbeascoa (1996: 248) lists some of these restrictions, including:

Differences in the background knowledge of the original and prospective audiences; differences in cultural and moral values, customs and traditions; differences in conventional themes and techniques of joke-telling; the translator's professional context; timing and lip-synchronization; [and]verbal humour depending strictly on features of the source language and/or on the visual context which defies manipulation.

Kostovčík (2009) considers humour to be both a social and cultural phenomenon, and therefore, what is funny and humorous in one culture may seem humourless in another. A current example of how the tastes of audiences may differ is the British comic show *Da Ali G*, which did not succeed in the US as making fun of public figures is less acceptable in American culture (Chiaro, 2005: 137, cited in Kostovčík 2009: 175). Therefore, a translator should not only make sure that the target language viewer understands the humour in a particular text, but s/he should also ensure that the humour functions as humour in the target culture.

Díaz Cintas and Remael (2007: 200) state that the transfer of cultural elements is a problematic process, especially when there are no similar elements in the target culture. Consequently, a translator must find alternatives that help him/her get the humour across and fill in the cultural gap. This can be achieved through adopting several translation strategies, ranging from literal translation to “complete recreation” (ibid: 201).

The previous statement of Díaz Cintas and Remael (2007) is based on the Zabalbeascoa's (1996) argument that when a joke includes a culture-bound reference, which seems unknown to the target culture addressees, a translator should adopt translation strategies in order to retain the humorous effect of the joke and avoid confusing the viewers. Zabalbeascoa also emphasizes that the translation of humour must take into consideration the level of humour and its importance to the coherence of the audiovisual text. In other words, subtitling humour gives much scope for creativity, though it also involves establishing priorities. This means that a translator needs to decide on his/her priorities before making a decision about rendering humour (1997:332). Therefore, it is crucial to identify to what extent humour is part of the texture of the film:

[I]t would seem that there is often a need to strike a balance between a search for comic effect by making the translated jokes as funny as possible, on the one hand, and, on the other, finding solutions that will not put the viewer off because [...] the plot, structure and coherence of the text are weakened for the sake of certain witty one-liners (Zabalbeascoa, 1997: 332, cited in Díaz Cintas and Remael, 2007: 215).

Řeholová (2010: 44) argues that during the process of translating humour, there should be a balance between transferring the humoristic element and preserving the semantic aspect of the source text, and decide which elements should have a priority. For example, in some instances, humour is sacrificed for the sake of the semantic components. According to Řeholová, a translator has to understand the purpose of the source text and then he can decide which strategy he can use and what aspects of the text can be ignored (ibid: 44). Whitman (1992: 133) stresses that there is no need to retain unfamiliar proper names, events and historical or geographical references as long as the target viewers lack any background information about these cultural elements, as keeping them will lead to sacrificing the process of understanding the ST. Therefore, a translator has to look for target-culture equivalents that “trigger” a similar effect.

3.4.1.1 Strategies for rendering cultural references in humour

According to Leppihalme (1996: 203), when dealing with cultural elements, a translator should have “metacultural competence” in order to recognise the problems involved in transferring these references to the target culture. S/he is also expected to be “sufficiently bicultural” so that s/he acts as a “competent reader” in the SL community and a “competent text producer” in the TL community. Nedergaard-Larsen (1993: 238) argues that a translator must be aware of some factors when s/he encounters extralinguistic-culture bound references (ECRs), especially in subtitling. These specific considerations include the function of the culture-bound references in

the ST (e.g., Is the reference crucial to the plot structure?), their connotations, the audience familiarity with them, and the media-specific aspects of subtitling (e.g., lack of space and time).

There are many proposed strategies that deal with the problematic issues of culture in translation. For example, the preservation strategy involves translating the cultural element in the source text as it is without making any changes. The weakness of this strategy is that it does not take into consideration the discrepancy between cultures and, therefore, the ST will be incomprehensible to the target audience. For example, if a target language viewer is watching a TV sitcom and there is a joke about *Hanukkah*, s/he will not be able to appreciate this joke as long as s/he is unfamiliar with the term. Another translation strategy is the creation technique (pragmatic translation), which entails adding extra information in order to guide the target culture audience when it is difficult for them to understand the culture-bound element. Bogucki (2004: 154-155) calls this technique “augmentation”. He states that augmentation can be used to intensify the comic effect by using elements not present in the source text.

Within translation studies, many scholars proposed different classifications of strategies for the translation of ECRs. For example, Aixelá (1996) discussed the strategies ‘conservation’ (i.e., retaining the ECR using transliteration, footnotes, or glossary), ‘naturalisation’ (replacing the ECR by a TC one), ‘universalisation’ (using similar ECR that is known to the TT audience), ‘deletion’, and ‘creation’. Similarly, Davies (2003) introduced the strategies ‘preservation’, ‘addition’, ‘globalisation’ (i.e., ‘universalisation’), ‘localisation’ (i.e., ‘naturalisation’), ‘transformation’, ‘creation’, and ‘omission’. Díaz Cintas and Remael (2007) presented eight techniques, including ‘loan’, ‘calque’ (literal translation), ‘explicitation’, ‘substitution’, ‘transposition’, ‘lexical recreation’, ‘compensation’, and ‘omission’.

The well-known taxonomy of strategies for rendering extralinguistic culture-bound references (ECRs) is proposed by Pedersen (2005). The presented model is based on Leppihalme (1994: 94) and also Nedergaard Larsen (1993: 219), in which the offered strategies are arranged on a Venetian scale, ranging from the most foreignising to the most domesticating strategies (Pedersen 2005: 115). It should be noted that, as stated by Díaz Cintas and Remael (2007: 216), the strategies used for imparting cultural references are similar to those used for the translation of humour. In Pedersen (2005), seven strategies are discussed: Official Equivalent, Retention, Specification, Direct Translation, Generalisation, Substitution, and Omission:

- 1- Official equivalent:** the strategy of official equivalent involves using the preformed target language version of the cultural elements. For example, translating ‘Santa’ into Arabic as (بابا نويل). This indicates that this ECR has entered the target culture (Pedersen 2005: 115).

- 2- **Retention:** This strategy entails retaining the ECR and allowing it to enter the target text without making any modification. By applying this strategy, a translator shows loyalty to the ST, although s/he does not offer any guidance to the intended audience (ibid:116). Retention is commonly used to render proper names.
- 3- **Specification:** The strategy of specification involves leaving the cultural reference in its untranslated form and making it more specific by adding some information. This can be done in two ways:
- **Explicitation:** the translator tries to expand the ST or spell out any implicit elements in the ST.
 - **Addition:** adding materials to guide the TC audience.
- 4- **Direct translation:** This strategy is divided into two subcategories: calque and shifted. It is used to render the source text ECR without making any changes or adding any material. The strategy of direct translation, as argued by Pedersen, is hardly used to translate proper names, but it could be used to render names of companies and institutions.
- 5- **Generalisation:** This involves producing a TT element that is more general than the cultural reference in the ST that refers to something specific.
- 6- **Substitution:** This strategy entails replacing the source target ECR with a different ECR or paraphrase it:
- **Cultural substitution:** The strategy of cultural substitution is used to replace the ECR with a different ECR that is known by the TC audience.
 - **Paraphrase:** When adopting the strategy of paraphrase, the translator rephrases the cultural elements, either by removing the ECR, but keeping its sense (sense transfer) or removing its sense and replacing it with something that serves its purpose (situational paraphrase).
- 7- **Omission:** This strategy involves omitting the ST ECR. Leppihalme (1994: 93, cited in Pedersen 2005:121) states that using this technique indicates the laziness of a translator.

Pedersen (2005) also presented seven factors (parameters) that influence the decision-making process in subtitling. These parameters are intertwined and overlapping, and, as stated by Pedersen (2005:122), can combine to “aid or obstruct the subtitler in his or her work”:

1- Transculturality: The notion of transculturality involves determining how cultures in modern world are “extremely interconnected and entangled with each other” (Welsch 1994: 198 cited in Pedersen 2005: 122). This means that the cultural reference that was known by people in a certain culture will be familiar to other cultures. In other words, the transculturality of an extralinguistic culture-bound element refers to its familiarity to both the ST and TT audience. Pedersen gives three levels of transculturality, including transcultural ECRs, monocultural ECRs and microcultural ECRs:

- **Transcultural ECR:** a transcultural cultural element is an ECR that is known by both the ST and TT audience as a result of their encyclopaedic knowledge.
- **Monocultural ECR:** The translation problem caused by a monocultural ECR arises when this reference is more identifiable to the ST audience than to the TT audience because of differences in encyclopaedic knowledge.
- **Microcultural ECR:** This cultural reference is bound to the SC and only known by a number of people in the source culture. In other words, a microcultural ECR is too local and it could be unfamiliar to the majority of both the ST and TT audience.

2- Extratextuality: This parameter has to do with the existence of the cultural reference outside the ST. There are two types of extratextuality: Text External and Text Internal. If the ECR exists outside the source text, it is labeled as Text External and if it does not, it is Text Internal. In other words, Text external ECR can be found in different cultures, “independent of the text at hand”, while Text Internal ECR is “constructed for the text(s) at hand” (Pedersen 2005: 11).

- 3- **Centrality of reference:** This parameter, as stated by Pedersen, is the most influencing factor and it works on two levels: the macro level and micro level. If the cultural reference is central on the macro level i.e. it is a very central theme in a movie or a sitcom, it will then be difficult to render it, unless using the strategy of retention or official equivalent. Furthermore, if the ECR is peripheral on the macro level, it can then be possible to use any suitable strategy, including omission. Also, if the cultural reference is central on the micro level (e.g. it is the trigger of a joke), there is a need for “interventional strategies” in order to make the cultural element accessible to the target audience (Pedersen 2005: 12).
- 4- **Intersemiotic redundancy:** This parameter refers to the overlap between the different channels in a polysemiotic text (e.g. films): pictures, music and sound effects, the dialogue, and signs and captions. Pedersen (2005: 125) argues that, in subtitling, “the greater the intersemiotic redundancy, the less the pressure for the subtitler to provide the TT audience with guidance”.
- 5- **Co-text:** The co-text factor, as stated by Pedersen (2005: 125), is “fairly uncomplicated”, as the subtitler does not have to disambiguate the ECR at every point in the film, especially if it is explained at some point in the co-text.
- 6- **Media-specific constraints:** In subtitling, a subtitler’s work is affected by temporal and spatial constraints, which restrict the subtitler’s options and decisions. For example, if the subtitler has enough time and space, s/he can use the strategies of addition or paraphrase when rendering the ECR. If not, s/he may apply the strategy of omission.
- 7- **Paratextual considerations:** Unlike other factors that can be analysed from the text or from its interaction with the world, this parameter is about the text, and it is centred on the translation situation (e.g. subtitlers, translation brief). Pedersen (2005) presents some clusters of questions that result from the breaking down of the paratextual considerations: Skopos-related questions (e.g., what are the company’s guidelines and other in-house rules for subtitling?), TT Audience-related questions (e.g., what is the age group?), broadcasting-relates questions (e.g., when will the film be aired?) and questions related to pragmatic matters (e.g., what may the dead lines have been?) (Pedersen 2005).

Most of the strategies presented in Pedersen's taxonomy are similar to those discussed by other scholars, such as Aixelá (1996), Davies (2003), and Díaz Cintas and Remael (2007). For example, the strategy 'retention' from Pedersen is similar to the strategy 'conservation' from Aixelá and the strategy 'preservation' from Davies. In addition, the strategy 'cultural substitution' from Pedersen is similar to the strategy 'naturalisation' from Aixelá and the strategy 'localization' from Davies. Moreover, the taxonomy of strategies presented by Díaz Cintas and Remael (2007) is almost the same as the one introduced by Pedersen (2005), except for 'compensation' and 'lexical creation' which are not included in Pedersen's taxonomy.

The majority of the proposed strategies in subtitling humour are concerned with cultural problems and seem to give less attention to the linguistic problems. In other words, language-based humour is still a very complicated issue in translation because this type of humour is usually specific to the source language, and, therefore, it is difficult to preserve it in translation because of the differences in the phonetic, semantic, and syntactic features between languages. The following section will discuss some studies that deal with the translation of wordplay.

3.4.2 Language-based humour

Language-based humour is a prominent feature of literary texts, films, and TV programmes, and it is frequently referred to in many studies (e.g., Luque 2010 and Schröter 2010) as wordplay. In some cases, this form of humour relies on the clash between two meanings of a word and "the expectations shared by the framer of the message and the addressee" (Vasconcellos 1986: 134). The addressee, in this case, is surprised by the punchline of the joke, which differs entirely from what s/he expects. Consider the following joke, taken from Alexieva (1997: 138):

Teacher: What does it mean when the barometer falls?

Boy: Er ... the nail has come out of the wall, sir?

The humour in this joke originates from the double meaning of the word *fall* (i.e., it has both abstract and concrete meanings). However, Alexieva argues that the wordplay in the joke does not only depend on the two meanings of *fall*, but that the domains of human knowledge and experience that are associated with wordplay should also be taken into consideration. In this light, the two meanings of *fall* serve to "activate" and "contrast" two different domains. The first domain is related to the barometer as a tool used to measure atmospheric pressure, and the other is connected to "the physical domain" of objects that fall down because of the force of gravity. In

addition, the strength of the wordplay's humorous effect is determined by the distance between these two domains and the way they are connected (1997: 138).

In addition to the use of the double meaning of a word (i.e., homonymy), wordplay can take other forms (e.g., paronymy, homophony, homography, and initialisms [see Chapter 2]). One of the most interesting is known as a spoonerism. Toury (1997) discusses spoonerisms, their behaviour in real translation situations, and their humorous function. He states that some types of spoonerism, such as *fart smeller* (the output ⁽¹⁰⁾ of smart feller) are humorous in themselves and they attract and amuse the reader/hearer, regardless of the context in which they are used. Others cannot be appreciated unless they are embedded in a specific context, such as *Town Drain* (the output of *town train*, as in *you must leave Oxford this afternoon by the Town Drain*) (1997: 278).

The humorous effect of spoonerisms on the intended reader/listener can only be achieved on the condition that s/he realises that the instance of a spoonerism is a form of play and s/he has the ability to "extract the rules that generate the output utterance" (ibid.). However, in some cases, input expression and output are presented in the same text, making the task of the addressees easy in terms of comprehending and appreciating the instance of a spoonerism. The following example, taken from Toury (1997: 279), illustrates this.

"When I was a kid, you had a gift for making me laugh ..."

"Well, you're no longer a kid," Mr. Hersh said, bewildered, "and let's face it, it's turned out you're not such a *fart smeller*. Smart feller, I mean." (Richler 1971: 97-98)

In relation to the translation of wordplay, Delabastita (2004: 601) states that the linguistic untranslatability of wordplay is increased by the linguistic incompatibility between the source and target texts. He considers puns as "textual phenomena" that need "textual solution[s]". However, in some instances, wordplay can be culture-specific, which requires shared knowledge. Koponen (2004: 2) stresses that wordplay is normally source-language and culture-specific, and, therefore, producing a close translation is not possible, especially when the two languages do not have comparable grammatical and phonetic structures and syntax.

Zabalbeascoa also states that the translation of wordplay is not only problematic at the linguistic level (i.e., grammar, lexis or semantic structure), but it is also complicated at the cultural level (since wordplay can include cultural references). This complexity requires that the translator has awareness and competency in order to find the best solutions (1996: 237).

Delabastita argues that the complexity involved in rendering wordplay is not only related to its nature, but also to “the specific semiotic set-up of the situation of discourse in which the wordplay occurs and/or in which the translation has to be carried out”. For example, dealing with wordplay in a conference speech is more complicated than tackling it in non-fictional prose or TV shows (1997: 10).

The intended effect of wordplay cannot be achieved easily in the TL, especially when dealing with some texts that are rich with puns. For example, Flotow (1997: 55) gives an example of how a translator (Erika Wisselinck) dealt with wordplay when translating Mary Daly’s *Gyn/Ecology* into German. She states that the translator footnotes much wordplay and accentuates in these footnotes that English puns are difficult or impossible to translate. However, despite the excessive use of footnotes, Wisselinck managed to utilise other strategies, such as finding related puns in German (ibid: 56).

As a result of this complexity, different scholars (e.g., Newmark 1988, Hatim and Mason 1998, and Baker 1998) have discussed the possible strategies of translating puns, one of which is compensation. According to Newmark, the strategy of compensation involves compensating for the original pun “by another pun on a word with a different but associated meaning” (1988: 217).

However, Delabastita (1997:11) states that there is a difficulty when adopting the commonly used translation strategies in the process of rendering wordplay:

Being so ‘overdetermined’ as they are, puns hamper the easy compromise between source vs. target, word-for-word vs. free, form vs. function, content vs. expression, and so on, and often bring the customary and approved negotiation strategies to a grinding halt (cited in Verbruggen 2010: 15).

Delabastita (1996) suggests different translation strategies for puns, including (a) translating the wordplay in the ST with wordplay in the TT; (b) translating the wordplay, but losing some of its aspects; (c) replacing the wordplay with some other rhetorical devices (e.g., irony, repetition and alliteration); (d) using the strategy of literal translation and rendering the wordplay as it is; (e) omitting the wordplay. Popa (2004: 154) argues that applying these strategies is not an easy task as it “includes both textual and extratextual concerns”; for example, wordplay may contain some references that are not appropriate for the target language audience. Therefore, the translator “rewrites” humour in such a way that it follows the accepted norms in the target culture.

Veisbergs (1997) presents different techniques for the translation of wordplay that is based on idioms, also called “idiom-based wordplay”. These strategies include equivalent idiom transformation (idioms by idioms, contextual transformation by contextual transformation),

extension (inserting additional explanatory information), analogue transformation (using a ST idiom that is semantically and stylistically close to the TT one), substitution (replacing the original idiom by a TT one), compensation (inserting a special textual device at some point in the TT to compensate for the loss of the effect of the ST idiom), omission of the wordplay, and the use of metalingual comment (e.g., footnotes, endnotes, parentheses).

Toury (1997: 285) addresses two main approaches to the translation of spoonerisms, namely the scientific and communicative approaches. In the scientific approach, priority is given to the “authenticity” of the spoonerism, i.e. transferring the SL lapse into the TL using the strategy of transliteration, over the understanding and appreciation of the utterance. In contrast, the communicative approach gives priority to the “intelligibility” of the ST for the intended reader (1997: 84). Using this approach, the translator produces a TL spoonerism which, according to Toury, should enhance coherence within the translated text.

The translator’s task when tackling wordplay seems more complicated in subtitling due to temporal and spatial constraints. Therefore, there is an agreement among many scholars that the creativity of a subtitler is the yardstick in rendering puns. Gottlieb argues that a translator should make use of some compensatory strategies to compensate for the loss of the wordplay in a particular subtitle by “inserting wordplay in another” (1997: 222). Luque also discusses compensatory translation as one of the translation solutions a translator can adopt to convey wordplay. He states that this technique involves “transposing humour at another point in the text” (2010: 186).

Luque presents other procedures, including literal translation, explanatory translation, effective or functional translation. The literal translation, despite its faithfulness to the ST, can sometimes manage to retain the humorous effect of the wordplay, especially if such wordplay has a preformed TL equivalence. In explanatory translation, the meaning of the wordplay is transferred, but the comic effect is sacrificed. Functional translation involves a complete reformulation of the joke in which the wordplay is used so that the humorous impact is maintained (*ibid*).

Juusti (1999: 22) puts great emphasis on the creativity of the translator and considered the process of rendering wordplay “recreative” when the pun is translated successfully into the target language and “modifying” if the “wordplay no longer raises a laugh in the TL audience”. Jing (2010:85) argues, on the basis of Relevance Theory, that when translating puns into another language, a translator should give high priority to successful communication with the target audience by recreating “the intended effect” in the target text.

Zabalbeascoa (1996: 251) argues that, when dealing with wordplay or other types of humour, especially in AV productions, the translators should familiarise themselves with the different strategies proposed by scholars in the field of translation. He stresses that some professional translators lack the necessary training to make use of the existing “theoretical books and statements” in their daily practice (ibid). Schaufliker (2012: 57) shares Zabalbeascoa’s conviction concerning the importance of the translator’s professional skills and individual approach in the process of rendering wordplay. Schröter (2005: 367) stresses that “apart from the characteristics of the source-text sequence, the individual translator and his or her specific choices are the most decisive factor in the translation of language-play in films”.

In addition to the role of the translator, there is another important factor in the process of translating wordplay, which is the background knowledge of the target language viewers, their age and their experiences. In other words, the target audience should have the ability to recognize the pun. Leppihalme (1996: 203) states that the translator and target language audience must be “skilled” and familiar with the cultural references included in the wordplay.

In relation to the audience’s ability to elicit wordplay in the text, Korhonen (2008: 19-20) argues that some types of wordplay (e.g., initialisms) can be challenging for both ST and TT audiences. She gives an example from the American animated cartoon series *The Simpsons*, in which the understanding of the initialism BC requires a thorough knowledge of American politics since the initialism refers to birth control, which has been a controversial issue in the United States.

3.5 Major studies on subtitling of humour in the Arab world

As has been previously mentioned, subtitling is a relatively a new field in the Arab world. And there is a sort of shortage in terms of the studies on the nature of subtitling. Thawabteh (2011: 3, cited in Altahri 2013) states that when searching for articles that contain the word “Arabic” in *Meta* and *Babel*, only 59 publications were found one of which deals with subtitling. This indicates that studies on audiovisual translation in the Arab world do not mesh with the status of the different types of audiovisual translation, especially subtitling and dubbing which are more commonly used in many Arab countries.

Similarly, there is a huge shortage of research in the field of subtitling humour in Arabic. Few studies have addressed the issue of subtitling and dubbing of humour from English into Arabic. A possible reason for this shortage is the absence of undergraduate modules and specialised postgraduate courses in the field of audiovisual translation at universities and institutions in most of the Arab countries. However, despite the fact that audiovisual translation

has not yet gain currency in the Arab world, some interesting studies have been conducted dealing with subtitling of humour. The studies have tried to shape the early stages of the literature on the subtitling of humour in the Arab world.

One of these studies is conducted by Alkadi (2010), in which three types of jokes in the American sitcom *Friends* are discussed: jokes that rely on sexual references, jokes that rely on puns, and jokes that rely on cultural references. In the study, each instance of humour and its translation are analysed, and then alternative translations are suggested based on skopos theory. The study included an experiment, in which three episodes of *Friends* were resubtitled based on skopos theory. Then the resubtitled episode and their official translation were shown to 10 subjects who were requested to compare the two translations. The aim of the experiment is to measure the effectiveness of the suggested translation approach. Alkadi (2010: 142) argues that, based on the experiment, the functional approach, namely skopos theory ⁽¹¹⁾ has proved to be helpful in bridging the gap between the ST and TT. This was evident in the audience reaction and appreciation of humour in the subtitled three episodes.

Alkadi argues that skopos theory gives translators the space to tackle humour in a way that the humorous effect can be achieved. In other words, skopos theory gives the green light to translators to render the ST according to the “purpose” of the translation. In the case of translating humorous texts, humour is the “purpose”, and the strategies used by the translators should fulfil the function of humour and make it accessible to the TT audience (2010: 20).

In line with Alkadi (2010), Alharthi (2011) tackles the issue of humour in the American sitcom *Friends*. In his study, Alharthi presents some problematic issues that faced him when he subtitled a whole episode of *Friends* through which he provides some suggestions and recommendations for the subtitling of different instances of humour. Alharthi (2011: 25) argues that, based on the suggested Arabic subtitles, adhering to the rules of skopos theory is a possible solution for the subtitling of humour from English into Arabic, as these rules give the subtitler much freedom to modify the ST to achieve the humorous effects.

Jazmawi (2013) examined the problem of translating popular culture allusions in three comic shows: *Friends*, *The Flintstones*, and *The Simpsons*. In addition to the attempt to measure the effectiveness of the selected translations of allusions in the target language, the study provides alternative translation for allusions. Jazmawi argues that the translation strategies, such as extra allusive guidance, explicitation, reduction, and simplification are the most suitable techniques for popular culture allusions. She also states that the huge cultural gap between English and Arabic, and the constraints of subtitling are the main reasons behind the loss of humorous and allusive effect in the TT (2013: 101 &102).

Unlike the previous studies on humour, Abu Ya'qoub (2013) addresses the influence of the types of audience on the translation of humour in seven TV programmes from English into Arabic. The study examines the translation strategies adopted by Arab translators to render humour in children's and family TV shows in respect to the viewers' age and cognitive development. Abu Ya'qoub claims that a translator should not render instances of humour in the ST that contain inappropriate references (e.g., taboo words) into Arabic to avoid violating the target children and adults' expectations.

3.6 Conclusion

This chapter has attempted to provide a thorough discussion of the major studies on humour translation and subtitling. In this chapter, there has been an emphasis on the major difficulties involved in rendering humour from one language into another with a particular reference to studies relevant to the current study (e.g., Attardo 2002, Pedersen 2005, and Zabalbeascoa 2005). Furthermore, the chapter analysed the technical, cultural, and linguistic problems of subtitling humour. Two important issues were presented: culture in humour and language-based humour.

In line with the discussion of the complexity of humour subtitling, various strategies offered by different scholars were presented such as those proposed by Pedersen (2005) and Delabastita (1993 & 1996). Two of these studies (Attardo 2002 and Pedersen 2005) will be used as methodological frameworks in this research.

Chapter 4

The Corpus and Methodology

4.1 Introduction

The corpus for this study comprises episodes of the American television sitcom *Seinfeld*, which aired on NBC for nine seasons from 1989 to 1998. This chapter presents an in-depth discussion of different aspects of the programme. The first section of the chapter gives a brief overview of the sitcom as a television genre with particular characteristics. The second section provides a detailed discussion of *Seinfeld*, its main characters, theme, and plotlines. The third section discusses Judaism as a distinctive feature of *Seinfeld* and highlighting the humour in the show. The last section sheds light on the methodology adopted in the current study.

4.2 Sitcom

Situation comedy, or sitcom, is a popular show format that presents fictional humorous social and cultural situations in the lives of the people in the programmes. This type of comedy has been developed since the 1950s and has been moving towards more liberal topics such as sex, violence, racism, etc. According to Nagy (1997: 1), the existence of the sitcom is essential in the modern media because humour is a powerful and influential “attractor” of different audiences from different social and cultural backgrounds. This section sheds light on the sitcom as a very popular TV genre by providing its definitions and listing its common types. It will then provide an in-depth discussion of the most popular American sitcom, *Seinfeld*, including its characters, plotlines, context and sources of humour.

4.2.1 Definition

Sitcom (‘sit-com’, ‘sit com’ or ‘situation comedy’) is defined as “a genre of comedy performance in which recurring characters take part in humorous storylines centred on a common environment, such as a family home or workplace” (British Comedy Guide 2006). This definition aligns well with Stafford (2004: 1), who defines sitcom as a comic narrative provided by a group of characters in certain locations or places, such as a home or workplace. The narrative is usually resolved in 25 to 30 minutes and aired in a series of episodes. Some professionals (e.g., Sioned William and Clarke-Jervoise) who have worked many years in the production of sitcom have different opinions about the actual components that define the genre. For example, William argues that sitcoms not only use joke telling to produce laughter but also include other factors, such as characterization, narratives and presentations. On the other hand, Clarke-Jervoise states that there

is an obvious distinction between sitcoms and ‘reality’ because “the need to make audiences laugh is so paramount” (Mills 2009: 25).

4.2.2 Types of sitcoms

There are three different types of sitcom: the actcom, the domcom, and the dramedy (Taflinger 1996). These differ in story elements, character roles and motivation. In the actcom, which is the original and most common type of sitcom, the plots are not character-oriented. Instead, they are action-oriented, and they usually revolve around personal crises. The characters are not complex and they are “consistent and predictable in action and thought”. Furthermore, characters are the leaders of actions and they are expected to solve problems. In other words, they are “central to every plot” (ibid). On the other hand, supporting characters have a secondary role in all plots; they do not lead actions and they are often dupes. The aim of the themes used is to provoke laughter rather than communicate ideas. Most of the episodes appear to be variations on a few central themes: the family, gimmicks, places and occupations in which there is a great emphasis on verbal and physical action (Taflinger 1996). The settings, Taflinger (1996) states, are “strictly backgrounds to action, with little sense of personality, either of their own or of the characters inhabiting them”.

In contrast to the actcom, the domcom is an expansive type of sitcom with various events and a great sense of seriousness. It entails more participants, including guest actors who are usually invited to appear in different episodes. Furthermore, the domcom has plots that are character-oriented in which the characters and their growth and development are central issues. The domcom is particularly concerned with domestic problems and crises, the problems, complications and solutions to which are mental and/or emotional. The first part of an episode is similar to the actcom, but everything changes at the point of crisis in which the action is superseded by character and thought as “the consequences of the action on the character are examined” (Taflinger 1996). Unlike the actcom, the characters in the domcom are complex. The role of the main characters is to foster spiritual and moral values, bearing in mind the personal growth and experience of their children who are the supporting characters who always cause problems but suffer the full consequences of their behaviour (ibid). The themes in the domcom revolve around the children growing up and their ability to cope with their social world. The setting is usually a home or an apartment.

The dramedy (often called the black comedy) is the most serious type of sitcom. The aim of this format is to make fun of some serious situations and present different humourless themes: war, death, racism, etc. (West 2003). In the dramedy, the plots are thought-oriented and characters are faced with social problems, such as crimes, or obstacles that are beyond their expectations. The characters in the dramedy are similar to those in the domcom in terms of complexity. Taflinger (1996) stresses that the characters in a human dramedy are “intelligent, witty, imaginative, and clever” and they care for the problems of others, and have a moderate view of life, society and rules. On the contrary, the characters in an advocate dramedy are argumentative and dogmatic, and they care for themselves and ignore others. They believe that their thoughts and actions are superior. The settings in the dramedy are designed to establish the appropriate atmosphere for the characters to deal with the problems they face.

TV sitcoms generally share the same features. In old sitcoms, all episodes were shot in front of a studio audience. The studio was designed in a particular way that enabled the audience to watch the show being made. However, in new sitcoms, canned laughter is used in place of a studio audience. The episodes usually take place in a home or workplace. There is a fixed structure in most sitcoms in which the problem arises in the first act, is developed in the second act and solved in the third act when the characters learn a lesson and become happy again. Other types of sitcoms have different structures in which the problem and solution exist in the same place in an episode and the problem is resolved in the next episode (Stafford 2004: 3).

Chile (1999:169) presents a brief explanation about some of the common characteristics of sitcom, based on Grimm (1997: 380):

The sitcom is typically a style of drama, in which exposition, conflict, climax, and denouement all take place within [a] thirty-minute episode. Generally, each episode depicts a specific comedic situation in the main characters' lives, with subsequent episodes building on previous ones, thus giving the viewers a general idea of characters and the relationships between them. Sitcoms are usually videotaped before a live audience, and are later aired on television in weekly instalments.

In spite of Chile's description of the sitcom and its features, Mills (2009: 49) argues that the comic impetus of the sitcom is its most important and discernible feature, and the different aspects of the sitcom, which are commonly used when defining the sitcom format – its length, its domestic setting, its character types, and its shooting style – are “understood as conventions through which that comic impetus is expressed and demonstrated rather than tropes which define and characterize the genre” (ibid).

The previous section presented a brief discussion of sitcom as a television genre, its definition, and its features and types (actom, domcom, and dramedy). The following section provides a detailed examination of *Seinfeld*, which can be classified as an actom.

4.3 *Seinfeld*

Seinfeld is an American TV sitcom that aired on the National Broadcasting Company (NBC) from July 5, 1989, to May 14, 1998 and lasted nine seasons (see table 2). The show was created by Larry David and Jerry Seinfeld and was shot in Los Angeles. It was produced by Castle Rock Entertainment and distributed by Columbia Pictures Television (now Sony Pictures Television). The series revolves around Jerry Seinfeld’s Manhattan life in which he interacts with his three closest friends: his best friend George Costanza, his ex-girlfriend Elaine Benes, and his neighbour Cosmo Kramer. He also interacts with some acquaintances. Jerry plays a “fictionalized version of himself” in which he, as a stand-up comedian, critiques and makes fun of peoples’ behaviour, attitudes and reactions (Devendorf 2009: 199).

Season	Primetime
1 (1990)	Thursday at 9:30 pm
2 (1991)	Wednesday at 9:30 pm (January 23, 1991 - February 13, 1991, June 26, 1991) Thursday at 9:30 pm (April 5, 1991 - May 23, 1991)
3 (1991–1992)	Wednesday at 9:30 pm (September 18, 1991 - December 4, 1991, January 29, 1992) Wednesday at 9:00 pm (December 11, 1991 - January 15, 1992, February 5, 1992 - May 6, 1992)
4 (1992–1993)	Wednesday at 9:00 pm (August 12, 1992 - January 27, 1993) Thursday at 9:30 pm (February 4, 1993 - May 13, 1993) Thursday at 8:00 pm (May 20, 1993)
5 (1993–1994)	Thursday at 9:00 pm
6 (1994–1995)	
7 (1995–1996)	
8 (1996–1997)	
9 (1997–1998)	Thursday at 9:00 pm (September 25, 1997 - May 7, 1998) Thursday at 8:00 pm (May 14, 1998)

Table (2) The original primetime TV schedule for *Seinfeld* (Classic-tv.com).

Seinfeld won many awards, including an Emmy for Outstanding Comedy Series in 1993, a Golden Globe Award for Best TV-Series (Comedy) in 1994. In 1995, 1997 and 1998, the show received the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series (Classic-tv.com). Furthermore, the show was considered to be the greatest sitcom of all time, and it was the third highest rated sitcom on TV when it ended, behind *I Love Lucy* and *The Andy Griffith Show* (Winzenburg 2008: 57). Table 3 provides the rating given by Nielsen Holdings N.V., a global information and measurement company that measures what consumers watch or listen to across all devices.

Season	Episodes	Original air dates		TV season	Nielsen ratings		
		Season premiere	Season finale		Rank	Rating	Viewers (in millions)
<u>1</u>	5	July 5, 1989	June 21, 1990	<u>1989–90</u>	N/A	N/A	19.26
<u>2</u>	12	January 23, 1991	June 26, 1991	<u>1991</u>			18.07
<u>3</u>	23	September 18, 1991	May 6, 1992	<u>1991–92</u>	#42		17.66
<u>4</u>	24	August 12, 1992	May 20, 1993	<u>1992–93</u>	#25	13.7	20.91
<u>5</u>	22	September 16, 1993	May 19, 1994	<u>1993–94</u>	#3	19.6	29.59
<u>6</u>	24	September 22, 1994	May 18, 1995	<u>1994–95</u>	#1	20.6	30.06
<u>7</u>	24	September 21, 1995	May 16, 1996	<u>1995–96</u>	#2	21.2	33.19
<u>8</u>	22	September 19, 1996	May 15, 1997	<u>1996–97</u>		20.5	32.48
<u>9</u>	24	September 25, 1997	May 14, 1998	<u>1997–98</u>	#1	21.7	38.03 (32.15)

Table (3) *Seinfeld* season rankings in the U.S. television market, excluding The Finale (76.26 million viewers) and Clip Show (58.53 million viewers).

The last episode of *Seinfeld* is 75 minutes long, and in it, Jerry, Elaine, Kramer and George are put in jail in Latham County, Massachusetts because they made fun of a fat man who

was being robbed and they did not help him. During the trial, different characters from previous shows (e.g. The Bubble Boy, the Soup Nazi, Babu Bhatt) are brought back as witnesses to testify against the ‘New York Four’ who acted selfishly when the man was robbed. After Judge Arthur Vandelay’s utterance: “I can think of nothing more fitting than for the four of you spend a year removed from society so that you can contemplate the manner in which you have conducted yourselves”, the four characters are put in a jail cell where they make jokes about George’s shirt buttons and recall lines from previous episodes. In the last scene, Jerry plays the role of a stand-up comedian wearing an orange prison suit and uttering the last line of the series “Hey, you’ve been great, I’ll see you in the cafeteria!”. The final episode was not shot in front of a studio audience in order to keep the plot secret, and it was the first episode since the seventh season that opened and ended with Jerry performing stand-up comedy (Sims 2012).

4.3.1 Characters

This section will shed light on the four main characters in *Seinfeld*: Jerry, Elaine, Kramer, and George. The discussion will include their personality, interests, behaviour and relationships. It is worth mentioning that discussing different aspects of the characters in *Seinfeld* will make it easier to understand some of the analysed examples in chapter 5, providing that humour in these examples is connected to some qualities of the characters (e.g., the stinginess of George and Kramer’s ignorance).

Jerry Seinfeld (played by **Jerome Allen**) is a standup comedian who lives by himself in his apartment and who is always attracted to beautiful women. His relationships with women usually end in very unusual and embarrassing ways because of his strong tendency towards noticing minor defect of their personalities or behavior. Jerry had a failed relationship with Elaine but they managed to stay friends after they broke up. He is an over sensitive person who rarely helps his friends and sometimes makes fun of their actions and take great pleasure when seeing them fail. He has an obsession with cleanliness, superman and cereal. Among the main characters, he is the only one to appear in all episodes (Faulstich 2008).

George Louis Costanza (played by **Jason Alexander**) is the funniest and most stupid character of the four main characters. He is described by Elaine as a “short, stocky, slow-witted, bald man” who still lives with his parents, Estelle and Frank. He is Jerry’s best and close friend to the extent that they are often perceived mistakenly as a gay couple, especially when they walk in the street or when they meet new people. George gets into a relationship with Susan Ross, but she passes away after licking a poisonous envelope. In addition to being unable to keep a job for a long period of time, George’s relationships with women are usually unsuccessful because of his

idiocy, stinginess and pickiness. However, he is believed to be an intelligent and expert liar and, in many instances, he manages to get away with his bad and stupid actions. Furthermore, his lying ability is acknowledged by himself when he says “Jerry, just remember, it’s not a lie if you believe it”. Jerry also proclaimed that “George could beat a lie detector test” (Jerry Seinfeld Club). George has an unhealthy obsession with bathrooms and bathroom related materials. For example, in one episode, he is fascinated by the history of toilet paper, and in another episode, he quits his job because he is not allowed to use his boss’s bathroom (ibid).

Elaine Marie Benes (played by **Julia Louis-Dreyfus**) is the only female actor among the four main characters and, like Jerry, she is attracted to the opposite sex, especially handsome men. As previously mentioned, she was in a relationship with Jerry and later gets into an even longer relationship with David Puddy. She is always in conflict with boyfriends. For example, in the episode “The Boyfriend”, Elaine breaks up with *Keith Hernandez* (the baseball player) because he smokes, and she hates smokers. Despite being a crazy and unexpected character, she keeps her job as a writer for Mr. Peterman. Unlike Jerry, Elaine is sometimes caring and helpful when someone is in trouble, although in some cases she can be surprisingly ruthless (Classic-tv.com). Moreover, she is known for her poor dancing skills and is often mocked by George who considers her dancing to be “a full-bodied dry heave set to music”. Evidence of Elaine’s poor dancing can be seen in the episode “The Little Kicks” in which she dances at the party held by the J. Peterman Company and in the episode “The Slicer”. In comparison with the three other main characters, Elaine’s first appearance in the show was in the second episode “The Stakeout”, and she made fewer appearances because she did not appear in three episodes: “The Seinfeld Chronicles”, “The Trip1” and “The Trip2” (Jerry Seinfeld Club).

Despite being caring, friendly and extremely honest, **Cosmo Kramer** (played by **Michael Anthony Richards**) is the most conflicted, and ignorant character in the show. He lives in an apartment across the hall from Jerry’s from which strange noises and unusual smells come. Kramer is known for his “entrance” by which he makes his appearance by quickly opening the door of Jerry’s apartment and sliding into the room. He is also known for his strange appearance which reflects his outdated lifestyle. For example, he prefers to wear second-hand clothes that are too small. After being told by Jerry that “we’re neighbours, what mine is yours”, Kramer frequently uses Jerry’s stuff, including the refrigerator and the phone (Faulstich 2008). Moreover, Kramer is unemployed and does not express any willingness to find a job; however, he can get somehow money when he needs it. This contradiction in Kramer’s life is described in the episode “The Visa” by George Costanza who considers Kramer’s life to be a fantasy camp: “People should plunk down two thousand dollars to live like him for a week. Do nothing, fall ass-

backwards into money, mooch food off your neighbors, and have sex without dating! That's a fantasy camp!". Kramer's first name was unknown to the audience until the episode "The Switch" in the sixth season when his mother called him Babs Kramer (Jerry Seinfeld Club).

4.3.2 Theme and Plotlines

Many theorists (e.g., Vassar 2006) argue that *Seinfeld* as a postmodern television series broke the conventions of mainstream television. According to Vassar (2006: 115), *Seinfeld* can be described as a "show about nothing". This phrase is first introduced in the fourth season of the show when NBC tries to convince Jerry Seinfeld to promote ideas for the show. In this episode, Jerry and George consider their ideas for a sitcom as a "show about nothing". However, what does "a show about nothing" mean? The answer to this question can be found in George's utterances when he says "nothing happens on the show. You see, it's just like life. You know, you eat, you go shopping, you read. You eat, you read, you go shopping". This is an obvious central concept in *Seinfeld*. For example, the episode "The Parking Garage" was shot entirely in a parking garage while the four main characters were searching for the car. Another example is "The Chinese Restaurant" where the whole episode takes place as the characters struggle to find a table in the restaurant (Carey 2003).

In *Seinfeld*, most episodes revolve around the disastrous results of the daily interactions between the four main characters and sometimes people from the outside world. In other words, in some episodes, a new character is brought into the show and one of the main characters interacts with this outsider, who, in many instances, is rejected because of his unacceptable behavior. An example of this is when Jerry dates a girl and finds that she has *manly hands*. He goes back to his apartment complaining to Elaine about the incident. Jerry's 'reaction' in his apartment with Elaine suggests that the characters in *Seinfeld* are a tight group that helps and cares for each other. It also suggests that the family's role in the life of each character is missing. This suggestion is supported by Hibbs (1999: 144) who states, "Whereas the family supplied the dramatic and moral structure to the plot for earlier comedies, *Seinfeld* focuses almost exclusively on the lives of single individuals, for whom family life seems improbable, if not impossible".

According to Skovmand (2008: 210), *Seinfeld* has a simple narrative in which the show, in many instances, begins and ends with Jerry's standup comedy, and the characters having conversations in two locations: Jerry's living room and the booth at Monk's Diner. He states that the comedy in the show is generated by the situations rather than by the dialogue between the four main characters or any other guests. Peter Mehlman, a *Seinfeld* scriptwriter, shares the same conviction of Skovmand and argues that "there are no jokes in the show". Peter's statement, as

stated by Skovmand, means that the “situations” in *Seinfeld* “generate the comedy rather than witty dialogue in itself” (ibid.). However, Skovmand and Peter seem to ignore that not only situations that generate humour in *Seinfeld*, but also other features such as wordplay and catchphrases are used in the dialogue between the characters to provoke laughter. McFedries (2003: 1) argues that *Seinfeld* is a show about language, in which there is an excessive use of wordplay, catchphrases, and neologisms which are utilised to amuse the intended audience.

The simplicity in *Seinfeld*'s narrative is obvious as all the episodes in the nine seasons do not normally feature ongoing plots or situations that require “explicit knowledge from episode to episode, as actual actions and events rarely carry across episodes” (Mittell 2006: 34). Nevertheless, in season three, there was an attempt to use a narrative structure in which some elements carried on from one episode to another. For example, in the sixth episode of the third season, “The Parking Garage”, Kramer tells George that he is wearing the jacket of his mother's ex-boyfriend who left it at his mother's house. The jacket becomes a plot device in the next three episodes in which it is stolen back by the ex-boyfriend and re-stolen back by Kramer. Despite being a “show about nothing”, some episodes of *Seinfeld* reflect the writers' real-life experiences.

4.3.3 Culture and Judaism

Americans have been exposed to various Jewish themes, such as Jewish weddings, anti-Semitism, and Hanukkah. In fact, these themes and other related to Jewish practices appeared on countless television programmes because Jews have been important players in film and entertainment industry. A living example of these shows is *Seinfeld*, which represents, in some of its aspects, the relationship between humour and Jewish culture. The Jewishness of the show can be seen in the life of a Jewish standup comedian (Jerry Seinfeld) who lives in New York with his friends. The topic of Judaism is not presented in all episodes, but it comes up in some, which are clearly “imbued with a sense of New York Jewish culture”, as Seinfeld's parents (Morty and Helen Seinfeld) are portrayed as Jewish characters (Karesh and Hurvitz 2006: 459). Despite being a living example of New York Jewish culture, it can be argued that the Jewishness of *Seinfeld* is not explicit throughout the series. According to Myers (2010:18), in the absence of any direct references to Jerry's religion (except four episodes in the series), Jerry's actions, behavior and attitudes indicate his Jewishness and make the audiences aware of such fact.

Jewish culture is explicitly presented in some episodes of *Seinfeld* in which the whole episode revolves around Jewish customs and holidays. For example, in the episode, “The Bris,” circumcision, a common Jewish practice in the Jewish faith, is presented in a very funny way. Jerry and Elaine visit their Jewish friends who had a baby and are asked to be godparents to the

new-born boy. Elaine's task is to look for a mohel - the Jewish person who circumcises the newborn - and Jerry's is to hold the baby during the circumcision. Things get funny when the mohel turns out to be a crazy character who shouts at people and mistakenly cuts Jerry's finger while performing the circumcision. However, despite the fact that the episode contains a great deal of humour, some writers argue that the Judaism was portrayed in a "negative" way through an absurd ceremony that ridicules Jewish "religious practices" (Litwack 2006: 73).

Another episode that discusses a religious theme is "The Yada Yada", in which the issue of converting to Judaism is portrayed in a funny way. Dr. Tim Whatley converts to Judaism, and Jerry is not happy, especially when he hears his doctor cracking Jewish jokes, which is the reason Jerry believes Dr. Tim converted to Judaism. According to Litwack (2006: 74), the religious conversion in the episode is ridiculed and "unfairly" represented as "insignificant", especially when Jerry says that his doctor's conversion does not insult him as a Jewish person but "it offends me as a comedian".

Despite being full of Jewish cultural references, *Seinfeld* introduces a penetrating and interesting phenomenon to both American culture and other world cultures. The Festivus holiday is invented in the episode "The Strike" (Salkin 2004). George's father invents this holiday because he hates all the commercial and religious aspects of Christmas. Like any other holiday, Festivus has unique traditions, including the Festivus dinner, an undecorated pole, feats of strength and the airing of grievances. Surprisingly, this holiday is now celebrated in many parts of the USA, such as Washington, Austin and Ohio. Thoma (2010) quotes a Chicago restaurant publicist who held a Festivus party, as saying, "This year many more people, when they got the invite, responded with, 'Will there be an airing of the grievances and feats of strength?'". This fact illustrates how audiences, in some instances, absorb and adapt different aspects of popular culture.

4.3.4 Humour in *Seinfeld*

According to Pierson (2001: 53), humour in *Seinfeld* relies heavily on the "social codes" and "manners" of the American urban lifestyle, which are normally elevated comically into highly absurd situations. These awkward situations are presented throughout the nine seasons of the show. For example, in the episode, "The Implant", George's disturbing habit of double dipping potato chips provokes disturbance during the funeral of his girlfriend's aunt. In "The Parking Garage", Kramer persuades Jerry and George to urinate in the parking garage and are arrested and fined. The series adopts and presents common social codes and manners which are, in many

instances, comprehensible and appreciated by both American audiences and different cultures around the world.

It can be argued that most themes and humorous situations in *Seinfeld* are not about important events experienced by the audiences; the main aim of the series as stated by Gracia (2000: 148-151) is to address commonplace occurrences and present them in a funny but relevant way. This may include discussing prickly issues that no one went near before, such as sex-related issues. For example, one of the funniest and most popular episodes is “The Contest”, which revolves around masturbation. This is a very taboo subject, which is rarely tackled on TV. The four main characters Jerry, George, Kramer and Elaine compete in a contest to see who can resist the urge to masturbate for the longest period of time; the winner of the contest will be named the “Master” of his Domain. Kramer cannot refrain from practicing masturbation and quickly withdraw from the competition. Despite being a controversial episode because it addresses a topic that is not suitable for prime time television, “The Contest” is considered one of the best episodes of *Seinfeld*. Larry David who wrote that episode won an Emmy for best script (Petersen 2011). Jerry Seinfeld reportedly stated that the topic in the “The Contest” was not offensive, but he suggested using other words or phrases rather than mentioning the term ‘masturbation’ directly. This is illustrated in the following excerpt from the episode “The Contest”.

KRAMER: Oh. So, did you make it through the night?

JERRY: Yes, I’m proud to say I did.

KRAMER: So, you’re still master of your domain.

Seinfeld has the ability to influence an audience with different cultures and backgrounds. Audiences have shown interests in using some of the various unusual and humorous catchphrases, which are used by characters throughout the show (Vassar 2006: 114). According to McFedries (2003:1), the comedy in *Seinfeld* is “language-based”, and the show generated many phrases and expressions that evoked laughter, including terms such as ‘yada yada yada’, ‘no soup for you’, ‘not that there’s anything wrong with that’, ‘sponge-worthy’ and ‘Festivus for the rest of us’. Moreover, throughout its 180 episodes, many new nouns were introduced to the audience. McFedries (2003:3) states that what distinguishes *Seinfeld* from all other TV sitcoms is the ability of its writers to forge new words. He highlighted some of the new verbs and nouns, which seem meaningless and incomprehensible to most non- American audiences:

The *Seinfeld* writers had an absolute mania about forging new nouns, coining more than 100 of them in the show's 180 episodes. The proverbial space limitations prevent me from giving you a complete list, but here are a few of my favorites: *blow-off number*, 'a phone number other than one's own that one gives to a suitor that one doesn't want to see again' ("The Strike," Dec. 18, 1997); "*I love you*" *return*, 'the "I love you" that another person says in response to being told "I love you"' ("The Face Painter," May 11, 1995); *kiss-hello program*, 'habitually kissing another person as part of a greeting' ("The Kiss Hello," Feb. 16, 1995); *must-lie situation*, 'a situation in which lying is the only prudent course' ("The Hamptons," May 12, 1994).

Catchphrases are not the only aspect of *Seinfeld* that provoke laughter; parody is one of the most frequently used methods and sources of humour in the show. This type of humour involves ridiculing a character or an aspect of life. According to Konigsberg (1997: 288), there is a heavy focus in *Seinfeld* on ridiculing different aspects of life, such as romantic and dramatic films and detective stories. A living example of parody in *Seinfeld* is presented in the episode, "The Voice", in which the confused and preoccupied Jerry, who has to decide whether he really wants to continue a relationship with his girlfriend, is sitting on a bridge imagining his beloved as a romantic song is played (Tripesová 2010: 51). Another type of parody used in *Seinfeld* is character-parody, which entails the four main characters imitating or ridiculing each other ("The Chicken Roaster"; "The Doll" and "The Bookstore") or being mocked or ridiculed by guest characters as in "The Bizarro Jerry" in which Jerry; George; Kramer and the recurring character, Newman (played by **Wayne Eliot Knight**), are represented by another group of characters who are their polar opposites in terms of politeness, intelligence, responsibility, and intellectuality.

Another source of humour that distinguishes *Seinfeld* from other sitcoms is the stand-up comedy performed by Jerry in front of the audience at the opening and closing of more than two-thirds episodes. He usually addresses everyday topics such as fashion, sex, gender, social norms and dating, and he finds humour in these humourless topics. Moreover, Jerry asks the audience rhetorical questions and answers them, as he aims to engage them during the monologue. This is illustrated in the following closing monologue, taken from the episode "The Suicide".

The thing I don't understand about the suicide person is the people who try and commit suicide [and] for some reason they don't die and that's it. They stop trying. Why? Why don't they just keep trying? What has changed? Is their life any better now? No. In fact, it's worse because now they've found out one more thing [they] stink at. Okay, that's why these people don't succeed in life to begin with. Because they give up too easy. I saw, pills don't work, try a rope. Car won't start in the garage, get a tune up. You know what I mean? There's nothing more rewarding than reaching a goal you have set for yourself.

Seinfeld's monologues usually contain various linguistic features such as wordplay, which occur regularly in joke telling and evoke laughter among the audience. He uses words that have

double meanings, literal and metaphorical, and tries to play on these words in a very amusing and clever way. The humour, in this case, arises from the conflict between what the audience expects and “the content of what is actually revealed by the punch line of the joke” (Schwarz 2010: 124). The most typical example of wordplay is represented in the closing monologue of the episode, “The Nose Job” in which Jerry uses the term “rhinoplasty”, as he plays with the two parts of the word in an attempt to draw the audience’s attention to the word “rhino” in the sense of a “rhinoceros”.

Physical comedy, which includes character’s movement, gestures, appearance, facial expressions and body language, is an additional and fertile source of humour in *Seinfeld*. The four main characters have their own special and unique physical acting, but Kramer is by far the best because he is tall, slim and clumsy, and he has a funny style of clothing and haircut, which sometimes make him clownish. What makes Kramer’s physical acting more humorous is his ability to create humour out of his movements and body language while keeping a serious face. An example of this can be seen in his entrance in all episodes of the show. Moreover, there are plenty of examples throughout *Seinfeld*, which illustrate Kramer’s comical physical skills. One example can be seen in the episode “The Van Buren Boys”, where he lands on the floor after slipping on golf balls. Another example is Kramer’s attempt to imitate an elegant model walk in the episode “The Barber”.

4.4 Methodology

As stated in chapter 1, this study provides a comprehensive classification of humour in sitcoms, especially those occurring in the American situation comedy *Seinfeld*. The study also explores the translation techniques used by Arab subtitlers to preserve humour in the target language and culture. Furthermore, the factors that might affect the subtitlers’ decisions are examined. This section will discuss the rationale for using *Seinfeld* as a corpus in this study. Then, it will describe the methodological approach adopted to analyse the data.

4.4.1 The suitability of the corpus (Seinfeld) to the current study

Before discussing the key methodological aspects of the current study, it is worth stating why *Seinfeld* was chosen as a case study in this research. First, some well-known sitcoms, such as *Friends*, *Mad About You*, and *Will and Grace*, have been used in many other studies (e.g., Alkadi 2010, Alharthi 2011, and Ranzato 2013). In this regard, the researcher preferred not to use any of these sitcoms and raise the same issues discussed in other studies. Another reason for choosing *Seinfeld* was the ease of accessing the subtitled episodes because they are available on DVD.

In addition, *Seinfeld* is rich in terms of the types of humour used in the show, such as satire, irony, sarcasm, catchphrases, wordplay, retorts, etc. Of course, the previous section presented a detailed analysis of *Seinfeld*, its characters, plotlines, the language, and most importantly the humour in the show. However, in the following paragraphs, I will discuss briefly five important features of *Seinfeld* that make it suitable for the analysis of humour in this study: (1) references to Jewish and American culture, (2) the use of tabooed topics, (3) the language-play, (4) the utilisation of stand-up comedy, and (5) physical comedy.

Seinfeld is rich in references to both Jewish and American cultures, which are the typical sources of humour in the show. In some episodes (e.g., *The Bris* and *The Yada Yada*), the entire episode revolves around Jewish customs, public figures, and holidays (e.g., Hanukkah, mohel, Golda Meir, Holocaust). In addition, *Seinfeld* is filled with several references to American popular art, history, politics, and culture, including C. Everett Coop, John Cheever, J. Edgar Hoover, Tina Turner, Mr. Magoo, Superman, Man of Steel, Jor-El, *The Merv Griffin show*, *Abbott and Costello*, Dwight Eisenhower and his wife Mamie, Brenda Starr and Doni, and Stein Eriksen. These cultural references are used in humorous situations to provoke laughter.

Seinfeld also uses humour that relies on some taboo expressions and tabooed topics. These themes are, for example, related to nose picking, bare nipples, breast implants, penis size, urinating in public, diarrhea, masturbation, testicles, sexual intercourse, a woman's period, pee stains, and farting. What is interesting about these topics is the way they are presented in the show; the show uses ellipsis for these prickly issues and manages to preserve their humorous effects. For example, George uses "that" when he tells Elaine that his mother caught him masturbating: "I am never doing *that* again".

Another paramount feature of *Seinfeld* is language-play. McFedries (2003: 1) argues that "to anyone who loves words and appreciates good (and even bad) wordplay, *Seinfeld* was really a show about language". This is evident in the excessive use of a variety of wordplay and catchphrases, which are utilised to create humorous situations. According to McFedries, *Seinfeld* is different from other TV shows in a sense that it is "self-consciously verbal", especially with the clever use of catchphrases that are constructed specifically for the show (ibid.).

What makes *Seinfeld* different from other TV shows is the opening monologue scene. Almost all episodes start with Jerry performing stand-up comedy, which, in many cases, serves as a kind of introductory look at the theme of the episode. Jerry addresses in a humorous way a number of topics, including travelling, friendship, fashion, sex, dating, and relationships.

Physical comedy is a prominent feature of *Seinfeld*. This type of comedy involves the physical appearance of the characters, their movements, and fashion tendencies. These aspects

work as a source of humour in the show. For example, many jokes are told about Kramer’s style of clothing and his imitation of dogs’ behaviour, Elaine’s poor dancing, and George’s disappointed reactions.

Tackling these features of *Seinfeld* (i.e., the use of cultural references, tabooed topics, language-play, stand-up comedy, and jokes bound to characters’ physical appearance) is a challenging task for subtitlers and specifically Arab subtitlers who work between very different languages and cultures. In other words, *Seinfeld*, with its unique features and its humour, is a reflection of the American language and culture. Translating the humorous instances of the show into another culture is most certainly a complicated task. Cassel (2006: 176) argues that in *Seinfeld* “some jokes, word jokes, and puns especially, are hard to translate, and viewers who have to go by the subtitles will therefore miss out on these kinds of jokes”. Cassel also stresses that language-play is not the only problematic issue for the audience and translators of other cultures, but culture-specific jokes are also hard to comprehend (ibid.).

4.4.2 Methodological approach

The data for the analysis were collected as a first stage in the process of analysing humour; this stage involved looking for the available subtitled episodes of *Seinfeld* in Arabic. There were only 73 episodes available on DVD that were officially subtitled by Anis Obeid Translation Agency and aired on MBC, an Arabic private channel. An attempt was subsequently made to prepare the English transcript of each episode to ensure that the characters’ utterances were accurate. Then, I watched the 73 episodes of *Seinfeld* and identified the classification of humour based on the existing typologies proposed by Norrick (1993 & 1994) and Dynel (2009) (see chapter 2 for the typologies of humour).

Once the classification was established, a record of humour instances (126 instances in total) and their Arabic translations was made. In addition, the source text (ST) (characters’ utterances) and the target text (TT) (Arabic subtitles) are presented in tables in two columns. The left column presents the ST and the right the TT (Arabic subtitles) and their back translations (see table 4). It is worth mentioning that the enumeration of the examples starts at 1.

Example (1) Episode: The boyfriend.

ST	TT
KRAMER: I mean, how can you prostitute yourself like this?	كيف تحقر من نفسك بهذه الطريقة؟ Back translation: Why do you disparage yourself in this way?

Table (4) The source and target texts

In finding answers to the research questions, this study draws on the General Theory of Verbal Humour (GTVH; Attardo & Raskin 1991, Attardo 1994, Attardo 2001, Attardo 2002) and Pedersen's (2005) model ⁽¹²⁾. Both qualitative and quantitative approaches were followed in this study. The qualitative approach involved identifying each humour instance that represented a particular type of humour. Then the KRs of each source text joke were listed according to their hierarchical order in a table (see table 5). Once the KRs (i.e., SO, LM, SI, TA, & NS) were presented, an attempt was made to see whether these parameters were preserved in the target text joke. To put it in a simpler way, there was in-depth analysis of both the joke in a particular scene and its Arabic translation (subtitles) to investigate the similarities and differences between the two jokes in terms of their knowledge resources.

Script Opposition (SO)	Usual/Unusual
Logical Mechanism (LM)	Self-undermining
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Dialogue

Table (5) KRs of each ST joke

For the purpose of analysing the data, Pedersen's model was used to investigate the strategies used by Arab subtitlers to subtitle different types of humour, including humour containing cultural references, and to uncover the factors that might govern the subtitlers' choices (see table 6). Furthermore, a quantitative investigation was conducted using simple statistics to measure the frequency of the subtitling strategies used to render each type of humour.

Translation strategy	Paraphrase/ official equivalent
Factors affecting the subtitler's decision	- Retaining the wordplay in the TT. - Achieving a humorous effect

Table (6) Translation strategies and parameters affecting their implementations

4.5 Conclusion

This chapter introduced the corpus for the study and attempted to shed light on the sitcom as a TV genre. It also discussed the basic features of its different formats: the actcom, the domcom, and the dramedy. The genre has various components such as characters, narratives and presentations, which play a significant role in its production. Because it is about everyday life, *Seinfeld* is an example of a well-known sitcom that is considered to be the most successful and influential of its

kind in the eyes of many audiences. The main characters in the show are unrelated, which is unusual because many sitcoms focus on families, but *Seinfeld* is about four characters with totally different personalities, which leads to more conflicts and clashes between them.

The Jewishness of the show is evident, and Jewish culture is presented in a very funny way. In fact, there are some episodes that explicitly mock some Jewish traditions, such as the clumsy Mohel and the converted dentist. However, in spite of the significant amount of Jewish references in the show, viewers would not think of characters as Jewish, except Jerry, as the religious identities of the four main characters are less important.

Being a show about real life, *Seinfeld* as stated previously in this study, is about nothing in particular but is all about everyday life. Therefore, the humour in the show addresses things that people never talk about (e.g. masturbation), but about which they are well aware. Furthermore, there are different sources of humour in the show such as wordplay, catchphrases, parody and physical comedy.

The chapter presented a detailed discussion of the methodology used in the study and highlighted the reliability of the methods in the analysis of the data. The GTVH and its extended version as well as Attardo's (2002) and Pedersen's (2005) models were presented (see Chapters 2 and 3 for in-depth discussions of these theories). In addition, an attempt was made to highlight the methodological approach and the manner in which examples will be provided and analysed in the following chapter.

Chapter 5

Data Analysis

5.1 Introduction

This chapter provides a thorough analysis of eight types of humour that frequently occur in *Seinfeld* – the other types of humour that were discussed in Chapter 2 will not be included in the analysis because either they were not found in the selected data or they are not problematic. This chapter also investigates the strategies used by Arab subtitlers when handling these forms of humour. In addition to the comprehensive analysis of the utilised translation strategies, an attempt is made to discuss the technical, linguistic, and cultural factors that might govern and affect the implementation of these techniques. Each type of humour is discussed with a number of examples, which are either problematic or worthy of note. The presentation of each example is based on the research design explained in Chapter 4.

5.2 Wordplay

Wordplay refers to the humorous utilisation of a word in a way that brings out various meanings or applications. In addition, wordplay can rely heavily on words that have the same sound and spelling but which have different meanings, such as homonymy, words that share close resemblance in sounds and spelling as in paronymy, words that have the same spelling but different pronunciation, such as in homography, or words that are alike in sounds, but which have different spellings, as in homophony.

Wordplay generally presents a greater challenge to the translator than does other types of humour. As was discussed in section (2.4.2), there are a number of distinct types of wordplay (e.g., paronymy, homonymy, spoonerisms and initialisms), and the translation of each of these types requires different strategies. According to Delabastita (1997:11), adopting the commonly used translation strategies in the process of rendering wordplay poses challenges:

Being so ‘overdetermined’ as they are, puns hamper the easy compromise between source vs target, word-for-word vs free, form vs function, content vs expression, and so on, and often bring the customary and approved negotiation strategies to a grinding halt (cited in Verbruggen 2010: 15).

The analysis of the data, as shown in table 7, revealed that there are four types of wordplay used in the selected episodes, namely paronymy, homonymy, initialism, and spoonerisms. Paronymy is the most frequently used type of humour in *Seinfeld*. And accordingly, a variety of

strategies was used by the Arab subtitler to fulfil the function of each instance of paronymy in the ST. Interestingly, in some examples of paronymy, the subtitler utilised three different strategies to achieve humour. For example, in Example 3, the strategies of official equivalent, substitution, and addition were utilised. In addition, euphemism was utilised once in Example 2 in which the wordplay contained an indirect reference to a female body part (mulva-vulva). As for homonymy, official equivalent was used more frequently than any other techniques. The strategies of omission, euphemism, and paraphrase, as shown in Table 7, were only utilised once when dealing with examples containing homonymy.

Strategies Types of Wordplay	Paraphrase	Retention	Official equivalent	Substitution	Addition	Omission	Euphemism	Lexical Creation
Paronymy (5 examples)		2	4	2	2		1	
Homonymy (3 examples)	1		3			1	1	
Initialism (3 examples)		1	3	2				
Spoonerism (2 examples)			2					2

Table (7). Frequency of types of wordplay and subtitling strategies in *Seinfeld*

As can be seen in the table above, official equivalent was the most frequently used technique for the translation of initialism. The strategy of retention was used for the translation of proper names and names of companies. Also, dealing with initialism necessitated the implementation of the strategy of substitution to substitute whole words or phrases with their initials. Moreover, the most significant result that emerged from the analysis of examples that contained spoonerism is that the Arab subtitler opted for the strategy of lexical creation, which is a new technique that was not utilised for any other type of wordplay. This strategy was used to translate all instances of spoonerisms, as it involved creating new words in Arabic so that the same mechanism could be achieved.

Types of wordplay Factors	Paronymy	Homonymy	Initialism	Spoonerisms
Lack of phonetic and semantic similarity	X	X	X	X
Media-specific constraints	X			
Failure to spot the wordplay	X	X		
Achieving humorous effects	X	X	X	X
Priority of humour	X		X	
Existence of wordplay in TL	X	X		
Transculturality of the cultural reference	X			
Visual elements		X		
Wordplay contains sexual reference	X	X		
Neologism				X

Table (8). Factors that might affect the subtitler's decisions to translate each type of wordplay.

Another important issue with regard to the rendering of the source text is the factors that might affect the subtitler's decisions. These are laid out in Table 8. The analysis of the data showed that the lack of phonetic and semantic similarity between English and Arabic played a crucial role in the process of rendering the four types of wordplay. In addition, the need to achieve the humorous effect proved to be the motivating parameter that justified all of the techniques employed. Moreover, as table 8 shows, temporal and spatial constraints did not allow much freedom to explain some cultural references to the target audience, especially if comprehending the wordplay requires a thorough understanding of a specific cultural element in the ST.

In some examples in which paronymic and homonymic meanings were used, the subtitler either failed to spot the wordplay in the ST or s/he opted for the strategy of retention because the wordplay contained taboo words. Another interesting observation is that, in some cases, a particular type of wordplay in English can be successfully carried into Arabic, making it easy for the subtitler to apply the strategy of official equivalent to achieve the same humorous force. In contrast, in other examples, which include spoonerisms, the subtitler had to create neologisms in Arabic so that the humorous effect could be achieved.

This section attempts to shed light on the strategies used by Arab translation to render the different types of wordplay, namely paronymy, homonymy, initialism, and spoonerisms. In

addition, an in-depth discussion of the factors that affect the subtitler’s choices and decisions is presented.

The following subsections present a detailed discussion of four main types of wordplay (paronymy, homonymy, initialism, and spoonerisms), which were found in the collected data. The analysis will investigate the types of strategies utilised to render these types, and the main factors that might affect the subtitler’s choices.

5.2.1 Paronymy

Paronymy, as stated before, refers to the situation when two words are close in both spelling and sound. In the data, paronymy was the most frequently used type of wordplay in *Seinfeld*. In some cases, this type contained cultural references as in Example 1, making the subtitler’s task more complicated. In other cases, the paronymic meaning relied heavily on words which are taboo, as in example 2, forcing the Arab subtitler to find different words or phrases that did not violate the target audience’s expectations. Moreover, in some instances, the wordplay required prior knowledge of some geographical references (e.g., animals endemic to a particular location) on the part of the target audience as in example 4.

Using cultural references in comedies is essential, since any audiovisual production is a mirror that reflects its original culture. In fact, some instances of wordplay in the data contained a number of references to the American culture, which further complicates the process of translation. Example 1 illustrates this.

Example 1, The Boyfriend (1)

ST	TT
<p>George: I’d love to be a Civil War buff. ... What do you have to do to be a buff? Jerry: So <u>Biff</u> wants to be a <u>buff</u>? ... Well sleeping less than 18 hours a day would be a start.</p>	<p>ليتني كنت باحثاً في الحرب الأهلية ماذا عليك أن تفعل لكي تكون باحثاً؟</p> <p>إذاً (<u>بيف</u>) يريد أن يصبح <u>باحثاً</u>؟ النوم لأقل من 18 ساعة يومياً سيكون بداية.</p> <p>Back translation: I wish I could be <i>bahithan</i> (buff) in Civil War. What do you have to do to be <i>bahithan</i> (buff)? So <u>Bif</u> wants to be <u>bahithan</u>. Sleeping less than 18 hours a day would be a start.</p>
<p>Description <i>Biff Loman</i> is a character in the famous American play “<i>Death of a Salesman</i>” written by American playwright <i>Arthur Miller</i>.</p>	

Script Opposition (SO)	Smart/dumb
Logical Mechanism (LM)	Paronymy
Situation (SI)	Context
Target (TA)	George is the butt of the joke.
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the above example, there is a type of wordplay (paronymy) in which two words *Biff* and *buff* share a close resemblance, but differ in both sound and spelling. What is funny in Jerry’s utterance, in addition to the use of paronymy, is that, in this episode and previous episodes, he compares George to Biff Loman, a famous character in the American play “Death of a Salesman”:

Elaine: Ok, what time is your job interview George?
George: 9:45
Jerry: Remember, don't whistle on the elevator.
George: Why not?
Jerry: That's what Willie Loman told Biff before his interview in “Death of a salesman”.
George: What, you are comparing me to Biff Loman? Very encouraging. The biggest loser in history of American literature.

In Example 1, at the LA level, the wordplay includes *buff*, which is translated into Arabic as “باحثاً” (*bahithan* – a devotee or well-informed student of a subject) using the strategy of official equivalent. The wordplay also contains the monocultural ECR: *Biff*, which is transliterated into Arabic as “بيف” (*bīf*) using the strategy of retention. The strategy of retention involves transferring the source text’s extralinguistic culture-bound reference into the target language without making any changes. This strategy is commonly used when rendering personal names (Pedersen 2005: 4). As a result of this translation, *bahithan* and *bīf* do not share a close resemblance in Arabic, leading to the loss of the paronymic sense. Therefore, the ST and TT jokes are different because, in GVTH-terms, the two jokes do not share the same Logical Mechanism.

Translation strategy	Official equivalent/Retention
Factors affecting the subtitler’s decision	- Wordplay operates differently in the English and Arabic languages. - Wordplay contains a monocultural ECR reference.

Despite the huge gap between English and Arabic on the linguistic and cultural levels, the Arab subtitler, in some instances, implemented some interventional strategies to retain the wordplay in the target language or created different wordplay that has a similar humorous effect.

In Example 2, Jerry goes out with a woman on several occasions but he cannot remember her name. In one of the scenes, Jerry and the woman are having a conversation at Jerry’s apartment; the woman tells Jerry that Olympia Dukakis autographed her playbill, something that makes Jerry determined to see the autograph in order to see the woman’s name. After having a look at the autograph, Jerry says to the woman: “I’m falling for you...Joseph Poglia”. The woman angrily tells Jerry that she had the playbill autographed for her uncle. As a result, the woman asks Jerry to say her name, and Jerry tries to guess the name, making the woman furious and causing the two to break up.

Example 2, The Junior Mint

ST	TT
<p>Woman: You don’t know my name, do you? Jerry: Yes, I do. Woman: What is it? Jerry: It rhymes with a female body part. Woman: What is it? Jerry: <u>Mulva</u>? <u>Gipple</u>?</p>	<p>أنت لا تعرف اسمي، أليس كذلك؟ لا، بل أعرفه. ما هو؟ أعتقد أنه يجانس جزءاً من جسد الأنثى؟ ما هو؟ مولفا؟ حلّيمة؟</p> <p>Back translation: Mulfa? Halīmah</p>

Script Opposition (SO)	Name of human body part/Name of a person
Logical Mechanism (LM)	Paronymy
Situation (SI)	Context
Target (TA)	Jerry’s girlfriend
Narrative Strategy (NS)	Picture/Dialogue/Sound

The humour in the above example arises from the close resemblance between the woman’s name and the names of human body parts: *mulva* rhymes with *vulva* and *gipple* rhymes with *nipple*. At the LA level, the Arab subtitler translated the word *mulva* literally into Arabic as “مولفا” (mulfa) and *gipple* as “حلّيمة” (Halīmah). The Arabic translation of the first part of Jerry’s utterance *mulva*, suggests that the Arab subtitler may have failed to spot the relation between *mulva* and the female body part *vulva*, or s/he opted for the strategy of retention because of the inappropriate content of the wordplay (referring to a female body part). As a result, “مولفا” (mulfa) does not have any significant reference in Arabic and therefore the wordplay is not retained. However, the subtitler succeeded in translating the second part of Jerry’s utterance: *gipple*, in

which *gipple* is translated into Arabic as “حليمة” (Halimah), an Arabic female name that shares a close resemblance in pronunciation to a human body part in Arabic, “حلمة” (Halamah = nipple). Accordingly, the wordplay in the source text was replaced by another one, which has the same humorous effect. In addition, the wordplay in the source and target texts shares the same Knowledge Resources except the Language.

Translation strategy	Retention/Substitution/Euphemism
Factors affecting the subtitler’s decision	<ul style="list-style-type: none"> - English and Arabic do not have comparable linguistic features. - The subtitler might fail to spot the wordplay in Jerry’s first utterance. - Achieving the humorous effect. - The wordplay contains taboo words.

In the previous example, the substitution of the original wordplay did not involve changing the meaning or creating a different context in the target language, but rather the wordplay was transferred in different words that serve the purpose so that the wordplay can be appreciated by an Arabic-speaking audience. In fact, the task of the subtitler becomes less complicated when words or phrases with the same or close connotations exist in the target language. This is evident in Example 3, in which the subtitler utilised all possible solutions to retain the wordplay and guide the viewers. Gwen, Todd, George, Kramer, Jerry, and Elaine are in Todd’s apartment where a party is being held. George is dating Gwen. Gwen is having a private conversation with Todd and the other characters try to eavesdrop to figure out what the conversation is about. George asks Kramer to lip read as he claims that he can do lip reading. Kramer misinterprets the whole conversation, causing confusion among Jerry, Elaine, and George.

Example 3, The Lip Reader

ST	TT
<p>Gwen: I don’t envy you Todd. The place is going to be a mess.</p> <p>Todd: Maybe you can stick around after everybody leaves and we can <u>sweep</u> together.</p> <p>Kramer: “Why don’t you stick around and we can <u>sleep</u> together.”</p> <p>George: What?</p> <p>Kramer: “You want me to <u>sleep</u> with you?”</p> <p>Todd: I don’t want to <u>sweep</u> alone.</p> <p>Kramer: He says “I don’t want to <u>sleep</u> alone.” She says, oh boy, “love to.”</p>	<p>أنا لا أحسدك على هذه المهمة. سيكون هذا المكان في غاية الفوضى. ربما يمكن أن تبقى هنا بعد أن يغادر الجميع ونمسح معاً. “لماذا لا تبقى ونمزح معاً؟” ماذا؟</p> <p>“هل ترغب في أن نمزح وننام معاً؟” لا أرغب في أن أمسح وحدي. أنه يقول “أنا لا أرغب في أن أمزح وحدي وهي تقول: أحب ذلك ياقتي.</p> <p>Back translation: Maybe you could stay here after everyone leaves and we <i>namsah</i> (sweep) together.</p>

	<p>“Why don’t you stay and we <u>namzah (joke)</u> together.” “Would you like to <u>namzah (joke)</u> and <u>sleep together?</u>” I don’t want to <u>sweep alone</u>. He says “I don’t want to <u>amzah (joke) alone</u>.”</p>
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Script Opposition (SO)	To sweep a surface/To sleep with someone
Logical Mechanism (LM)	Paronymy
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

The wordplay in Example 3 relies heavily on the close resemblance between *sweep* and *sleep* in both spelling and sound. Kramer uses the verb *sleep* instead of using *sweep*, which suggests that *Todd* wants to sleep with Gwen. This sort of misinterpretation makes George outraged and provokes laughter from the audience. To capture the same wordplay, the subtitler realised that the literal translation of the wordplay would lead to the loss of the humorous effect since the SL and TL do not have compatible grammatical and semantic structure. Consequently, at the LA level, s/he used words and expressions that create the paronymy meaning in Arabic. This is evident in the use of the Arabic verb “تمزح” (*namzah* = to joke) as an equivalent for the English verb *sleep* although the official equivalent of *sleep* is “ننام” (*nanām*). This procedure was made because “تمزح” (to joke) has sexual connotations in Arabic, especially when it is used in a certain context, and because it has close resemblance with the Arabic verb “نمسح” (*namsah*), which was used as an official equivalent for *sweep*.

In addition to the creative utilisation of suitable words that convey the meaning and the effect of the wordplay in the previous example, the subtitler added words to guide the Arabic viewers in case they could not spot the wordplay in the source text. This addition can be seen in the translation of Kramer’s utterance *you want me to sleep with you?* in which the subtitler translated the word *sleep* into Arabic twice: “تمزح” (*namzah* = to joke) and “ننام معاً” (to sleep together). In GTVH terms, the ST wordplay and TT wordplay share the same KRs (SO, LM, SI, NS) despite the interventional strategies used in the Arabic translation. The translation of the previous example suggests that the Arab subtitler adhered to the rule of *skopos* theory: to preserve humour in the scene as the main purpose of subtitling the joke.

Translation strategy	Official equivalent/Substitution/Addition
Factors affecting the subtitler's decision	-English and Arabic do not have comparable linguistic features. -Humour has priority over any other features of the ST.

As mentioned previously, spotting wordplay can be a difficult task not only for the target audience but also for the SL audience, especially if the wordplay refers to something that requires a prior knowledge such as a name of a fish as in Example 4, in which the humour in the scene relies heavily on the close resemblance between the name of a fish (salmon) and the name of a famous person (Salman).

Example 4, The Implant

ST	TT
<p>Kramer: C'mon Jerry! Jerry: Oh, how can you be so sure? Kramer: Jerry, are you blind? He's a writer. He said his name was <u>Sal Bass</u>. Bass, Jerry! Instead of <u>salmon</u>, he went with bass! He just substituted one fish for another! Jerry: Look, you idiot, first of all, it's <u>Salman</u>, not <u>salmon</u>!</p>	<p>- جيري - لماذا أنت واثق هكذا؟ هل أنت أعمى؟ إنه كاتب قال إن اسمه (سال باس) (باس) = نوع من السمك بدلاً من السلمون قال ياسين استبدل سمكة بأخرى أولا أيها الأبله اسمه (سلمان) وليس سلمون Back translation: He said his name is Sal Bass (Bass)= type of fish</p>

Script Opposition (SO)	Name of a person/Name of a fish
Logical Mechanism (LM)	Paronymy
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the above example, Kramer claims that he has seen Salman Rushdie at the health club, and he is living under a different name *Sal Bass*. Kramer thinks that Rushdie's first name is *Salmon* and he is using another name of a fish *Bass*. The wordplay in this scene is created based on the close likeness between *salmon* and *Salman*, and the use of the word *bass* as a person's name *Sal bass*. The Arab subtitler managed to retain the wordplay in Arabic simply because the same paronymy meaning exists in the target language. Accordingly, at LA level, the strategy of the official equivalent was utilised in which *salmon* was rendered as "سلمون" (salmun) and *Salman*

as “سلمان” (Salmān). Moreover, the subtitler used the strategy of addition in which he translated *bass* as “باس” and added some words to explain the term in Arabic “نوع من السمك” (type of fish). As a result of the implementation of the strategy of official equivalent and the existence of the same wordplay in the target language, the two jokes are similar since they share the same KRs (SO, LM, SI, and NS) except for the LA.

Translation strategy	Official equivalent /addition
Factors affecting the subtitler’s decision	-The wordplay exists in the target language. -The degree of transculturality of the cultural references (bass). -The degree of importance of humour; achieving a humorous effect.

In some cases, understanding a particular instance of wordplay does not only need creative solutions or certain procedures to guide the viewers on the part of the subtitler. Instead, the viewer’s knowledge is the crucial factor. This is evident in one of the scenes in which Jerry is in the car with his deaf girlfriend Laura who can only communicate with Jerry by lip reading. Jerry tells her that he will pick her up at *six* o’clock (see Appendix A), but Laura thought that he is talking about *sex*. The English audience can understand and appreciate the humour in the scene since the whole joke relies heavily on the close likeness between *six* and *sex*. In contrast, the Arab viewers cannot comprehend the wordplay in the scene because such paronymy meaning does not exist in Arabic. Accordingly, the subtitler translated *six* into Arabic as “السادسة” and s/he left the audience to use their knowledge of the English language to understand the wordplay.

5.2.2 Homonymy

Homonymy occurs when two words share the same spelling and pronunciation but differ in meaning. The use of homonymy in the sitcom is not as frequent as paronymy. In addition, the analysis of the three instances in which homonymic meaning was used showed that the subtitlers did their jobs in terms of rendering words and phrases and left the rest of the task for the intended audience to understand the wordplay in each particular scene. In other words, the Arab subtitlers implemented different strategies (from official equivalent to addition to omission, etc.) to render the wordplay, leaving the understanding and interpretation of the jokes to the viewers’ prior knowledge of the different meanings of a particular word and the use of this word throughout a certain episode as in the example below.

The knowledge of the TL audience of the plotline of each episode is crucial for understanding humour. In other words, some jokes make use of intertextual references (i.e., references to certain incidents or events that took place earlier in the episode, or in a previous

episode). A living example of this is the funny use of the word *hand* in the episode “The Pez Dispenser” in which George thinks that his girlfriend Noel is powerful and has the upper hand in everything. George says to Jerry that he *would like the upper hand* because he has *no hand* although *hand is tough to get*. In another scene within the same episode, Noel tells George that she wants to break up with him, and he claims that she cannot do that because he has got *hand*. Satirically, Noel tells George that he is going to need his *hand* after breaking up with her. The subtitler used the official equivalent strategy to render Noel and George’s utterances (see Appendix B) and left the rest of the job to the audience to elicit the wordplay.

Similar to the previous example, Example 7 contains wordplay that requires the audience to be aware of the different meanings of the phrase *tied up*. In the scene, Levitan enters the conference room where all the employees are sitting, including Ava. Levitan asks Ava about her absence on Friday, and she says that she “got a little tied up”. Levitan, with a smile on his face, says, “I’ll bet you did”, causing laughter to break out in the boardroom. The example includes a type of wordplay: homonymy, in which two meanings of the phrase *tied up* are utilised to create the pun. The phrase *tied up* may refer to the state of being occupied (busy) or to a person being in a sexual situation with someone:

Example 7, The Revenge

ST	TT
Levitan: Ava, what happened to you Friday afternoon? Ava: <u>I got a little tied up.</u> Levitan: <u>I’ll bet you did.</u>	(أفا)، ما الذي حدث لك مساء الجمعة؟ <u>-انشغلت</u> I was busy. <u>-بالتأكيد!</u> Surely!

Script Opposition (SO)	To become busy/To be tied up for sex.
Logical Mechanism (LM)	Homonymy
Situation (SI)	Context
Target (TA)	Ava is the butt of the joke.
Narrative Strategy (NS)	Picture/Dialogue/Sound

The wordplay in Example 7 relies on the double meaning of the phrase *tied up*: *to become busy* and *to be physically tied up for sex*. At the LA level, *tied up* was translated into Arabic as “انشغلت” (I was busy), using the strategy of official equivalent and Levitan’s utterance *I’ll bet you*

did, which suggests the second meaning of the phrase *tied up* (having sex) was rendered into Arabic as “بالتأكيد!” (surely!), using the strategy of paraphrase. In addition, in the Arabic translation (“بالتأكيد!” [surely!]) of Levitan’s utterance *I’ll bet you did*, the subtitler used an exclamation mark (!) to guide the audience to the second meaning of *tied up* (having sex).

However, comprehending the wordplay in Example 7 depends on the TT audience’s knowledge of the double meaning of *tied up* and characters’ facial expressions and their loud laughs, especially Levitan. It can be argued that the wordplay is lost in the Arabic translation because the homonymy meaning could not be achieved in Arabic. This suggests that the two jokes do not share the same LM and they do not have the same humorous force.

Translation strategy	Official equivalent /paraphrase
Factors affecting the subtitler’s decision	- Wordplay operates differently in the English and Arabic languages.

Despite the obvious efforts gone into rendering homonymy in the ST, in some instances, wordplay that uses homonymic meaning is lost for various reasons, one of which is the subtitler’s failure to render a specific line in a song, which is very crucial to the understanding of a certain wordplay (see example 8). This ignorance resulted from the fact that Arabic subtitlers tend not to render songs in audiovisual productions into Arabic.

Example 8, The Robbery

ST	TT
<p>Elaine: No, the waitress-actress. She just got some part in some dinner-theater production of a Chorus Line. So, now all day long she's walking around the apartment singing: [singing] "God, I hope I get it, I hope I get it". She's gonna get it right in her...</p>	<p>لا. النادلة الممثلة لقد حصلت على دور جديد في مسرح ستودي فيه مع فريق غنائي لذا طوال اليوم تتجول في الشقة وهي تغني ستحصل عليه في ال... Back translation: So, all the day she is walking in the apartment singing. She will get it in the...</p>

Script Opposition (SO)	To get a role in a theatre; to get 'something' in the vagi**
Logical Mechanism (LM)	Homonymy
Situation (SI)	Context

Target (TA)	Elaine's roommate
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the above example, Elaine is making fun of her roommate who, according to Elaine, was very excited about getting a part in a dinner theatre production and kept singing *God, I hope I get it, I hope I get it*. Elaine states that she does not like staying with her roommate and decides to spend the weekend at Jerry's apartment. As a result of being annoyed by the roommate, Elaine says, commenting on the roommate's song, that she hopes her roommate can *get it right in her...* . Elaine's utterance is incomplete but its meaning can be elicited from the context as well as Elaine's imitation and facial expressions.

The wordplay in the scene makes use of the different meanings of the word *get*, which is included in both the roommate song and Elaine's utterance. However, despite the funny and sarcastic utilisation of *get it* in Elaine's speech, which goes well with the previous line *God, I hope I get it, I hope I get it*, the Arab subtitler did not render the line in the song, leading to a total loss of the wordplay. A possible reason behind the subtitler's decision is that the wordplay contains sexual references: *get it right in her...*, and therefore, he felt that there was no need to guide the intended audience to the wordplay. Another reason could be the subtitler's failure to spot the wordplay. As a result, the ST and TT do not share the same SO and LM, and therefore they are perceived as being different.

Translation strategy	Official equivalent /omission/Euphemism
Factors affecting the subtitler's decision	-Wordplay contains sexual references, which are considered taboo for an Arab audience. -There is a possibility that the subtitler failed to spot the wordplay in the scene.

5.2.3 Initialisms

Initialism refers to a nonpronounceable abbreviation derived from the initial letters of each word in a compound expression: WFO from Work for Others. The data reveals a considerable use of initialism as a form of wordplay, which required more creativity on the part of the subtitler. When looking at some examples in which abbreviations were translated into Arabic, it can be stated that the process of rendering initialisms usually consists of two steps. First, each word which constitutes the initialism was interpreted. Then the initials were taken from each translated word.

In this case, based on the observation of the examples which will be presented in this section, the resulted abbreviations were very different from those in the source text.

The translator utilised different strategies to make the initials more understandable and humorous in Arabic. These techniques varied according to the type of initialism used in the ST. In other words, the translator opted for the strategies of official equivalent and substitution when initials referred to general phrases as in Examples 9 and 10. Alternatively, the strategy of retention was utilised to render initials which make reference to names of companies or places as in the last example. The problem of utilising the strategy of retention is that the initials were transliterated as they became incompatible with their complete forms, resulting in humorless wordplay.

In Example 9, initialism is used for humorous effect. Jerry and George are watching a tennis match when suddenly Jerry sees a lineswoman and tells George that she is the most beautiful lineswoman he has ever seen. George has the same opinion about the woman and states that *she's a B.L.*: Beautiful Lineswoman.

Example 9, The Lip Reader

ST	TT
<p>Jerry: That woman is absolutely stunning.</p> <p>George: The Croat? [the tennis player]</p> <p>Jerry: Not the Croat, the lineswoman. That is the most beautiful lineswoman I've ever seen.</p> <p>George: Yeah, she's a <u>B.L.</u></p> <p>Jerry: <u>B.L.</u>?</p> <p>George: <u>Beautiful Lineswoman.</u></p>	<p>هذه المرأة جميلة. من، الكرواتية؟ كلا، حكمة الخط. هذه أجمل حكمة خط رأيتها في حياتي أجل، إنها "ح خ ج" - "ح خ ج"؟ - <u>حكمة خط جميلة</u></p> <p>Back translation: Yeah, she is H. Kh. J. H. Kh. J.? <u>Hakamatu Khatin Jamīlatun</u></p>

Script Opposition (SO)	Words/initials
Logical Mechanism (LM)	Substitution
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

Although the use of acronyms is language-based and cannot be translated directly into Arabic, the subtitler managed to find TL initials that serve that purpose based on the official equivalents used for the English words *Beautiful Lineswoman*. In other words, at the LA level, the

subtitler translated George’s utterance into Arabic as “حكمة خط جميلة” (Hakamatu Khatin Jamīlatun) and then s/he used the Arabic initials “ح خ ج” (H. Kh. J.) as equivalents for the English equivalents *B.L.*. And, despite the implementation of the strategy of substitution which resulted in a different wordplay in the target language, the two jokes are similar because they share the same KR. Moreover, it is worth mentioning that the subtitler’s decisions might be affected by the way in which initialism operates differently in the English and Arabic languages.

Translation strategy	Official equivalent /Substitution
Factors affecting the subtitler’s decision	-Initialism operates differently the SL and TL languages. -The degree of importance of humour; achieving a humorous effect.

There is a consistency in terms of the strategies used by Arabic subtitler to render initialism. In other words, the subtitler firstly opted for the strategy of official equivalent, in which the whole phrase is translated into Arabic with its equivalent. Then the resulted Arabic phrase is initialised so that the initials are used as equivalents for the English ones. These consistent techniques are obvious in the following example, in which Kramer’s second line, *takin’ care o’ business*, was rendered into Arabic as “الإشراف على العمل” (Alishrāfu ‘Alā Al’amali), using the strategy of official equivalent; then the subtitler used the Arabic initials “أ ع ع” (A. ‘A. A.) as equivalents for *T. C. B.*.

Example 10, The Bizarro Jerry

ST	TT
<p>Jerry: Really. So uh, what do you do down there all day? Kramer: <u>T.C.B.</u> You know, <u>takin’ care o’ business</u>. Aa--I gotta go.</p>	<p>إذا، ماذا تفعل هناك طيلة النهار؟ أ ع ع الإشراف على العمل. علي الذهاب. Back translation: <u>A. ‘A. A</u> <u>Alishrāfu ‘Alā Al’amali</u></p>

Script Opposition (SO)	Words/initials
Logical Mechanism (LM)	Substitution
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In spite of the consistency in rendering initialism in *Seinfeld*, in some instances, initials are treated differently, leading to the total loss of a humorous effect. This is evident in Example 11, in

which George says that he has presented the story of their show to NBC. Jerry thinks that George wants to bring the show back to NBC, the American network. Then, George (in a funny voice) tells him that NBC stands for Nakahama Broadcast Corporation, the Japanese network.

Example 11, The Checks

ST	TT
<p>George: (excited) Did I tell you that story's relatable?! That was a great show! That is why I'm bringing it back to <u>NBC</u>.</p> <p>Jerry: NBC?</p> <p>George: (little subdued) <u>Nakahama Broadcast Corporation.</u></p>	<p>هل أخبرتك أن القصة محكمة؟ كان مسلسلاً رائعاً. لهذا سأعرضه مجدداً على إن بي سي. - إن بي سي؟ - هيئة ناكاهاما الإذاعية.</p> <p>Back translation: I will have it broadcasted again on <u>in bi ci</u>. <u>in bi ci?</u> <u>Hay'atu Nākhāhāmā Alidhā'iyah.</u> (Nakahama Broadcast Corporation)</p>

Script Opposition (SO)	Words/Initials
Logical Mechanism (LM)	Substitution
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, at the LA level, George and Jerry's utterances of *NBC* were transliterated into Arabic as "إن بي سي" (in bi ci), and George's second line, *Nakahama Broadcast Corporation*, was rendered into Arabic as "هيئة ناكاهاما الإذاعية" (Hay'atu Nākhāhāmā Alidhā'iyah) using the strategy of official equivalent. As a result of this procedure, "إن بي سي" (in bi ci) does not work as initials for "هيئة ناكاهاما الإذاعية" (Hay'atu Nākhāhāmā Alidhā'iyah) in Arabic, leading to the loss of the wordplay in the TT. In GTVH-terms, the ST and TT do not share the same LM, and they do not have the same humorous effects.

Translation strategy	Official equivalent/retention
Factors affecting the subtitler's decision	<ul style="list-style-type: none"> - Humour may not have priority over the semantic features of the ST. - Initialism operates differently in the SL and TL languages.

5.2.4 Spoonerisms

Spoonerism, as stated in chapter 2, refers to the process in which an unintentional interchange of sounds takes place within a single word or in two or more words. Although this type of humour normally occurs in everyday life, spoonerisms are frequently used in sitcoms, since the purpose of

adopting them is to provoke laughter. Interestingly, there is a constant use of one type of spoonerism in *Seinfeld*: phoneme substitution. This type involves substituting one phoneme with another in a single word as in *lines* and *rines*. In Toury's (1997) concepts, *line* is the "input" of the process of creating spoonerism, whereas *rines* is the "output".

The Arab subtitler succeeded in transferring all instances of spoonerisms into Arabic using the same mechanism (substituting phonemes), resulting in spoonerisms that are humorous. The subtitler, based on the results obtained from the analysis of the examples, seemed aware of the importance of spoonerism in different scenes of the sitcom, and therefore, adopted the two main strategies: official equivalent and lexical creation. Because of this awareness, the subtitler achieved successful implementation of strategies that helped in retaining spoonerisms in Arabic. In other words, the logical mechanism of spoonerism (phoneme substitution) was understood by the subtitler, and therefore, suitable strategies were implemented to create the same mechanism in Arabic. Let us review example 12, in which Jerry and his girlfriend (Donna Chang) are having a conversation. Through the exchange of lines, Donna makes a spoonerism in which *ridiculous* becomes *ridicurous* through the substitution of the phoneme "l" with another phoneme, "r".

Example 12, The Chinese Woman

ST	TT
<p>Jerry: So did they, uh, uncross the lines, yet? Donna: No. They can't find the problem. It's really getting ridiculous. Jerry: [long pause--did he hear "ridicurous"(sic)--should he say something--can't decide if he should. finally..] Did you say, "ridicurous"(sis)? Donna: Ridiculous. Jerry: [pause] I thought you said.. "ridicurous."(sic) [he and she look at each other, puzzled]</p>	<p>هل أصلحوا الخطوط؟ لا يعرفون المشكلة. أصبح الأمر "سحيف" هل قلت "سحيف"؟ سحيف ظننت أنك قلت "سحيف"</p> <p>Back translation Did they uncross the lines? They don't know the problem This matter became [sahīf] Did you say [sahīf]? [sakhīf]. I thought you said [sahīf].</p>

Script Opposition (SO)	Word (input)/Spoonerism (output)
Logical Mechanism (LM)	Phoneme substitution
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

To create the same effect of the spoonerism in Donna's utterance, the Arab subtitler, at the LA level, translated *ridiculous* as "سحيف" (sakhīf), using the strategy of official equivalent, and rendered *ridicurous* as "سحيف" (sahīf). S/he substituted the phoneme "خ" (kh) in "سحيف" (sakhīf)

with “ح” (h), so that the resulting word “سحيف” (sahīf) can serve the same purpose as *ridiculous*. In GTVH-terms, the spoonerisms in the ST and TT are similar as they share all KR (excluding Language), and therefore the spoonerism in Arabic is expected to have the same similar humorous force.

Translation strategy	Official equivalent/ lexical creation
Factors affecting the subtitler’s decision	- The huge linguistic gap between the SL and TL languages. - Achieving a humorous effect.

Spoonerism is used frequently in the episode “The Chinese Woman,” and specifically in the previous scene, in which Jerry and Donna are exchanging lines that contain spoonerisms. Accordingly, the subtitler realised the importance of spoonerisms in the scene and that this importance required effective strategies to achieve similar humorous effects in Arabic. These strategies were consistent throughout the process of rendering spoonerism into Arabic. This consistency is evident in the translation of the following example, which is very similar to example 12 in which the phoneme “i” in the word *lines* is substituted with the phoneme “r”, resulting in a spoonerism, *rines*, uttered by Jerry and noticed by George (see Appendix D). The subtitler rendered *lines* as “الخطوط” (alkhutūt) and “rines” as “الحطوط” (alhutūt). The subtitler substituted the phoneme “خ” (kh) in “الخطوط” (alkhutūt) with the phoneme “ح” (h) in “الحطوط” (alhutūt) to get the spoonerism across.

5.3 Satire

In Chapter 2, satire was discussed as a common type of humour. Generally, this form of humour involves ridiculing individuals with no intention to harm or hurt their feelings. Instead, victims are criticised in order to correct their behaviour. Satire is also utilised in some situations to correct inappropriate social practices and promote change. This is the case with satire in *Seinfeld*, which is used often among characters that interact with each other on a daily basis and, in many cases, try to change each other’s follies.

What is difficult in translating satire, especially in AV productions, is that some satirical elements are difficult to spot unless the translator has a thorough understanding of the show, the characters, their conflicts, and their relationships. In addition, s/he must have excellent knowledge of the SL culture, including the social set up, historical events, public figures, and common flaws. This knowledge is required because of the excessive use of culturally-based and language-based satire in *Seinfeld*.

Strategies Types of Satire	Official equivalent	Paraphrase	Euphemism	Generalisation	Substitution	Retention
Language-based satire (7 examples)	4	4	2	2	1	
Culturally-based satire (10 examples)						10

Table (9). Frequency of types of satire and subtitling strategies in *Seinfeld*

Table 9 shows that there were two general types of satire, namely language-based satire and culturally-based satire. It is worth mentioning that there was a variety in terms of applying strategies and techniques when dealing with language-based satire. This is evident in the utilisation of some useful interventional strategies, such as paraphrase, euphemism, and generalisation. As can be seen from the table above, the strategies of paraphrase and official equivalent were used more frequently than were the other techniques. Paraphrasing involves reformulating the ST joke so that it can be understood and appreciated by TT viewers, as in Examples 14. In addition, some instances of humour included some degree of exaggeration, which was conveyed successfully into Arabic by applying the strategies of paraphrase, as in Example 14.

The most interesting finding is the use of Egyptian dialect in one of the examples in which the subtitler used the Egyptian expression: “بِالمرة” (together with) in order to make the TT text humorous. The creativity of the subtitler can also be seen in the use of the strategies of generalisation and euphemism, especially with regard to taboo words in an attempt to euphemise them, as in Examples 19 and 20.

With regard to culturally-based satire, the analysis showed, as presented in Table 9, that there was consistent use of one main strategy, namely retention. There were many possible reasons for the deliberate use of this particular strategy, one of which is the degree of the transculturality of the cultural reference; some references were transcultural and could be understood by the TT viewers, as in Example 22. Other references were monocultural and seemed difficult to comprehend without further guidance, as in Examples 21 and 23.

The other possible reason for opting for the strategy of retention is the centrality of the cultural reference in the joke; central references are difficult to replace, since the replacement may

cause confusion amongst viewers, as in Examples 22 and 23. Moreover, the intersemiotic redundancy, in which there was an overlap between the image on the screen and the dialogue, can be seen also in Examples 22 and 23.

In the process of rendering humour, there are certain factors that were believed to govern the subtitlers' choices and decisions. Table 10 presents some of the main parameters that might affect the process of translating satire in the selected episodes. Some of these factors tie well to parameters discussed in Pedersen's model, especially those dealing with cultural references and the restrictions of subtitling.

Factors \ Types of satire	Language-based satire	Culturally-based satire
Media-specific constraints	X	X
Viewer's knowledge of the sitcom (<i>Seinfeld</i>) and of the characters	X	X
Achieving humorous effects	X	X
Priority of humour	X	X
Satire contains wordplay	X	
Transculturality of the cultural reference		X
Intersemiotic redundancy		X
ST contains taboo words	X	
Centrality of the ECR		X

Table (10). Factors that might affect the subtitler's decisions when translating each type of satire.

The detailed analysis of the data containing satire revealed that, as presented in Table 10, the temporal and spatial constraints of subtitling stifled the task of the subtitler and did not give him or her much freedom to guide the TT audience, especially when further explanation was needed in order to comprehend the satirical elements in a particular scene. Another important factor is the knowledge of the TL viewers in terms of the plotlines of the sitcom and of the complicated relationships amongst the characters. This knowledge is essential, since some instances of humour contain references to the characters' personality traits, as in Example 15.

In addition, taboo words that were used in some scenes and which were central to the joke, forced the subtitler to find alternative expressions that do not offend Arab-speaking viewers, but which can still convey the sense of humour. This procedure became difficult to consider, especially when the dialogue and the image on the screen overlapped.

Dealing with ECRs in satire was a difficult task for the subtitler, since some cultural references were monocultural and could not be understood by the intended viewers. The subtitler’s mission became even more complicated when certain monocultural ECRs were central to the joke i.e. replacing them was likely to create confusion amongst the target text audience.

The following subsections discuss two types of satire: language-based satire and culturally-based satire. The discussion will include the main strategies used in the process of subtitling the two types of satire, and the different factors that are believed to control and determine the subtitler’s decisions.

5.3.1 Language-based satire

As stated in Chapter 2, humour occurs on various levels of a language, including semantic level (meanings of words), the phonological level (sound similarities), the syntactic level (ambiguity of sentence structure), register (inappropriate style) and so on. Thus, language-based satire is not an exception, since it relies on the language components of the source language without reference to any specific cultural elements. This type of satire, with the exception of wordplay, is easy to translate and does not pose difficulties for the target language audience. This is evident in Example 14, in which Elaine tells Jerry that she once broke up with a man just because his bathroom was always grimy. In Example 14, Elaine describes satirically how dirty and full of germs her ex-boyfriend’s bathroom was. She uses exaggeration, stating that the germs in the man’s bathroom were constructing their own buildings close to the drain and that the house prices became expensive.

Example 14, The Phone Message

ST	TT
<p>Elaine:germs were building a town in there - they were constructing offices. Houses near the drain were going for \$150,000.</p>	<p>كانت الجراثيم تبني مدينة سكنية، بل ومكاتب أيضا. وارتفعت الأسعار في الأماكن القريبة من البالوعة لتصل إلى 150000 دولاراً.</p> <p>Back translation: The germs were constructing a residential city, and also offices. Prices rose in places near the sink for up to 150,000 dollars.</p>

Script Opposition (SO)	Normal /Abnormal
Logical Mechanism (LM)	Exaggeration
Situation (SI)	Context

Target (TA)	Elaine's X boyfriend is the butt of the joke.
Narrative Strategy (NS)	Picture/Dialogue/Sound

The humour in the previous example arises from the degree of exaggeration in Elaine's utterance. At the LA level, the subtitler managed to paraphrase the joke in the scene and succeeded in retaining the exaggeration in the TT. Consequently, the ST and TT share the same humorous effects. In addition, in GTVH-terms, the source text and the target text share the same KR's (SO, LM, SI, TA, and NS), except for the language parameter.

Translation strategy	Paraphrase
Factors affecting the subtitler's decision	Humour in the ST is straightforward; achieving a humorous effect.

In some cases, the TT viewers' knowledge of the characters in the show and their personal qualities helps them appreciate the humour in the ST. In fact, some texts, such as situation comedies, require a thorough understanding of the whole context of a specific scene and the background of each character. Example 15 is an illustration. Jerry and George are at the store to buy a Christmas gift for Elaine. George, who wants to buy the present, sees a sweater that is cheap and in good condition. He calls the saleswoman and asks her about the price of the sweater, and she tells him that there is a small red dot on it, which meant that its price was reduced from 600 to 85. George seems determined to buy the sweater and he insists on Jerry's opinion. Jerry's response is humorous as he satirises George's miserliness.

Example 15, The Red Dot

ST	TT
George: Well just take an overview. Can't you just take an overview?	حسننا ألق نظرة سريعة. ألا تستطيع أن تفعل ذلك؟ هل تريد أن ألقى نظرة؟ نعم من فضلك
Jerry: You want me to take an overview?	أرى رجلاً بخيلاً يمسك سترة... ...محاوِلاً الإفلات من ذنب ما، تلك هي نظرتي العامة.
George: Please.	Back translation I see a stingy man holding a sweater trying to escape from his guilt. That's my general opinion.
Jerry: <u>I see a very cheap man holding a sweater trying to get away with something. That's my overview.</u>	

Script Opposition (SO)	Stinginess/Generosity
Logical Mechanism (LM)	Ignoring the obvious
Situation (SI)	Context
Target (TA)	George is the target of the joke.
Narrative Strategy (NS)	Picture/Dialogue/Sound

At the LA level, the subtitler used the technique of paraphrase to subtitle Jerry's satirical comments into Arabic. It is worth mentioning that the word *something* was translated into Arabic as 'ذنب' (guilt), which is not the official equivalent; the equivalent of *something* in Arabic is 'شيء'. A possible reason for this is to make the Arabic subtitle as humorous as the English utterance. However, despite the utilisation of strategy of paraphrase, the overall meaning of Jerry's utterance is unchanged. Furthermore, the original joke and its Arabic translation share the five KR's (SO, LM, SI, TA, and NS, except LA)

Translation strategy	paraphrase
Factors affecting the subtitler's decision	- Satire in the ST is straightforward.

Unlike the previous examples, the following example is problematic because the satire contains wordplay, which was utilised to provoke laughter. In the episode "The Wink", Elaine tells Jerry that she has decided to go on a date with James, the man who calls from her wake-up service, despite the fact that she has never seen him. Jerry ridicules Elaine in a satirical manner for wanting to *go out on a blind date*. Elaine replies to Jerry's utterance by stressing that *it sounds like James is good looking*. Jerry humorously says: "You're going by sound? What are we? Whales?"

Example 16, The Wink

ST	TT
<p>Jerry: I still can't believe, you're going out on a blind date. Elaine: I'm not worried. It <u>sounds like</u> he's really good looking. Jerry: You're going by <u>sound</u>? <u>What are we? Whales?</u></p>	<p>لا أصدق أنك ستخرجين في موعد أعمى لست قلقة صوته يوحى بأنه حسن المظهر تحكمين بواسطة الصوت؟ هل نحن حيتان؟</p>

	<p>Back translation I'm not worried. His voice suggests that he's good looking. You're judging by the voice? Are we whales?</p>
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Script Opposition (SO)	Sound (verb) vs sound (noun)/ human beings vs whales
Logical Mechanism (LM)	Homonymy; false analogy
Situation (SI)	Context
Target (TA)	Elaine
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, satire results from the humorous utilisation of the two different meanings of the word *sound*, namely “vibrations that travel through the air or another medium” and “to present or convey a particular impression”. In addition, satire results from Jerry’s amusing utterance *What are we? Whales?*

Although achieving the same homonymic sense in Arabic was difficult in Example 16, the subtitler made a noticeable effort to get the humour across so that the TT audience could understand the joke. The subtitler, at the LA level, translated Elaine’s utterance *it sounds like* into Arabic as “صوته يوحي” (his voice suggests) using the strategy of substitution; “صوته يوحي” (his voice suggests) is not the official equivalent of *it sounds like*, which is normally translated into Arabic as “يبدو أنه” (it seems that). In addition, *sound* in Jerry’s line was rendered as “الصوت” (the voice), using the strategy of official equivalent. Moreover, the satirical elements in the ST, *What are we? Whales?* were translated as “هل نحن حيتان” (Are we whales?), using the strategy of official equivalent. It can be argued that, based on the Arabic translation of the ST joke, the two texts share the same humorous forces.

In GTVH-terms, the joke in Example 16 has two SOs (*sound* as a verb/*sound* as a noun and human beings/whales) and it has two LMs (homonymy and false analogy). The Arab subtitler managed to retain one SO (human beings/whales) and one LM (false analogy). The other SO and LM were not retained because the wordplay could not be achieved in Arabic. In addition, the rest of the KRs (i.e., SI, TA, NS, excluding LA) could be seen as being shared by the ST and the Arabic translation.

Translation strategy	Substitution/ official equivalent
Factors affecting the subtitle's decision	- Retaining the wordplay in the TT was not possible. - Achieving a humorous effect.

As stated previously, satire can occur among the characters in *Seinfeld* because they interact on a daily basis, and have different backgrounds and experiences. In other words, the main characters in the show are used to satirically criticise the flaws and follies of each other, whether this be in the workplace, or in their private lives. Needless to say, this criticism aims to make a change rather than to offend. By way of illustration, in one of the scenes, George is considering rock climbing with his new friend Tony. When Elaine learns of his plan, she satirically tries to make George change his plan by indirectly stressing that he is not tall enough for this adventure:

Example 17, The Stall

ST	TT
<p>Elaine: Rock climbing? hehe... Where do you come off going rock climbing.. Rock climbing? You need a boost to climb into your bed (Elaine and Jerry laugh)</p>	<p>تسلق الجبال؟ منذ متى وأنت تتسلق الجبال؟ تسلق الجبال؟ تحتاج إلى دفعة لكي تتسلق فراشك</p> <p>Back translation Mountains climbing? Since when you climb mountains? Mountains climbing? You need a boost to climb into your bed.</p>

Script Opposition (SO)	Tall/Short, Normal/Abnormal
Logical Mechanism (LM)	Exaggeration
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

The exaggeration in Elaine's utterance entails ridiculing George who is, according to Elaine, *going rock climbing* despite the fact that he is short and needs help to *climb* into his bed. This exaggeration was successfully transferred into Arabic, since the ST can be translated using

the strategy of official equivalent, as well as the strategy of paraphrase. Thus, it can be stated that the ST and TT translation share the same humorous force because they share the same KRs, with the exception of the Language parameter. It is also worth mentioning that the satirical elements in Example 17 are easy to comprehend, and therefore do not require the application of interventional strategies.

Translation strategy	Official equivalent/ paraphrase
Factors affecting the subtitler's decision	Satirical elements in the ST can be easily transferred into Arabic with no need to apply interventional strategies

Another example in which satire is used by the main characters can be seen in the *Seinfeld Chronicles*. In one of the scenes, Jerry is hosting a girl called Laura, who is going to spend two days at Jerry's apartment. Jerry brings an extra bed for Laura and puts it in the living room. George, who is helping Jerry lift a heavy mattress, is criticising Jerry for bringing an extra bed for Laura, since he thinks that the girl is in love with Jerry. The satirical elements in George utterances *you're bringin' in an extra bed for a woman* and *Why don't you bring in an extra guy too?* have one purpose, which is to change Jerry's way of thinking and behaviour.

George satirical utterance *Why don't you bring in an extra guy too?* was successfully translated into Arabic as “لم لا تحضر رجلاً إضافياً بالمرّة” (Why don't you bring in an extra man together with?) because the utterance sounds humorous in Arabic. What makes George's line humorous in Arabic is the creative use of “بالمرّة” (together with) as an equivalent for *too* (see Appendix E). The ST and TT share similar humorous force as well as the intended meaning, which suggests that they also share the same KRs, except for the language parameter.

Criticism in satire does not only occur among characters in *Seinfeld*, but also targets certain flaws of American society in order to rectify them. This is evident in one of the scenes in which George criticises the way in which *good-looking women* walk. He satirically states that they walk fast, as if they have “a motor on their ass”.

Example 19, The Handicap Spot

ST	TT
<p>George: Hey, is it my imagination, or do really good-looking women walk a lot faster than everybody else? Elaine: We don't walk that fast... George: No seriously... Elaine: Seriously, we don't. George: The better looking they are, the faster they go! I mean, I see they out there on the street, they're</p>	<p>هل أنا أتخيل أم أن النساء الجميلات... ...يمشين أسرع من الجميع؟ لا نمشي بسرعة شديدة. - كلاً، أنا جاد. - لانسرع في المشي.</p>

zooming around, like a blur. <u>Like they have a motor on their ass.</u>	كلما ازداد جمالهن، ازدادت سرعتهن. أراهن يركضن في الشارع يستدرن، كأن ثمة محركاً بأجسادهن. Back translation: As if there is a motor on their bodies.
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Script Opposition (SO)	Normal/Abnormal
Logical Mechanism (LM)	Exaggeration
Situation (SI)	Context
Target (TA)	Good-looking women
Narrative Strategy (NS)	Picture/Dialogue/Sound

The humour in the previous example arises from the funny response by Elaine to George's question and from the exaggeration in George's utterance *Like they have a motor on their ass* "كأن ثمة محركاً بأجسادهن" (As if there is a motor on their bodies). The humorous force in the two utterances has been transferred successfully into Arabic. Elaine's line, *We don't walk that fast*, which suggests that Elaine indirectly describes herself as a *good-looking woman*, was translated using the strategy of official equivalent as "لا نمشي بسرعة شديدة" (We don't walk very quickly). As for George's line, the subtitler used the strategy of paraphrase to translate the utterance into Arabic. In addition, at the LA level, s/he used the technique of generalisation to render the word *ass* into Arabic as "أجسادهن" (their bodies), instead of the specific meaning and official equivalent "مؤخراتهم" (their ass). This procedure was adopted because George's statement includes a taboo word, which needs to be euphemised to avoid offending the TT audience. However, despite the utilisation of the general meaning "أجسادهن" (their bodies) instead of the specific meaning "مؤخراتهم" (their asses), the ST and TT share similar humorous effect as well as the same KRrs, excluding the Language parameter.

Translation strategy	Official equivalent/ Paraphrase/ Generalisation/ Euphemism
Factors affecting the subtitler's decision	- The ST contains a taboo word.

The strategies of generalisation and euphemism are the most frequently used techniques, especially when the ST contains taboo words. In many cases, the subtitler succeeded in conveying the intended meaning of the characters' utterances as well as the humorous effect, despite the fact that the words or expressions were replaced by different ones. This is evident in Example 20.

Example 20, The Cafe

ST	TT
<p>Jerry: Well, maybe the test was gender biased, you know <u>a lot of questions about hunting and testicles.</u></p>	<p>ربما كان الاختبار متحيزاً للرجال معظم الأسئلة عن الصيد والذكورة</p> <p>Back translation: Most questions are about hunting and masculinity.</p>

Script Opposition (SO)	Feminine vs. Masculine
Logical Mechanism (LM)	Faulty reasoning
Situation (SI)	Context
Target (TA)	Elaine
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, Jerry is ridiculing Elaine because she took the IQ test for George and obtained a low score. Jerry satirically told Elaine that the reason she failed in the test is that there is a *gender bias*. The taboo term *testicles*, which is specific, was replaced by a general term “الذكورة” (masculinity). This substitution did not affect the understanding of the satirical content in the source text, since the source and target jokes share the same KRs (except LA) and, therefore, they are expected to have the same satirical force. Of course, the source text joke would have been more humorous if the subtitler had used the official equivalent of *testicles*, “خصيان”, because the term is humorous in itself and has a stronger effect than “الذكورة” (masculinity).

Translation strategy	Generalisation/Euphemism
Factors affecting the subtitler’s decision	The ST contains a taboo word.

5.3.2 Culturally-based satire

As mentioned previously, satire is socio-cultural specific, and the purpose of this type of humour is to criticise the faults and negative aspects of an individuals or of a society. Therefore, it is a common practice that the writers of satire use some elements that are culturally bound. These elements may include references to specific events or public figures, which are normally irrelevant or unknown to other audiences from other cultures.

Dealing with these cultural references is a difficult task for the translator, especially if they are the source of humour in a particular scene. In this case, applying the interventional strategies is a must in order to achieve a humorous effect. In other words, using the literal translation may

convey the meaning, but it would certainly kill the humour and would often put off the TL audience.

When examining the selected data, it is worth mentioning that the subtitler used the strategy of retention, in which the cultural references were retained in the ST without making modifications, or even guiding the target audience. This is illustrated in Example 21.

Example 21, The Boyfriend (2)

ST	TT
<p>Jerry: Hello, ... oh hi Elaine ... what's going on ... no he just left ... you broke up with him? ... ME TOO... what happened? ... <u>oh smoking</u>. You know you're like going out with C. Everett Coop ... me ... nah ... I couldn't go through with it ... I just didn't feel ready ... so what are you doing now? ... Oh, great idea, I'll meet you there in like thirty minutes. Okay bye.</p>	<p>التدخين، الخروج معك يشبه الخروج مع س. إيفيريت كوب</p> <p>Back translation: Smoking, going out with you is like going out with C. Everett Coop.</p>

Script Opposition (SO)	Going on a date with Elaine/ going on a date with C. Everett Coop.
Logical Mechanism (LM)	Analogy
Situation (SI)	Context
Target (TA)	Elaine
Narrative Strategy (NS)	Picture/Dialogue/Sound

In Example 21, Elaine breaks up with *Keith Hernandez* (the baseball player) because he smokes, and she hates smokers. When Jerry finds out about the break-up, he compares dating Elaine to dating *C. Everett Coop*. Coop was a public figure in the US known for being very outspoken about health concerns, including the dangers of smoking. The subtitler kept all Knowledge Resources (KRs) the same in the target language except Language (LA). The situation (SI) of the joke includes a culture-specific reference, *C. Everett Coop*, which is retained in the Arabic subtitles and translated as “س. إيفيريت كوب”. The Arabic subtitle appears humourless because the monocultural ECR (*C. Everett Coop*), which constitutes humour in the scene, is completely unknown to most Arab viewers. By adopting the strategy of retention, the translator translates the linguistic and pragmatic content of the ST at the expense of the humorous effect. In fact, his/her decision might have been affected by what Pedersen (2005: 10-11) calls the degree of “transculturality” of the cultural reference, which is “less identifiable to the majority of the relevant TT audience than it is to the relevant ST audience”.

Translation strategy	Retention
Factors affecting the subtitler's decision	- Media-specific constraints. - The cultural element in the subtitle is monocultural, i.e. it is unknown to the majority of Arab viewers.

In the previous example, the subtitler's task was difficult because, as explained previously in Chapters 4, subtitling is governed by rules and constraints that, in many instances, restrict the number of solutions a subtitler can utilise. In other words, working according to the fixed rules of subtitling does not give much freedom to use the required strategies to make the source text more comprehensible, especially if a particular text contains cultural references.

In some cases, the subtitler cannot replace or modify certain cultural references in the ST, since they are bound to visual elements in the scene or they are related to the characters' appearances, facial expressions or voices, as in Example 22. Elaine is trying to convince her boyfriend Ned to wear nice clothes and, when he refuses to try on the shirt, she satirically tells him that he looks like *Trotsky*.

Example 22, The Race

ST	TT
<p>Ned: I'm sorry Elaine. The shirt's too fancy.</p> <p>Elaine: Just because you're a communist, does that mean you can't wear anything nice? <u>You look like Trotsky.</u></p>	<p>تشبه (تروتسكى).</p>

Script Opposition (SO)	Ned's vs. Trotsky
Logical Mechanism (LM)	Analogy
Situation (SI)	Context
Target (TA)	Ned
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, the translator could not replace the cultural reference *Trotsky* with a familiar name in Arabic; *Trotsky* is central to the joke because Ned is a communist, and communism is the source of humour in the scene. In other words, the cultural element is central on the macro level in that it is a central theme in the joke; therefore, it can be rendered only by the strategy of retention. Also, *Trotsky* is a transcultural reference in that it is expected to be recognised by both the ST and TT viewers with the help of their encyclopaedic knowledge.

Accordingly, at the LA level, *Trotsky* was translated into Arabic as “ثروتسكي” (Trutski), and the satirical flavour was conveyed because the ST and the TT share the same KRAs, with the exception of Language.

Translation strategy	Retention
Factors affecting the subtitler’s decision	- The joke contains an ECR. - The centrality of the ECR. - The ECR is transcultural.

In Example 22, the audience’s encyclopaedic knowledge of the transcultural ECR is essential for the understanding and appreciation of the satirical elements in the joke. This could be one of the reasons that the translator did not utilise any interventional strategies. In other examples, the ECR is monocultural in that it is bound to the American culture and, accordingly, it is expected to be unfamiliar to an Arabic-speaking audience. Let us consider Example 23, in which Jerry is making fun of Kramer’s new pair of jeans that are too small for him, making him unable to bend his knees.

Example 23, The Wait Out

ST	TT
<p>Kramer: Uh, yeah, I bought Dungarees. Elaine: Kramer, they're painted on! Kramer: Well, they're slim-fit. Jerry: Slim-fit? Kramer: (Talking fast) Yeah, they're streamlined. Jerry: You're walkin' like <u>Frankenstein!</u></p>	<p>أنت تسير كـ(فرانكستين).</p>

Script Opposition (SO)	Kramer’s walk vs. Frankenstein’s walk
Logical Mechanism (LM)	Analogy
Situation (SI)	Context
Target (TA)	Kramer
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, the cultural reference *Frankenstein* is used to describe the way in which Kramer walks; therefore, it is bound to the physical appearance of the character. This intersemiotic cohesion, namely the overlap between the picture on the screen and the dialogue, makes it difficult for the translator to modify or replace the source text ECR. As a result, at the

LA level, *Frankenstein* was translated into Arabic as “فرانكستاین” (Frānkstāyin), using the strategy of retention.

It is worth mentioning that, although the ST and the TT share the same KRs with the exception of Language, the two texts do not share the same humorous force since the TT is expected to be humourless because, as stated previously, the target viewers might be unfamiliar with the cultural reference *Frankenstein*.

Translation strategy	Retention
Factors affecting the subtitler’s decision	<ul style="list-style-type: none"> - The joke contains an ECR - The centrality of the ECR. - The ECR is monocultural - Intersemiotic redundancy/cohesion

The analysis of the data, which includes culturally-based satire, revealed that all the cultural references were transferred directly into Arabic using the strategy of retention, with no attempt to replace, modify, or even guide the Arabic-speaking viewers; this includes transliterating references that are bound to the American culture, such as the comedians *Abbott* and *Costello*, President *Dwight Eisenhower* and his wife *Mamie*, characters in comic strips such as *Brenda Starr* and *Dondi*, and ski racer *Stein Eriksen* (see Appendix E).

This retention of the cultural references in Arabic removes any sense of humour although, in some cases, the centrality of the cultural elements in the joke forced the translator to retain them in the TT.

5.4 Irony

Irony was discussed with some examples in chapter 2. The discussion showed that there is a sort of argument as what is the best definition of irony. However, in this study, the focus will be on the two common types of irony, namely verbal irony and situational irony, which are commonly used in sitcoms. The former occurs when the literal falsity of the speaker is deliberately highlighted for the sake of humour. An example of this type is when a spectator says “perfect” mocking a football player’s poor shot. The latter refers to a situation in which there is a sort of incongruity between what is said, believed, or done and what actually happens (Wolfsdorf 2007). For example, when a traffic cop had his licence suspended because he did not pay a parking ticket.

Types of irony	Strategies						
	Official equivalent	Paraphrase	Explication	Reduction	Addition	Omission	Punctuations
Verbal irony (8 examples)	6	2			1	1	1
Situational irony (4 examples)	2	1	1	2			

Table (11). Frequency of types of irony and subtitling strategies in *Seinfeld*

When examining the data including irony, two types of irony were found: verbal irony and situational irony. With regard to the subtitling of verbal irony, different strategies were used to transfer the ironic sense of the ST. These strategies, as shown in Table 11, include official equivalent, paraphrase, addition, omission, and the use of punctuation. The strategy of official equivalent is by far the most utilised strategy, suggesting that the verbal irony in some examples was simple and required no further interventional techniques. This is evident in examples 31, 32, and 39. However, there was a need to implement some interventional strategies, such as addition and omission, especially when the subtitler felt that s/he had to guide the TT audience to the irony in particular scenes as in example 38.

Unlike the translation of verbal irony, transferring situational irony required much more effort on the part of the subtitler to reformulate instances of situational irony in the TL and make them comprehensible for the intended audience. This is evident in example 40 in which two interventional strategies were applied, namely paraphrase and reduction. In addition, the strategy of explication was utilised in one of the examples in which the ST was translated in a way that best conveyed the ironic force (see the Cubans example).

The analysis of the examples showed that the Arab subtitler managed to maintain the two types of irony. This success in conveying the ironic sense is a result of the effective use of the various strategies. In all instances of irony, the ST and TT share the same humorous effects, suggesting that the two texts have similar KRs (except the Language).

Types of irony Factors	Verbal irony	Situational irony
Media-specific constraints		X
Achieving ironic sense	X	X
Avoid repetition of a particular utterance	X	
Intersemiotic redundancy	X	
Guide the TT viewers	X	X
Simplicity of irony (no complexity)	X	X

Table (12). Factors that might affect the subtitler's decisions when translating each type of irony.

Table 12 shows the parameters that are believed to have a great impact on the subtitler's task when dealing with verbal and situational irony. One of these factors is the temporal and spatial constraints of subtitling, which, in some examples, forced the subtitler to reduce the ST. This restriction was more obvious when dealing with situational irony which sometimes involved describing a situation with a great amount of words as in examples 40 and 42.

Reducing the ST can also result from the need to avoid repetition of utterances, which are not important to the message being conveyed as in Example 37. Moreover, achieving the ironic sense and guiding the TT audience were the main factors that might govern the subtitler's decisions and choices, and led to the utilisation of some interventional strategies (see Table 11).

In some instances, the irony used in particular scenes is simple and can easily be understood and appreciated by Arab-speaking audience. This absence of complexity in these instances did not require extra effort to render irony since the implementation of the strategy of official equivalent was an easy and effective procedure.

The following subsections discuss two types of irony: verbal irony and situational irony. There will be an attempt to reveal the techniques used by Arab subtitlers to render the two types of irony, and the different parameters that might govern the subtitler's choices.

5.4.1 Verbal irony

Verbal irony is a source of humour in *Seinfeld*, especially between the characters in the show. This type of irony is used to show the character's anger, disappointment, or misfortune. This can be seen in one of the scenes in which George calls Elaine *professor* after she took the IQ test and scored 85, which is a low mark. George's utterance reflects his disappointment over Elaine's poor

performance in the test. This contradiction or discrepancy between what George says and what he means generates humour in the scene.

Example 31, The Cafe

ST	TT
<p>George: Oh, <u>hello professor.</u> Elaine: George, I cannot believe... George: Please... Elaine: No there has got be a mistake.</p>	<p>أهلاً أيها الأستاذة! Back translation: Hello Professor!</p>

Script Opposition (SO)	Expected vs unexpected; Literal meaning vs intended meaning
Logical Mechanism (LM)	Highlighting the literal falsity of the utterance
Situation (SI)	Context
Target (TA)	Elaine
Narrative Strategy (NS)	Picture/Dialogue/Sound

At the LA level, the irony in the previous example was successfully transferred through the use of the strategy of official equivalent; *professor* was translated into Arabic as “الأستاذة”. Moreover, to convey the sense of irony in George’s utterance, the translator used the exclamation mark “!”. This procedure indicates that s/he was aware of the irony in the scene and tried to make the utterance humorous in Arabic. As a result, the ST utterance and the TT subtitle share the same KR, except for language parameter.

Translation strategy	Official equivalent/Using a punctuation mark (!)
Factors affecting the subtitler’s decision	<ul style="list-style-type: none"> - The source text contains irony. - To achieve humorous effects.

Verbal irony in *Seinfeld*, as in example 31, is deliberately utilised to provoke laughter. This is because this type of irony is easy to understand; and therefore can be appreciated by the intended audience. Consequently, the translation of verbal irony does not require applying interventional strategies since the strategy of official equivalent can serve the purpose. Let us consider example 32, in which Monica, who is going out with George, wants George to take the IQ test as a part of her Master’s project. George does not want to take the test because he thinks he is not *smart*. As a result of his lack of confidence, he decides to convince Elaine to take the test without telling Monica. George pretends that he is taking the test in Monica’s house and manages

to hand the test out of the window to Elaine so that she can complete it in a Pakistani restaurant where the waiter drops the food on the papers, leaving some stains on them. When George hands in the test to Monica, she asks him about the stained papers, and he tells her that he went to the café through the window:

Example 32, The Cafe

ST	TT
<p>Monica: You climbed out the window?</p> <p>George: Of course.</p> <p>Monica: Why didn't you go out the door?</p> <p>George: The door? Why would I go out the door? The window is right here.</p> <p>Monica: <u>You are a fascinating man, George Costanza.</u></p>	<p>أنت رجل مدهش يا "جورج كوستانزا"</p> <p>Back translation You are an amazing man, George Costanza.</p>

Script Opposition (SO)	Stupid vs smart; Normal vs abnormal; Literal meaning vs intended meaning
Logical Mechanism (LM)	Highlighting the literal falsity of the utterance
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

In example 32, Monica's utterance: *You are a fascinating man, George Costanza* is the source of humour. Monica is confused because of George's unexpected and weird behaviour. In fact, her line, in addition to her facial expression, suggests that she is ironically describing George as a *fascinating man*, meaning the opposite. At the LA level, the subtitler rendered Monica's utterance into Arabic as "أنت رجل مدهش يا جورج كوستانزا" (You are an amazing man, George Costanza), using the strategy of official equivalent. The Arabic translation and Monica's facial expression worked sufficiently in terms of making the irony in the scene more comprehensible. Accordingly, the ST and TT are believed to have the same KRs (except Language) and the same humour force.

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- To achieve irony in the TT. - The Intersemiotic redundancy/cohesion

In some cases, verbal irony is used to emphasise the qualities of characters in the show. This is evident in different scenes in which George and Kramer are ironically addressed by other characters. This is because they normally act in the wrong way without paying attention to the consequences of their conduct. In Example 33, Lloyd Braun spent a few months in an institution as a result of a nervous breakdown. Kramer tells Jerry and George that Lloyd is *doing a lot better* because he (Kramer) has taken him under his *wing*. Jerry responds in a very ironic way, saying that he is not worried about Lloyd as long as Kramer guides him.

Example 33, The Gum

ST	TT
<p>Kramer: Well, he did. You know, after that, he had a nervous breakdown? Had to spend a few months in an institution.</p> <p>George: Really?</p> <p>Kramer: Yeah, but he's doing a lot better now. I've taken him under my wing.</p> <p>Jerry: <u>Oh, then I'm not worried.</u></p>	<p>بالفعل، بعد ذلك أصيب بانهيار عصبي كان عليه أن يقضي بضعة أشهر في المصحة حقاً نعم، ولكنه الآن أفضل بكثير لقد أخذته تحت جناحي <u>أوه، الآن أنا لست قلقاً</u></p> <p>Back translation Oh, now I'm not worried.</p>

In the previous example, Jerry's response to Kramer's statement constitutes humour in the scene because Jerry uses irony to indirectly refer to Kramer as an unreliable person who cannot take people under his wing and guide them. In other words, Jerry's utterance means the opposite; he is worried about Lloyd being guided by an ignorant character like Kramer.

Script Opposition (SO)	Reliable vs unreliable; Literal meaning vs intended meaning
Logical Mechanism (LM)	Highlighting the literal falsity of the utterance
Situation (SI)	Context
Target (TA)	Kramer
Narrative Strategy (NS)	Picture/Dialogue/Sound

To convey the sense of irony in the scene, the translator, at the LA level, utilised the strategy of paraphrase, in which Jerry's line *Oh, then I'm not worried* was rendered into Arabic as "أوه، الآن أنا لست قلقاً" (Oh, now I'm not worried). In fact, the word *then* was rendered as "الآن" (now), which is not the official equivalent (the official equivalent of then is "بِذَلِكَ"). This suggests that the subtitler was aware of the verbal irony in the scene and made a notable effort to choose the Arabic expression that best served the purpose. In fact, the translation of irony in the scene

was determined by the need to preserve the ironic sense, which is the main skopos of the TT. In GTVH-terms, the ST and the TT share the same KRs, with the exception of Language.

Translation strategy	Paraphrase
Factors affecting the subtitler's decision	- To achieve ironic sense. - Utilising official equivalent would kill humour in the scene.

When looking at the collected data, it was obvious that there were a considerable number of instances in which phrases that expressed verbal irony were used. These expressions include words like *great!* (عظيم!), *This is great!* (هذا عظيم!), and *That's nice!* (هذا لطيف!). Such expressions were maintained successfully in the Arabic subtitles, meaning that their ironic references became clear and can be understood easily by the Arab-speaking audience.

In addition to the short expressions mentioned above, the data revealed some instances in which the whole line uttered by a particular character in the show is full of verbal irony, which expresses the character's disappointment over certain situations. This is evident in example 37, in which Elaine is trapped in a stopped train and she looks desperate and furious and her inside voice is describing the situation in an ironic way:

Example 37, The Subway

ST	TT
Elaine's voice: Oh, this is great. This is what I need, just what I need.	هذا رائع هذا ما ينقصني. Back translation This is great. This is what I need.

Script Opposition (SO)	Usual vs Unusual; Literal meaning vs intended meaning
Logical Mechanism (LM)	Highlighting the literal falsity of the utterance
Situation (SI)	Context
Target (TA)	The situation
Narrative Strategy (NS)	Picture/Dialogue/Sound /Inner voice

In example 37, at the LA level, the sense of irony was transferred through the use of the strategy of official equivalent, posing no problems for the subtitler since Elaine's line is simple and does not include any element that require further explanation. What is notable in the translation of the example is the utilisation of the strategy of omission in which Elaine's last utterance: *just what I need* was omitted to avoid repetition in Arabic. However, despite the

deletion of the utterance, the meaning and the ironic force are reserved in the TL, suggesting that the ST and TT share the same KR, except for the language parameter.

Translation strategy	Official equivalent/ Omission
Factors affecting the subtitler's decision	- To achieve ironic effect in the TL. - To avoid creating repetition of the utterance in Arabic.

The notion to achieve ironic sense in the TL could be the main motive behind the subtitler's interventional strategies. This notion is apparent in many instances of irony that required a sort of explicitation. Let us take example 38 in which the Arabic subtitler put notable effort into reformulating and recreating irony in the TT. George smashed Jerry's car, and it cost him 2000 dollars. After the accident, the two sat in the café and had their drinks. When Jerry asks for the bill, George wants to pay it to compensate Jerry for the cost, something that seems to Jerry unreasonable and provoking.

Example 38, The Alternate Side

ST	TT
<p>The waitress brings the check. Jerry: Let me get that. George: No no no, I got it. Jerry: Please. George: No come on, let me, let me. I smashed your car, it cost you over two thousand dollars. Jerry: <u>Yeah, a cup of coffee should cover it.</u></p>	<p>دعني أدفع لا. أنا سأدفع. أرجوك دعني، لقد حطمت سيارتك وقد كلفتك أكثر من ألفي دولار. <u>نعم معك حق</u> <u>فبالتأكيد ثمن كوب القهوة</u> <u>يسد التكلفة.</u></p> <p>Back translation Yes, you are right. Of course, the price of a cup of coffee covers the cost.</p>

Script Opposition (SO)	Usual vs unusual; Literal meaning vs intended meaning
Logical Mechanism (LM)	Highlighting the literal falsity of the utterance
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, Jerry's ironic response is the source of humour in the scene. Jerry's utterance suggests indirectly that a cup of coffee cannot compensate for his loss. To convey this sense of irony in the TT, the subtitler used two main interventional strategies, namely paraphrase and addition. In terms of addition, certain words were added to guide the TT audience and make the TT as ironic as the ST. Accordingly, at the LA level, *Yeah*, which is usually omitted

from ST utterances since it is one of the words that are not important to the understanding of the ST, is translated into Arabic as “نعم معك حق” (Yes, you are right). Furthermore, “بالتأكيد” (of course, surely) was added to make Jerry’s utterance humorous and to create a sort of exaggeration in Arabic. As for the strategy of paraphrase, the subtitler succeeded in merging the added words with the actual utterance of the character in a way that served the purpose.

Therefore, the ironic sense of the ST along with intended meaning of Jerry’s utterance are retained in the Arabic subtitle. This retention suggests that the ST and its translation share the same KRs (except Language); and accordingly, they are believed to have the same ironic force.

Translation strategy	Addition/ Paraphrase
Factors affecting the subtitler’s decision	- To achieve ironic effect. - To guide TT audience to the irony in the scene.

5.4.2 Situational irony

Situational irony refers to the difference between what actually happens and what is expected. This type of irony is common in *Seinfeld* as it is normally a good source of humour and can be easily understood. Example 39 is one of the examples which best illustrate the use of irony in the show in which George, who is bald, decides to wear a toupee and start a new life. Accordingly, he refuses to go out with a woman just because she is bald. As a result of George unexpected behaviour, Elaine becomes furious and aggressive as she removes George’s toupee and shouted *You’re bald*.

Example 39, The Beard

ST	TT
<p>Elaine: Do you see the irony here? You're rejecting somebody because they're bald. George: So? Elaine: (puts her hands up to her mouth) You're bald! George: No I'm not. I “was” bald.</p> <p>Elaine grabs at the toupee, George dodges the grab.</p>	<p>هل ترى السخرية في هذا الموقف؟ أنت ترفض شخصاً لأنه أصلع حسناً أنت أصلع كلاً، لست أصلعاً بل كنت أصلعاً</p> <p>Back translation Do you see the irony in this situation? You reject somebody because he is bald. Okay. You’re bald No I’m not bald. I was bald.</p>

Script Opposition (SO)	Bald/Unbald; What happens vs what is expected
Logical Mechanism (LM)	Ignoring the obvious/almost situation
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

Humour in the previous example is created based on the known mechanism of situational irony in which there is a sort of contradiction between what happens and what is expected. What is expected in the scene is that George will accept the fact that the woman is bald because he is a bald man wearing a toupee, and that baldness should not be a big issue in his relationship with the lady. However, what happens is the opposite as George ignores the obvious: being bald, and decides to break up with the woman. Furthermore, Elaine’s reaction towards George’s ignorance adds to humour in the scene, especially when she grabs at the toupee and throws it out of the window.

The translation of example 39 was successful in terms of transferring the sense of irony into Arabic because there was a sort of an interplay between the characters’ utterances, facial expressions, and physical interactions, which contributed efficiently to the understanding of humour in the scene. According to this overlap, the subtitler, at the LA level, applied the strategy of official equivalent to render the characters’ lines, without any need for interventional strategies. Consequently, the ST and TT share the same situational irony and subsequently share the same KRs, except the language parameter.

Translation strategy	Official equivalent
Factors affecting the subtitler’s decision	- To achieve irony in the TT. - Intersemiotic redundancy/cohesion

As stated in the previous example, situational irony posed no problems to the Arab subtitler since the focus in this type of irony is on the actual situation which, as stated before, can be understood and appreciated by the TT audience through the interaction between the Arabic subtitles and the action on the screen. However, in some cases, as in example 40, the understanding of a particular instance of situational irony requires great knowledge of the show and its plotlines that may continue throughout several episodes (i.e., intertextuality).

In example 40 (taking from the episode “The Cheever Letters”), understanding and appreciating the situational irony require the Arabic-speaking audience to have a prior knowledge of the incident that happened in the previous episode “The Bubble Boy”, in which

Susan's father gave George Cuban cigars which he afterwards gave to Kramer who used to smoke them in different places one of which was the cabin owned by Susan's father. Kramer went to the cabin, smoked a cigar and left it on the desk; the cigar accidentally fell on a bunch of newspapers, causing the cabin to burn down. In the following episode, Jerry and George are discussing the situation, and Jerry describes the irony in the story of the burned cabin.

Example 40, The Cheever Letters

ST	TT
<p>Jerry: Well, you'll make quite an impression on him when you tell him how you burned his cabin down.</p> <p>George: I didn't burn it down – Kramer did!</p> <p>Jerry: I mean, the whole thing is ironic. Think of it: Here the guy is nice enough to give you a box of very fine Cuban cigars...</p> <p>George: Yeah, I know what happened.</p> <p>Jerry: No, but wait, wait. And then you dump them off onto Kramer...</p> <p>George: I know!</p> <p>Jerry: ...Who, who proceeds to burn the man's cabin down with one of those very same cigars! It's very comical.</p>	<p>ستترك انطباعاً عظيماً... You will leave great impression... ...عندما تخبره كيف حرقت كوخه when you tell him how you burned his cabin.</p> <p>لم أحرقه، (كريمير) فعل ذلك I didn't burn it, (Kramer) did that. الأمر برمته مثير للسخرية، فكر فيه the whole thing is ironic, think of it رجل كريم يعطيك صندوق سجائر كوبي فاخر... a generous man gives you a box of fine Cuban cigars - أعرف ما حدث I know what happened. - مهلاً Wait ثم ترميه إلى (كريمير) then you throw it to (Kramer) أعرف I know. الذي يحرق الكوخ... Who burned the cabin... ...بواحدة من تلك السجائر with one of those cigars هذا موقف هزلي. It's very comical.</p>

Script Opposition (SO)	What happens vs what is expected
Logical Mechanism (LM)	Almost situation
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

At the LA level, when looking at the Arabic translation of Example 40, it can be argued that the sense of irony in the ST was transferred successfully. Some of the utterances were paraphrased and others were reduced in an attempt to adhere to the basic rules of subtitling

(spatial and temporal constraints), without affecting the overall meaning, for example, the whole sentence: *Well, you'll make quite an impression on him* was translated using three words “ستترك انطباعاً عظيماً” (You will leave great impression). Also, *Who, who proceeds to burn the man's cabin down* was reduced to three words “الذي يحرق الكوخ” (who burned the cabin). Despite the process of reduction and paraphrase, the situational irony in the ST and the one in the TT are similar, which means that they share the same KRs (except Language) and subsequently the same ironic force.

Translation strategy	Paraphrase/Reduction
Factors affecting the subtitler's decision	- Media-specific constraints. - Achieving the sense of irony.

In a close relation to the situational irony in the previous example, another irony arises as a result of Kramer's carelessness, which led to the burning of the cabin. When Kramer sees the cabin on fire, he cried and screamed *My Cubans!*. Kramer's utterance contains situational irony because what he says is not expected as he should be sorry about the loss of the cabin instead of his Cuban cigars (see Appendix F). When dealing with Kramer's utterance, the subtitler, using the strategy of explicitation, transferred the sense of the line, and did not opt for the literal meaning to make the utterance natural in Arabic. Accordingly, *My Cubans* was rendered into Arabic as “سجائري” (My cigars).

The subtitler's awareness of the irony in the show is obvious since s/he managed to transfer all instances of situational irony with a few words without losing the ironic sense in the ST. This is evident in the previous example and other similar examples. Take the following example in which George is in a dilemma. George has a job as writer for a channel (NBC); he is in a relation with Susan who works in the channel. George thinks that his position as a writer will attract girls. In the mean time, if he breaks up with Susan, he will lose his job, and subsequently will lose girls.

Example 42, The Virgin

ST	TT
<p>Jerry: You know, it's a very interesting situation. Here you have a job that can help you get girls. But you also have a relationship. But if you try to get rid of the relationship so you can get girls, you lose the job. You see the irony? George: Yeah, yeah, I see the irony.</p>	<p>ولكنه موقف مثير للاهتمام But it's an interesting situation لديك وظيفة تساعدك You have a job that help you على الحصول على الفتيات to get girls ولكن لديك أيضاً علاقة But you also have a relationship لكن إذا تخلصت من العلاقة But if you get rid of the relationship</p>

	<p>من أجل الحصول على الفتيات to get the girls تفقد الوظيفة you lose the job. - هل ترى السخرية Do you see the irony? أجل أراها Yes, I see it.</p>
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Script Opposition (SO)	Usual vs Unusual
Logical Mechanism (LM)	Almost situation/Vicious circle
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

The ironic elements in Jerry's lines were maintained in the Arabic subtitles; the inferred consequences that may result from George's decisions are clear in Arabic, suggesting that the TT audience can comprehend the irony and appreciate it. The reason behind the successful translation of situational irony in the scene is the universality of the situation in the example; the situation is very common in any place and within any culture, in addition to the subtitler's ability to render the utterances properly using official equivalents. In GTVH-terms, the ST and the TT share the same KR's, with the exception of Language.

Translation strategy	Official equivalent/ Reduction
Factors affecting the subtitler's decision	- Achieving ironic sense. - Situational irony is simple and clear in the ST.

5.5 Sarcasm

There is a thin line between satire and sarcasm. When satire becomes caustic, it turns into sarcasm. In some cases, the best way to distinguish sarcasm from other types of humour, apart from the bitterness of the remarks, is the way the utterance or the words are delivered. If the utterance is delivered in a hostile way, it can be labelled as sarcasm since the intention of sarcasm is to destroy and put down the target (e.g., an individual or a group of people). Anderson (2006) argues that sarcasm differs from satire in terms of the intention: satire is used with an intention to change or correct follies and vices, whereas sarcasm is used to humiliate the target with no intention to enhance a particular behaviour or make a change.

When analysing the data, there were various uses of sarcasm; it was used by a main character(s) to attack a guest character in the show, a main character(s) attacking another main

character(s), a main character(s) attacking a group of people or individual, and a main character(s) is attacked by a guest character(s).

Types of Sarcasm	Strategies						
	Retention	Generalisation	Official equivalent	Substitution	Addition	Omission	Paraphrase
Main character(s) targeting guest character (6 examples)		1	5		1		1
Main character(s) targeting main character (2 examples)	1		1				
Main character(s) targeted by guest character(s) (3 examples)			2	1			1
Main character(s) targeting individuals or group (2 examples)			1	1		1	1

Table (13). Frequency of types of sarcasm and subtitling strategies in *Seinfeld*

Table 13 shows the four categories of sarcasm, which are found in the data and the strategies adopted by the Arab subtitler to transfer the sarcastic effects of the various types. The strategy of official equivalent is the most used technique when dealing with sarcasm in the ST because most instances of sarcasm are straightforward and do not include cultural references or wordplay. The strategies of retention, generalisation, addition, and omission were the least utilised.

The strategy of addition was used to render sarcasm that contains monocultural ECR in an attempt to guide the target audience viewers to the sarcastic meaning in the scene, as in Example 45. In contrast, the subtitler used the strategy of retention to translate another monocultural ECR, leading to a TT subtitle that is difficult to comprehend and appreciate, as in Example 50.

Transcultural references, such as *Hizballah* in Example 55, were translated using the strategy of official equivalent, as these cultural elements are expected to be known by the ST and TT audience as a result of their encyclopaedic knowledge.

In one of the examples, the subtitler utilised the strategies of omission and substitution to transfer the degree of exaggeration in the ST. This procedure resulted in a TT subtitle (see Example 54) which is believed to be more humorous than the original utterance. This creativity on the part of the subtitler can be also noticed in other examples in which s/he opted for unofficial equivalents to make the TT more humorous.

Types of Sarcasm Factors	Main character(s) targeting guest character	Main character(s) targeting main character	Main character(s) targeting individuals or group	Main character(s) targeted by guest character(s)
Ignoring visual elements	X			
Media-specific constraints		X	X	
Achieving sarcastic effects	X	X	X	X
Priority of humour	X			
ST contains monocultural ECR	X	X		
ST contains transcultural ECR			X	
Simplicity of Sarcasm in ST		X		X
Intersemiotic redundancy	X			

Table (14). Factors that might affect the subtitle’s decisions when translating each type of sarcasm

Table 14 shows the factors that might govern the Arab subtitle’s decisions and choices. One of these factors is the temporal and spatial constraints of subtitling, which did not allow much freedom to explain some monocultural ECRs, as in Example 50.

In contrast to the difficulties involved in rendering monocultural ECRs, the subtitle had no problem with transcultural ECRs, as the ST and TT audience is likely to know them and therefore, they did not require much additional effort in terms of applying effective strategies.

Table 14 also reveals that achieving the sarcastic meaning in the TT was an essential factor behind the subtitle’s utilisation of some interventional strategies; this is evident in Examples 45 and 54. In some cases, achieving the sarcastic meaning was easy because of the simplicity of the sarcasm in the ST, as in Examples 49 and 51.

Intersemiotic redundancy/cohesion is also a helpful tool, which aids the audience in comprehending a particular instance of humour and makes the subtitle’s task easier. The effective role of the image, subtitle, character’s voice, body movement, and facial expression was found in Examples 43 and 44, in which the humour could be easily understood as a result of the overlap between these different elements.

The following subsections discuss in detail the main uses of sarcasm in *Seinfeld*. The discussion gives insight to the different strategies applied to transfer sarcasm in the selected data and the factors that might govern the subtitle’s decisions and choices.

5.5.1 Sarcasm used by a main character(s) to attack a guest character

In terms of sarcasm used by main characters targeting guest characters, the analysis of data showed plenty of examples that illustrate this type of sarcasm, to be more specific, there were six examples one of which is Example 43 in which George manages to convince Elaine to *slip* his boss, Levitan, a *mickey* at the tenth anniversary party for Rick Barr Properties because he fired him and called him a *loser* in front of his colleagues. George and Elaine went to the party where he gave her some instructions about how to accomplish the mission. George pointed to Levitan so that Elaine could recognise him, and he sarcastically called him a *blowfish* as the same time as Levitan was blowing out his cheeks. George’s description of his boss is the source of humour in the scene.

Example 43, The Revenge

ST	TT
George: That's him over there. The one that looks like a blowfish.	الرجل الذي يشبه السمكة Back translation: The man who looks like the fish.

Script Opposition (SO)	Attractive (likeable) vs Non-attractive; A human being vs. an animal
Logical Mechanism (LM)	False analogy
Situation (SI)	Context
Target (TA)	Levitan is the target of the joke.
Narrative Strategy (NS)	Picture/Dialogue/Sound

The humour in the previous example arises from the simile, which is driven by George’s hatred, revenge, and anger towards his boss. The utterance in English is funny, and it would certainly provoke laughter, especially when viewers watch Levitan blowing out his cheeks. Because this type of humour is bound to a visual element (blowing one’s cheeks), subtitling it requires the subtitler to pay close attention to the correlation between the words and the image. However, in relation to the Language KR, the interrelation between what George said and what Levitan did was not recognised or respected by the Arab subtitler: *blowfish* was rendered into Arabic as ‘السمكة’ (the fish) instead of the official equivalent ‘السمكة المنتفخة’ (blowfish), which sounds humorous in Arabic. Therefore, it can be posited that the subtitler utilised the strategy of Generalisation by choosing the general term (السمكة) *fish* instead of the specific term (السمكة المنتفخة) *blowfish*. S/he might have thought that humour was not a priority in the scene, or s/he might have not observed the visual aspect of the joke (the blow out of cheeks) and therefore chose the general

term. Nevertheless, the strategy employed to render the ST utterance did not affect the degree of similarity between the SL and TL jokes because they share the five Knowledge Resources (SO, LM, SI, TA, and NS).

Translation strategy	Generalisation
Factors affecting the subtitler's decision	The degree of importance of humour; ignoring/not observing the visual element.

Another example which involved laughing at and destroying a guest character by a main character is Example 44. The language in this example is very strong because the intention was to insult the character and provoke laughter at his expense. Jerry thinks that Ray stole his statue after he sees it in Ray's house. Ray denied stealing the statue and said he bought it from a pawnshop. Kramer, without informing Jerry and the rest, knocks on Ray's door while he is alone, shoves him roughly against the wall and asks him to *freeze*. As a result, Kramer takes the statue and gives it to Jerry.

Example 44, The Statue

ST	TT
Kramer: Shut up! Keep 'em spread! Just make love to that wall, pervert!	أصمت، باعد بين يديك احتضن الحائط أيها المنحرف. Back translation Shut up, spread your hands. Hug the wall, pervert.

Script Opposition (SO)	Expected vs unexpected
Logical Mechanism (LM)	Almost situations
Situation (SI)	Context
Target (TA)	Ray
Narrative Strategy (NS)	Picture/Dialogue/Sound

The whole situation in the previous example is funny, including the dialogue and the actions on the television. This intersemiotic redundancy/cohesion made the process of subtitling the humour in the scene easier for the Arab subtitler. Accordingly, in relation to the Language KR, the sarcasm in Kramer's utterance was rendered into Arabic through the use of the strategy of official equivalent; *pervert* was translated as "منحرف". Moreover, it is worth mentioning that the subtitler succeeded in translating *make love to that wall* into Arabic with fewer words: "احتضن الحائط" (hug the wall). This procedure did not affect the sense of sarcasm in Arabic, suggesting that the ST and TT share the same sarcasm effects, and subsequently indicates that the texts have similar KRs (except the Language parameter).

Translation strategy	Official equivalent/Paraphrase
Factors affecting the subtitler's decision	- Intersemiotic redundancy/cohesion. - To achieve the sense of sarcasm in Arabic.

In spite of the easy task of the Arab subtitler when rendering sarcasm in the previous example, s/he encountered some complicated instances in which humour relied heavily on the use of some cultural references. Accordingly, some interventional strategies were successfully utilised in order to achieve the sense of sarcasm in the TL. This successful utilisation is evident in Example 45. Jerry is in his apartment talking to Kramer, who seems busy reading a newspaper. In the scene, Jerry is upset because his girlfriend Gillian has manly hands, something makes him willing to end the relationship.

Example 45, The Bizarro Jerry

ST	TT
<p>Jerry: So, uh. Gillian's comin' over later. I think I'm gonna end it. Kramer: Uh-huh. Jerry: <u>Those meaty paws. I feel like I'm dating George "The Animal" Steele.</u> Kramer: Yeah..</p>	<p>كفّاهّا ممتلنتان، أشعر أني أواعد المصارع جورج ستيل "الحيوان" Back translation Her paws are meaty, I feel like I'm dating the wrestler George "The Animal" Steele.</p>

Script Opposition (SO)	Normal vs abnormal; Manly hands vs womanly hands
Logical Mechanism (LM)	Analogy/Exaggeration
Situation (SI)	Context
Target (TA)	Gillian
Narrative Strategy (NS)	Picture/Dialogue/Sound

The humour in Example 45 arises from the funny comparison, in which Gillian is compared to the American wrestler and actor, William James Myers (George "The Animal" Steele); Gillian's hands are similar in size to those of the wrestler. To convey this humorous comparison, the subtitler made a notable effort to retain the sense of sarcasm in the TT despite the fact that the Jerry's utterance contains a cultural element, which requires thorough knowledge of the American culture. The subtitler, at the LA level, utilised the strategy of addition; s/he added "المصارع" (the wrestler) in the Arabic subtitle to guide the audience to the humour in the scene. This procedure was successful, as the Arab viewers could easily understand that Gillian's hands

are similar to a wrestler's. It is worth mentioning that, despite the addition of “المصارع” (the wrestler), the meaning of the utterance is maintained as well as the KRs (except the Language).

Translation strategy	Official equivalent/ Addition
Factors affecting the subtitler's decision	- The ST contains a monocultural ECR. - Achieving the sense of sarcasm in Arabic.

The use of sarcasm against guest characters may become extremely sarcastic. This is evident in Example 46, in which George and Jerry walk several blocks to get to the soup store. This store has been praised by Kramer, and its owner is referred to as the “Soup Nazi”. At the store several people are in a queue waiting to be served. Jerry and George join the queue. George spots Kenny Bania, an awful comedian whom Jerry does not like. George says to Jerry, “Isn't that Bania guy?”. Jerry replies, “Oh, no. It is. Just be still”. Kenny spots them and heads toward them. George, in a low voice, says to Jerry “Whoop! Too late. I think he picked up the scent”. What is humorous in the scene is George's utterance, *he picked up the scent*, which is usually used to describe the ability of animals to find things very quickly by using their sense of smell.

Example 46, The Soup Nazi

ST	TT
<p>George: Isn't that that Bania guy? Jerry: Oh, no. It is. Just be still. George: Whoop! Too late. I think he <u>picked up the scent.</u></p>	<p>فات الأوان، أعتقد أنه يلتقط الرائحة. Back translation Too late, I think he picked up the scent.</p>

Script Opposition (SO)	Normal vs. abnormal; A human being vs An animal
Logical Mechanism (LM)	False analogy
Situation (SI)	Context
Target (TA)	Kenny Bania
Narrative Strategy (NS)	Picture/Dialogue/Sound

The humour in the previous example was preserved in Arabic as the subtitler, at the LA level, rendered George's utterance *he picked up the scent* into Arabic as “إلتقط الرائحة”, using the strategy of official equivalent. The subtitler's task was easy because sarcasm in the ST is straightforward, and therefore utilising the strategy of official equivalent was enough to transfer the sarcastic elements in George's utterance into Arabic. In GTVH-terms, the two texts share the same KRs (except the Language parameter) and have similar humorous forces.

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- Sarcasm is straightforward in the ST. - Achieving sarcastic effects.

Similarly, other examples found in the data required less effort on the part of the subtitler to handle sarcastic elements in the ST. These examples include: (1) Elaine's sarcastic remarks about the smelly man who was standing next to her in the train *This guy really smells* asking him, using her inner voice, to use deodorant, (2) Elaine's calling Jerry's girlfriend *Sidra* a *Silicon valley* because she thinks that Sidra has fake breasts (see Appendix G).

5.5.2 Sarcasm used by a main character(s) to attack another main character

Despite the close relationship between the main characters in *Seinfeld*, in some instances, sarcasm was found to be used by one main character against another main character. This use of sarcasm is unusual in the selected episodes. Two examples were found and analysed as they include sarcastic elements targeting George and Elaine.

In Example 49 George and Elaine entered the theatre together after they have their tickets torn and got their stubs. At one of the entrances, the usher asks George to show his stub but George cannot find the stub. He then tries to remind the usher that he came to the entrance with a woman (Elaine) who has a *face like a frying pan*.

Example 49, The Movie

ST	TT
<p>George: You don't remember me?</p> <p>Usher: It's a big city, sir.</p> <p>George: I went in with a pretty woman? You know, kinda short, big wall of hair, <u>face like a frying pan</u>.</p>	<p>دخلت مع امرأة جميلة، قصيرة، جدار من الشعر، <u>وجيها يشبه المقلاة</u></p> <p>Back translation ..., her face is like a frying pan.</p>

Script Opposition (SO)	Normal vs Abnormal; A woman's face vs. a frying pan
Logical Mechanism (LM)	Analogy
Situation (SI)	Context
Target (TA)	Elaine
Narrative Strategy (NS)	Picture/Dialogue/Sound

The humour in the scene arises from the humorous comparison between Elaine’s round face and a frying pan. This analogy was reserved in Arabic as George’s utterance *face like a frying pan* was transferred into Arabic using the strategy of official equivalent as “وجهها يشبه المقلاة” (her face is like a frying pan). The ST and TT share the same KRs (except the Language parameter), suggesting that the two texts have the same sarcastic forces.

Translation strategy	Official equivalent
Factors affecting the subtitler’s decision	- Simplicity of sarcasm in the ST. - To achieve the sarcastic meaning.

The second example which illustrates the use of sarcasm by a main character targeting another main character, involves Elaine making fun of George’s picture. Elaine and Jerry are in the café; Elaine finds a drawing on the table and asks Jerry if the drawing is of *Mr. Magoo*. Jerry tells her *it’s George*. Then Elaine laughs heartily as George enters the café.

Example 50, The Doodle

ST	TT
<p>Elaine: Hey. What's this? Jerry: Don't ask. Elaine: <u>What is it? A drawing of Mr. Magoo?</u> Jerry: No, it’s George.</p>	<p>هل هذه رسمه للسيد ماقو؟ كلاً، هذا جورج. Back translation Is this a drawing of Mr. Māqu?</p>

Script Opposition (SO)	Attractive vs unattractive; George vs. A cartoon character (Mr. Magoo)
Logical Mechanism (LM)	Analogy
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

The humour in Example 50 involves comparing George to a cartoon character. This comparison includes a reference to *Mr. Magoo*, which is bound to the American culture. At the LA level, the Arab subtitler transferred the monocultural element as it is without any modification, resulting in a humourless TT. It is worth mentioning that in the absence of any visuals (i.e., the image of Mr. Magoo is not shown on the screen), the TT audience might not be able to recognise the humour in the scene. This suggests that, although the ST and TT share the same KRs (except Language), they do not have the same sarcastic forces.

Translation strategy	Retention
Factors affecting the subtitler's decision	- The ST contains a monocultural reference. - Media-specific constraints.

5.5.3 Sarcasm used by a guest character(s) to attack a main character

Seinfeld involves a main character being sarcastically targeted by a guest character(s). In the episode “The Apology”, a main character, George, was laughed at throughout the entire episode; George asked Hanke (Jason) to lend him his sweater, but Hanke refused because he believed that George had a big neck which might stretch out the sweater. As a result of this insult, George seeks an apology from Hanke, who does not want to apologise. Instead, Hanke keeps raising the issue of George’s big neck, even in front of his friends and in public. Example 51 illustrates this.

Example 51, The Apology

ST	TT
Hanke: It was a very nice sweater. Take a look at his neck, not to mention the melon sitting on the top of it.	كانت سترة فاخرة It was a fine sweater أنظروا إلى عنقه Look at his neck ناهيكم عن البطيخة التي تعلوه not to mention the melon on the top of it.

Script Opposition (SO)	Normal vs. abnormal; Size of a human head vs. Size of a melon
Logical Mechanism (LM)	Potency mappings/Analogy
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

Insisting on George’s big neck and comparing his head to a melon are the sarcastic mechanisms that constitute humour in Example 51. At the LA level, these two sarcastic elements in Hanke’s utterances were retained in Arabic; this retention suggests that the English text and Arabic subtitles share the same KRs (except LA), and therefore, they have similar humorous effects.

Translation strategy	Official equivalent/ Paraphrase
Factors affecting the subtitler's decision	- Achieving sarcastic forces. - Sarcasm in ST is straightforward.

In another episode “The Old Man” Kramer was the butt of the joke; he was targeted by a guest character: Sid. Sid, an old man taken care of by Jerry, sees Kramer and Newman taking the CDs from the shelves in his house. He calls them *bums* and compares them to hyenas, which look for food in the garbage. The sense of sarcasm was transferred successfully into Arabic using the official equivalent (see Appendix G). Similarly, in the episode “The Good Samaritan”, a main character, George, was viciously attacked by Michael who discovers that George is going out with his wife Robin. Michael tells Elaine that he is going *sew* George’s *ass to his face* and *twist his neck so hard his lips will be his eyebrows*. The degree of sarcasm and insult in Michael’s utterances were retained in the TT. In fact, some degree of exaggeration was noticed in the Arabic subtitles, for example, *sew* was translated into Arabic as “يُلصق” (stick) instead of “يَخيط” which is the official equivalent (see Appendix G).

5.5.4 Sarcasm used by a main character(s) to attack individuals/groups

Another use of sarcasm in *Seinfeld* involves a main character attacking individuals or a group of people; two examples were found in the data which attacked a Shi’a Islamist group based in Lebanon: *Hizballah* and made fun of four world leaders. In example 54, the three characters, Jerry, Elaine, and George, are sitting in the restaurant and cracking jokes about who would be nominated as the most unattractive world leader. Jerry mentioned Brezhnev as the ugliest leader, Elaine nominated DeGaulle, and George suggested Lyndon Johnson. Then Elaine changed her mind and stated that *Golda Meir could make 'em all run up a tree*.

Example 54, The Outing

ST	TT
<p>Elaine: Elaine: I got news for you. Golda Meir could make 'em all run up a tree.</p>	<p>جولدا مايرير يمكن أن تجعل الجميع يلصقون بأنفسهم من شرفات وأسطح البنايات</p> <p>Back translation Golda Meir can make everyone jump from buildings’ balconies and rooftops.</p>

Script Opposition (SO)	Attractive (likeable) vs Ugly
Logical Mechanism (LM)	Exaggeration
Situation (SI)	Context
Target (TA)	Golda Meir is the butt of the joke.
Narrative Strategy (NS)	Picture/Dialogue/Sound

In example 54, all KRrs (except LA and SI) are seen as shared by the English joke and the Arabic subtitle. Therefore, they are expected to have a similar humorous effect. However, in

relation to Language KR, there is a major change in the Arabic translation. The first sentence, *I got news for you*, is omitted although the deletion of the line does not affect the overall meaning. This omission is a common technique in subtitling when it does not allow the complete transfer of characters' utterances because of technical restrictions, such as temporal and spatial constraints. In addition, another major change in the rendering of Elaine's second line is the substitution of *make 'em all run up a tree* with 'تجعل الجميع يلقون بأنفسهم من شرفات وأسطح البنايات' (make everyone jump from buildings' balconies and rooftops). By applying the strategy of substitution, the Arabic subtitle seems more humorous than the original speech because of the degree of exaggeration it contains. The ugliness of Golda Meir causes the other two leaders to jump off buildings' balconies and rooftops. It is worth mentioning that the subtitler's technique reflects his great attempt to achieve the humorous effect in the source language, even if the procedure leads to a complete sacrifice of the linguistic elements of the source joke. In fact, this procedure indicates that humour in the scene was given what Zabalbeascoa (2005: 201) calls a "top priority" over the other textual features of the ST.

Translation strategy	Omission/Substitution
Factors affecting the subtitler's decision	- Temporal and spatial constraints of subtitling. - Achieving the humorous effect

In Example 55, sarcasm targeted *Hizballah*, describing it as a terrorist group who celebrates their annual terrorist luncheon. Jerry is talking to his friend Joel who is always distracted, not giving Jerry a chance to finish his utterances. Accordingly, Jerry, in attempt to draw Joel's attention, cracks a joke about *Hizballah*.

Example 55, The Unbonding

ST	TT
<p>Jerry: (testing Joel) <u>So, I'm thinking about going to Iran this summer.</u></p> <p>Joel: I have to eat! I mean, I'm hypoglycemic.</p> <p>Jerry: <u>Anyway, the Hizballah has invited me to perform. You know, it's their annual terrorist luncheon.</u></p> <p><u>I'm gonna do it in Farsi.</u></p>	<p>أفكر في الذهاب إلى إيران هذا الصيف I'm thinking about going to Iran this summer.</p> <p>سأتناول شيئاً I will eat something لدي نقص في نسبة السكر I'm hypoglycemic.</p> <p>على أي حال، طلب مني أعضاء حزب الله Anyway, the Hizballah has asked me</p> <p>أن أقدم عرضاً كوميدياً to perform a comic show.</p> <p>إنها مأدبة غداء عيدهم الإرهابي السنوي It's their annual terrorist luncheon.</p> <p>سأقدم العرض بالفارسية I'm gonna do the show in Farsi.</p>

Script Opposition (SO)	Normal vs abnormal
Logical Mechanism (LM)	Exaggeration
Situation (SI)	Context
Target (TA)	Hizballah
Narrative Strategy (NS)	Picture/Dialogue/Sound

Jerry's utterance in Example 55 contains a cultural reference: *Hizballah*, which is believed to be known by Arab audience. This familiarity with the transcultural reference in the scene made the subtitler's task easy, as there is no need for further explanation. Accordingly, at the Language Level, the sarcastic elements in the ST were paraphrased in a way that maintained the sarcastic effects. In addition, *Hizballah* was transferred into Arabic using the strategy of official equivalent as "حزب الله". In GTVH-terms, the ST and TT share the same KRs (except Language), suggesting that it is reasonable to expect that the two texts have the same sarcastic forces.

Translation strategy	Official equivalent/ Paraphrase
Factors affecting the subtitler's decision	- The ST contains transcultural ECR. - Achieving sarcastic effects.

5.6 Self-denigrating

Self-denigration refers to humour in which a person laughs at or mocks him or herself. Hutchinson (1991: 183) states that this form of humour involves a speaker laughing at his/her own misfortune. In addition, self-denigrating is perceived as self-teasing instead of a self-putdown since the speaker admits his mistake or failure with no intention of losing his self-esteem.

Strategies	Official equivalent	Lexical Creation	Paraphrase	Substitution
Self-denigrating (14 examples)	11	1	4	1

Table (15) Frequency of subtitling strategies used in the translation of self-denigrating

The in-depth analysis of the examples containing self-denigration showed that there were four main strategies used by the Arab subtitler, namely official equivalent, paraphrase, lexical

creation, and substitution. As shown in Table 15, the strategy of official equivalent is the most frequently used technique for the translation of self-denigration. The possible reason behind the excessive use of this technique is simplicity of the self-denigration in most of the examples. In other words, the self-denigrating used by the characters in *Seinfeld* relies on expressions and phrases that are simple, and they do not include any cultural references or wordplay.

In addition, as indicated in Table 15, the Arab subtitler used the strategy of paraphrase to achieve the sense of self-denigration in Arabic. This technique (paraphrase) allowed the subtitler to reword the character’s utterances so that they sound humorous in Arabic. Furthermore, the strategy of substitution was used in one example in order to make Elaine’s self-denigration more humorous in Arabic. However, the utilisation of this technique did not affect the overall meaning of the utterance and did not affect the similarity of the ST and TT in terms of the KRs they shared. Similarly, the strategy of lexical creation was used once to render the English term *pigmen*. This technique involved creating a new compound word in Arabic, which served the same purpose of the English compounding (see Example 62).

Factors affecting the translation of self-denigrating
The sense of self-denigrating is straightforward
The degree of importance of humour
Achieving the sense of self-denigrating
The ST contains compounds

Table (16) Factors that might affect the subtitler’s decisions to translate self-denigrating

The analysis of the data, as shown in Table 16, indicates that there were four main parameters that might govern the subtitler’s decisions and choices. The factors include the simplicity of the self-denigration, the degree of importance of the humour, the use of compounds in the ST, and the attempt to achieve the sense of self-denigration in Arabic.

The absence of any complexity in rendering self-denigration allowed the Arab subtitler to use the strategies of official equivalent and paraphrase; these two techniques did not require much effort on the part of the subtitler. In addition, the main aim of the process of translating the character’s utterances was to achieve the same sense of self-denigration in Arabic; this goal was observed in all analysed examples, given the fact that the subtitler’s task was not challenging.

The rest of this section provides a detailed discussion of a number of examples, which include self-denigration and the strategies used to render this type of humour, and the factors that might affect the subtitler's decisions.

In *Seinfeld*, it is very common to see George denigrating himself. In one of the episodes, "The Apartment" George tells Jerry that his *whole life is a sham* (حياتي بأكملها كذبة). Moreover, in the same episode, George perceives himself as the *lord of the idiots* (ملك الأغبياء) and the *bald* (الأصلع) and *unemployed* (العاطل) man who always misses many chances to make his life better and enjoyable. This excessive use of self-denigration by one character (George) is evident in many examples, one of which is Example 60 in which George summarises his life in few lines:

Example 60, The Opposite

ST	TT
<p>George: It became very clear to me sitting out there today, that every decision I've ever made, in my entire life, has been wrong. My life is the opposite of everything I want it to be. Every instinct I have, in every aspect of life, be it something to wear, something to eat ... It's all been wrong.</p>	<p>وأنا جالس هنالك اليوم، While I was sitting there today, تبين لي أن كل قرار اتخذته في حياتي بأكملها I realised that every decision I made in my entire life كان خاطئاً was wrong. حياتي هي النقيض التام My life is a complete opposite لكل ما أردت I wanted of everything كل غريزة في كل سمة من سمات الحياة Every instinct in each aspect of my life سواءً ملبسي أو مأكلي، whether my clothes or my food كلها كانت خاطئة. It's all was wrong.</p>

Script Opposition (SO)	Good life/Bad life; Fortune/Misfortune
Logical Mechanism (LM)	Self-undermining
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the above example, which is taken from the episode "The Opposite", George is reflecting on his own life in a very bitter and humorous way, while sitting with his friends: Elaine and Jerry. At the LA level, George's utterance was rendered successfully into Arabic using the

strategy of official equivalent. In other words, the sense of self-denigration was transferred into Arabic, suggesting that the ST and TT share the same KRrs (except the Language parameter).

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- The sense of self-denigration in ST is straightforward.

George's self-depiction can also be seen in Example 61, in which George tells Jerry that he feels offended if Jerry thinks that he is *a bigger idiot than him*. In fact, George stresses that *no one's a bigger idiot* than him; he also asks Jerry to remember that he is talking to the idiot.

Example 61, The Apartment

ST	TT
<p>George: How could you do that? Jerry: 'Cause I'm an idiot! You may think you're an idiot, but with all due respect - I'm a much bigger idiot than you are. George: Don't insult me, my friend. Remember who you're talking to. No one's a bigger idiot than me.</p>	<p>كيف فعلت ذلك؟ How did you do that? لأنني غبي Because I'm stupid تظن أنك غبي You think you are stupid ولكن مع إحترمي لك but with my respect for you فأنا أغبي منك I'm more stupid than you. لا تحتقرني يا صديقي Don't insult me, my friend. وتذكر من تخاطب And remember who you are talking to. فلا أحد أغبي مني No one's more stupid than me.</p>

Script Opposition (SO)	Usual/Unusual; smart/dumb
Logical Mechanism (LM)	Self-undermining
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

At the LA level, the harsh comments in the previous example were translated into Arabic using the strategy of official equivalent. The implementation of this technique suggests that the sense of self-denigration is straightforward and did not require any sort of intervention strategies. In addition, it is worth mentioning that the Arabic subtitles and English utterances in Example 61

share the same sense of self-denigration, and therefore, they have the same KRs (except the Language parameter).

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- The sense of self-denigration in ST is straightforward

In *Seinfeld*, George not only underestimates himself when he does something wrong, but he also directs brickbats at himself even when the other characters are having a conversation about something that is not related to his life, personality, or physical appearance. This self-deprecation is evident in Example 62, in which Kramer and Jerry are discussing the existence of pigmen, especially when Kramer claims that he has seen a *pigman* in a hospital. When George hears the story he wishes that there were plenty of pigmen walking in the streets because he thinks he will at least look better than them.

Example 62, The Bris

ST	TT
<p>George: I wish there were pigmen. You get a few of these pigmen walking around I'm looking a whole lot better.</p>	<p>ليت هناك رجال خنازير في وجود الكثير من الرجال الخنازير سأشعر فجأة بأني وسيم.</p> <p>Back translation I wish there were pigmen. In the presence of many of pigmen I will feel that I'm handsome.</p>

Script Opposition (SO)	Normal/Abnormal Handsome vs. Ugly
Logical Mechanism (LM)	Self-undermining
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, at the LA level, *pigmen* was translated into Arabic as “رجال خنازير” (pigmen), which is a new compound word in Arabic (such a combination does not exist in Arabic), but this translation can help the Arab-speaking audience to understand the English term. In addition, the sense of denigration in George’s utterance was transferred successfully because the two jokes are humorous in the SL and TL, suggesting that there is a sort of similarity in terms of the KRs (except for the Language parameter).

Translation strategy	Lexical creation/ Paraphrase
Factors affecting the subtitler's decision	<ul style="list-style-type: none"> - The sense of self-denigration in ST is straightforward. - Achieving the sense of self-denigration. - The ST contains a term that has no preformed equivalent in Arabic.

In some cases, George uses self-denigration to convince other characters that he is not good enough to do something. This is evident in example 63 in which George and his girlfriend Susan are at the door of the bubble boy's house. George refuses to enter the house because he had an awful experience in a similar situation. His grandmother died when she saw his face. George's self-denigrating gives rise to humour in the scene because his statements contain a sort of exaggeration.

Example 63, The Bubble Boy

ST	TT
<p>George: I just don't react well to these situations. My grandmother died two months early because of the way I reacted in the hospital. She was getting better. <u>And then I went to pay her a visit. She saw my face. BOOM. That was the end of it.</u></p>	<p>ذهبت لزيارتها وبمجرد أن رأته وجهي توفيت على الفور.</p> <p>Back translation I went to visit her, and once she saw my face she died immediately.</p>

Script Opposition (SO)	death/life; bringing fortune/bringing misfortune
Logical Mechanism (LM)	Self-undermining/exaggeration
Situation (SI)	Context
Target (TA)	George is the target of the joke.
Narrative Strategy (NS)	Picture/Dialogue/Sound

There is a degree of similarity between the two jokes in example 63 because they share the same five KR's (SO, LM, SI, TA, and NS). With regard to the Language KR, the Arabic subtitler did not attempt to translate George's utterance into Arabic literally since the translation would be humourless. Instead, s/he opted for the strategy of paraphrase, through which the sense of self-mockery is transferred into the target language in a creative way. This is evident in the use of 'تُوفِّيَتْ على الفور' (died immediately) as an equivalent for *That was the end of it*. In fact, the Arabic subtitle seems more humorous than the original text because of the use of 'على الفور' (immediately), which suggests exaggeration and therefore provokes laughter. In this regard, the

subtitler's choices might be affected by the need to achieve the humorous effects, since humour is the main purpose of the ST and TT.

Translation strategy	Paraphrase
Factors affecting the subtitler's decision	- The degree of importance of humour/Achieving the humorous effect.

When analysing the use of self-denigration in the data, it is worth mentioning that this type of humour is more commonly used by George when he interacts with ladies. This is evident in many examples, one of which is Example 64. George enters Jerry's apartment, where Jerry and Elaine are sitting in the living room. George starts to mock and ridicule himself after he met his girlfriend *Donna* and refused to drink coffee with her in her apartment.

Example 64, The Phone Message

ST	TT
<p>George: No, thank you, I don't want coffee. It keeps me up. Too late for me to drink coffee. I said this to her. <u>People this stupid shouldn't be allowed to live.</u></p>	<p>كلا، شكراً لا أريد القهوة إنها تبقيني مستيقظاً الوقت متأخر على تناول القهوة قلت لها ذلك <u>أناس بهذا الغياء</u> <u>يجب إبادةهم.</u></p> <p>Back translation People this stupid should be exterminated.</p>

Script Opposition (SO)	Smart vs. dumb
Logical Mechanism (LM)	Self-undermining
Situation (SI)	Context
Target (TA)	George is the butt of the joke.
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the above example, George's last utterance: *People this stupid shouldn't be allowed to live* is the source of humour in the scene. In relation to the Language parameter, the Arabic subtitler did not opt for official equivalents to render George's funny line. Instead, he used the strategy of paraphrase in which *shouldn't be allowed to live* was translated into Arabic as ' يجب إبادةهم ' (should be exterminated). In fact, it is obvious that the subtitler attempted to render George's speech so that it sounds humorous in Arabic, although it did not affect the meaning of

the utterance. In addition, the Knowledge Resources of the source joke are retained in the target joke (except for Language), making the two jokes very similar.

Translation strategy	Paraphrase
Factors affecting the subtitler's decision	- The degree of importance of humour/Achieving the humorous effect.

George's self-perception has a great impact on his confidence, especially when approaching strange women. This lack of confidence is caused by the constant failure in his previous relationships. Example 65 illustrates this.

Example 65, The Opposite

ST	TT
<p>Elaine: Go talk to her. George: <u>Elaine, bald men, with no jobs, and no money, who live with their parents, don't approach strange women.</u></p>	<p>إلين، الرجال الصلع العاطلون والمفلسون الذين يعيشون مع والديهم لا يقتربون من النساء الغربيات. Back translation Elaine, bald, unemployed, and bankrupt men who live with their parents do not come close to strange women.</p>

Script Opposition (SO)	Attractive/Unattractive
Logical Mechanism (LM)	Self-undermining
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

In Example 65, George thinks that he is a bald, unemployed, and dependent person who does not attract women. He is hesitant to approach the girl who looks at him in the café. This sort of humorous self-description forms humour in the scene. At the LA level, the Arabic translation of George's utterance was successful because the utterance sounds humorous in Arabic. In other words, the ST and TT have the same humorous forces, and therefore they share the same KR's (except the Language parameter).

Translation strategy	Official equivalent/ Paraphrase
Factors affecting the subtitler's decision	- The sense of self-denigration in ST is straightforward. - Achieving the sense of self-denigration.

In some cases, George thinks that he is lucky that a woman may consider dating him after his stupid behaviour. This can be illustrated in the episode “The Chinese Restaurant” in which he tells Jerry that he is *very lucky* “محظوظ” (lucky) that Tatiana is *even considering seeing [him] at all* “لمجرد أنها تريد رؤيتي” (Just because she wants to see me). In the episode “The Virgin” George thinks he is stupid when he kissed Susan in an official meeting with the NBC officials, but still believes that finally his *stupidity pays off* “غبائي يؤتي ثماره” (My stupidity pays off) when Susan was fired by her boss. Furthermore, George thinks that his stupidity is a good quality of his personality. This is evident in the episode “The Gymnast” in which George tells Jerry that Lindsay did not break up with him because she *finds [his] stupidity charming* “سَحَرها غبائي” (My stupidity charmed her).

In addition to George’s excessive use of self-denigration in different situations, other characters, such as Elaine utilises this type of humour, especially when she does something inappropriate or when she goes through a very stressful experience. This humorous utilisation of self-denigration can be seen in Example 69, in which Elaine, Jerry, and George are in a Chinese restaurant waiting for a table; the process of finding a table takes longer than expected, forcing Elaine to describe herself as a *big sweaty hog* waiting for the food.

Example 69, The Chinese Restaurant

ST	TT
Elaine: And now I just feel like a big sweaty hog waiting for them to fill up the trough.	والآن أشعر أنني خنزيرة نتنة تنتظر القمامة. Back translation And now I feel like a stinky hog waiting for the garbage.

Script Opposition (SO)	Hungry/full; Animals/ Humans
Logical Mechanism (LM)	Self-undermining
Situation (SI)	Context
Target (TA)	Elaine
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, the humour arises from the strong language and the humorous analogy used by Elaine to describe herself while waiting for a table in a Chinese restaurant. This self-denigration was driven by Elaine’s anger and frustration. At the LA level, this sense of self-depiction was transferred into Arabic with some exaggeration because the Arab subtitler translated *trough* into Arabic as “القمامة” (garbage) instead of its official equivalents “معلف” or “حوض”. This substitution made the TT even more humorous than the original text.

Translation strategy	Official equivalent/ Substitution
Factors affecting the subtitler's decision	- Achieving the sense of self-denigration.

5.7 Register clash

This type of humour has two main manifestations: *upgrading*, which involves using words or expressions from a higher register in an informal context and *downgrading* (bathos), which entails using items from a lower register in a formal context.

Types of register clash	Strategies				
	Official equivalent	Substitution	Euphemism	Omission	Paraphrase
Downgrading (bathos) (2 examples)	2	1	1		
Upgrading (8 examples)	7	1		1	2

Table (17) Frequency of subtitling strategies used in the translation of register clash

The analysis of the examples containing register clash showed that five main strategies were used by the Arab subtitler to convey the sense of register clash in the ST. These techniques include official equivalent, substitution, euphemism, omission, and paraphrase.

As shown in Table 17, with some examples that included downgrading (i.e. using items from a lower register in formal contexts), the subtitlers adopted the strategy of official equivalent, suggesting that in the ST the characters' utterances were simple and straightforward, as in Example 70. However, In Example 71, two interventional strategies (substitution and euphemism) were applied; substitution was used to replace a taboo *son of a bitch* by a less offensive TT expression “السافل” (raffish). This technique of euphemism did not affect the process of conveying the sense of register clash into the TT.

Table 17 also reveals the techniques used with examples that contain upgrading, including official equivalent, substitution, omission, and paraphrase. The strategy of official equivalent is the most frequently utilised technique because of the simplicity of most of the items used in the character's utterances. In addition, the strategy of substitution was used once, in which items quoted from the bible were substituted by a verse from the Qur'an, as in Example 79.

It is worth mentioning that the strategy of paraphrase was utilised in some examples because the subtitler attempted to make the TT comprehensible and have the required degree of upgrading. The application of this strategy involved adding and omitting some words so that the humorous effects could be achieved in Arabic, as in Examples 76 and 72.

Types of register clash Factors	Downgrading (Bathos)	Upgrading
Achieving the register clash	X	X
The need to paraphrase the ST	X	X
ST contains taboo words	X	
Simplicity of the ST	X	X
Intersemiotic redundancy		X

Table (18) Factors that might affect the subtitler’s decisions to translate register clash

As indicated in Table 18, the implementation of the strategies used to render register clash might be affected by some factors, including the need to achieve the sense of register clash, the need to paraphrase the ST, the use of taboo words in the characters’ utterances, the simplicity of the ST, and the intersemiotic redundancy/cohesion.

Achieving the sense of register clash in Arabic was by far the most effective factor that might govern the subtitler’s choices and decisions. This is evident in the use of some interventional strategies, such as substitution, omission, and paraphrase.

The use of some taboo words in the ST is another factor that might force the subtitler to euphemise these words so that they did not violate the expectation of the Arab audience as they might sound offensive. This procedure also necessitated the use of paraphrase to achieve the register clash in the TT and retain the overall meaning of the utterances.

The analysis of the factors that might play an essential role in the subtitler’s task to translate register clash into Arabic, as shown in Table 18, revealed that the simplicity and straightforwardness of the language used in some of the character’s utterances could be behind the utilisation of the strategy official equivalent. Moreover, overlap between the images on the screen (characters’ facial expression and body movement), the characters’ voices, and the subtitles made the task of the subtitler easy because the TT audience could understand the ST without any need for further explanation.

The following subsections discuss two main types of register clash: downgrading and upgrading. The analysis of these types will involve identifying the strategies used to render them and the factors that might govern the subtitler's decisions.

5.7.1 Downgrading (bathos)

The main aim of using register clash in *Seinfeld* is to provoke laughter. This is evident in George and Newman's conversations with other characters. Newman tends to use words and phrases from a higher register in informal meetings, while George does the opposite when he uses expressions from a lower register in formal meetings.

In one of the episodes "The Ticket", George and Jerry are in a formal meeting with NBC executives to discuss their idea for the pilot; the meeting starts with George with a good line about the importance of having a good story for the show. Then suddenly, he compares not having a good story to masturbation. This sudden change in George's register forms humour in the scene. Example 70 illustrates this.

Example 70, The Ticket

ST	TT
George: The story is the foundation of all entertainment. You must have a good story otherwise it's just masturbation.	<p>القصة أساس كل ترفيهه لابد من وجود قصة جيدة، وإلا كأنه مجرد إستمناء.</p> <p>Back translation The story is the foundation of all entertainment. There must be a good story otherwise it's just masturbation.</p>

Script Opposition (SO)	Usual vs Unusual; Lower register vs. Higher register
Logical Mechanism (LM)	False analogy/Missing link/Downgrading
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In Example 70, at the LA level, the subtitler was faithful to the ST because s/he transferred *masturbation* into Arabic as "إستمناء", without modifying the English term, which is considered as a taboo. The possible reason behind the subtitler's decision is the attempt to achieve the register clash in Arabic. As a result of not omitting or modifying the taboo word in the ST, the ST and TT share the same KR (SO, LM, SI, NS), and therefore, they have the same humorous effects.

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- Achieving the humorous effects. - The ST contains taboo word.

George also uses some expressions from a lower register in formal situations for the sake of provoking laughter. This is evident in the episode “The Hot Tub”, in which George meets some representatives from the *Houston Astros* to discuss the interleague play. The language used by the representatives and George includes words and phrases from a lower register. In one scene of the episode, George is on the phone talking to one of the representative, using taboo words such as *son of a bitch* and *bastards*. George’s boss, Mr. Wilhelm, overhears the conversation and becomes angry as a result of George’s unacceptable language, especially in a formal context.

Example 71, The Hot Tub

ST	TT
<p>Clayton: Hey, uh, speak up, George, I can't hear ya!</p> <p>George: (Mr. Wilhelm comes in and hears George yelling) <u>You tell that son of a bitch no Yankee is ever comin' to Houston! Not as long as you bastards are running things!</u> (Mr. Wilhelm comes running, takes the phone from George and hangs up).</p>	<p>ارفع صوتك يا جورج، لا أسمعك</p> <p>أخبر ذلك السافل بأن ما من "يانكي" سيذهب إلى "هيوسطن"</p> <p>طالما أنكم تديرين الأمور أيها الأوغاد.</p> <p>Back translation You tell that raffish no Yankee is ever coming to Houston as long as you are running things, bastards.</p>

Script Opposition (SO)	Usual vs Unusual; Lower register vs. Higher register
Logical Mechanism (LM)	Downgrading (bathos)
Situation (SI)	Context
Target (TA)	Houston’s representatives
Narrative Strategy (NS)	Picture/Dialogue/Sound

The use of *bastards* and *son of a bitch* forms humour in Example 71. In relation to the Language parameter, the Arab subtitler translated *bastards* into Arabic as “الأوغاد” using the strategy of official equivalent. In addition, *son of a bitch* was euphemised in Arabic as “السافل” (raffish) because it is a taboo. However, despite the use of euphemism, the TT has the same humorous effects as the ST. In other words, the process of euphemising the English expression did not affect the register clash in the ST, suggesting that the ST and TT share the same KR (except Language) and have similar humorous forces.

Translation strategy	Official equivalent/ substitution/euphemism
Factors affecting the subtitler’s decision	- The ST contains taboo words. - To retain register clash in Arabic.

5.7.2 Upgrading

In addition to the use of a lower register in formal conversation, George also uses a higher register in an informal context. This is evident in some examples one of which is Example 72 in which George is telling Jerry about his embarrassing experience when he was in his girlfriend's apartment. He describes the situation using words from a higher register which is something unusual because George is talking to his friend Jerry, and their conversation is supposed to be informal.

Example 72, The Chinese Restaurant

ST	TT
<p>George: And I begin to perceive this impending... intestinal requirement, whose needs are going to surpass by great lengths anything in the sexual realm. So I know I'm gonna have to stop. And as this is happening I'm thinking, even if I can somehow manage to momentarily... extricate myself from the proceedings and relieve this unstoppable force, I know that that bathroom is not gonna provide me with the privacy that I know I'm going to need.</p>	<p>وبدأت أدرك التهديد المعوي And I begin to realise the intestinal threat الذي سيزداد شدته whose intensity is going to increase أثناء الجنس during sex لذا أدركت أن علي التوقف so I realised that I had to stop. وأثناء ذلك، during that time, أعتقد أنني حتى استطعت I think, even that I could بشكل مؤقت temporarily أن أخلص نفسي من المواصله extricate myself from the proceeding وأروض تلك القوى الغاشمة and tame these oppressive forces ثم أدركت أن ذلك الحمام then I realised that that bathroom لن يزودني بالخصوصية would not provide me with the privacy التي أحتاجها that I need.</p>

Script Opposition (SO)	Usual vs. Unusual; Higher register vs. Lower register
Logical Mechanism (LM)	Upgrading
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, George's uses expressions from a higher register, including *sexual realm*, *momentarily*, *extricate*, *proceedings* and *unstoppable forces*. At the LA level, the use of these expressions in an informal conversation constitutes humour in the scene. Some of

these expressions were retained in Arabic, but others were lost because of the use of the strategy of paraphrase; words such as *impending*, *requirement* and *realm* were totally omitted. For example, *impending intestinal requirement* was transferred into Arabic as “التهديد المعوي” (intestinal threat) and *sexual realm* as “أثناء الجماع” (during sex). However, despite the omission of these elements, the higher register in George’s utterance was retained in Arabic as the other expressions such as *momentarily* ‘بشكل مؤقت’ (temporarily) and *unstoppable forces* ‘القوى العاشمة’ (oppressive forces) were replaced by expressions in Arabic that convey the same degree of formality. In GTVH terms, the ST and TT share the same KRs (SO, LM, SI, NS), and therefore, they have similar humorous effects.

Translation strategy	Official equivalent/ Paraphrase/ Omission
Factors affecting the subtitler’s decision	- Achieving register clash in Arabic. - ST needed to be paraphrased to make it comprehensible for TT viewers.

In some cases, humour in the register clash does not only depend on the items used in the characters’ utterances but it also relies on the characters’ voices, facial expressions, and body movements. This is evident in Example 73, in which George’s utterances, which include some items from a higher register, and his facial expression and body movement provoke laughter in the scene.

Example 73, The Glasses

ST	TT
George: When I find that guy, this much I vow: those glasses will be returned to their rightful owner.	أتعهد بأنني عندما أرى ذلك الرجل، ستعود تلك النظارة إلى مالكها الحقيقي. Back translation I vow that when I see that man, those glasses will returned to its true owner.

Script Opposition (SO)	Usual vs. Unusual; Higher register vs. Lower register.
Logical Mechanism (LM)	Upgrading
Situation (SI)	Context
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, George gives a formal promise that he will have his glasses back from the man who stole them. At the LA level, *vow* in George’s utterance was translated into Arabic as “أتعهد” (I vow) and *its rightful owner* as “مالكها الحقيقي” (its true owner). These items in addition to George’s angry face and hand gestures constitute humour in the scene. It is worth

mentioning that the appreciation of humour in the scene relies heavily on the TT audience's awareness of the intersemiotic redundancy/cohesion (the overlap between the image on the screen, the character's voice, and the subtitles). In GTVH terms, the ST and TT share the same KR_s (SO, LM, SI, NS), and therefore, they have similar humorous effects.

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- Achieving register clash in the TT. - Intersemiotic redundancy/cohesion.

The register clash, in some examples, was not transferred into Arabic although the subtitler used the suitable TL equivalents for the English expressions. The reason for the loss of register clash in the TT is the use of some items from old English (archaic words). In other words, some archaic words used in the character's utterances do not have Arabic equivalents that have the same effects. This is evident in the use of the largely archaic pronoun "thee" in two occasions. The first instance involves using the pronoun *thee* in Jerry's girlfriend (Lisi) utterance *I'll meet thee in front of your place* "سألتقي بك أمام شقتك" (I will meet you in front of your apartment). In the second instance, the pronoun *thee* is included in George's utterance *I hear thee* "سمعتك" (I heard you). The register clash in the two instances is the source of humour. However, despite the humorous use of the pronoun *thee* in the English texts, the Arabic equivalent of the English pronoun does not convey the same humorous effect because there is no Arabic equivalent that serves the same purpose of using *thee*.

The analysis of the data revealed a notable use of the items from a higher register by Newman when he interacts with the main characters in the show, including George and Jerry. Newman displays an impressive command of language and always uses words that draw the attention of the audience and generate humour in the show. The use of these expressions is evident in some examples in which Newman offers his advice to Kramer, as they are friends. In Example 76, Kramer goes to Newman's apartment seeking advice after falling in love with Jerry's girlfriend, Pam.

Example 76, The Soul Mate

ST	TT
Newman: And therein lies the tragedy. For I believe, sadly for you, that there is but one woman meant for each of us. One perfect angel for whom we are put on this earth.	وهنا تقع المأساة And here lies the tragedy. لأنني أعتقد ولسوء الحظ because I believe, unfortunately بأن هناك امرأة واحدة فقط that there is only one woman خلقت لكل واحد منا was created for each of us

	ملاك كامل واحد one perfect angel خلقنا من أجله we were created for.
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Script Opposition (SO)	Usual vs. Unusual; Higher register vs. Lower register
Logical Mechanism (LM)	Upgrading
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In Example 76, at the LA level, the sense of upgrading in Newman’s utterance was successfully transferred into Arabic by using two main strategies: official equivalent and paraphrase. In other words, some words, such as *tragedy* “المأساة” and *perfect angel* “ملاك كامل” in the ST were replaced by their preformed equivalents in Arabic, and other phrases, such as *meant for each of us* “خلقنا من أجلنا” (was created for each of us) and *we are put on this earth* “خلقنا من أجله” (we were created for) were paraphrased so that they serve the same purpose in the TT. The two texts (i.e., the ST and TT) share the same KRs (SO, LM, SI, NS), and therefore, they have similar humorous effects.

Translation strategy	Official equivalent/ Paraphrase
Factors affecting the subtitler’s decision	- Achieving register clash in Arabic. - ST needed to be paraphrased to make it comprehensible for TT viewers.

In the same episode “The Soul Mate”, Newman uses words from a higher register when offering guidance to Kramer. In the scene, Newman defines love using impressive language, which makes Kramer determined to use the same words when he meets Jerry’s girlfriend. Example 77 illustrates this.

Example 77, The Soul Mate

ST	TT
Newman: Sorry. But love is spice with many tastes. A dizzying array of textures...and moments.	أسف، ولكن الحب تابل متعدد النكهات مجموعة مذهلة من التراكيب واللحظات
Kramer: If only I could say things like that around her.	Back translation Sorry, but love is spice with many tastes. A dizzying array of textures...and moments.

Script Opposition (SO)	Usual vs. Unusual; Higher register vs. Lower register
Logical Mechanism (LM)	Upgrading/Analogy
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

Newman's utterances *love is spice with many tastes* (الحب تابل متعدد النكهات) and *A dizzying array of textures and moments* (مجموعة مذهلة من التراكيب واللحظات), in addition to his voice, hand gestures and eye signals, are the source of humour in the scene. In relation to the LA, the subtitler used Arabic expressions that could convey the degree of register clash in Newman's lines. As a result, in GTVH-terms, the English utterances and their Arabic translations share the same KR's (SO, LM, SI, NS), and consequently, they have similar humorous effects.

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- Achieving register clash in Arabic.

The analysis of the data revealed that upgrading is used by all characters in the show, for the sake of provoking laughter and, in some cases, teasing other characters. This use of upgrading is evident in Example 78, in which Jerry is teasing George when he tells him that he *can serve the world* by not having sexual intercourse with women. Jerry rephrases George utterance with words from a higher register; this includes using the phrase *not subjecting women* and *your sexual advances*.

Example 78, The Abstinence

ST	TT
George: I told her I would have to think about it.	لا أدري، ربما أستطيع أن أخدم العالم أفضل بهذه الطريقة
Jerry: But ultimately, you're gonna choose in favor of sex, right?	I don't know. Perhaps I can better serve the world this way.
George: I don't know. Perhaps I can better serve the world this way.	تقصد عدم إخضاع النساء لتخطيطك الجنسي
Jerry: You mean, not subjecting women to your sexual advances.	You mean, not subjecting women to your sexual plan.

Script Opposition (SO)	Usual vs. Unusual; Higher register vs. Lower register
Logical Mechanism (LM)	Upgrading
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, at the LA level, the degree of register clash in the ST was transferred by using "إخضاع" as an official equivalent of *subjecting* and by rendering *your sexual*

advances into Arabic as “لتخطيطك الجنسي” (your sexual plan). As a result of the successful rendering of Jerry’s utterance, the Arabic translations and the English text share similar humorous forces and similar KRs (except the Language parameter).

Translation strategy	Official equivalent
Factors affecting the subtitler’s decision	- Achieving register clash in Arabic.

Another notable use of upgrading in *Seinfeld* involves Kramer quoting the Bible when he sees Jerry suffering from a skin rash. Kramer thinks that Sara, whom Jerry met early in the morning, is responsible for the condition of Jerry’s skin. In fact, Kramer asks Jerry to go to Sara’s clinic and ask for treatment. Example 79 illustrates this.

Example 79, The Slicer

ST	TT
<p>Kramer: There, there's your hives. Jerry: What, she gave me hives? Kramer: <u>Jerry, as the Bible says: Thou who cureth, can maketh ill.</u></p>	<p>جيري كما يقول الإنجيل: “وإذا مرضت فهو يشفين” Back translation Jerry as the Bible says “and when I am ill, it is He who cures me”</p>

Script Opposition (SO)	Higher register vs. Lower register
Logical Mechanism (LM)	Upgrading
Situation (SI)	Context
Target (TA)	Sara
Narrative Strategy (NS)	Picture/Dialogue/Sound

Kramer’s utterance is the source of humour in the previous example as it includes some items from a higher register in an informal context. At the LA level, the Arab subtitler substituted Kramer’s line *Thou who cureth, can maketh ill* with a verse from Qur’an “وإذا مرضت فهو يشفين” (“and when I am ill, it is He who cures me”), which could convey the same degree of register clash in Arabic. However, the use of “هو” (He) in the TT may obscure the link between the joke and Sara. In other words, the Arabic translation of Kramer’s words is irrelevant to the conversation because it does not convey the intended meaning of Kramer’s utterance. In GTVH-terms, the ST and TT share the same KRs, except the SI, TA and LA.

Translation strategy	Substitution
Factors affecting the subtitle's decision	- Achieving register clash in Arabic. - The Arab subtitler might fail to understand the joke in the scene.

5.8 Retorts

A retort refers to a quick and witty response to a preceding utterance (the two utterances forms a sort of adjacency pair). This response is usually produced to amuse the hearer rather than the direct addressee. In addition, in some cases, retorts are not expected by the producer of the first utterance and they change the intended meaning and generate another one.

Strategies	Official equivalent	Paraphrase
Retorts (10 examples)	9	4

Table (19) Frequency of subtitling strategies used in the translation of retorts

Table 19 shows the two main strategies used by the Arab subtitler to render retorts in the ST. These techniques include official equivalent, paraphrase. The in-depth analysis of the examples, as shown in Table 19, revealed that the strategies of official equivalent and paraphrase were used more frequently. The possible reason behind the frequent use of the strategy of official equivalent is the simplicity of the retorts in the ST; expressions used in the characters' utterances are straightforward and can be transferred with no need for interventional strategies. Paraphrase was utilised in some examples in order to make the TT natural. This is evident in the translation of the English term *leg man* which required paraphrasing the term, as it had no preformed equivalent in Arabic

Factors affecting the translation of retorts
Retorts in the ST are straightforward
The need to make the TL natural

Achieving retorts in the TT
The ST contains a term that has no performed TL equivalent

Table (20) Factors that might affect the subtitle’s decisions to translate retorts

A variety of factors might govern the use of some strategies when rendering retorts. As indicated in Table 20, one of these parameters is the simplicity of the retorts in the characters’ utterances. This is evident in the implementation of the strategy of official equivalent in many examples. Another factor is the need to make the TT natural, as the humour in the ST cannot be translated directly into Arabic. As a result, the subtitle adopted the strategy of paraphrase in some examples.

The rest of this section is dedicated to the discussions of some examples which contain retort. There will be a detailed analysis of the strategies used by the Arab subtitle to render retorts and the parameters that might have an impact on the subtitle’s task.

The analysis of the selected data showed that retorts in *Seinfeld* are usually used by Jerry who always produces witty and, in some cases, sharp responses; these humorous responses violate the expectations of the other characters, which in this case provoke laughter. In addition, Jerry uses retorts in his conversations with George, as George is a controversial character in the show. This is evident in Example 80, in which George asks Jerry whether he dated a lady working with him in the same office. Jerry responds in a very humorous way stating that he has never had a job.

Example 80, The Stranded

ST	TT
<p>George: What come on? Have you ever dated a woman that worked in your office?</p> <p>Jerry: I've never had a job.</p>	<p>هل سبق وأن واعدت امرأة تعمل في مكتبك؟</p> <p>Have you ever dated a woman that works in your office?</p> <p>لم أعمل يوماً قط.</p> <p>I never worked a day.</p>

Script Opposition (SO)	Expected vs. Unexpected
Logical Mechanism (LM)	Retort
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Sound/ Dialogue (Question and answer)

Jerry’s witty and quick response to George’s question is the source of humour in the previous example. In fact, Jerry’s utterance is not expected by George, although Jerry is telling

the truth, as he has no job, and therefore, he has not dated a woman in the workplace. In relation to the Language parameter, the retort in Jerry's utterance was transferred into Arabic using the strategy of official equivalent, suggesting that the ST was simple and did not include any complex expressions. As a result, the ST and TT share the same humorous effects and consequently they have the same KRs (except the Language parameter).

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- Achieving retort in TT. - The retort in the ST is straightforward.

The use of retort by *Seinfeld* does not only aim to provoke laughter but is also used to tease other characters. This utilisation of retort can be seen in some examples in which Jerry has humorous exchanges with George. This is illustrated in Example 81, in which George, Jerry, and Elaine are having a conversation about the importance of volunteering and helping people. And when Elaine asks Jerry whether he likes the idea of volunteering, he replies that he is not interested. Jerry's response provokes George who then asks Jerry: *What kind of a person are you?*.

Example 81, The Old Man

ST	TT
George: What *kind* of a person are you? Jerry: I think I'm pretty much like you... only successful.	أي نوع من الرجال أنت؟ What kind of men are you? أعتقد أنني مثلك تماماً غير أنني ناجح. I think I'm just like you only I'm successful.

Script Opposition (SO)	Successful/unsuccessful; Expected vs. Unexpected
Logical Mechanism (LM)	Garden-path/Retort
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Sound/ Dialogue (Question and answer)

Jerry's response to George's utterance constitutes humour in the scene; the response is sarcastic as Jerry indirectly accused George of being unsuccessful. However, it is apparent from Jerry's sharp reply, in addition to his facial expression (smile), that he is teasing George with no intention to hurt George's feelings. At the LA level, the retort in Jerry's line was rendered into

Arabic using the strategy of official equivalent. In GTVH-terms, the ST and TT share the same KRrs (except Language), and therefore, they have the same humorous forces.

Translation strategy	Official equivalent
Factors affecting the subtitle's decision	- Achieving retort in TT. - The retort in the ST is straightforward.

In the following example, Jerry continues using retorts to tease George and provoke laughter. In Example 82, Jerry has a toothache and is trying to call a dentist, but he discovers that there are no dentists working on the day before Thanksgiving. George tells him that he is invited to a party, and a lot of dentists are attending the party. Then Jerry asks George if he can accompany him to the party. Surprisingly, George refused Jerry's offer, as Jerry is not invited.

Example 82, The Mon and Pop Store

ST	TT
<p>Jerry: Yeah, I gotta see a dentist, this is killin' me. Well, I'll take a chance. We'll go together.</p> <p>George: Maybe I'll just meet you there.</p> <p>Jerry: You don't want to go with me?</p> <p>George: Jerry, for all I know this guy went out of his way to not invite you. <u>How am I gonna feel if I show up with an uninvited, unwelcome intruder?</u></p> <p>Jerry: <u>The way I feel when I go places with you?</u></p>	<p>بماذا سأشعر إن حضرت مع دخيل غير مدعو ولا مرغوب فيه؟ How am I going to feel if I come with an uninvited, unwelcome intruder?</p> <p>كشعوري عندما ترافقتني في الزيارات؟ Like my feeling when you accompany me in my visits?</p>

Script Opposition (SO)	Invited vs.uninvited; Expected vs. Unexpected
Logical Mechanism (LM)	Analogy/Retort
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Sound/ Dialogue (Question and answer)

In the previous example, Jerry replies to George's unexpected and provoking comments with a sharp and quick retort: *The way I feel when I go places with you?*. This witty response is the source of humour in the scene. In relation to the LA, the Arab subtitler managed to transfer the sense of retort in Jerry's utterance, using the strategies of official equivalent and paraphrase. Accordingly, *The way I feel when I go places with you?* was rendered into Arabic as "كشعوري عندما "ترافقتني في الزيارات" (Like my feeling when you accompany me in my visits); *places* was translated

as “الزيارات” (visits), instead of “الأماكن” (places), which is the official equivalent. However, this translation did not affect the overall meaning of Jerry’s utterance, as the ST and TT share the same KRs (except the Language) and humorous effects.

Translation strategy	Official equivalent/Paraphrase
Factors affecting the subtitler’s decision	- Achieving retort in TT. - The retort in the ST is straightforward.

One of the most humorous examples that include retorts is Example 83. In this example, as usual, Jerry is targeting George with a witty and sharp response. In the scene, George pointed to the cashier and wonders if she is happy, and then states that he has never spoken to her. Jerry tells George that her name is Ruthie Cohen and she is happy simply because she has never interacted with George.

Example 83, The Gum

ST	TT
<p>Jerry and George sitting in a booth, much as usual. George: You think she's happy? Jerry: Who? George: (indicates with his head) The cashier. Jerry: Ruthie Cohen? George: (surprised) You know her name? Jerry: Sure. George: <u>I don't think I've ever spoken to her.</u> Jerry: <u>Maybe that's why she's happy.</u></p>	<p>هل تعتقد أنها سعيدة؟ من؟ المحاسبة. روثي كوهن؟ تعرف اسمها؟ بالطبع. لا أظن أنني تحدثت إليها من قبل. I don't think I spoke to her before. ربما هذا هو سبب سعادتها. Maybe this is the reason behind her happiness.</p>

Script Opposition (SO)	Being a jinx vs. Being a lucky charm; Expected vs. Unexpected
Logical Mechanism (LM)	Faulty reasoning/Retort
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Sound/ Dialogue

In the previous example, at the LA level, the Arab subtitler avoided using a literal translation technique. Instead, he paraphrased Jerry’s utterance so that it sounds natural. This is evident in the use of the noun “سعادتها” (her happiness) instead of opting for the adjective “سعيدة” (happy). In addition, other words included in Jerry’s utterance were replaced by their preformed

equivalents. In GTVH-terms, the ST and TT share the same KRs (except Language) and have the same sense of retort.

Translation strategy	Official equivalent/Paraphrase
Factors affecting the subtitle's decision	- Achieving retort in TT. - The retort in the ST is straightforward. - To make the TT natural.

Most of the instances of retorts in *Seinfeld* are straightforward, and understanding them does not required much effort, as they do not include any sort of cultural references or puns. This simplicity also made the subtitle's task quite easy because s/he did not have to use any interventional strategies. This is evident in most of the analysed examples that contain retorts. Take for example the following instance of humour in which Jerry's retorts were transferred into Arabic using the strategy of official equivalent. In the scene, George tells Jerry that *having a secretary is incredible* and he does not know why he did not have a secretary before. Jerry replies to George with a logical and humorous line: *because you didn't have a job* (لأنه لم يكن لديك وظيفة؟) (see Appendix J). The translation of Jerry's utterance is structurally fine and sounds natural; it also has the same sense of retort as the ST.

Similarly, in another example, George meets Jerry at the coffee shop and informs him that he has been searching for the right person and *the search is over* because he is in love with Paula. Jerry responds to George with a humorous and unexpected utterance, telling George, *now the search for the right psychiatrist begins* (والآن يبدأ البحث عن الطبيب النفسي المناسب). The subtitle translated Jerry's retort into Arabic with the strategy of official equivalent because this technique is enough to convey the sense retort (see Appendix J).

In some instances of retorts, the ST contains some expressions that cannot be translated with the strategy of official equivalent, as these terms do not have preformed equivalents in Arabic. This is evident in Example 86, in which the term *leg man* is used in a conversation between Elaine and Jerry. Elaine is surprised at Jerry because she thought he likes women's legs rather than their breasts. Jerry informed Elaine that he is not interested in looking at women's legs because he has legs.

Example 86, The Implant

ST	TT
Elaine: I never knew you were so into breasts. I thought you were a leg man. Jerry: A leg man? Why would I be a leg man? I don't need legs. I have legs.	لم أعرف أنك تميل للنهود حسبتك تحب السيقان. I didn't know that you like breasts. I thought you like legs. ولماذا أحب السيقان

	لست بحاجة السيقان، لدي ساقان. Why would I like legs, I don't need legs. I have legs.
--	---

Script Opposition (SO)	To like women's legs vs. to like women's breasts; Expected vs. Unexpected
Logical Mechanism (LM)	Retort
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In Example 86, at the LA level, *leg man* in Jerry's utterance was transferred into Arabic as "أحب السيقان" (I like legs) with the strategy of paraphrase. Paraphrase was used here by the Arab translator because there was a need to explain the term *leg man*, as it does not have an equivalent in Arabic, and translating it literally would make it unnatural in Arabic. This procedure (i.e., using the strategy of paraphrase) did not affect the overall meaning of the retort in Jerry's utterance, suggesting that the ST and TT have the same KRs (except Language) and they share the same sense of retort.

Translation strategy	Paraphrase
Factors affecting the subtitler's decision	- The ST term (leg man) does not have a preformed equivalent in the TL. - Achieving retort in TT.

In the previous examples, the characters' exchanges were short and simple; this means that understanding the retorts does not require paying attention to the whole dialogue between the characters in a particular scene. However, in some cases, as in Example 87, the dialogue between Jerry and Elaine is long and comprehending the retort used by Elaine requires extra attention to every single line. In addition, Jerry's body movement is important to the understanding of the overall meaning of the dialogue and for the retort. In the scene, Jerry and Elaine are in a spa, talking about whether Sidra has fake breasts or not. Jerry wants Elaine to do some investigation about Sidra's breasts, and Elaine tells Jerry that he can discover the fakeness after a couple of dates. Jerry states that he won't be able to do the investigation and mentions that George is struggling in his relationship with Betsy.

Example 87, The Implant

ST	TT
<p>Elaine: But a few more dates and you can find out for yourself!</p> <p>Jerry: Don't be so sure. Look at George - he's on his ninth date with Betsy, he still hasn't gotten anywhere with her.</p> <p>Elaine: What's his problem?</p> <p>Jerry: Well, every time he tries to make a move, something screws up. Like on their last date, they were on the couch, but she was sitting on his wrong side.</p> <p>Elaine: Wrong side?</p> <p>Jerry: Yeah, she was on his right side. He can't make a move with his left hand. Can't go left.</p> <p>Elaine: He can't go left.</p> <p>Jerry: No! I'm lefty, can't go right. What about women? Do they go left or right?</p> <p>Elaine: <u>Nah, we just play defense.</u></p>	<p>لكن بعد بضعة مواعيد يمكنك أن تكتشف بنفسك.</p> <p>لا تكوني واثقة انظري إلى جورج في مواعده التاسع مع بيتسي ولم يحرز أي تقدم</p> <p>ما مشكلته؟</p> <p>كلما حاول التحرك طرأ أمر ما في آخر مرة كانا على الأريكة كانت على جانبه المعاكس،</p> <p>جانبه المعاكس؟</p> <p>كانت على جانبه الأيمن، لا يستطيع التحرك بيده اليسرى لا يستطيع الإتجاه يساراً</p> <p>لا يستطيع الإتجاه يساراً؟</p> <p>أجل أنا أيسر، لا أستطيع الإتجاه يمينا ماذا عن النساء؟ هل يتجهن يساراً أم يمينا؟</p> <p><u>نحن ندافع وحسب.</u> We just play defense.</p>

Script Opposition (SO)	Men vs. Women; Expected vs. Unexpected
Logical Mechanism (LM)	Retort
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Sound/ Dialogue (Question and answer)

The retort in Elaine's utterance *we just play defense* (نحن ندافع وحسب) is the source of humour in the previous example because it is witty and it violates Jerry's expectation. In relation to the LA, the utterance was translated into Arabic with the strategy of official equivalent, as it is simple and straightforward. It is worth mentioning that the translator succeeded in paraphrasing the whole conversation so that it sounds natural in Arabic and helps the audience to understand the instance of retort in the scene.

Translation strategy	Official equivalent/Paraphrase
Factors affecting the subtitler's decision	- Achieving retort in TT. - The retort in the ST is straightforward. - To make the TL natural.

The use of retorts in some examples in the data is presented as one-word answers to a preceding question. This is evident in one of the scenes in the episode “The Trip 2” in which Jerry and George are on the street and want to know the name of their location; George asks a man walking by *Excuse me, where are we?* (معدرة، أين نحن؟); the man replies with one word: *Earth* (الأرض). Similarly, in another episode “The Wink”, Jerry argues that *95 percent of the population is undateable*, then Elaine asks him *How are all those people getting together?* (إذاً، كيف لكل هؤلاء؟). Jerry replies with only one word: *Alcohol* (الكحول). In the two examples, the sense of retort was retained in Arabic.

5.9 Catchphrases

Seinfeld is rich with catchphrases; this type of humour is a prominent feature of the show. All main characters use certain catchphrases for one obvious goal: to provoke laughter and amuse the audience. This is evident in the use of new words (verbs), such as *de-smellify*, *de-sour*, *fake-erase*, *bobulate*, and *ghost read*. The show also makes use of new nouns, such as *blow-off number*, *kiss-hello program*, *must-lie situation*, and *non-date personality*. Furthermore, in some episodes, the characters turn nouns into verbs, including *bagel*, *congeniality*, *couple*, *dictator*, and *lesbian*. In addition, when discussing or referring to some inappropriate topics, the characters create their own euphemism; this involves using *below the equator* to refer to the genital region and *going downtown* instead of *having sex* (McFedries 2003).

Strategies	Explication	Generalisation	Official equivalent	Substitution	Retention	Omission	Paraphrase	Euphemism
Catchphrases (37 examples)	10	1	18	2	2	2	13	1

Table (21) Frequency of subtitling strategies used in the translation of catchphrases

The analysis of the selected data containing catchphrases revealed a considerable number of interventional strategies, as shown in Table 21, used by the Arab subtitler to translate the

catchphrases in the characters' utterances into Arabic. At a glance, it is obvious from the table that the strategy of official equivalent was most frequently used with catchphrases that have appropriate equivalents in Arabic. This includes Examples 92, 93, 97, and 98. In contrast, other catchphrases, especially neologisms, were problematic, as they could not be rendered into Arabic without modifications. Accordingly, the subtitler adopted the strategy of paraphrase to make these neologisms more comprehensible for the TT audience. This is evident in Examples 90, 91, and 106.

As illustrated in Table 21, the strategy of explicitation was used to subtitle some catchphrases that required further explanations. Applying this strategy involved adding or omitting some elements in the ST to spell out the intended meaning of the catchphrases. This is evident in Examples 96, 103, and 106. Furthermore, the strategy of retention was implemented twice to render the terms *newmanniun* and *Kramennium* because these catchphrases could not be rephrased or modified in Arabic. Therefore, the only option for the subtitler was to retain them in the TL. This retention did not affect the status of the terms, as they sound humorous in Arabic.

Factors affecting the translation of catchphrases
ST contains a term that could not be translated literally into Arabic (no preformed equivalent in the TL)
To achieve the humorous effects
The catchphrase in the ST has a close equivalent in the TL
The need to guide the TT audience by spelling out the meaning of the catchphrase
Understanding the catchphrases in the ST requires a thorough understanding of the plotline of the episodes
The catchphrase in the ST has a cultural connotation

Table (22) Factors that might affect the subtitler's decisions to translate catchphrases

The analysis of the examples that contain catchphrases, as shown in Table 22, revealed some factors that might govern the subtitler's decisions and choices when translating catchphrases into Arabic. Some of these parameters were related to the existence and nonexistence of the preformed equivalent in the TL, and others were concerned with the TL audience's knowledge of the plotline of a particular episode (i.e., intertextuality), the need to provide the TL viewers with further explanation of a certain catchphrase, or the cultural connotation of some catchphrases.

As indicated in Table 22, the catchphrases in some examples (e.g., Examples 92 & 93) could be translated literally into Arabic because these catchphrases have appropriate equivalents. In contrast, other examples (e.g., Examples 96 & 106) requires utilising the strategies of paraphrase and explicitation, as the catchphrases in these examples might not be understood by the TT audience without making some modifications in order to achieve the intended meaning.

In one instance, the subtitler misinterpreted the catchphrase *playin' with confederate money* (see example 102). This misinterpretation might result from the subtitler's unawareness of the cultural connotation of the catchphrase. As a result, the humorous effect of the ST phrase was lost in the TT.

In some instances, the Arab subtitler made good attempts to translate the catchphrases in the characters' utterances and left the rest of the job for the TT viewers to understand the intended meaning of the phrases, especially if comprehending them required some knowledge of the actions and events in a particular episode. This is evident in examples 97 and 98.

The rest of this section will give an insight into the subtitling of catchphrases into Arabic. There will be a comprehensive discussion of the strategies used by the Arab subtitler to render the instances of catchphrases in *Seinfeld* and the factors that might govern the utilisation of these strategies.

The analysis of the data revealed various uses of some new nouns, one of which is *Soup Nazi*. This noun is used by the characters in the episode "The Soup Nazi". *The Soup Nazi* is the nickname of the eponymous character played by Larry Thomas. The term *Nazi* is used to describe the strictness of the *Soup Nazi* when dealing with his customers. Elaine uses it in a humorous way when the *Soup Nazi* refused to sell her the soup because of the way she acted when ordering the soup. Example 90 illustrates this.

Examples 90, The Soup Nazi

ST	TT
<p>Elaine: I mean, you know, I've never been so insulted in my entire life. There's something really wrong with this man. <u>He is a Soup Nazi.</u></p>	<p>إنه بالفعل بائع الحساء النازي</p> <p>Back translation</p> <p>He is a Nazi seller of the soup.</p>

Script Opposition (SO)	Kind vs. Rude; Strict vs. Lenient
Logical Mechanism (LM)	Forging a new noun; Analogy
Situation (SI)	Context

Target (TA)	The character: <i>The Soup Nazi</i>
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, at the LA level, the noun *Soup Nazi* was translated into Arabic using the strategy of paraphrase as “بائع الحساء النازي” (The Nazi seller of the soup). The possible reason for paraphrasing the English term is to make the Arabic translation natural. In GTVH-terms, the ST and TT have the same KRs (except Language) and they share the same humorous forces.

Translation strategy	Official equivalent/Paraphrase
Factors affecting the subtitler’s decision	- The ST contains a term that cannot be translated literally into Arabic, as it has no preformed equivalent in Arabic. - To achieve the humorous effects.

Similar to the previous example, the subtitler paraphrased the noun *nondate personality* in Example 91 to make it more natural in Arabic. In the example, Jerry decides to go on a double date with George and his girlfriend. He tells Elaine that George wants to show her his true personality.

Example 91, The Masseuse

ST	TT
Jerry: He likes a date to see him with a friend so she can get a window into his nondate personality .	يحب أن تراه صديقته مع صديقه، حتى ترى شخصيته خارج المواعيد. Back translation He likes his girlfriend to see his personality out of the dates .

Script Opposition (SO)	Usual vs Unusual; Date personality vs. non-date personality
Logical Mechanism (LM)	Forging a new noun
Situation (SI)	Context
Target (TA)	George
Narrative Strategy (NS)	Picture/Dialogue/Sound

In Example 91, in relation to the Language parameter, the Arab subtitler translated *nondate personality* into Arabic as “شخصيته خارج المواعيد” (his personality out of the dates) using the strategy of paraphrase; *nondate* was rendered as “خارج المواعيد” (Out of the dates) and *personality* was replaced by its official equivalent “شخصية” to achieve naturalness in the TL. In

GTVH-terms, the ST and TT share the same KRrs (except LM), and they do not have the same humorous effect because the catchphrase could not be preserved in Arabic.

Translation strategy	Official equivalent/Paraphrase
Factors affecting the subtitler's decision	The ST contains a term that cannot be translated literally into Arabic, as it has no preformed equivalent in Arabic.

The strategy of paraphrase, in many cases, seems the only solution to render the new nouns used in *Seinfeld*. This is because these nouns have no preformed equivalents in the TT, and translating them literally into Arabic makes them unnatural. However, in some examples, using the official equivalent is enough to transfer the new nouns in the characters' utterances. This can be illustrated in Example 92, in which Jerry and George are walking on the street and see Wendy, the physical therapist. Jerry seems unwilling to meet her because he has to kiss her every time they see each other.

Example 92, The Kiss Hello

ST	TT
George and Jerry stop walking. Jerry: Ah, she's with her friend Wendy. George: <u>Wendy? Is that the uh, physical therapist?</u> Jerry: <u>Yeah. I'm on a kiss hello program with her.</u>	ويندي؟ أنتك هي المعالجة الطبيعية؟ أجل، التحقت ببرنامج القبلة الترحيبية معها. Back translation Yeah, I joined the program of kiss hello with her.

Script Opposition (SO)	Usual vs. Unusual
Logical Mechanism (LM)	Forging a new noun/ Exaggeration
Situation (SI)	Context
Target (TA)	Wendy
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, the use of the noun *a kiss hello program* is the source of humour because it is abnormal to be in a kiss program with someone. This sort of exaggeration in Jerry's utterance was rendered into Arabic using the strategy of official equivalent, in which each word in the ST was replaced by its preformed equivalent in Arabic. Accordingly, at LA level, *a kiss hello program* was subtitled into Arabic as "برنامج القبلة الترحيبية" (the program of kiss hello). As a result

of this procedure, the ST and TT have the same KRs (Except LA) and share the same humorous effects.

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	The English noun can be translated literally into Arabic; there is no need for paraphrase.

In Example 93, the subtitler also uses the strategy of official equivalent to render the noun *must-lie situation* in the ST. In the scene, Jerry and Elaine are talking about the ugliness of Carol's baby; Jerry tells Elaine that it is a *must-lie situation* when the parents ask you about their baby (you cannot say that s/he is ugly).

Example 93, The Hamptons

ST	TT
<p>Jerry: And, you know, the thing is, they're never gonna know, no one's ever gonna tell them.</p> <p>Elaine: Oh, you have to lie.</p> <p>Jerry: <u>It's a must-lie situation.</u></p> <p>Elaine: Yes, it's a must-lie situation.</p>	<p>إنه موقف يتطلب الكذب. أجل، موقف يتطلب الكذب.</p> <p>Back translation It's a situation that requires lying.</p>

Script Opposition (SO)	Truth vs. Lying
Logical Mechanism (LM)	Forging a new noun
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, at the LA level, *must-lie situation* was translated into Arabic as “موقف يتطلب الكذب” (a situation that requires lying), in which each word was replaced by its preformed equivalent. And despite the literal translation of the ST noun, the translation sounds natural. Furthermore, the ST and TT share the same KRs (except the Language and Logical Mechanism) and humorous forces.

Translation strategy	Official equivalent
Factors affecting the subtitle's decision	The ST noun has a preformed equivalent in Arabic.

Some catchphrases in the ST have their humorous forces, which cannot be transferred into Arabic; these terms are language-based and have a sort of unique mechanism that does not exist in the TL. Take for example the noun *blow-off number* which refers to the fake phone number a person gives to another person that s/he does not want to see again. This noun was translated into Arabic as “الرقم الزائف”; (fake number) the noun in the ST and the Arabic translation do not share the same humorous forces because the latter does not sound humorous. Similarly, *step-skipper*, which refers to a person who skips steps, was rendered into Arabic as “متجاهل الخطوات” (ignorant of steps); the Arabic translation is not as humorous as the ST.

In addition to the use of new nouns by the characters in *Seinfeld*, the data revealed that the characters use their own euphemisms when addressing some prickly issues, such as sexual intercourse, homosexuality, and the genital region. In Example 96, Elaine uses *going downtown* to refer to *having sex* when she tells Jerry that her boyfriend thought that she wanted to have some intimate time with him when she invited him to her apartment.

Example 96, The Label Maker

ST	TT
<p>Elaine: You mean just because I asked him to go upstairs, <u>he thinks he's going downtown?</u></p> <p>Jerry: Obviously.</p>	<p>تعني أن طلبي له بالصعود إلى أعلى يجعله يظن أنه سينزل إلى وسط المدينة.</p> <p>Back translation ... makes him think that he will go down to the downtown.</p>

Script Opposition (SO)	Going downtown vs. having sex; Sex vs. No-sex; Normal vs. Abnormal
Logical Mechanism (LM)	Euphemism
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

The humour in Example 96, as stated before, arises from the use of the catchphrase *going downtown* instead of using *having sex*. In relation to the LA, the subtitle rendered *going downtown* into Arabic as “سينزل إلى وسط المدينة”. S/he replaced *downtown* with its official equivalent “وسط المدينة” and used the nonequivalent “سينزل” (will go down) for *going*, which

usually translated into Arabic as “يذهب”. The use of “سَيَنْزِلُ” (will go down) could guide the Arabic-speaking audience to the actual meaning of the catchphrase in Elaine’s utterance. In GTVH-terms, the ST and TT share the same KR_s (except LA), and they have the same humorous effect.

Translation strategy	Official equivalent/Explication
Factors affecting the subtitler’s decision	- To achieve the humorous effect - The need to guide the audience and spell out the meaning of the catchphrase.

In contrast to the subtitling of the catchphrase in the previous example, the subtitler translated the catchphrase in Example 97 literally with no modifications. In the scene, Elaine tells Jerry about how gorgeous Robert is, a gay man whose date she pretended to be in front of his boss. Jerry asks Elaine whether she considers convincing Robert to be straight.

Example 97, The Beard

ST	TT
Jerry: <u>You think you can get him to just change teams?</u> He's not going to suddenly switch sides. Forget about it.	تظنين أنك قادرة على إقناعه بتغيير فريقه؟ Back translation You think you can convince him to change his team.

Script Opposition (SO)	Being gay vs. Being straight
Logical Mechanism (LM)	Euphemism
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In Example 97, *change teams* refers to the process of changing gayness to straightness; this catchphrase, at the LA level, was translated literally into Arabic as “تغيير فريقه” (to change his team). The intended meaning of the catchphrase in Jerry’s utterance could not be understood by the TT audience just by reading the Arabic subtitles; the audience previously have to have a thorough understanding of the plotline of the episode. In GTVH-terms, the ST and TT share the same KR_s (except LA).

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- Understanding the catchphrase in the ST requires a thorough understanding of the plotline of the episode.

Similarly, in the following example, the catchphrase *sponge-worthy* - a person who is worthy of having sex with using a contraceptive sponge - could not be comprehended by the TT audience unless they have a good knowledge of the whole episode “The Sponge” and are aware of the frequent use of the word *sponge* throughout the episode, especially in Elaine’s utterances. In the episode, Elaine is in a relationship with Billy and she cannot decide whether he deserves wasting a sponge, giving the fact that the sponges *went off the market* and Elaine *can’t afford to waste any of ‘em*.

Example 98, The Sponge

ST	TT
<p>Jerry: I thought you said it was imminent.</p> <p>Elaine: Yeah, it was, but then I <u>just couldn't decide if he was really sponge-worthy.</u></p> <p>Jerry: Spongeworthy?</p> <p>Elaine: Yeah, Jerry, I have to conserve these sponges.</p>	<p>اعتقدت أن الأمر وشيك كان كذلك، لكني لم أستطع أن أقرر <u>إن كان جديراً بالإسفنجة أم لا.</u></p> <p>Back translation I couldn’t decide if he was worthy of the sponge or not.</p>

Script Opposition (SO)	Worthy vs. Unworthy; Sex vs. No-sex
Logical Mechanism (LM)	Euphemism/Neologism
Situation (SI)	Context
Target (TA)	Billy
Narrative Strategy (NS)	Picture/Dialogue/Sound

In Example 98, at the LA level, the euphemised catchphrase *sponge-worthy* was translated into Arabic as “جديراً بالإسفنجة” (worthy of the sponge) using the strategy of official equivalent. The Arabic translation is adequate as it conveys the intended meaning of the English term. However, as stated before, the appreciation of the humour resulting from the use of the catchphrase could not be achieved without understanding what the whole episode is all about. In GTVH-terms, the ST and TT share the same KRs (except LA).

Translation strategy	Official equivalent
Factors affecting the subtitler's decision	- Understanding the catchphrase in the ST requires a thorough understanding of the plotline of the episode.

It is worth mentioning that *Seinfeld* is rich with euphemised catchphrases that could not be understood without knowing the context in which they are used. This includes *master of your domain* (سيد موقفك) (master of your situation) which is used by Kramer in the episode “The Contest”. The catchphrase refers to the person who is able to refrain from masturbation. Similarly, the catchphrase *the move* (الحركة), which is used in the episode “The Fusille Jerry” and refers to one of Jerry’s sexual positions that he used when he dated Elaine, could not be appreciated unless the viewers had a good knowledge of the episode and the whole show. Another interesting euphemised catchphrase is *below the equator* (تحت خط الإستواء), which refers to the genital region. This phrase is used by Jerry in the episode “The Mango” when George tells Jerry that he is not confident in a particular aspect of sex.

In some cases, the catchphrase is bound to the American culture as in Example 102. In the example, Jerry and Elaine are talking about Sidra’s breasts. After meeting Sidra in the Sauna, Elaine thinks that she is *playin’ with confederate money* ⁽¹³⁾ because she has fake breasts.

Example 102, The Implant

ST	TT
Jerry: You're sure? Elaine: Positive! <u>This chick's playin' with confederate money.</u>	هل أنت واثقة؟ تمام الثقة! تلك الفتاة فاحشة الثراء. Back translation This girl is too rich.

Script Opposition (SO)	Confederate money vs. Sidra’s fake breast; Worthy vs. Unworthy
Logical Mechanism (LM)	Euphemism/ Analogy
Situation (SI)	Context
Target (TA)	Sidra
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, the Arab subtitler, in all probability, did not understand the catchphrase in the ST. This is evident in the way s/he translated *playin’ with confederate money*

into Arabic as “فاحشة الثراء” (too rich). S/he might not have access to the actual meaning of the catchphrase and its cultural connotation. As a result, the ST and TT do not share the same KRs (e.g., SO, LM, TA) and humorous forces.

Translation strategy	Substitution
Factors affecting the subtitler’s decision	- The catchphrase in the ST has a cultural connotation.

In addition to the use of euphemised catchphrases, the show contains a considerable number of neologisms. These words are a great source of humour. One of the interesting terms occurs in the episode “The Yada Yada”, in which Kramer considers Jerry as an *anti-dentite* – a person who dislikes dentists. Example 103 illustrates this.

Example 103, The Yada Yada

ST	TT
<p>Jerry: Kramer, he's just a dentist.</p> <p>Kramer: <u>Yeah, and you're an anti-dentite.</u></p> <p>Jerry: I am not an anti-dentite!</p>	<p>أجل، وأنت معاد لطب الأسنان لست معاديا لطب الأسنان.</p> <p>Back translation Yeah, and you're against dentistry.</p>

Script Opposition (SO)	To like vs. To dislike
Logical Mechanism (LM)	Neologism
Situation (SI)	Context
Target (TA)	Jerry
Narrative Strategy (NS)	Picture/Dialogue/Sound

In relation to the LA, although the term *anti-dentite* is a neologism and it has no preformed equivalent in Arabic, the subtitler managed to render it into Arabic with words that can convey the intended meaning. Accordingly, *anti-dentite* was translated as “معاد لطب الأسنان” (against dentistry), in which *anti* was replaced by “مُعاد” (against) and *dentite* was treated as *dentistry* in Arabic. In GTVH-terms, the ST and TT share the same KRs (except LM and LA), but they do not share the same humorous effect.

Translation strategy	Explication
Factors affecting the subtitler’s decision	- The ST contains neologism. - The need to guide the audience and spell out the meaning of the neologism.

In Example 103, the term “anti-dentite” was rendered with an Arabic equivalent that serves the purpose: achieving the intended meaning. However, in some cases, as in the episode “The Millennium”, terms such as *newmannium* and *Kramennium*, which rhyme with *millennium*, were transliterated into Arabic as “النيومانية” (*niyūmāniyyah*) and “الكريميرية” (*Krimyariyyah*). The Arab subtitler opted for the strategy of retention because the two terms have no equivalent in Arabic.

In the episode “The Frogger”, Kramer uses the term *Denogginizer* to describe the killer who cut victims’ heads in the city. This term was created by applying the prefix *de-* and the suffix *ize* and *r* to the word *noggin* (a slang word for *head*). Example 106 illustrates this.

Example 106, The Frogger

ST	TT
<p>Elaine: Really? What're the other titles?</p> <p>Kramer: Uh, Headso...uh...The <u>Denogginizer</u>...Son of dad.</p>	<p>حقاً؟ ماهي الألقاب الأخرى؟ <u>مهوس الرؤوس، قاطع الرؤوس،</u> إبن أبيه.</p> <p>Back translation Headso, heads cutter, son of dad.</p>

Script Opposition (SO)	Death vs. Life; Usual vs. Unusual
Logical Mechanism (LM)	Neologism
Situation (SI)	Context
Target (TA)	N/A
Narrative Strategy (NS)	Picture/Dialogue/Sound

In the previous example, in relation to the LA, the subtitler was aware of the way the term *denogginizer* is created; s/he knew the intended meaning of the catchphrase, and accordingly, translated it into Arabic as “قاطع الرؤوس” (heads cutter). It is worth mentioning that, although the subtitler managed to render the catchphrase in a creative way, the ST and TT do not share the same logical mechanism and humorous forces.

Translation strategy	Paraphrase/Explicitation
Factors affecting the subtitler’s decision	<ul style="list-style-type: none"> - The ST contains neologism. - The need to guide the audience and spell out the meaning of the neologism.

As it has been mentioned previously, there are a plenty of catchphrases in *Seinfeld* and discussing all of them is not viable because of the space limitations. However, Table 23 contains some of the interesting Seinfeldisms (see also Appendix K) accompanied by their Arabic translation, and the translation strategies used to render them. As the table shows, a variety of strategies were implemented to translate the catchphrases in the show, including Official equivalent, paraphrase, explicitation, omission, and generalisation. It is worth mentioning that the humorous effect of the majority of the catchphrases in Table 23 was lost in the TT. In this regard, the subtitler could have made up for the the loss of humour by applying the strategy of compensation (i.e., s/he could make up for the loss of humorous effect in one utterance by adding elements in another). This procedure may not be preferred in subtitling because of its oral-visual aspects.

Catchphrases	Translation	Back translation	Strategies
Bad-breaker-upper	كرية في فسخ العلاقات	Distasteful in breaking relationships	Paraphrase
Conjugal sex visit	زيارة زوجية	Conjugal visit	Official equivalent/ Omission/Euphemism
Sexual camel	أتمتع بقوة تحمل الجمل الجنسية	Having a camel sexual bearing	Paraphrase/Explicitation
Unshushables	الذين لا يمكن إسكاتهم	Those who do not stop talking	Paraphrase
Low talker	صوتها منخفض	Her voice is low	Paraphrase
Pre-emptive breakup	إنفصال وقائي	Official equivalent
Degift	تستعيد الهدية	Take back the gift	Paraphrase
Separatée	المنفصل	The separated	Official equivalent
Desmellify	تتفكك	Dissociate	Official equivalent
Fake-erase	تظاهر بالمسح	Official equivalent
Guilt-free sex	المعاشرة بدون الشعور بالذنب	Having sex without feeling guilty	Paraphrase/Explicitation
Breakee	الضحية	The victim	Substitution/Explicitation
Double-dip	غمست الرقاقة مرتين	Dipped the chip twice	Paraphrase/Explicitation
Hand sandwich	شطيرة اليد	Official equivalent
I love you return	أحبك أيضاً	I love you too	Official equivalent/ Omission
"It's not you it's me" routine	روتين "العيب في وليس فيك"	"It is my flaw not yours" routine	Explicitation
She-Jerry	جيرى الأنثى	Jerry the female	Generalisation
Stab-worthy	جدير بالطعن	Is worth stabbing	Paraphrase
Not that there's anything wrong with that	ليس أن هناك خطأ في ذلك	Not that there's wrong with that	Paraphrase
Have ever been bobulated	وكأنك قد ركزت من قبل	As if you were focussing before	Explicitation

Table (23) Catchphrases, their Arabic translations, back translations, and the strategies used to render them

As shown in Table 23, the strategy of paraphrase was used with words or phrases that could not be translated using the strategy of official equivalent. This includes translating neologisms such as *bad-breaker-upper*, which refers to a person who breaks up with other people in a very unpleasant way, into Arabic as “كريبه في فسخ العلاقات” (distasteful in breaking relationships). Similarly, a catchphrase such as *sexual camel*, which refers to a person who can restrain from having sex for a long period of time, was translated into Arabic as “أتمتع بقوة تحمل” “الجمل الجنسية” (Having a camel sexual bearing).

Some new words such as *breakee*, which describes a person that another person breaks up with, was rendered into Arabic as “الضحية” (the victim). This translation does not reflect the intended meaning of the catchphrase, however, it may indicate that the *breakee* is the *victim* of the breakup. What the subtitler did in this case is spelling out the implicit meaning of the ST term.

As illustrated in Table 23, a considerable number of catchphrases were replaced by their close equivalents in Arabic. Accordingly, *pre-emptive breakup*, which involves breaking up with someone before he breaks up with you, was rendered into Arabic as “إنفصال وقائي”; *de-smellify*, which refers to the process of getting rid of a smell, was subtitled as “تتفكك” (dissociate); *hand sandwich*, which refers to the process of using one’s two hands when shaking hands with another person, was translated as “شطيرة اليد”.

5.10 Conclusion

This chapter presented a detailed discussion of the subtitling of eight types of humour, which were found in the selected data. These categories included wordplay, satire, irony, sarcasm, self-denigration, register clash, retorts, and catchphrases. The analysis revealed a variety of subtitling strategies used by the Arab subtitler to render the different types of humour, namely official equivalent, paraphrase, omission, addition, reduction, explicitation, generalisation, lexical creation, substitution, transliteration, euphemism, using punctuation, and retention.

Based on Pedersen’s (2005) model, this chapter also discussed the factors that could affect the subtitler’s choices and translation strategies. The analysis of the data showed that achieving a humorous effect could be the main factor influencing all the strategies implemented in the process of subtitling humour into Arabic. After all, the purpose of translating humour was to create the same effect in the target language. However, this goal was not easily accomplished because of the technical nature of subtitling, particularly its spatial and temporal constraints, which, in many instances, stifled the subtitler’s task.

The analysis of the selected examples revealed that the huge cultural and linguistic gap between English and Arabic might affect the subtitlers' decisions, calling for the implementation of effective solutions to make the English jokes more accessible and appreciated by the Arabic viewers. The following chapter provides an in-depth discussion of the findings of this study in light of the research questions and the theoretical framework.

Chapter 6

Research Findings and Discussion

6.1 Introduction

This chapter aims at presenting the findings of this study based on the analysis of the data in chapter 5. These findings serve as answers to the research questions which motivate this study and the use of the theoretical framework. Each section attempts to answer a single research question, as detailed below. The chapter concludes with a detailed analysis of the advantages and disadvantages of the GTVH and Pedersen's 2005 model, in terms of their reliability for the analysis of humour. Based on this discussion and the findings of the current study, a new proposed model of subtitling humour is presented.

6.2 Types of humour in *Seinfeld* and the problems they pose

This section aims at presenting the different types of humour found in the analysed data. In addition, it sheds light on some of the difficulties involved in subtitling these categories of humour. The section tries to answer the first research question:

1. *What are the types of humour in Seinfeld and what problems do they pose for subtitlers?*

The analysis of the selected data revealed a number of types of humour used in *Seinfeld*. As shown in fig 4, there are eight main types of humour, namely wordplay (paronymy, homonymy, initialisms, & spoonerisms), satire (language-based & culture-based), irony (verbal & situational), sarcasm, self-denigrating, register clash, retorts, and catchphrases. To the best of the researcher's knowledge, five types of humour found in the data have not previously been discussed in the literature on subtitling humour in the Arabic context. These types include self-denigrating, register clash, retorts, spoonerisms, and catchphrases.

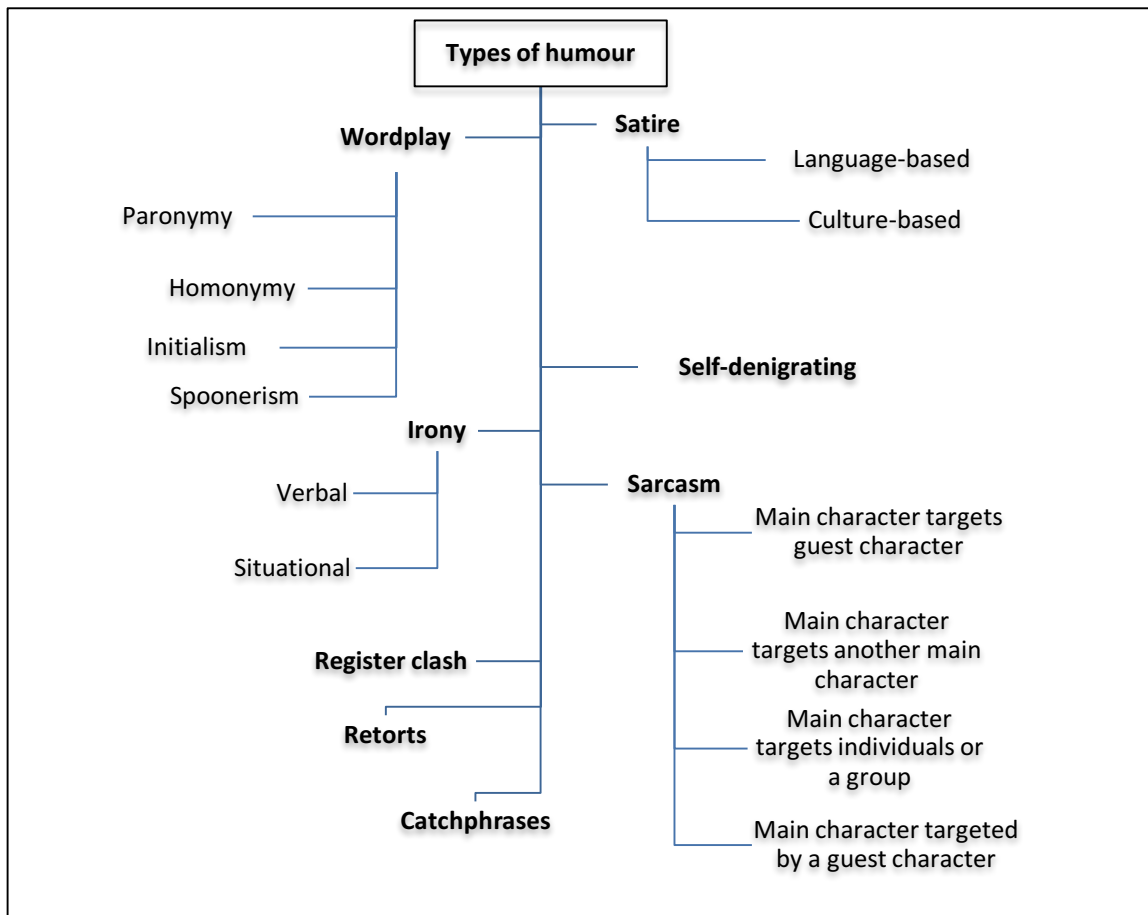


Fig 4. Types of humour in selected episodes from *Seinfeld*

Some of the types of humour discussed in chapter 5 pose problems for the Arab subtitler, especially those that rely heavily on the linguistic aspects of the ST. This is evident in the subtitling of the different categories of wordplay: paronymy and homonymy. These two types have a very complicated mechanism that, in many instances, does not exist in Arabic. In other words, in paronymy two words share close resemblance in spelling and sound; homonymy involves using two words that have the same spelling and sounds, but different meaning.

The difficulties involved in subtitling wordplay and its different types is related to the huge linguistic gap between English and Arabic. The two languages have different linguistic and semantic systems which do not allow an adequate translation of the wordplay in the ST. However, despite these differences, the Arab subtitler managed to translate some instances of wordplay, because these instances could be tackled using some interventional strategies, as in the translation of “gipple” in Example 2.

In the translation of initialisms, the subtitler did not face any problematic issues because the mechanism of creating initials in English could be adopted in Arabic. However, in one particular instance (see Example 11), the humorous effects of using initials could not be achieved

because the name of companies could not be modified in Arabic - companies' names are usually translated directly into the TL.

Subtitling spoonerisms into Arabic was the easiest task for the Arab subtitler because this type of wordplay could be easily recreated in Arabic. In other words, the subtitler created new words in Arabic to achieve the sense of spoonerism. This is evident in Example 12.

In terms of subtitling satire, one interesting finding is the simplicity involved in rendering language-based satire (except for wordplay); with one exception, instances that contain language-based satire were rendered successfully into Arabic using some interventional strategies. The absence of cultural references and wordplay in these instances allowed the Arab subtitler enough freedom to achieve the sense of satire in Arabic. Example 16, however, is problematic because satire contains wordplay: the double meaning of *sound*. However, despite the fact that the same wordplay could not be achieved in Arabic, the subtitler managed to preserve the sense of satire by using the strategies of substitution and official equivalent.

In contrast, subtitling culture-based satire was problematic for the subtitler because this type of satire involved using some cultural references that have no equivalent in Arabic. The difficulties involved in rendering culture-based satire are evident in the subtitler's utilisation of the strategy of retention. It is worth mentioning that the temporal and spatial constraints of subtitling had a powerful effect upon the subtitler's choices - no further explanations of the cultural elements were possible.

In some cases, the cultural references (monocultural elements) used in satire were retained in Arabic because they are central to the joke, and modifying them might lead to confusion amongst the TT audience. These references, as stated before, can only be translated using the strategy of retention or official equivalent.

Unlike the use of monocultural ECRs in satire, some instances of sarcasm contained some transcultural ECRs, which could be understood by the Arabic-speaking audience. These cultural references have official equivalents in Arabic and do not require the application of interventional strategies. Moreover, one interesting finding is the subtitler's creativity in rendering some instances of sarcasm that contained monocultural ECRs. This is evident in the translation of the cultural reference (George "The Animal" Steele) in Example 45.

The analysis of the examples containing self-denigrating humour and irony showed that these types of humour did not pose problems to the Arab subtitler because of the simplicity of the language used by the characters. The majority of the examples which included self-denigration and irony were translated into Arabic using the strategy of official equivalent. However, some

instances of self-denigration and irony required applying the strategy of paraphrase in an attempt to achieve the humorous effect in Arabic.

Similarly, the translation of register clash was not a complicated task because of the simplicity and straightforwardness of the language used in most instances. This is evident in the subtitler's use of the official equivalent. It is worth mentioning that the overlap between the character's utterances, facial expression, and voices made the subtitler's task of rendering register clash easier, as in Example 73. Moreover, in some cases, there was a need to paraphrase the ST in order to achieve the register clash in Arabic.

With regard to the difficulties involved in the subtitling of retorts in *Seinfeld*, some examples contained some new terms, which do not have an official equivalent in Arabic. To overcome this difficulty, the Arab subtitler managed to paraphrase these terms in order to achieve the humorous effects of the retorts. This is evident in the translation of "leg man" into Arabic (see Example 86). Furthermore, the challenging task of the subtitler was to render retorts into Arabic so that they could be natural and humorous at the same time. This task was not easy because humour can be lost when it is paraphrased into another language.

The translation of catchphrases into Arabic was indeed challenging for the Arab subtitler. This is because this type of humour relies heavily on the use of neologisms or ambiguity and require a thorough understanding of the show and its plotlines. Moreover, neologisms were difficult to translate because they do not have preformed equivalents in Arabic, forcing the subtitler to find a close equivalent that can create the same humorous effects. Furthermore, some catchphrases have cultural connotations and require a good knowledge of American culture, as in Example 102.

6.3 Strategies used by the Arab subtitler and their frequency of use

This section aims to present the subtitling strategies implemented by the Arab subtitler to render the different types of humour in *Seinfeld* into Arabic, and examine the frequency of use of each technique. The section answers the first part of the second research question 2(a):

2(a) What subtitling strategies are adopted by Arab subtitler(s) to translate humour? How does the Arab subtitler(s) deal with the cultural aspects of humour and language-based humour?

As shown in Table 24, twelve subtitling strategies were utilised by the Arab subtitler, namely official equivalent, paraphrase, omission, addition, reduction, explicitation, generalisation, lexical creation, substitution, euphemism, using punctuation, and retention. Some of these techniques were more frequently used than the others, given the fact that the subtitler had to deal with a variety of humorous instances.

The strategy of official equivalent, as indicated in Table 24, is by far the most frequently used technique with a percentage of 44.7. This may indicate that either the humour in the ST was simple and straightforward, as in some examples that included irony, self-denigrating, register clash, language-based satire and retorts, or that the humour is complicated and could only be translated by the strategy of official equivalent, as in the translation of wordplay. The pitfall of utilising the official equivalent with some instances of wordplay is the loss of humour in the TT; wordplay is a complicated issue in translation and translating it into another language requires the implementation of some interventional subtitling strategies.

	Wordplay (13 examples)	Satire (17 examples)	Irony (12 examples)	Sarcasm (13 examples)	Self-denigrating (14 examples)	Register clash (10 examples)	Retorts (10 examples)	Catchphrases (37 examples)	Total	%
Official equivalent	12	4	8	9	11	9	9	18	80	44.7
Paraphrase	1	4	3	3	4	2	4	13	34	19
Omission	1		1	1		1		2	6	3.4
Addition	2		1	1					4	2.2
Reduction			2						2	1.1
Explicitation			1					10	11	6.1
Generalisation		2		1				1	4	2.2
Lexical Creation	2				1				3	1.7
Substitution	4	1		2	1	2		2	12	6.7
Euphemism	2	2				1		1	6	3.4
Retention	3	10		1				2	16	8.9
Using punctuation			1						1	0.6
Total	27	23	17	18	17	15	13	49	179	

Table (24) Frequency of the subtitling strategies used to render humour in *Seinfeld*

The strategy of paraphrase, as illustrated in Table 24, is the second most commonly utilised strategy to render humour in *Seinfeld* (19 percent). Paraphrasing involved reformulating the humour in the ST so that it appeared natural in Arabic and could be comprehended and appreciated by the Arabic-speaking audience. It is worth mentioning that, as can be seen from the table above, the strategy of paraphrase was most frequently used with catchphrases. A possible reason for utilising this technique was the excessive use of neologisms in *Seinfeld*. Neologisms are problematic because they have no preformed equivalent in the TL. By using the strategy of paraphrase, some of the neologisms became more comprehensible for the intended audience.

The strategy of retention, as shown in Table 24, is the third most common strategy in subtitling instances of humour in *Seinfeld* (8.9 percent). The strategy was mainly used to translate culture-based satire. In fact, ECRs that were included in satire were retained in Arabic without any modifications, leading to a complete loss of the humorous effects in the TT. The translation of these cultural references in this way suggests that the media specific constraints (temporal and special restrictions) did not allow the subtitler to guide the TT audience.

Substitution (6.7 percent) was implemented to replace ST wordplay with TT one, as in Example 2. It was also utilised to render some sarcastic utterances, in which an entire utterance was substituted with another in an attempt to achieve the sarcastic meaning, as in Example 54. The strategy of explicitation (6.1 percent) was mainly used to render catchphrases (10 times) because there was a necessity for spelling out the intended meaning of the catchphrases in the character's utterances.

An interesting finding is the use of lexical creation to tackle humour in *Seinfeld*. This strategy was mainly used with wordplay and specifically to render spoonerisms into Arabic. This is evident in all instances of spoonerism, in which the subtitler created new words in Arabic so that the mechanism of spoonerism and its humorous effects could be achieved.

The strategy of euphemism (3.4 percent) was used with wordplay, satire and register clash. A possible reason for utilising this technique is to euphemise the taboo expressions in the ST so that they do not violate the expectations of the TT audience. This is evident in Examples 19 and 20.

Some findings of this study in terms of the different subtitling strategies tie well with those discussed in Zabalbeascoa (1996 & 2005), Delabastita (1996), Díaz Cintas (2007), and Panek (2009). However, the categorisations and classifications of humour in these studies differ from the classification used in this study. For example, Delabastita (1996) focuses on the translation of wordplay, Zabalbeascoa (1996) and Díaz Cintas and Remael (2007) discuss the translation of

seven types of jokes (see chapter 3, section 3.3), and Panek (2009) analysed three forms of humour, namely wordplay, irony, and parody.

It is worth mentioning that this study analysed the strategies used in the subtitling of a wide range of forms of humour (8 types) five of which (self-denigrating, register clash, retorts, spoonerism, and catchphrases) have not been discussed before in the Arabic context. Accordingly, the subtitling strategies presented in this study, which were used to render these forms of humour, will contribute to the overall knowledge of the way humour and its various types are translated from one language into another. Take for example the utilisation of euphemism when subtitling register clash and satire, and the strategy of lexical creation to translate spoonerisms into Arabic. These two strategies have not been analysed in depth in the literature on humour translation.

6.4 Factors (parameters) affecting the subtitler's decisions

This section serves to present the findings of the study in relation to the factors that might govern the Arab subtitler's decisions and choices. It also tries to answer the second part of the second research question 2(b):

2(b) What are the factors that might affect Arab subtitlers' decisions and strategies?

The analysis of the data, as illustrated in fig. 5, revealed a considerable number of parameters which are believed to have an impact on the subtitler's implementations of the subtitling strategies to translate humour in *Seinfeld* into Arabic. Some of these factors are related to the linguistic and cultural differences between English and Arabic languages and cultures, the subtitler's attempts to achieve the humorous effects, the subtitler's failure to spot humour in the ST, and the excessive use of neologisms and catchphrases. Others are linked to the constraints of subtitling, the visual elements of the ST, the TT viewers' knowledge of the show, intersemiotic redundancy, intertextuality, priority of humour, and the need to guide the TT audience by spelling out the intended meaning of the ST elements.

The linguistic differences between English and Arabic might have a great influence on the subtitler's choices, especially when dealing with wordplay, neologisms, and catchphrases. This lack of phonetic and semantic similarities between the ST and TT might force the Arab subtitler to translate, for example, wordplay literally into Arabic without any modifications, leading to a

complete loss of the wordplay in the TT. Similarly, in some examples that contained catchphrases, the subtitler had to deal with elements that have no preformed equivalents in Arabic. However, in some rare cases, the Arabic translations of wordplay were successful because of the existence of the wordplay in Arabic. This applies to the translation of some catchphrases because they could be replaced by some words that have close meanings in Arabic.

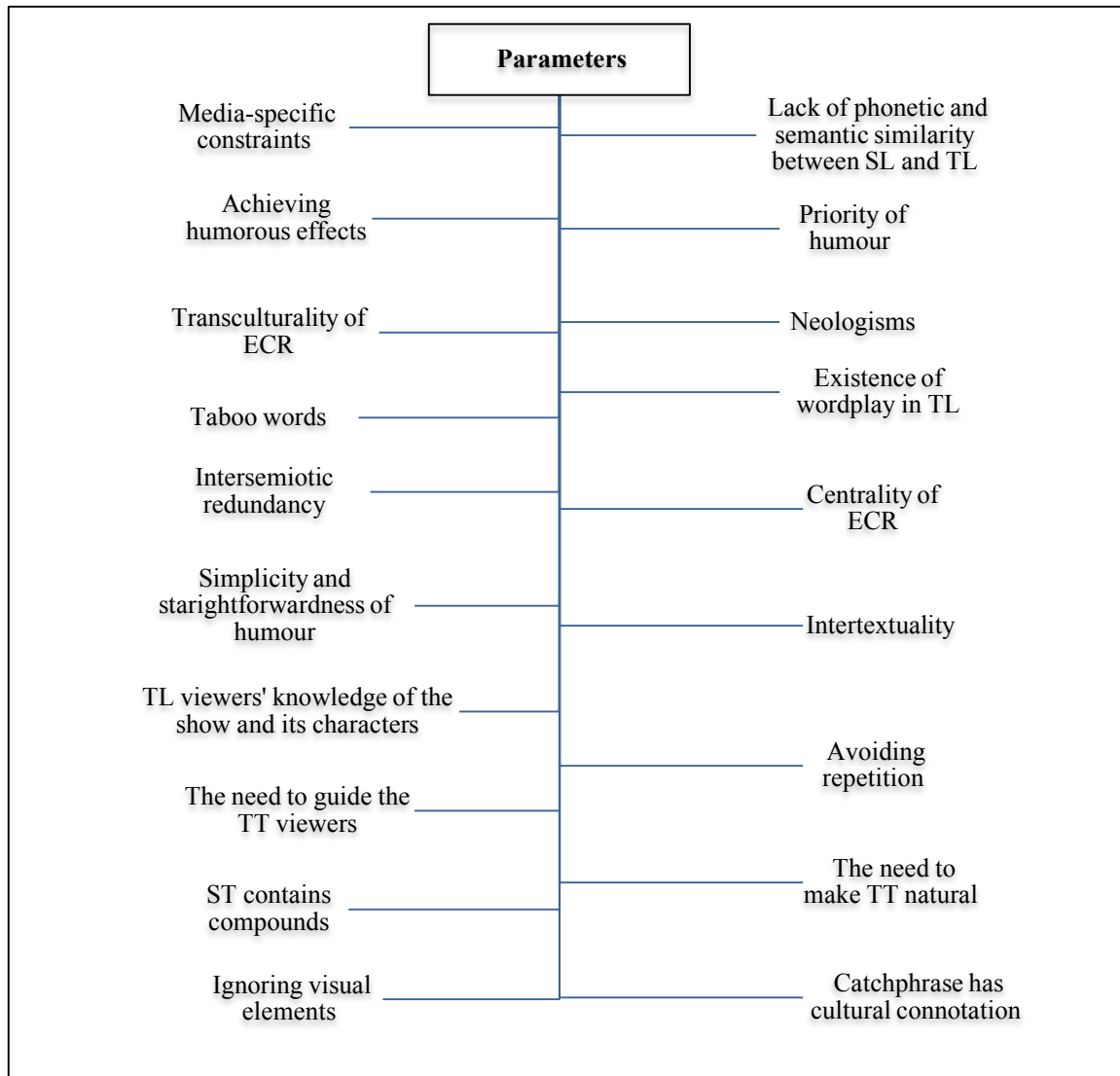


Fig 5. Parameters that might have affected the subtitler's decisions to translate humour in *Seinfeld*

Another factor that, in most cases, might stifle the Arab subtitler's task and affect his/her decisions was the use of ECRs in the ST and the degree of their transculturality. Some of these references were transcultural, i.e. they are known by the ST and TT audience, and therefore they did not pose serious challenges for the subtitler. In contrast, other ECRs were monocultural i.e. they are only known by the ST audience, and consequently might not be understood by the

Arabic-speaking viewers, unless they were replaced or explained. Unfortunately, most of these references, as in the examples which contained satire, were transliterated and retained in Arabic.

Having said that, the media-specific constraints, i.e. the temporal and spatial restrictions, did not allow much freedom to explain the cultural references or catchphrases in the ST. Subtitling is governed by certain rules that ensure the relaxation and comfort of the viewers and that they are not bothered by a large amount of text (subtitles) which may prevent them from watching the action on the screen.

It is worth mentioning that, despite the restrictions of subtitling, the nature of subtitling, specifically the overlap between the images, sounds, and subtitles could make the subtitler's task easier. This overlap between these elements may help the TT audience to understand the humour in the ST without the need to implement any interventional strategies.

The analysis of the data revealed that the TT viewers' knowledge of *Seinfeld*, as shown in fig. 5, could affect the Arab subtitler's implementation of the subtitling strategies. Humour travels from one episode to another, and therefore understanding the plotlines of the show can play a crucial role in the comprehension and appreciation of humour. If the viewers are not aware of the intertextual references in the show, they might not understand the humour even if the subtitler manages to render the ST adequately.

The findings of this study in relation to the parameters that might affect the subtitler's task when dealing with the different types of humour will contribute to the overall knowledge of the factors that could play crucial role in determining the utilisation of subtitling strategies. Some of these findings on the linguistic and cultural aspects of humour are in line with previous studies (e.g., Delabastita 1996, 1997 & 2004, Vandael 1996, 2002, Attardo 2002, Chiaro 2004, 2005, 2006, Rossato & Chiaro 2010, and Zabalbeascoa 2005). Other findings of this study, especially on the role of the subtitler, tie in well with some previous studies, such as Asimakoulas (2004), Kostovčik (2009) and Veiga (2009).

However, in addition to the thorough analysis of the linguistic and cultural factors, and the role of the subtitler, this study presents some other parameters, which have received less attention in the literature on the subtitling of humour. These factors include intersemiotic redundancy, intertextuality, priority of humour, the TT audience's knowledge of the sitcom, the use of neologisms and catchphrases, and the use of taboo. These parameters were discussed in great detail in this study, and their analysis will contribute to the understanding of the various difficulties involved in the subtitlers' task when dealing with humour.

6.5 Bridging the gap between English and Arabic

Sections 6.2 and 6.3 presented an in-depth discussion of the process of subtitling humour into Arabic with a particular focus on the difficulties of humour subtitling and the strategies implemented to overcome these obstacles. This section puts the final product, the Arabic subtitles themselves, under scrutiny. In addition, it will present a brief discussion of the function of the humorous text in the TT and the subtitler's efforts to bridge the gap between the ST and TT at linguistic and cultural levels. This section attempts to provide answers to the third research question:

3. To what extent do the translations (Arabic subtitles) fulfill the function of the original humorous text and bridge the differences between the two languages and cultures?

The main purpose of subtitling a humorous text from one language into another is to make the humour comprehensible and appreciated by the intended audience; and achieving this goal depends on a number of factors (see section 6.4); some of these factors make the subtitling of humour a complicated task. However, the Arab subtitler, in many cases, produced Arabic subtitles which are natural and humorous. This is evident in the subtitling of some examples which included wordplay (e.g., spoonerisms and initialism), language-based satire, sarcasm, self-denigrating, retorts, register clash, and irony. In these examples, it was obvious that the subtitler's main goal was to achieve the humorous effects.

The subtitler efforts to render the humour in *Seinfeld* are evident in the utilisation of a number of interventional strategies through which the linguistic and cultural gap could be bridged to some extent. Bridging this gap involved, for example, replacing ST wordplay by TT wordplay, or adding an element to the TT to guide the Arab audience and spell out the meaning of a particular cultural reference. Of course, some types of humour were simple and straightforward and therefore the Arabic subtitles had the same function as the ST: being humorous.

It is worth mentioning that, in the light of the GTVH, in some cases, the ST and TT share the same KRs (except Language) and they also share the same function and humorous effects. In these instances, the subtitler made some changes to the Language KR to the extent that some of the sentences were removed completely and replaced by ones that are natural and humorous, as in Example 54.

In contrast to the adequate subtitling of some instances of humour in *Seinfeld*, some examples of wordplay, which contained paronymic and homonymic meanings, were rendered

literally into Arabic, resulting in humourless Arabic subtitles. Similarly, in most instances of catchphrases, the translations were not successful despite the various strategies implemented by the Arab subtitler. The loss of humour in this case resulted from the linguistic and semantic nature of these phrases. In other words, catchphrases are language-based and they sometimes involve using neologisms or playing on the different meanings of some terms and expressions. As a result, the subtitler had no choice but to translate catchphrases literally or paraphrase them, leading to the loss of their humorous effects.

The subtitling of humour that contained ECRs was a serious challenge. Some of these references were transliterated in Arabic, as in all instances of culture-based satire. As a result of the retention of the cultural references, the Arabic subtitles were humourless and did not fulfill the function of the original utterances. Furthermore, in one instance of a catchphrase, the phrase had a cultural connotation which could not be achieved in Arabic because the subtitler might not have understood the reference, leading to a complete distortion of the intended meaning of the character's utterance, as in Example 102.

In GTVH-terms, in some cases of subtitling humour in *Seinfeld*, although the ST and TT share the same KRs (except Language), the two texts did not have the same humorous force. The absence of the humorous effects in the TT, as stated before, was a result of the complicated nature of humour in the ST, i.e. the ST included wordplay, catchphrases, or some ECRs that could not be recreated in the TT; and therefore the function of the ST could not be achieved in the TT.

It is worth stating that in some instances of catchphrases, the ST and TT did not share the same logical mechanism because of the use of neologisms in the ST, which could only be paraphrased in Arabic. Similarly, the mechanism of forging new nouns, which was used in the ST, could not be achieved in the TT, suggesting that the Arabic subtitles and English utterances did not have similar humorous effects.

6.6 Combining GTVH, Attardo 2002, and Pedersen 2005 in the study

There were two main purposes for applying the General Theory of Verbal Humour (GTVH; Attardo & Raskin 1991, Attardo 1994, Attardo 2001, Attardo 2002) and Pedersen 2005. The first reason was to use these theories to analyse the data and answer the research questions. The second reason was to test these theories and see if they account for the analysis of humour, especially in subtitling. This section presents a critical analysis of the advantages and disadvantages of applying the GTVH/Attardo's model and Pedersen's model to the data in this study. Then it

concludes with a new proposed model for the analysis and subtitling of humour in sitcoms. This section attempts to answer the fourth research question:

4. Do the GTVH and the theories of translation (Attardo 2002 and Pedersen 2005) account fully for the analysis of humour and the linguistic, technical, cultural, paratextual aspects of humour subtitling? If not, what suggestions/improvements can be made to these theories so that they take into account these aspects?

There are two advantages of using the GTVH/Attardo's model in this study. The first advantage is that the theory proved to be reliable when analysing instances of humour since it takes into consideration the internal elements that make up any particular joke (i.e., the six knowledge resources SO, LM, SI, TA, NS, and LA). By applying the GTVH, it was possible to analyse, understand, and differentiate between all instances of humour that represent different types of humour. In other words, analysing the instances of humour based on the KRs made it easy for the researcher to differentiate, for example, between jokes that contained satire from those that included self-denigrating humour.

The second advantage of using the GTVH/Attardo's model in the analysis of the data is that the theory has proved to be a useful tool that aided the researcher in the process of analysing humour in the ST and comparing it to the TT. By doing this, it became easy to see the similarities and differences between the original text and the Arabic translations, in terms of the knowledge resources they share. Then, the researcher could see the changes that were made by the subtitler. In addition, the GTVH can be applied to all types of humour, although application requires a thorough understanding of the concepts of the theory.

Despite the reliability of the metric device offered by the GTVH for analysing humour and measuring the similarities and differences between the ST and TT, it could be argued that the theory has some weaknesses and disadvantages. The first disadvantage would be that applying the GTVH to large amounts of data, as in this study, is a complicated task because of the difficulty involved in determining the KRs of each instance of humour, especially when dealing with the logical mechanism KR. This elusive parameter is challenging to identify, especially because some types of logical mechanisms do not fall under the types of LM proposed by Attardo 2002 (see Appendix L). As a result, other types of logical mechanism (e.g., downgrading [bathos], upgrading, retorts, and metaphor) have been suggested in the analysis of the examples in Chapter 5 and in the new proposed model in Section 6.6.1.

The second disadvantage would be that the General Theory of Verbal Humour (GTVH; Attardo & Raskin 1991, Attardo 1994, Attardo 2001, Attardo 2002) is a linguistic theory, which does not put much emphasis on the non-linguistic aspects of humour, even with the practical recommendations suggested by Attardo (2002). The theory falls short in accounting for the other aspects of humour including the visual elements, which are a prominent feature of humour in subtitling. Furthermore, humour in AV production is not only bound to words and expressions; it relies on visual resources, which in many cases, overlap with the sounds and subtitles on the screen, i.e. intersemiotic redundancy. In other words, the GTVH does not account for instances of humour that are generated by the interplay of visual and verbal messages. This is evident in some analysed examples in Chapter 5, including Examples 22, 23, 43, 44 and 50. It is worth mentioning that this shortcoming has been discussed by scholars such as Norrick (2004), Chiaro (2005), and Zanettin (2010).

The third disadvantage would be that the GTVH, being a linguistic theory, does not consider the problematic issues of ECRs in translation and in subtitling in particular. Because humour is bound to the culture in which it is produced, some jokes include some references to the ST culture, and understanding them can be challenging for the TT audience. The recommendation provided by Attardo (2002) is related to the substitution of the cultural reference if it is included in the SI of the joke. However, it is not enough to simply replace this reference, as it is sometimes central to the joke and changing it may confuse the viewers and distort the humour in the scene. Similarly, this also applies to humorous instances that contain cultural references that are bound to visual elements on the screen, as in Example 22.

The fourth disadvantage would be related to the focus of the GTVH; the theory is mainly concerned with the internal factors of the joke (i.e., the six Knowledge Resources SO, LM, SI, TA, NS, and LA), but at the expense of the external factors of the joke. The parameters of the external factors include extratextuality, intertextuality, centrality of the joke, priority of humour, media-specific constraints, and Target text audience considerations. These external factors were presented in Section 6.4 and will be discussed in detail in the new proposed model in Section 6.6.1.

The last disadvantage of the GTVH would be related to the use of the six KRs to measure the sameness of the original joke and its translation. This sameness, however, may not be the main purpose of translating the ST. In fact, in some cases, funniness has a top priority over sameness. To put it more simply, the main purpose of translating an instance of humour is to preserve the humorous effect (funniness) rather than creating a similar joke in the TT. This is evident in the

translation of wordplay, in which the translator may replace the ST wordplay with another TT one, as in Example 2.

After applying Pedersen 2005 in this study, although the model is concerned with the problematic issues of subtitling ECRs from one language into another, the model was found to be very useful in terms of identifying the cultural elements in humour and the strategies used to render these references into Arabic. The strategies include official equivalent, paraphrase, omission, addition, explicitation, generalisation, substitution, direct translation, and retention. It should be noted that although these techniques are primarily concerned with cultural references, they proved to be reliable in the process of identifying the Arab subtitler's decisions when dealing with most types of humour.

However, despite the reliability of the typology of the translation strategies presented in Pedersen's model, the model has shortcomings regarding the strategies used to render language-based humour (e.g., wordplay and catchphrases). For example, the strategy of lexical creation is not included in the model. This strategy is mainly used with spoonerisms, which requires creating a new word in the TT, and with catchphrases, which rely heavily on the use of neologisms. Moreover, Pedersen's 2005 model seems to ignore the strategy of euphemism, which is typically utilised when dealing with taboo expressions and inappropriate situations, which are common features of humour. In addition, Pedersen's 2005 model does not include the strategy of compensation, which usually involves making up for the translational loss of a particular instance of humour. These strategies (i.e., lexical creation, euphemism, and compensation) will be included in the new proposed model in the subsequent section.

Pedersen's 2005 model was also a reliable tool in uncovering the parameters that might affect the subtitler's task when dealing with ECRs, especially when they are used in different instances of humour. Unlike the GTVH, which focuses on the the internal factors of the joke (i.e., the KRs), Pedersen's model puts great emphasis on the external factors that govern the process of translating the ECRs in the ST, including the transculturality of the ECR, the extratextuality, centrality of reference, intersemiotic redundancy, co-text, media-specific constraints, and paratextual considerations.

In spite of the factors that are included in Pedersen's model, which are relevant to this study - especially those related to cultural references and the different aspects of subtitling (e.g., spatial and temporal constraints, and intersemiotic redundancy) - the model does not consider other paramount factors that are crucial to the translation of humour. These factors include

intertextuality, priority of humour, centrality of the joke within the text, the use of taboo words in the joke, achieving the humorous effect in the TT, and the lack of phonetic and semantic similarity between ST and TT (the problematic issues of the use of wordplay and catchphrases). These new parameters will be introduced and discussed in detail in the proposed model in Section 6.6.1.

6.6.1 Towards a new model of analysing and subtitling humour

The previous section presented a detailed critical discussion of the advantages and disadvantages of the General Theory of Verbal Humour (GTVH; Attardo & Raskin 1991, Attardo 1994, Attardo 2001, Attardo 2002) and Pedersen's 2005 model. Based on this discussion and the findings of the present case study, I will propose a theoretical model for investigating and subtitling humour, which will take on board both Attardo's knowledge resources (KRs) and Pedersen's typologies of translation strategies and parameters. The model will bring together the strengths of Attardo's and Pedersen's models, but it will address the weaknesses of these theories which have been discussed in the previous section. I will argue that tackling humour in subtitling involves taking into consideration both the **external and internal parameters** of the joke.

The **external parameters** involve cultural, social, intertextual, extratextual, and paratextual elements which a translator should consider when subtitling a particular instance of humour. Of course, Pedersen (2005) addresses some of these parameters, but these factors are primarily related to the ECRs that are prominent features of humour. In this light, the current proposed model will incorporate Pedersen's parameters, but will also address other parameters that are not discussed by Pedersen, including the extratextuality of language-based humour (e.g., wordplay and catchphrases), intertextuality, priority of humour, centrality of the joke, and TT audience considerations. These factors are derived from the analysis of the examples in Chapter 5:

- *Culture-related aspects*

As stated previously (see Chapter 2), humour is bound to the culture in which it is created. Some jokes make use of public figures, national events, arts, religious festivals, etc., which, in all probability, are unfamiliar to the TT reader/viewer. These references are commonly used in sitcoms, and translating them, as pointed out by Pedersen (2005), requires full awareness of some parameters, such as: (1) transculturality - the degree of transculturality of the ECR (transcultural, monocultural, or microcultural), (2) extratextuality of the ECR (i.e., whether the cultural element exists in other cultures or not) (text external or text internal ECR), (3) centrality of reference (whether the ECR is a very central theme in a movie/sitcom or not), and (4) co-text (no need to

explain the ECR at every point in the show, especially if it is disambiguated at some point in the co-text).⁽¹⁴⁾

In relation to the degree of the transculturality of the cultural reference used in the joke, if the ECR is transcultural (i.e., it is known by the ST and TT viewers), there is no need to use interventional strategies, as in Example 55. However, if the ECR is monocultural or microcultural, the translator is expected to use some TT/TC-oriented strategies (see Fig. 6) to make the reference comprehensible to the TT viewers in order to achieve the humorous effect in the TT (see the translation of Example 45). This applies to ECR, which cannot be found in other cultures (text internal ECR). Furthermore, if the cultural reference is a central theme in the ST joke (see Example 21), the subtitler has no choice but to retain it to avoid confusing the TT viewers or distorting the ST message.

- *Intertextuality*

While intertextuality is normally used to refer to the process when the text includes allusions to other texts, the term also refers to the internal relationship between elements within a given text. In other words, some elements of the text depend upon previous instances of the same text. In sitcoms, some jokes rely heavily on previous events, names, or situations that took place in previous episodes or within the same episode. This is evident, for example, in some instances of humour in *Seinfeld*, which depends on other elements from previous episodes (see the analysis of Example 40). In this light, a translator should pay attention to all intertextual elements in sitcoms since humour travels from one scene/episode to another.

- *Extratextuality of the language-based humour*

This factor has to do with whether or not a specific term exists outside the ST. If the term exists outside the text, it is labelled as Text External. If it is not, it is considered Text Internal. In sitcoms, instances of wordplay, catchphrases, and neologisms are the source of humour; some of these elements are Text Internal (i.e., they are specifically constructed for a particular sitcom/show). This is evident in all instances of catchphrases (see section 5.9), which are written especially for *Seinfeld*. In fact, these instances of humour are indeed problematic and require a lot of creativity on the part of the subtitler, who is expected to find alternatives that can serve the same purpose: achieving the humorous effect.

- *Intersemiotic redundancy/cohesion*

Unlike a literary text, information in a polysemiotic text (i.e., subtitled sitcom/show) is presented through four channels: the image (picture), music and sound effects, the dialogue, and signs and captions (Gottlieb 1997: 143). There is a degree of overlap between these channels in subtitling;

when there is a great overlap between these elements, no extra effort is required on the part of the subtitler to guide the TT audience to a particular instance of humour in the ST. It is worth mentioning that this intersemiotic cohesion (i.e., the interaction between the different channels of subtitling) may aid the subtitler (less effort is needed to render the joke) or may stifle his/her task to modify the ST, especially if a certain joke is bound to visual elements (see Examples 22, 23, 50).

- *Priority of humour*

Humour in sitcoms, as stated by Zabalbeascoa (2005: 201-202), has top priority over any other aspects of the ST. In other words, achieving the humorous effect in the TT is the main purpose of subtitling the ST. Consequently, a subtitler should utilise all possible strategies to ensure that humour is preserved in the TT. However, humour may have marginal priority in some cases (i.e., humour is less important than the other textual features). This lesser amount of importance regarding humour can be seen in some scenes in which subtitling the message in the characters' utterances is more crucial to the understanding of the plotline of the episode than the humorous aspects of these utterances (see the analysis of Example 43). In this light, the subtitler should strike a balance between achieving the humorous impact of a certain instance of humour and the plotline and coherence of the text.

- *Centrality of the joke*

Unlike single jokes or riddles, jokes in a sitcom have a special function within a large text; some jokes are central to the plotline of a particular episode, and therefore, the subtitler has less freedom to modify the joke or replace it with another. This is evident, for example, in Example 40 in which the instance of humour is related to the plotline of the episode: burning the cabin of Susan's father. Similarly, in Example 22, the joke about *Trotsky* is central to the plotline of the episode because communism is a central theme in the episode. In contrast, if the joke is not central to a particular scene/episode, then a translator could replace the entire joke with another, or s/he can modify it to achieve the humorous effect, as in Examples 2 and 3, in which the subtitler replaced the wordplay in the ST with another wordplay in the TT.

- *Media-specific constraints*

Subtitling, unlike other mediums, has certain features that govern the subtitling of any AV production. The main restrictions in subtitling are related to the temporal and spatial constraints, and the intersemiotic cohesion. The spatio-temporal restrictions do not allow much freedom to explain a particular reference in the ST joke or to spell out any implicit element in the ST. In addition, the interplay between the different channels of subtitling (i.e., picture, sounds, dialogue,

subtitles) may stifle the process of rendering humour, especially if a particular joke is bound to some visual or verbal audio elements, as in Examples 23 and 50.

- *Target text audience considerations*

Subtitling a sitcom involves preserving humour in the TT/TC. This process is not only concerned with the ST at hand, but it should also consider the TT audience's expectations, background, literacy, etc. For example, jokes about science or psychology are more difficult to comprehend compared to those dealing with common topics, such as marriage, dating, and friendship. Furthermore, instances of humour that contain taboo words or inappropriate situations may violate the expectations of the TT audience (i.e., they may sound offensive). In all cases, the subtitler is a mediator who is expected to make sure that the humour in the TT is accessible to and culturally appropriate for the intended audience. This crucial role of the subtitler when dealing with taboo subjects is evident in the translation in Example 20 in which the subtitler euphemised the specific term *testicles* by replacing it with a general term, *masculinity* (see also Example 19).

In addition to the external parameters of the joke, which should be taken into account by the subtitler when dealing with humour in a specific sitcom/show, there are some **Internal Parameters** that make up the joke, namely the Knowledge Resources (SO, LM, SI, TA, NS, and LA), which are presented by the GTVH/Attardo 2002. According to Attardo (2002: 176), each joke may have one or more SOs, none, one, or more LMs, one or more SIs, etc. The translation heuristics (see Chapter 3 and Attardo 2002) for humour according to each KR, as presented by Attardo (2002), are mainly concerned with tackling jokes in literary texts. Therefore, this newly proposed model attempts to address the shortcomings of Attardo's KRs and the associated translational problems, and to modify the translation heuristics⁽¹⁵⁾ proposed by Attardo, so that they account for the technical, cultural, social, intertextual, extratextual, and paratextual elements that are involved in the process of subtitling humour.

Of course, Asimakoulas (2004) discussed the internal structure of humour in his model (i.e., Attardo's knowledge resources and their relation to the norm acceptance/opposition) and the externalities (i.e., the contextual variables of a film, namely the image, constraints, presupposed knowledge, intertextuality, and interpersonal level).⁽¹⁶⁾ Asimakoulas's (2004) focus, with regard to the translation of humour, was on the structure of humour in films and the importance of breaking down this structure (see Asimakoulas 2004, p. 825), in order to find alternatives (solutions).⁽¹⁷⁾ However, in contrast to this newly proposed model, Asimakoulas's 2004 model was not mainly concerned with the shortcomings of Attardo's KRs, the problems they pose, or the translation heuristics included in Attardo's 2002 model. To put it simply, the newly proposed model

scrutinises Attardo's KRs and translation heuristics with regard to various proposed external parameters (see the previous section for the proposed external factors), some of which were not included in Asimakoulas's 2004 model (e.g., the priority of humour, the centrality of the joke, and extratextuality of the language-based humour). Moreover, despite Asimakoulas's discussion of the cultural conventions and their role in "dictat[ing] which humour routines and stylistic manipulations are acceptable" (2004: 826), other culturally related issues (i.e., the transculturality of the ECRs, the extratextuality of the ECRs, and the centrality of the reference of the ECRs in a joke) received less attention. ⁽¹⁸⁾ These cultural aspects are addressed thoroughly in the newly proposed model.

In addition, the new model, as detailed in the following section, addresses the translational problems and shortcomings of Attardo's KRs, and provides some translation heuristics. This includes proposing, for example, some new LMs that were not included in Attardo's 2002 model, and proposing a taxonomy of humour transfer strategies that can be utilised to render various types of humour at the LA level. Moreover, the Narrative Strategy (NS) of the joke in a literary text may include a question and an answer, riddles, or narratives, whereas in subtitling I suggest, based on the analysis of the data, that the term Intersemiotic Strategies (IS) should be used instead of the term Narrative Strategy to refer to the various channels (e.g., pictures, sounds, and subtitles) through which a joke is presented. The discussion of the following **Internal Parameters** and the modifications of the translation heuristics are based on the analysis of the data and the finding of this study:

- **Script Opposition (SO)**

As stated by Attardo (2002: 188), if two jokes differ by script opposition, they are different jokes (i.e., if the ST and TT jokes do not share the same SO, they are perceived as being different, as in Example 102). In this light, Attardo argues that the translator should refrain from replacing the SO of the joke unless it is unavailable in the TL. I would add that in relation to changing the SO of the joke, in sitcoms, the SO of an instance of humour may contain ECR that may not be familiar to the intended audience (see Example 21 and 23), or the scripts are absolutely taboo (see Example 20). Then, the subtitler has some freedom to change the SO in the TT joke, providing that such modification does not affect the message in a particular scene or the plotline of an episode.

- **Logical Mechanism (LM)**

The logical mechanism, which is an optional parameter – some jokes do not have a LM (e.g., nonsense humour), is by far the most elusive and complicated parameter. This complexity is caused by the fact that the common/known types of LMs used in jokes (see Appendix L) are challenging and require some research on the part of a subtitler to fully understand their applications. In fact, some jokes include more than one LM, as in Example 70 in which three LMs were found: false analogy, missing link, and downgrading. Furthermore, the findings of this current study indicate that some logical mechanisms do not fall under the types of LMs presented by Attardo (2002: 180) (see Appendix L). Consequently, a number of LMs have been suggested based on the analysis of the examples in Chapter 5 (see Table 25):

Downgrading	Euphemism	Neologism
Metaphor	Highlighting the literal falsity of an utterance	Phoneme substitution
Substitution	Upgrading	Retort

Table (25) List of proposed Logical Mechanisms

In relation to the translation of LM, the findings of this study indicate that this parameter is translatable from the ST into the TT because most types of LM (e.g., false analogy, figure-ground reversal) are not language-dependent and can be achieved in the TL. However, the logical mechanisms in wordplay and catchphrases (e.g., paronymy, neologism) are indeed challenging because these LMs are language-dependent, and achieving these mechanisms in the TL is difficult because of the huge gap between the SL and TL at the semantic, syntactic, and grammatical levels (see Examples 11 and 91).

- **Situation (SI)**

The situation of a joke in a sitcom refers to its social and cultural context, such as the place and time of a particular scene, the characters involved in the dialogue, the objects, and the activities. These props normally come from the activated scripts in the ST. This parameter is not problematic in translation, unless the SI of the joke contains a cultural reference, which may be unknown to the TT viewers. This is evident in all instances of culture-based humour in which some references

to the Jewish and American cultures were used in *Seinfeld*. In addition, some SIs in sitcoms may be inappropriate or include taboo expressions, which may sound offensive.

In this light, a subtitler may change/replace a situation of a particular instance of humour, provided that this procedure does not affect/distort the plotline of a particular scene/episode. The replacement of the SI is evident in Example 54, in which the Arab subtitler substituted *make 'em all run up a tree* in the joke with ‘تجعل الجميع يلقون بأنفسهم من شرفات وأسطح البنايات’ (make everyone jump from buildings’ balconies and rooftops).

- **Target (TA)**

As stated previously, a joke may target an individual (character[s]), a group, behaviour, or an ideological target (e.g., marriage). In sitcoms, some stereotypical jokes target some ethnic groups or nationalities. In addition, this parameter is optional (i.e., some instances of humour do not have a target/butt). This is evident in the analysed instances of wordplay in Chapter 5.

In relation to the TA, this KR is not problematic and can be transferred into the TL. However, if a particular joke targets the TC (i.e., a specific group within the TC), as in Example 55 in which *Hizballah* is the butt of the joke, a subtitler may change the offending TA of the joke.

- **Intersemiotic Strategies (IS)**

In literary texts, a joke has to be cast in certain forms, including: narratives, questions and answers, riddles, etc. However, in polysemiotic texts (e.g., sitcoms), humour is presented through the interplay of different channels: picture, sounds, and dialogue. In this light, I argue that the term Narrative Strategy (NS) should be replaced with a term that best suits the nature of subtitling, Intersemiotic Strategy (IS). There is little need to change the IS of the joke in subtitling, except for the use of captions/subtitles to render the characters’ utterances.

- **Language (LA)**

The language parameter covers the phonetic, lexical, semantic, and pragmatic levels, which determine the make up of the joke. In subtitling, LA corresponds to

the oral linguistic materials (e.g., a character's utterances and songs) and written elements (e.g., subtitles, inserts, graffiti, and placards).

When addressing this knowledge resource, Attardo (2002) focuses mainly on the use of the strategies of literal translation and paraphrase when tackling humour on the linguistic level. He discusses the translations of a German joke to three languages: English, Italian, and French, in which the translators used the strategy of paraphrase. However, I argue that subtitling humour from one language to another does not only involve substituting words and expressions, but it also entails transferring the social, cultural, and political aspects of humour in the AV production.

Having said this, I suggest that, in relation to the LA, a subtitler should use some SL/TL-oriented strategies (see Fig. 6) through which humour can be transferred into the TL. Some of these strategies were proposed by Pedersen (2005), including official equivalent, retention, explicitation, addition, direct translation, generalisation, substitution, omission, and paraphrase. Other techniques arose from the data analysis in Chapter 5, including lexical creation, compensation, and euphemism (see Section 6.3 for more insight into the utilisation of these techniques in the data).

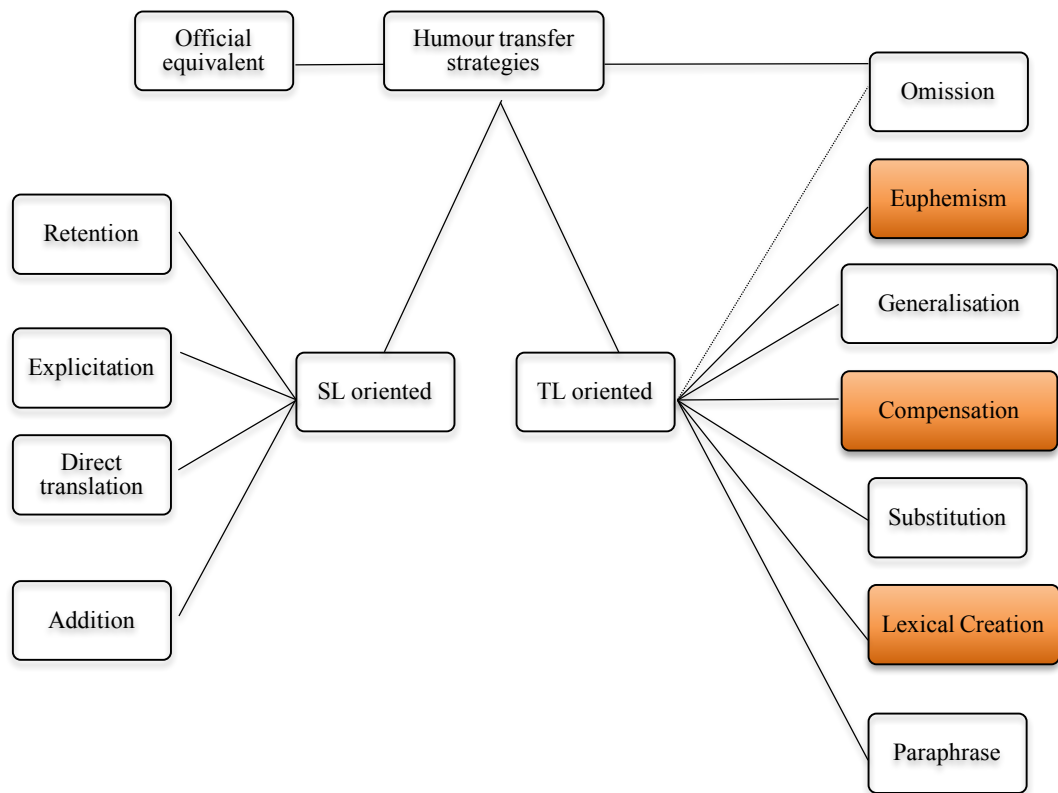


Fig. 6 New taxonomy of humour transfer strategies

The new taxonomy of subtitling strategies of humour in Figure 6 includes some interventional strategies, including explicitation, addition, euphemism, generalisation, compensation, substitution, lexical creation, and paraphrase, and some minimum-change strategies, such as official equivalent, direct translation, and retention. It is worth mentioning that the subtitler may utilise more than one strategy at the same time. This is evident in Example 19, in which the Arab subtitler used four strategies to render the instance of satire: official equivalent, paraphrase, generalisation, and euphemism.

In relation to the internal parameters discussed above, it should be noted that Attardo argues that a subtitler should do his best to preserve the KRs of the original joke in the TT (i.e., the ST joke and the TT joke share the same KRs). However, this may not be the case with all instances of humour because “sameness” between the ST and TT may not be the purpose of subtitling a particular joke, given the fact that “funniness” is the main purpose of subtitling the ST joke. In other words, in some examples (e.g., culture-based satire), preserving the KRs in the TT does not mean that the ST and TT jokes have the same humorous impact.

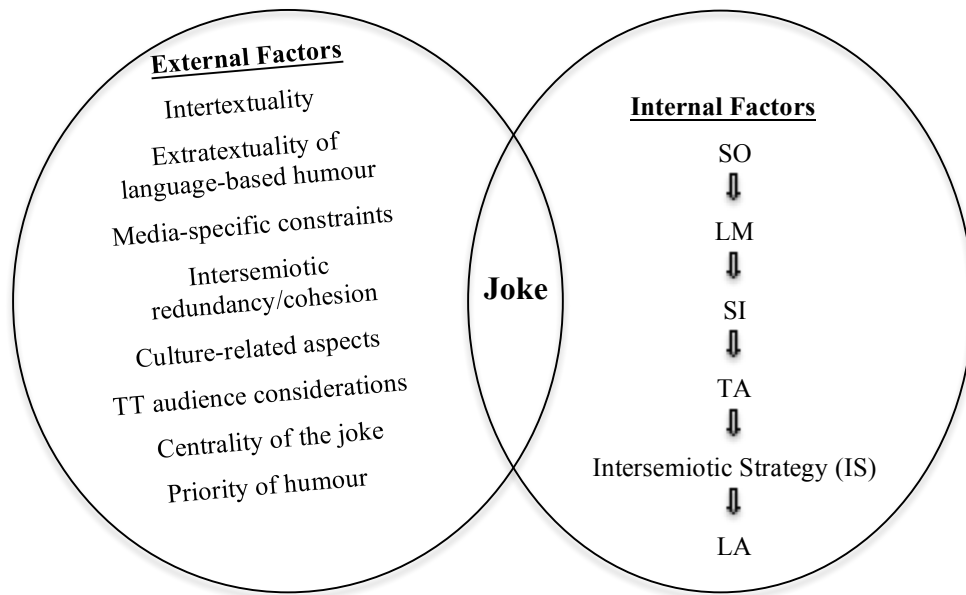


Fig. 7 Model of analysing and subtitling humour

It is worth mentioning that although the external and internal factors of the joke (see Fig. 7) in the new proposed model are listed separately, they interact to a high degree. For example, a subtitler may encounter an instance of humour in which a cultural reference is used, the ECR is monocultural and central to the plotline of the episode, and the temporal and spatial constraints do not allow for further explanation of the ECR. Then, at the LA level, none of the interventional strategies can provide a solution. In addition, the subtitler may take into consideration the TT audience expectations (as an external factor), especially if the joke contains a taboo word. Then, s/he may change the internal parameters of the joke, namely the SO/SI. Similarly, if the instance of humour, for example, targets an ethnic group within the TC, s/he may replace the TA of the joke to avoid offending the viewers.

The new proposed model presented in this section, which consists of **External Factors** (culture-related aspects, intertextuality, extratextuality, intersemiotic redundancy/cohesion, priority of humour, centrality of the joke, media-specific constraints, and target text audience considerations) and **Internal Parameters** of the joke (SO, LM, SI, TA, IS, and LA), argues that the analysis/subtitling of any particular instance of humour within a sitcom/show should take into consideration these External and Internal Parameters which are intertwined and interact to a high degree. This model can aid the subtitler when encountering a particular instance of humour in terms of the factors that may govern his/her task and the possible strategies for the treatment of humour.

6.7 Conclusion

This chapter addressed the general findings of this study and provided answers to the research questions. The findings are related to the types of humour in *Seinfeld*, the problems they pose in subtitling, the strategies used by the Arab subtitler to overcome and solve these problems, the parameters that might affect the utilisation of these techniques, and the subtitler's attempts to bridge the linguistic and cultural gap between English and Arabic. The chapter ends with a critical analysis of the GTVH and Pedersen's 2005 model and their application in this study. In light of this analysis a proposed model of investigating and subtitling humour was presented. The following chapter will discuss some final remarks on this study, the implications and the limitations of the study.

Chapter 7

Conclusion

7.1 Final remarks

This study set out to investigate the strategies involved in the subtitling of humour in the American sitcom *Seinfeld* from English into Arabic. It also examined the parameters that might play a crucial role in the implementation of those subtitling techniques. Based on the analysis of the data, using the General Theory of Verbal Humour (GTVH; Attardo & Raskin 1991, Attardo 1994, Attardo 2001, Attardo 2002) and Pedersen (2005), humour proved to be a thorny issue and a complicated task for subtitlers. This complexity results from the linguistic and cultural features of humour; humorous instance may rely on the linguistic and semantic aspects of the ST, which normally do not exist in the TT. In other cases, humour contains references to the SL culture; these references need further explanations to make them comprehensible to the intended audience. Yet, providing the viewers with guidance is restricted in subtitling because of the temporal and spatial constraints.

The findings of the current study reveal that there were eight types of humour in the data, including wordplay, satire, irony, sarcasm, self-denigrating, register clash, retorts, and catchphrases. Some of these types were indeed challenging, especially those that relied heavily on the use of cultural references, such as instances of humour that included culture-based satire and sarcasm. In addition, language-dependent jokes (i.e., wordplay and catchphrases), which depend on the linguistic aspects of the ST, have complicated mechanisms that normally do not exist in Arabic.

However, despite the difficulties involved in subtitling humour, the Arab subtitler made considerable efforts to get the humour across. This is evident in the utilisation of a considerable number of strategies such as official equivalent, paraphrase, omission, addition, reduction, explicitation, generalisation, lexical creation, substitution, euphemism, using punctuation, and retention.

The findings of this study also indicate that there were a number of parameters that might affect the subtitler's use of some subtitling techniques. These factors were related to the nature of subtitling (temporal and spatial restrictions, and visual elements), the linguistic and cultural gap between English and Arabic languages and cultures, intertextuality, extratextuality, the intersemiotic redundancy, the use of taboo words, the simplicity of the humour, and the TT audience's knowledge of the show. The findings of the study in terms of the problems of

rendering the different types of humour can give an insight into the nature of these forms of humour, and therefore, translators can familiarise themselves with some of these difficulties.

In addition, after using the GTVH and Pedersen's (2005) model in Chapter 5 in the analysis of the data, a critical analysis of these theories was presented in Chapter 6. The discussion involved demonstrating the advantages and disadvantages of each theory. In addition, based on the critical analysis of the strengths and weaknesses of the GTVH and Pedersen's 2005 model, as well as the findings of the current study, a model of analysing and subtitling humour was proposed. The model consists of both external and internal factors of the joke. Using this model, the subtitler should be able to analyse and translate the instances of humour s/he encounters in sitcoms. It is worth mentioning that the researcher, when proposing the new model, acknowledged the existing model that applied Attardo's GTVH to the subtitling of humour (i.e., Asimakoulas's 2004 model) and compared it to the newly proposed model so that the contribution of the proposed model in the current study is clear.

7.2 Implications and recommendation

The findings of this study have some implications related to the TV channels and commissioners, the subtitler's techniques when rendering humour, and the methodology used in this research.

The findings related to the factors that might govern the subtitler's task can provide TV channels and commissioners with some insight into the complexity of humour subtitling and the time and effort needed to accomplish the task. Subtitlers should be given adequate time to get the humour across from one language and culture to another, especially if we realise that the process of translating humour requires a good knowledge of the different aspects of the ST, including cultural references, extratextuality, intertextuality, and the priority of humour. These elements need extra effort to interpret them.

With regards to the methodological implications of this study, although the research methods used in this study were not new, combining the GTVH and Pedersen (2005) and using them in the analysis of humour had not been done before. The analysis involved using the GTVH to analyse humour in the ST and Pedersen (2005) to investigate the subtitling strategies and the parameters that might affect the subtitler's task. In addition, the proposed model in Chapter 6 serves as a guide to aid the subtitler in their tasks; translators will be able to familiarise themselves with the external and internal factors of the joke, and the possible solutions presented in the model.

7.3 Limitations of the study and suggestions for further research

A possible limitation of the current study is related to the factors that might affect the subtitler's decisions, especially the paratextual considerations. It was not possible for the researcher to have a better understanding of the subtitler's task. In other words, serious attempts were made to obtain answers to some paratextual questions from the subtitling company and subtitlers, and the TV channel, but these attempts were unsuccessful, as neither the subtitling company nor the TV channel were cooperative. As a result, there is a great demand for further studies to explore the paratextual factors that are, as Pedersen 2005 argues, pivotal as they can provide some explanations of the subtitling behaviour. These explanations can be elicited by interviewing subtitlers and giving them an opportunity to justify their decisions.

In addition, given the fact that the viewers' perception is crucial in evaluating the final product, i.e. the TL subtitles, further studies can address the audience perception of humour in the subtitled version. The TT audience can judge the ability of the subtitled version to deliver the humorous effects, and therefore, provide evidence of the effectiveness of the different adopted strategies. Moreover, the audiences' understanding of ST culture, expectations and encyclopaedic knowledge should guide and enhance the various subtitling strategies proposed by different scholars. Furthermore, in relation to the proposed model in this study, it would be useful to test the reliability of the model in accounting for the subtitling of humour in sitcoms. This can be done through applying the model to a significantly larger corpus.

Notes:

- (1) For further information about humour theories, see Morreall's (1987) and Martin (2007).
- (2) A script is the cognitive structure through which we as human beings understand the world around us, as well as how things are organised and done. Koponen (2004: 50-51) gives a simple example to demonstrate the concept of script in the SSTH and GTVH. The script for “doctor” involves information about the job of doctors (e.g., examining patient, diagnosing diseases, providing prescriptions), how to be a doctor (e.g., joining medical schools), and where doctors work (e.g., in hospitals).
- (3) As stated by Dynel (2009: 1284), verbal humour is an umbrella term covering all forms of humour that are conveyed by means of language or text.
- (4) For more information about the evolution of the concept of irony, see Muecke (1970).
- (5) A modern example of satire is the American show Saturday Night Live’s Weekend Update, and The Daily Show in which politicians and social flaws are tackled.
- (6) Culpeper et al. (2003: 1555) define *Positive impoliteness* as “The use of strategies designed to damage the addressee’s positive face wants (‘ignore, snub the other’, ‘exclude the other from the activity’, ‘disassociate from the other’, ‘be disinterested, unconcerned, unsympathetic’, ‘use inappropriate identity markers’, ‘use obscure or secretive language’, ‘seek disagreement’, ‘make the other feel uncomfortable (e.g. do not avoid silence, joke, or use small talk)’, ‘use taboo words’, ‘call the other names’, etc.)”.
- (7) Shereen El Feki wrote a book titled *Sex and the Citadel: Intimate life in a Changing Arab World*, in which she used an utterance of one of her interviewees at the start of her book. The book presents an analysis of sex, politics, and religion in the Arab world.
- (8) Language-based humour, also called language-dependent humour, relies on “features of natural language for their effect” (Zabalbeascoa 1996: 253). This type of humour includes wordplay and puns.
- (9) See Attardo (2002) for more information about the hierarchy of KR.s.
- (10) “Input” and “output” are two terms used by Toury (1997) to describe the rules of creating spoonerism. He states that this process of creation involves four segments:
$$\begin{array}{ccccccc} \text{(input “smart feller”)} & [\text{sm} & | & \text{a:t} & | & \text{f} & | & \text{elə} & | & \rightarrow & \text{(output “fart smeller”)} & [& \text{f} & | & \text{a:t} & | & \text{sm} & | & \text{elə}] \\ & 1 & & 2 & & 3 & & 4 & & \rightarrow & & & 3 & & 2 & & 1 & & 4 \end{array}$$
- (11) Nord (1997: 29, translating Vermeer 1989: 20) states that “the Skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely the way they want it to function”.
- (12) The GTVH/Attardo’s model have been used in the analysis of humour in some studies (e.g., Antonopoulou 2002, Koponen 2004, El-Arousy 2007, and Asimakoulas 2004). The theory proved to be reliable in counting for the analysis of short or long humorous texts and their translations in

terms of the number of shared KRs. Antonopoulou (2002: 198) argues that the GTVH is “invaluable for humour translation research” and Attardo’s model provides both a “theoretical framework for and a detailed analysis of long narratives, such as whole stories”. However, despite the invaluable contributions of Attardo’s model for humour translation, it does not place enough emphasis on the translation of humour that contains cultural references. Also, the model does not present a typology of the translation strategies that can be used when tackling humour. Therefore, Pedersen’s (2005) model of rendering culture in subtitling is adopted in this study. The model is based on the taxonomy of subtitling strategies and seven parameters (factors) that affect the subtitler’s decisions (see chapter 3). Of course the model is mainly concerned with cultural references, but Pedersen uses some examples in which a humorous text includes cultural elements. Furthermore, as stated previously, Díaz Cintas and Remael (2007: 216) stress that the techniques utilised for translating cultural references are similar to the ones used for humour. Pedersen’s (2005) model has been utilised in some studies, such as Westling (2011), Mohammad & Maasoum (2011), and Iranmanesh & Kaur (2010).

(13) Confederate States’ money was worthless after the American Civil War because of massive inflation. In other word confederate money was not “real” money and neither are Sidra’s silicon breasts.

(14) The terms transculturality, extratextuality, co-text, and centrality of reference have been discussed thoroughly in Chapter 3.

(15) In his conclusion, Attardo stated that he gives some heuristics for applying the theory (GTVH) to concrete texts “but it is obvious that a serious consideration of this proposal would require a much more developed evaluation. We can only hope that such work will be forthcoming” (2002: 192). The researcher argues that this current study with the newly proposed model can evaluate and develop Attardo’s model/translation heuristics, especially in relation to the subtitling of humour in sitcoms.

(16) Norm acceptance is when something (e.g., instance or stereotype) a particular society has established as humorous is used in a joke. Norm opposition is when something in the joke clashes with certain social rules. Asimakoulas emphasised that norm acceptance/opposition in films can be seen as a means through which the screenplay writers communicate humorously with the intended audience. He also argued that, when creating humour, norm acceptance and norm opposition can be structured on the knowledge resources introduced by Attardo (2004: 825). (For more information see Asimakoulas 2004, p. 825).

(17) In the light of his model that addresses the structure of humour in films (i.e., Attardo’s knowledge resources and their relation to norm acceptance/opposition, and the contextual variables of a film), Asimakoulas argued that his mini-theory of humour equivalence reads as follows:

[T]hings being equal, the ideal aim of the subtitled version of the original dialogue is to reflect as closely as possible the structure of the original humorous sequence, taking into account contextual variables and using the appropriate language (2004: 827).

(18) For example, the newly proposed model addressed in depth the cultural aspects of humour (i.e., the use of ECRs in jokes and the problems they posed for the subtitler) and suggests some solutions with regard to the treatment of the KRs of the joke that contains ECRs. This parameter

(i.e., the cultural aspects of humour – the transculturality of the ECRs, the extratextuality of the ECRs, and the centrality of the reference of the ECRs in a joke) was given less attention by Asimakoulas (2004).

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List of appendices

Appendix (A): Paronymy.

1. The Boyfriend (1)

ST	TT
<p>George: I'd love to be a Civil War buff. ... What do you have to do to be a buff?</p> <p>Jerry: So <u>Biff</u> wants to be a buff? ... Well sleeping less than 18 hours a day would be a start.</p>	<p>ليتني كنت باحثاً في الحرب الأهلية. ماذا عليك أن تفعل لكي تكون باحثاً؟</p> <p>إنذا (بيف) يريد أن يصبح باحثاً؟ النوم لأقل من 18 ساعة يومياً سيكون بداية.</p>
Description	
<i>Biff Loman</i> is a character in the famous American play "Death of a Salesman" written by American playwright <i>Arthur Miller</i> .	

2. The Junior Mint

ST	TT
<p>Woman: You don't know my name, do you?</p> <p>Jerry: Yes, I do.</p> <p>Woman: What is it?</p> <p>Jerry: It rhymes with a female body part.</p> <p>Woman: What is it?</p> <p>Jerry: <u>Mulva</u>? <u>Gipple</u>?</p>	<p>أنت لا تعرف اسمي، أليس كذلك؟ لا، بل أعرفه. ما هو؟ أعتقد أنه يجانس جزءاً من جسد الأنثى؟ ما هو؟ <u>مولفا</u>؟ <u>حليمة</u>؟</p> <p>Back translation Mulva? Halimah</p>

3. The Lip Reader

ST	TT
<p>Gwen: I don't envy you Todd. The place is going to be a mess.</p> <p>Todd: Maybe you can stick around after everybody leaves and we can <u>sweep</u> together.</p> <p>Kramer: "Why don't you stick around and we can <u>sleep</u> together."</p> <p>George: What?</p> <p>Kramer: "You want me to <u>sleep</u> with you?"</p> <p>Todd: I don't want to <u>sweep</u> alone.</p> <p>Kramer: He says "I don't want to <u>sleep</u> alone." She says, oh boy, "love to."</p>	<p>أنا لأحسدك على هذه المهمة. سيكون هذا المكان في غاية الفوضى. ربما يمكن أن تبقي هنا بعد أن يغادر الجميع ونمسح معاً. "لماذا لا تبقي ونمزح معاً؟" ماذا؟ "هل ترغب في أن نمزح وننام معاً؟" لا أرغب في أن أمسح وحدي. أنه يقول "أنا لا أرغب في أن أمزح وحدي وهي تقول: أحب ذلك ياقتي."</p> <p>Back translation Maybe you could stay here after everyone leaves and we <u>sweep together</u>. "Why don't you stay and we <u>joke</u></p>

	<p>together.”</p> <p>"Would you like to <u>joke</u> and <u>sleep</u> together?"</p> <p>I don't want to <u>sweep</u> alone.</p> <p>He says "I don't want to <u>joke</u> alone.”</p>
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4. The Implant

ST	TT
<p>Kramer: C'mon Jerry!</p> <p>Jerry: Oh, how can you be so sure?</p> <p>Kramer: Jerry, are you blind? He's a writer. He said his name was <u>Sal Bass</u>. Bass, Jerry! Instead of <u>salmon</u>, he went with bass! He just substituted one fish for another!</p> <p>Jerry: Look, you idiot, first of all, it's <u>Salman</u>, not <u>salmon</u>!</p>	<p>- جبيري</p> <p>- لماذا أنت واثق هكذا؟</p> <p>هل أنت أعمى؟ إنه كاتب</p> <p>قال إن اسمه (سال باس)</p> <p><u>(باس) = نوع من السمك</u></p> <p>بدلاً من السلمون</p> <p>قال باس</p> <p>إستبدل سمكة بأخرى</p> <p>أولاً أيها الأبله اسمه (سلمان)</p> <p>وليس سلمون</p> <p>Back translation</p> <p>He said his name is Sal Bass</p> <p>(Bass)= type of fish</p>

5. The lip reader

ST	TT
<p>Jerry: All right, we're taking a car service. So we'll swing by and pick you up. How about six? (Laura looks offended). Six is good. (Laura looks offended and angry). You got a problem with six? (Laura opens the door and gets out). What? What?</p>	<p>حسناً، سنستقل تاكسي.</p> <p>سنمر عليك ونقلك</p> <p>ما رأيك في السادسة؟</p> <p>السادسة موعد مناسب.</p> <p>هل لديك مشكلة مع السادسة؟</p> <p>ماذا؟ ماذا؟</p>

Appendix (B): Homonymy

1. The Pez Dispenser

ST	TT
<p>George: You can't break up with me. I've got hand.</p> <p>Noel: And you're going to need it.</p>	<p>لا يمكنك أن تنفصلي عني،</p> <p>لدي يد.</p> <p>وسوف تحتاج إليها.</p>

2. The Revenge

ST	TT
<p>Levitan: Ava, what happened to you Friday afternoon? Ava: I got a little tied up. Levitan: <u>I'll bet you did.</u></p>	<p>(أفا)، ما الذي حدث لك مساء الجمعة؟ <u>-انشغلت</u> I was busy. <u>-بالتأكيد!</u> Surely!</p>

3. The Robbery

ST	TT
<p>Elaine: No, the waitress-actress. She just got some part in some dinner-theater production of a Chorus Line. So, now all day long she's walking around the apartment singing: [singing] "God, I hope I get it, I hope I get it". <u>She's gonna get it right in her...</u></p>	<p>لا. النادلة الممثلة لقد حصلت على دور جديد في مسرح ستودي فيه مع فريق غنائي لذا طوال اليوم تتجول في الشقة وهي تغني <u>ستحصل عليه في ال...</u> Back translation So, all the day she is walking in the apartment singing. She will get it in the...</p>

Appendix (C): Initialisms

1. The Lip Reader

ST	TT
<p>Jerry: That woman is absolutely stunning. George: The Croat? [the tennis player] Jerry: Not the Croat, the lineswoman. That is the most beautiful lineswoman I've ever seen. George: Yeah, she's a <u>B.L.</u> Jerry: <u>B.L.</u>? George: <u>Beautiful Lineswoman.</u></p>	<p>هذه المرأة جميلة. من، الكرواتية؟ كلأ، حكمة الخط. هذه أجمل حكمة خط رأيتها في حياتي أجل، إنها "ح خ ج" - "ح خ ج"؟ - <u>حكمة خط جميلة</u> Back translation Beautiful Lineswoman. (Hakamatu <u>Khatin Jamīlatun</u>)</p>

2. The Bizarro Jerry

ST	TT
<p>Jerry: Really. So uh, what do you do down there all day?</p> <p>Kramer: <u>T.C.B.</u> You know, <u>takin' care o' business.</u> Aa--I gotta go.</p>	<p>إذاً، ماذا تفعل هناك طيلة النهار؟ أ.ع.ع. الإشراف على العمل. علي الذهاب.</p>

3. The Checks

ST	TT
<p>George: (excited) Did I tell you that story's relatable?! That was a great show! That is why I'm bringing it back to <u>NBC.</u></p> <p>Jerry: NBC?</p> <p>George: (little subdued) <u>Nakahama Broadcast Corporation.</u></p>	<p>هل أخبرتك أن القصة محكمة؟ كان مسلسلأ رائعاً. لهذا سأعرضه مجدداً على أن بي سي. -إن بي سي؟ -هيئة تاكاهاما الإذاعية.</p>

Appendix (D): Spoonerism

1. The Chinese Woman

ST	TT
<p>Jerry: So did they, uh, uncross the lines, yet?</p> <p>Donna: No. They can't find the problem. It's really getting ridiculous.</p> <p>Jerry: [long pause--did he hear "ridiculous"(sic)--should he say something--can't decide if he should. finally..] Did you say, "ridiculous"(sis)?</p> <p>Donna: Ridiculous.</p> <p>Jerry: [pause] I thought you said.. "ridiculous."(sic) [he and she look at each other, puzzled].</p>	<p>هل أصلحوا الخطوط؟ لا يعرفون المشكلة. أصبح الأمر "سحيف" هل قلت "سحيف"؟ سحيف ظننت أنك قلت "سحيف"</p> <p>Back translation Did they uncross the lines? They don't know the problem This matter became [sahīf] Did you say [sahīf]? [sakhīf]. I thought you said [sahīf].</p>

2. The Chinese Woman

ST	TT
<p>Jerry: The rines (sic) were crossed?[They both look at him weird.]</p> <p>George: Did you say, "The rines" (sic) were crossed?"</p>	<p>كانت الحطوط متداخلة.</p> <p>هل قلت "الحطوط" متداخلة؟</p>

Appendix (E): Satire

1. The Phone Message

ST	TT
<p>Elaine:germs were building a town in there - they were constructing offices. Houses near the drain were going for \$150,000.</p>	<p>كانت الجراثيم تبني مدينة سكنية، بل ومكاتب أيضاً.</p> <p>وارتفعت الأسعار في الأماكن القريبة من البالوعة لتصل إلى 150000 دولاراً.</p> <p>Back translation: The germs were constructing a residential city, and also offices. Prices rose in places near the sink for up to 150,000 dollars.</p>

2. The Red Dot

ST	TT
<p>George: Well just take an overview. Can't you just take an overview?</p> <p>Jerry: You want me to take an overview?</p> <p>George: Please.</p> <p>Jerry: <u>I see a very cheap man holding a sweater trying to get away with something. That's my overview.</u></p>	<p>حسنا ألق نظرة سريعة. ألا تستطيع أن تفعل ذلك؟</p> <p>هل تريد أن ألقى نظرة؟</p> <p>نعم من فضلك</p> <p><u>أرى رجلاً بخيلاً يمسك سترة... محاولاً الإفلات من ذنب ما، تلك هي نظرتي العامة.</u></p> <p>Back translation</p> <p>I see a stingy man holding a sweater trying to escape from his guilt. That's my general opinion.</p>

3. The Wink

ST	TT
<p>Jerry: I still can't believe, you're going out on a blind date.</p> <p>Elaine: I'm not worried. It sounds like he's really good looking.</p> <p>Jerry: You're going by <u>sound</u>? What are we? Whales?</p>	<p>لا أصدق أنك ستخرجين في موعد أعمى</p> <p>لست قلقةً</p> <p>صوته يوحي بأنه حسن المظهر</p> <p>تحكمين بواسطة الصوت؟</p> <p>هل نحن حيتان؟</p> <p>Back translation</p> <p>I'm not worried. His voice suggests that he's good looking. You're judging by voice? Are we whales?</p>

4. The Stall

ST	TT
<p>Elaine: Rock climbing? hehe... Where do you come off going rock climbing.. Rock climbing?</p> <p>You need a boost to climb into your bed (Elaine and Jerry laugh)</p>	<p>تسلق الجبال؟</p> <p>منذ متى وأنت تتسلق الجبال؟</p> <p>تسلق الجبال؟</p> <p>تحتاج إلى دفعة</p> <p>لكي تتسلق فراشك</p> <p>Back translation</p> <p>Mountains climbing?</p> <p>Since when you climb mountains?</p> <p>Mountains climbing?</p> <p>You need a boost to climb into your bed.</p>

5. The Seinfeld Chronicles

ST	TT
<p>George: Ya know, I can't believe you're bringin' in an extra bed for woman, that wants to sleep with you. Why don't you bring in an extra guy too? [sits down]</p>	<p>لا أصدق أنك تحضر فراشاً إضافياً</p> <p>لامرأة تريد النوم معك.</p> <p>لم لا تحضر رجلاً إضافياً بالمرّة؟</p>

6. The Handicap Spot

ST	TT
<p>George: Hey, is it my imagination, or do really good-looking women walk a lot faster than everybody else?</p> <p>Elaine: We don't walk that fast... George: No seriously...</p>	<p>هل أنا أتخيل</p> <p>أم أن النساء الجميلات...</p> <p>...يمشين أسرع من الجميع؟</p> <p>لا نمشي بسرعة شديدة.</p>

<p>Elaine: Seriously, we don't. George: The better looking they are, the faster they go! I mean, I see them out there on the street, they're zooming around, like a blur. <u>Like they have a motor on their ass.</u></p>	<p>- كلاً، أنا جاد. - لانسرع في المشي. كلما ازداد جمالهن، ازدادت سرعتهن. أراهن يركضن في الشارع يستدرن، كأن ثمة محركاً بأجسادهن. Back translation: As if there is a motor on their bodies.</p>
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7. The Café

ST	TT
<p>Jerry: Well, maybe the test was gender biased, you know <u>a lot of questions about hunting and testicles.</u></p>	<p>ربما كان الاختبار متحيزاً للرجال <u>معظم الأسئلة عن الصيد والذكورة</u> Back translation: Most questions are about hunting and masculinity.</p>

8. The Boyfriend (2)

ST	TT
<p>Jerry: Hello, ... oh hi Elaine ... what's going on ... no he just left ... you broke up with him? ... ME TOO... what happened? ... <u>oh smoking. You know you're like going out with C. Everett Coop ... me ... nah ... I couldn't go through with it ... I just didn't feel ready ... so what are you doing now? ... Oh, great idea, I'll meet you there in like thirty minutes. Okay bye.</u></p>	<p>التدخين، الخروج معك يشبه الخروج مع س. إيفيريت كوب Back translation: Smoking, going out with you is like going out with C. Everett Coop.</p>

9. The Race

ST	TT
<p>Ned: I'm sorry Elaine. The shirt's too fancy. Elaine: Just because you're a communist, does that mean you can't wear anything nice? <u>You look like Trotsky.</u></p>	<p>تشبه (تروتسكي).</p>

10. The Wait Out

ST	TT
<p>Kramer: Uh, yeah, I bought Dungarees. Elaine: Kramer, they're painted on! Kramer: Well, they're slim-fit. Jerry: Slim-fit? Kramer: (Talking fast) Yeah, they're streamlined. Jerry: You're walkin' like <u>Frankenstein!</u></p>	<p>أنت تسير كـ(فرانكستين).</p>

11. The Stand-In

ST	TT
<p>George: We have no need to speak. We communicate with deep soulful looks. Jerry: Like <u>Dwight and Mamie Eisenhower</u></p>	<p>مثل دوايت وميمي آيزنهاور.</p>

12. The Reverse Peephole

ST	TT
<p>Jerry: So, Puddy wear's a man fur? Elaine: He was struttin' around the coffee shop like <u>Stein Erickson</u>.</p>	<p>كان يمشي متبخترأ حول المقهى مثل ستاين أريكسن.</p>

13. The Tape

ST	TT
<p>Jerry: I thought you just said she doesn't know?? George: She doesn't. Jerry: So how can you promise her? George: Because she asked me to. Jerry: What is this, an <u>Abbott and Costello</u> routine?</p>	<p>ما هذا، فقرة من أبوت وكوستيلو.</p>

14. The wait out

ST	TT
<p>Jerry: New hairdo? Elaine: (Looking up from a menu) Yeah. Jerry: You look like <u>Brenda Starr</u>. Elaine: Is that good? Jerry: It's better than <u>Dondi</u>.</p>	<p>تسريحة جديدة؟ نعم. تشبهين بريندا ستار. هل ذلك جيد؟ إنها أفضل من دوندي</p>

Appendix (F): Irony

1. The Café

ST	TT
<p>George: Oh, <u>hello professor</u>. Elaine: George, I cannot believe... George: Please... Elaine: No there has got to be a mistake.</p>	<p>أهلاً أيها الأستاذة!</p>

2. The Café

ST	TT
<p>Monica: You climbed out the window? George: Of course. Monica: Why didn't you go out the door? George: The door? Why would I go out the door? The window is right here. Monica: <u>You are a fascinating man, George Costanza</u>.</p>	<p>أنت رجل مدهش يا "جورج كوستانزا" Back translation You are an amazing man, George Costanza.</p>

3. The Gum

ST	TT
<p>Kramer: Well, he did. You know, after that, he had a nervous breakdown? Had to spend a few months in an institution.</p>	<p>بالفعل، بعد ذلك أصيب بانهيار عصبي كان عليه أن يقضي بضعة أشهر في المصحة حقاً نعم، ولكنه الآن أفضل بكثير لقد أخذته تحت جناحي</p>

<p>George: Really? Kramer: Yeah, but he's doing a lot better now. I've taken him under my wing. Jerry: <u>Oh, then I'm not worried.</u></p>	<p><u>أوه، الآن أنا لست قلقاً</u> Back translation Oh, now I'm not worried.</p>
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4. The Parking Garage

ST	TT
<p>George: You don't know where we parked? Kramer looks around, then resumes walking. George: Oh, this is great.</p>	<p>لا تعرف أين أوقفنا السيارة؟ هذا رائع!</p>

5. The Chinese Women

ST	TT
<p>Kramer: No. Well, you know, I wore 'em for about a month but I couldn't stay with it. Yeah, I need the secure packaging of Jockeys. [he's serious. Then he makes a hand gesture of grabbing up.] My boys need a house. Elaine: [not charmed..] That's nice.</p>	<p>هذا لطيف.</p>

6. The Subway

ST	TT
<p>Elaine's voice: Oh, this is great. This is what I need, just what I need.</p>	<p>هذا رائع هذا ما ينقصني. Back translation This is great. This is what I need.</p>

7. The Alternate Side

ST	TT
<p>The waitress brings the check. Jerry: Let me get that. George: No no no, I got it.</p>	<p>دعني أدفع لا، أنا سأدفع. أرجوك</p>

<p>Jerry: Please.</p> <p>George: No come on, let me, let me. I smashed your car, it cost you over two thousand dollars.</p> <p>Jerry: <u>Yeah, a cup of coffee should cover it.</u></p>	<p>دعني، لقد حطمت سيارتك وقد كلفتك أكثر من ألفي دولار. نعم معك حق فبالتأكيد ثمن كوب القهوة يسد التكلفة.</p> <p>Back translation Yes, you are right. Of course, the price of a cup of coffee covers the cost.</p>
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8. The Beard

ST	TT
<p>Elaine: Do you see the irony here? You're rejecting somebody because they're bald.</p> <p>George: So?</p> <p>Elaine: (puts her hands up to her mouth) You're bald!</p> <p>George: No I'm not. I "was" bald.</p> <p>Elaine grabs at the toupee, George dodges the grab.</p>	<p>هل ترى السخرية في هذا الموقف؟ أنت ترفض شخصاً لأنه أصلع حسناً أنت أصلع كلا، لست أصلعاً بل كنت أصلعاً</p> <p>Back translation Do you see the irony in this situation? You reject somebody because he is bald. Okay. You're bald No I'm not bald. I was bald.</p>

9. The Cheever Letters

ST	TT
<p>Jerry: Well, you'll make quite an impression on him when you tell him how you burned his cabin down.</p> <p>George: I didn't burn it down – Kramer did!</p> <p>Jerry: I mean, the whole thing is ironic. Think of it: Here the guy is nice enough to give you a box of very fine Cuban cigars...</p> <p>George: Yeah, I know what happened.</p> <p>Jerry: No, but wait, wait. And then you dump them off onto Kramer...</p>	<p>ستترك انطباعاً عظيماً... You will leave great impression... ...عندما تخبره كيف حرقت كوخه when you tell him how you burned his cabin. لم أحرقه، (كريم) فعل ذلك I didn't burn it, (Kramer) did that. الأمر برمته مثير للسخرية، فكر فيه the whole thing is ironic, think of it رجل كريم يعطيك صندوق سجائر كوبي فاخر... a generous man gives you a box of fine Cuban cigars - أعرف ما حدث I know what happened. - مهلاً Wait</p>

<p>George: I know!</p> <p>Jerry: ...Who, who proceeds to burn the man's cabin down with one of those very same cigars! It's very comical.</p>	<p>ثم ترميه إلى (كريم) then you throw it to (Kramer) أعرف I know. الذي يحرق الكوخ... Who burned the cabin... ...بواحدة من تلك السجائر with one of those cigars هذا موقف هزلي. It's very comical.</p>
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10. The Bubble Boy

ST	TT
<p>Jerry: What are you two doin' here?</p> <p>N: Look at that.</p> <p>Jerry: You didn't <makes motion like lighting a cigar></p> <p>Kramer: <runs to burning cabin> My Cubans!</p>	<p>ماذا تفعلان هنا؟ انظر إلي ذلك. أنت لم... سجائري!</p>

11. The Virgin

ST	TT
<p>Jerry: You know, it's a very interesting situation. Here you have a job that can help you get girls. But you also have a relationship. But if you try to get rid of the relationship so you can get girls, you lose the job. You see the irony?</p> <p>George: Yeah, yeah, I see the irony.</p>	<p>ولكنه موقف مثير للاهتمام But it's an interesting situation لديك وظيفة تساعدك You have a job that help you على الحصول على الفتيات to get girls ولكن لديك أيضاً علاقة But you also have a relationship لكن إذا تخلصت من العلاقة But if you get rid of the relationship من أجل الحصول على الفتيات to get the girls تفقد الوظيفة you lose the job. - هل ترى السخرية Do you see the irony? أجل أراها Yes, I see it.</p>

Appendix (G): Sarcasm

1. The Revenge

ST	TT
George: That's him over there. The one that looks like a blowfish.	الرجل الذي يشبه السمكة Back translation: The man who looks like the fish.

2. The Statue

ST	TT
Kramer: Shut up! Keep 'em spread! Just make love to that wall, pervert!	أصمت، باعد بين يديك احتضن الحائط أيها المنحرف. Back translation Shut up, spread your hands. Hug the wall, pervert.

3. The Bizarro Jerry

ST	TT
Jerry: So, uh. Gillian's comin' over later. I think I'm gonna end it. Kramer: Uh-huh. Jerry: <u>Those meaty paws, I feel like I'm dating George "The Animal" Steele.</u> Kramer: Yeah..	كفأها ممتلئتان، أشعر أنني أواعد المصارع جورج ستيل "الحيوان" Back translation Her paws are meaty, I feel like I'm dating the wrestler George "The Animal" Steele.

4. The Soup Nazi

ST	TT
George: Isn't that that Bania guy? Jerry: Oh, no. It is. Just be still. George: <u>Whoop! Too late. I think he picked up the scent.</u>	فات الأوان، أعتقد أنه التقط الرائحة. Back translation Too late, I think he picked up the scent.

5. The Subway

ST	TT
Elaine: This guy really smells, doesn't anyone use deodorant in the city?	هذا الرجل رائحته كريهة. ألا يستعمل أحداً مزيل العرق في المدينة؟

6. The Implant

ST	TT
Elaine's brain: Ah, look who's here. "Silicon Valley."	انظروا من هنا، وادي السيليكون.

7. The Movie

ST	TT
<p>George: You don't remember me?</p> <p>Usher: It's a big city, sir.</p> <p>George: I went in with a pretty woman? You know, kinda short, big wall of hair, <u>face like a frying pan.</u></p>	<p>دخلت مع امرأة جميلة، قصيرة، جدار من الشعر، وجهها يشبه المقلاة</p> <p>Back translation ..., her face is like a frying pan.</p>

8. The Doodle

ST	TT
<p>Elaine: Hey. What's this?</p> <p>Jerry: Don't ask.</p> <p>Elaine: <u>What is it? A drawing of Mr. Magoo?</u></p> <p>Jerry: No, it's George.</p>	<p>هل هذه رسمة للسيد ماقو؟ كلاً، هذا جورج.</p> <p>Back translation Is this a drawing of Mr. Māqu?</p>

9. The Outing

ST	TT
<p>Elaine: Elaine: I got news for you. Golda Meir could make 'em all run up a tree.</p>	<p>جولدا ماير يمكن أن تجعل الجميع يلقون بأنفسهم من شرفات وأسطح الينايات</p> <p>Back translation Golda Meir can make everyone jump from buildings' balconies and rooftops.</p>

10. The Unbonding

ST	TT
<p>Jerry: (testing Joel) <u>So, I'm thinking about going to Iran this summer.</u></p> <p>Joel: I have to eat! I mean, I'm hypoglycemic.</p> <p>Jerry: <u>Anyway, the Hizballah</u></p>	<p>أفكر في الذهاب إلى إيران هذا الصيف I'm thinking about going to Iran this summer. سأتناول شيئاً I will eat something</p>

<p>has invited me to perform. <u>You know, it's their annual terrorist luncheon. I'm gonna do it in Farsi.</u></p>	<p>لدي نقص في نسبة السكر I'm hypoglycemic. على أي حال، طلب مني أعضاء حزب الله Anyway, the Hizballah has asked me أن أقدم عرضاً كوميدياً to perform a comic show. إنها مأدبة غداء عيدهم الإرهابي السنوي It's their annual terrorist luncheon. سأقدم العرض بالفارسية I'm gonna do the show in Farsi.</p>
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11. The Apology

ST	TT
<p>Hanke: It was a very nice sweater. Take a look at his neck, not to mention the melon sitting on the top of it.</p>	<p>كانت سترةً فاخرة It was a fine sweater أنظروا إلى عنقه Look at his neck ناهيكم عن البطيخة التي تعلوه not to mention the melon on the top of it.</p>

12. The Old Man

ST	TT
<p>Sid: Hey, what are those bums doin' back there?</p> <p>Jerry: Well you said they could come and take the records.</p> <p>Sid: It's like watchin' a couple of hyenas goin' through the garbage.</p>	<p>ماذا يفعل أولئك الحمقى بالخلف؟ قلت إن بإمكانهم القوم وأخذ الإسطوانات. أشبه بمشاهدة ضباع تنبش في القمامة.</p>

13. The Good Samaritan

ST	TT
<p>Michael: He's finished! I'm going to sew his ass to his face! I'm going to twist his neck so hard his lips will be his eyebrows! I'm going to break his joints, and reattach them!</p>	<p>انتهى أمره، سألصق مؤخرته في وجهه! سألف عنقه حتى تصبح شفتاه حاجبين! سأكسر مفاصله وأعيد ربطها.</p>

Appendix (H): Self-denigrating

1. The Opposite

ST	TT
<p>George: It became very clear to me sitting out there today, that every decision I've ever made, in my entire life, has been wrong. My life is the opposite of everything I want it to be. Every instinct I have, in every of life, be it something to wear, something to eat ... It's all been wrong.</p>	<p>وأنا جالس هنالك اليوم، While I was sitting there today, تبين لي أن كل قرار اتخذته في حياتي بأكملها I realised that every decision I made in my entire life كان خاطئاً was wrong. حياتي هي النقيض التام My life is a complete opposite لكل ما أردت I wanted of everything كل غريزة في كل سمة من سمات الحياة Every instinct in each aspect of my life سواءً ملبسي أو مأكلي، whether my wears or my food كلها كانت خاطئة. It's all was wrong.</p>

2. The Apartment

ST	TT
<p>George: How could you do that? Jerry: 'Cause I'm an idiot! You may think you're an idiot, but with all due respect - I'm a much bigger idiot than you are. George: Don't insult me, my friend. Remember who you're talking to. No one's a bigger idiot than me.</p>	<p>كيف فعلت ذلك؟ How did you do that? لأنني غبي Because I'm stupid تظن أنك غبي You think you are stupid ولكن مع إحترمي لك but with my respect for you فأنا أغبي منك I'm more stupid than you. لا تحقرني يا صديقي Don't insult me, my friend. وتذكر من تخاطب And remember who you are talking to. فلا أحد أغبي مني No one's more stupid than me.</p>

3. The Bris

ST	TT
<p>George: I wish there were pigmen. You get a few of these pigmen walking around I'm looking a whole lot better.</p>	<p>ليت هناك رجال خنازير في وجود الكثير من الرجال الخنازير سأشعر فجأة بأني وسيم.</p> <p>Back translation I wish there were pigmen. In the presence of many of pigmen I will feel that I'm handsome.</p>

4. The Bubble Boy

ST	TT
<p>George: I just don't react well to these situations. My grandmother died two months early because of the way I reacted in the hospital. She was getting better. <u>And then I went to pay her a visit. She saw my face. BOOM. That was the end of it.</u></p>	<p>ذهبت لزيارتها وبمجرد أن رأته وجهي توفيت على الفور.</p> <p>Back translation I went to visit her, and once she saw my face she died immediately.</p>

5. The Phone Message

ST	TT
<p>George: No, thank you, I don't want coffee. It keeps me up. Too late for me to drink coffee. I said this to her. <u>People this stupid shouldn't be allowed to live.</u></p>	<p>كلا، شكراً لا أريد القهوة إنها تبقيني مستيقظاً الوقت متأخر على تناول القهوة قلت لها ذلك <u>أناس بهذا الغباء</u> <u>يجب إبادةهم.</u></p> <p>Back translation People this stupid should be exterminated.</p>

6. The Opposite

ST	TT
<p>Elaine: Go talk to her. George: <u>Elaine, bald men, with no jobs, and no money, who live with their</u></p>	<p>إلين، الرجال الصلع العاطلون والمفلسون الذين يعيشون مع والديهم لا يقتربون من النساء الغربيات.</p>

parents, don't approach strange women.	Back translation Elaine, bald, unemployed, and bankrupt men who live with their parents do not come close to strange women.
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7. The Chinese Restaurant

ST	TT
<p>Jerry (to George): Is Tatiana coming?</p> <p>George: I don't know, I have to call her, tell her where we are. I'm very lucky she's even considering seeing me at all.</p>	<p>هل تاتيانا قادمة؟ لا أدري علي أن أتصل بها لأخبرها أين نحن. أنا محظوظ جداً لمجرد أنها تريد رؤيتي.</p>

8. The Virgin

ST	TT
<p>Jerry: Why did he fire her?</p> <p>George: Because I kissed her in the meeting. Russell found out, he fired her over the phone. Finally, my stupidity pays off!</p>	<p>لماذا فصلها؟ لأنني قبلتها في الاجتماع وحيثما علم راسل بالأمر طردها باتصال أخيراً غبائي يؤتي ثماره.</p>

9. The Gymnast

ST	TT
<p>Jerry: I cannot believe Lindsay's still seeing you after that "Breakfast at Tiffany's" thing.</p> <p>George: I think she finds my stupidity charming.</p>	<p>أعتقد أنه سحرها غبائي.</p>

10. The Chinese Restaurant

ST	TT
<p>Elaine: And now I just feel like a big sweaty hog waiting for them to fill up the trough.</p>	<p>والآن أشعر أنني خنزيرة نتنة تنتظر القمامة. Back translation And now I feel like a stinky hog waiting for the garbage.</p>

11. The Apartment

ST	TT
<p>George: Are you kidding?! I lie ever second of the day. <u>My whole life is a sham!</u></p>	<p>حياتي بأكملها كذبة</p>

12. The Apartment

ST	TT
<p>George: Is that right? (Showing him up) I just threw away a lifetime of guilt-free sex and floor seats for ever sporting event in Madison Square Garden. So please, a little respect. <u>For I am Costanza. Lord of the Idiots!</u></p>	<p>لأنني كوستانزا ملك الأغبياء.</p>

Appendix (I): Register clash

1. The Ticket

ST	TT
<p>George: The story is the foundation of all entertainment. You must have a good story otherwise it's just masturbation.</p>	<p>القصة أساس كل ترفيهه لابد من وجود قصة جيدة، وإلا كان مجرد إستمناء.</p> <p>Back translation The story is the foundation of all entertainment. There must be a good story otherwise it's just masturbation.</p>

2. The Hot Tub

ST	TT
<p>Clayton: Hey, uh, speak up, George, I can't hear ya! George: (Mr. Wilhelm comes in and hears George yelling) <u>You tell that son of a bitch no Yankee is ever comin' to Houston!</u> Not as long as you <u>bastards are running things!</u> (Mr. Wilhelm comes running,</p>	<p>إرفع صوتك يا جورج، لا أسمعك أخبر ذلك السافل بأن ما من "يانكي" سيذهب إلى "هيوستن" طالما أنكم تديرون الأمور أيها الأوغاد.</p> <p>Back translation You tell that raffish no Yankee is ever coming to Houston as</p>

takes the phone from George and hangs up)	long as you are running things, bastard.
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3. The Chinese Restaurant

ST	TT
<p>George: And I begin to perceive this impending... intestinal requirement, whose needs are going to surpass by great lengths anything in the sexual realm. So I know I'm gonna have to stop. And as this is happening I'm thinking, even if I can somehow manage to momentarily... extricate myself from the proceedings and relieve this unstoppable force, I know that that bathroom is not gonna provide me with the privacy that I know I'm going to need.</p>	<p>وبدأت أدرك التهديد المعوي And I begin to realise the intestinal threat الذي ستزداد شدته whose intensity is going to increase أثناء الجنس during sex لذا أدركت أن علي التوقف so I realised that I had to stop. وأثناء ذلك، during that time, أعتقد أنني حتى استطعت I think, even that I could بشكل مؤقت temporarily أن أخلص نفسي من المواصله extricate myself from the proceeding وأروض تلك القوى الغاشمة and tame these oppressive forces ثم أدركت أن ذلك الحمام then I realised that that bathroom لن يزودني بالخصوصية would not provide me with the privacy التي أحتاجها that I need.</p>

4. The Glasses

ST	TT
<p>George: When I find that guy, this much I vow: those glasses will be returned to their rightful owner.</p>	<p>أتعهد بأنني عندما أرى ذلك الرجل، ستعود تلك النظارة إلى مالكها الحقيقي. Back translation I vow that when I see that man, those glasses will returned to its true owner.</p>

5. The Frogger

ST	TT
<p>Lisi: Ha ha. Ok. I'll meet thee in front of your place, 15 minutes. Lisi leaves.</p>	<p>سألتقي بك أمام شقتك.</p>

<p>Jerry: A long, long weekend. George: I hear thee.</p>	<p>عطلة نهاية أسبوع طويلة جداً. سمعتك.</p>
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6. The Soul Mate

ST	TT
<p>Newman: And therein lies the tragedy. For I believe, sadly for you, that there is but one woman meant for each of us. One perfect angel for whom we are put on this earth.</p>	<p>وهنا تقع المأساة And here lies the tragedy. لأنني أعتقد ولسوء الحظ because I believe, unfortunately بأن هناك امرأة واحدة فقط that there is only one woman خلقت لكل واحد منا was created for each of us ملاك كامل واحد one perfect angel خلقنا من أجله we were created for.</p>

7. The Soul Mate

ST	TT
<p>Newman: Sorry. But love is spice with many tastes. A dizzying array of textures...and moments.</p> <p>Kramer: If only I could say things like that around her.</p>	<p>أسف ولكن الحب تابل متعدد النكهات مجموعة مذهلة من التراكيب واللحظات</p> <p>Back translation Sorry but love is spice with many tastes. A dizzying array of textures...and moments.</p>

8. The Abstinence

ST	TT
<p>George: I told her I would have to think about it. Jerry: But ultimately, you're gonna choose in favor of sex, right? George: I don't know. Perhaps I can better serve the world this way. Jerry: You mean, not subjecting women to your sexual advances.</p>	<p>لا أدري، ربما أستطيع أن أخدم العالم أفضل بهذه الطريقة I don't know. Perhaps I can better serve the world this way. تقصد عدم إخضاع النساء لتخطيطك الجنسي You mean, not subjecting women to your sexual plan.</p>

9. The Slicer

ST	TT
<p>Kramer: There, there's your hives.</p> <p>Jerry: What, she gave me hives?</p> <p>Kramer: <u>Jerry, as the Bible says; Thou who cureth, can maketh ill.</u></p>	<p>جيري كما يقول الإنجيل: "وإذا مرضت فهو يشفين"</p> <p>Back translation Jerry as the Bible says "and when I am ill, it is He Who cures me"</p>

Appendix (J): Retort

1. The Stranded

ST	TT
<p>George: What come on? Have you ever dated a woman that worked in your office?</p> <p>Jerry: I've never had a job.</p>	<p>هل سبق وأن واعدت امرأة تعمل في مكتبك؟ Have you ever dated a woman that works in your office? لم أعمل يوماً قط. I never worked a day.</p>

2. The Old Man

ST	TT
<p>George: What *kind* of a person are you?</p> <p>Jerry: I think I'm pretty much like you... only successful.</p>	<p>أي نوع من الرجال أنت؟ What kind of men are you? أعتقد أنني مثلك تماماً غير أنني ناجح. I think I'm just like you only I'm successful.</p>

3. The Mon and Pop Store

ST	TT
<p>Jerry: Yeah, I gotta see a dentist, this is killin' me. Well, I'll take a chance. We'll go together.</p> <p>George: Maybe I'll just meet you there.</p> <p>Jerry: You don't want to go with me?</p> <p>George: Jerry, for all I know this guy went out of his way to not invite you. <u>How am I gonna feel if I show up with an uninvited, unwelcome intruder?</u></p>	<p>بماذا سأشعر إن حضرت مع دخيل غير مدعو ولا مرغوب فيه؟ How am I going to feel if I come with an uninvited, unwelcome intruder? كشعوري عندما ترافقني في الزيارات؟ Like my feeling when you accompany me in my visits?</p>

Jerry: The way I feel when I go places with you?

4. The Gum

ST	TT
<p>Jerry and George sitting in a booth, much as usual. George: You think she's happy? Jerry: Who? George: (indicates with his head) The cashier. Jerry: Ruthie Cohen? George: (surprised) You know her name? Jerry: Sure. George: <u>I don't think I've ever spoken to her.</u> Jerry: <u>Maybe that's why she's happy.</u></p>	<p>هل تعتقد أنها سعيدة؟ من؟ المحاسبة. روثي كوهن؟ تعرف اسمها؟ بالطبع. لا أظن أنني تحدثت إليها من قبل. I don't think I spoke to her before. <u>ربما هذا هو سبب سعادتها.</u> Maybe this is the reason behind her happiness.</p>

5. The Secretary

ST	TT
<p>George: Hey Elaine. (George hangs up his raincoat next to the door) I'm telling you Jerry, having a secretary is incredible. (George claps hands) I don't know why I didn't have one before. Jerry: Because you didn't have a job?</p>	<p>أهلاً إلين. أؤكد لك يا جيرري أن الحصول على سكرتيرة أمر مذهل. أجهل لماذا لم أحصل على واحدة من قبل. لأنه لم يكن لديك وظيفة؟</p>

6. The Doodle

ST	TT
<p>George: ... You know Jerry I've been searching for someone a long time. Well the search is over. Jerry: And now the search for the right psychiatrist begins.</p>	<p>أتدري يا جيرري؟ كنت أبحث منذ وقت طويل والآن انتهى البحث. والآن يبدأ البحث عن الطبيب النفسي المناسب.</p>

7. The Implant

ST	TT
<p>Elaine: I never knew you were so into breasts. I thought you were a leg man.</p> <p>Jerry: A leg man? Why would I be a leg man? I don't need legs. I have legs.</p>	<p>لم أعرف أنك تميل للنهود حسبتك تحب السيقان. I didn't know that you like breasts. I thought you like legs. ولماذا أحب السيقان لست بحاجة السيقان، لدي ساقان. Why would I like legs, I don't need legs. I have legs.</p>

8. The Implant

ST	TT
<p>Elaine: But a few more dates and you can find out for yourself!</p> <p>Jerry: Don't be so sure. Look at George - he's on his ninth date with Betsy, he still hasn't gotten anywhere with her.</p> <p>Elaine: What's his problem?</p> <p>Jerry: Well, every time he tries to make a move, something screws up. Like on their last date, they were on the couch, but she was sitting on his wrong side.</p> <p>Elaine: Wrong side?</p> <p>Jerry: Yeah, she was on his right side. He can't make a move with his left hand. Can't go left.</p> <p>Elaine: He can't go left.</p> <p>Jerry: No! I'm lefty, can't go right. What about women? Do they go left or right?</p> <p>Elaine: <u>Nah, we just play defense.</u></p>	<p>لكن بعد بضعة مواعيد يمكنك أن تكتشف بنفسك. لا تكوني واثقة إنظري إلى جورج في مواعده التاسع مع بيتسي ولم يحرز أي تقدم ما مشكلته؟ كلما حاول التحرك طراً أمر ما في آخر مرة كانا على الأريكة كانت على جانبه المعاكس، جانبه المعاكس؟ كانت على جانبه الأيمن، لا يستطيع التحرك بيده اليسرى لا يستطيع الإتجاه يساراً لا يستطيع الإتجاه يساراً؟ أجل أنا أيسر، لا أستطيع الإتجاه يميناً ماذا عن النساء؟ هل يتجهن يساراً أم يميناً؟ <u>نحن ندافع وحسب.</u> We just play defense.</p>

9. The Trip 2

ST	TT
<p>George: Excuse me, where are we?</p> <p>Man: Earth.</p>	<p>معذرةً، أين نحن؟ الأرض.</p>

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10. The Wink

ST	TT
<p>Elaine: So what you are saying is that 90 to 95 percent of the population is undateable?</p> <p>Jerry: UNDATEABLE!</p> <p>Elaine: Then how are all these people getting together?</p> <p>Jerry: Alcohol.</p>	<p>إذا أنت تقول بأن ٩٠٪ من الناس لا يمكن مواعدهم؟ لا يمكن مواعدهم</p> <p>إذا كيف لكل هؤلاء الناس أن يرتبطوا ببعضهم؟ الكحول.</p>

Appendix (K): Catchphrases

1. The Soup Nazi

ST	TT
<p>Elaine: I mean, you know, I've never been so insulted in my entire life. There's something really wrong with this man. <u>He is a Soup Nazi.</u></p>	<p>إنه بالفعل بائع الحساء النازي</p> <p>Back translation He is a Nazi seller of the soup.</p>

2. The Masseuse

ST	TT
<p>Jerry: He likes a date to see him with a friend so she can get a window into his nondate personality.</p>	<p>يحب أن تراه صديقتة مع صديقه، حتى ترى شخصيته خارج المواعيد.</p> <p>Back translation He likes his girlfriend to see his personality out of the dates.</p>

3. The Kiss Hello

ST	TT
<p>George and Jerry stop walking.</p> <p>Jerry: Ah, she's with her friend Wendy.</p> <p>George: <u>Wendy? Is that the uh, physical therapist?</u></p> <p>Jerry: <u>Yeah. I'm on a kiss hello</u></p>	<p>ويندي؟ أ تلك هي المعالجة الطبيعية؟ أجل، إلتحقت ببرنامج القبلة الترحيبية معها.</p>

<u>program</u> with her.	Back translation Yeah, I joined the program of kiss hello with her.
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4. The Hamptons

ST	TT
<p>Jerry: And, you know, the thing is, they're never gonna know, no one's ever gonna tell them.</p> <p>Elaine: Oh, you have to lie.</p> <p>Jerry: <u>It's a must-lie situation.</u></p> <p>Elaine: Yes, it's a must-lie situation.</p>	<p>إنه موقف يتطلب الكذب. أجل، موقف يتطلب الكذب.</p> <p>Back translation It's a situation that requires lying.</p>

5. The Strike

ST	TT
<p>Jerry: So, why don't you just try your blow-off number and see if he's called it?</p> <p>Elaine: That's a good idea.</p>	<p>حسناً، لماذا لا تجربي الرقم الزائف لتري هل يتصل عليه؟ هذه فكرة جيدة.</p>

6. The Apology

ST	TT
<p>Hanke: "Uh, this is my first meeting."</p> <p>George: "Step-skipper. That man is a step-skipper! He skips Step Nine!"</p>	<p>هذا اجتماعي الأول. متجاهل الخطوات. هذا الرجل متجاهل للخطوات! لقد تجاوز الخطوة التاسعة!</p>

7. The Label Maker

ST	TT
<p>Elaine: You mean just because I asked him to go upstairs, <u>he thinks he's going downtown?</u></p>	<p>تعني أن طلبي له بالصعود إلى أعلى يجعله يظن أنه سينزل إلى وسط المدينة.</p> <p>Back translation</p>

Jerry: Obviously.	... makes him think that he will go down to the downtown.
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8. The Beard

ST	TT
<p>Jerry: You think you can <u>get him to just change teams</u>? He's not going to suddenly switch sides. Forget about it.</p>	<p>تظنين أنك قادرة على إقناعه بتغيير فريقه؟</p> <p>Back translation You think you can convince him to change his team.</p>

9. The Sponge

ST	TT
<p>Jerry: I thought you said it was imminent.</p> <p>Elaine: Yeah, it was, but then I <u>just couldn't decide if he was really sponge-worthy</u>.</p> <p>Jerry: Spongeworthy?</p> <p>Elaine: Yeah, Jerry, I have to conserve these sponges.</p>	<p>اعتقدت أن الأمر وشيك</p> <p>كان كذلك،</p> <p>لكني لم أستطع أن أقرر إن كان <u>جديراً بالاسفنجة أم لا</u>.</p> <p>Back translation I couldn't decide if he was worth of the sponge or not.</p>

10. The Contest

ST	TT
<p>Kramer: (Turning back to Jerry) Oh. So, did you make it through the night?</p> <p>Jerry: (Over the top) Yes, I'm proud to say I did!</p> <p>Kramer: So, you're still master of your domain.</p>	<p>أذا، هل صمدت طوال الليل؟</p> <p>نعم، أنا فخور بذلك.</p> <p>إذاً إننت سيد موقفك.</p>

11. The Fusille

ST	TT
<p>Elaine: He did the move.</p> <p>Jerry: What move?</p> <p>Elaine: You know... *the* move.</p> <p>Jerry: Wait a second. *My* move?</p>	<p>لقد فعل الحركة.</p> <p>أي حركة؟</p> <p>أنت تعرف... الحركة.</p> <p>انتظري لحظة.</p> <p>حركتي؟</p>

12. The Mango

ST	TT
<p>George: Yeeaaaah. Well..... I've never really feld confident in..... one particular aspect. Jerry: Below the equator? George: Yeah.</p>	<p>لم يسبق لي أن شعرت بالثقة في.... جانب معين. تحت خط الإستواء. نعم.</p>

13. The Implant

ST	TT
<p>Jerry: You're sure? Elaine: Positive! <u>This chick's playin' with confederate money.</u></p>	<p>هل أنت واثقة؟ تمام الثقة! <u>تلك الفتاة فاحشة الثراء.</u> Back translation This girl is too rich.</p>

14. The Yada Yada

ST	TT
<p>Jerry: Kramer, he's just a dentist. Kramer: <u>Yeah, and you're an anti-dentite.</u> Jerry: I am not an anti- dentite!</p>	<p><u>أجل، وأنت معاد لطب الأسنان</u> <u>لست معادياً لطب الأسنان.</u> Back translation Yeah, and you're against dentistry.</p>

15. The Millennium

ST	TT
<p>Kramer: Deal? Newman: To the Newmannium! (holds out his hand) Kramer: (grasps Newman's hand) To the Kramennium.</p>	<p>إتفقنا؟ من أجل النيومانية! من أجل الكريميرية.</p>

16. The Frogger

ST	TT
<p>Elaine: Really? What're the other titles?</p> <p>Kramer: Uh, Headso...uh...<u>The Denogginizer</u>...<u>Son of dad.</u></p>	<p>حقاً؟ ماهي الألقاب الأخرى؟ <u>مهووس الرؤوس، قاطع الرؤوس،</u> <u>ابن أبيه.</u></p> <p>Back translation Headso, heads cutter, son of dad.</p>

17. The Andrea Doria

ST	TT
<p>Elaine: So, I called my friend - you know, the one who set us up - I found out, he's a <u>bad breaker-upper.</u></p>	<p>وجدت أنه <u>كريه في فسخ العلاقات.</u></p>

18. The Postponement

ST	TT
<p>Jerry: In your situation the only sex you're going to have better than make-up sex is if you're sent to prison and you have a <u>conjugal visit.</u></p>	<p>في حالتك هذه، فإن الجنس الوحيد الذي ستحضى به بشكل أفضل من "جنس التراضي" هو أن تسجن ويكون لديك <u>زيارة زوجية.</u></p>

19. The Abstinence

ST	TT
<p>George: I can do six weeks standin' on my head. I'm a <u>sexual camel.</u> That's not the point. At least there was the possibility.</p>	<p>أستطيع الصمود لسنة أسابيع وأنا واقف على رأسي. <u>أتمتع بقوة تحمل الجمل الجنسية</u></p>

20. The Apartment

ST	TT
<p>Jerry: They won't shush. They're the <u>unshushables.</u></p>	<p>لا يسكتون. <u>هم الذين لا يمكن إسكاتهم.</u></p>

21. The Puffy Shirt

ST	TT
<p>Jerry: You can't believe this woman. She's one of those <u>low talkers</u>. You can't hear a word she's saying.</p>	<p>لا يمكن أن تتصور تلك المرأة. صوتها منخفض لا تكاد تسمع كلمة واحدة منها.</p>

22. The Pez Dispenser

ST	TT
<p>Kramer: Break up with her. George: What? Kramer: You break up with her. You reverse everything that way. Jerry: <u>A pre-emptive breakup.</u></p>	<p>إنفصل عنها. ماذا؟ إنفصل عنها. بذلك ستعكس كل شيء. <u>إنفصال وقائي.</u></p>

23. The Label Maker

ST	TT
<p>George: Well, if he can regift, why can't you <u>degift</u>? Jerry: You may have a point.</p>	<p>إن استطاع إعادة الهدية، فلم لا تستطيع أن تستعيد الهدية. لديك وجهة نظر.</p>

24. The Fusilli Jerry

ST	TT
<p>Estelle: Georgie, I'm a divorcee. George: No, you're not a divorcée. You're just separated. You're a <u>separatée</u>.</p>	<p>جورجي، أنا مطلقة. كلأ لست مطلقة. أنت منفصلة. <u>أنت المنفصلة</u></p>

25. The Smelly Car

ST	TT
<p>Jerry: So, this morning I go down to the garage to check the car out. I figure by this time, the odour molecules have had at least twelve hours to <u>de-smellify</u>.</p>	<p>ذهبت هذا الصباح إلى المرآب لأتفقد السيارة وفي تلك الأثناء، كانت جزيئات الرائحة تحتاج على الأقل ١٢ ساعة لتتفكك.</p>

26. The Package

ST	TT
Elaine: But it was in pen. You <u>fake-erase</u> .	لكنها مكتوبة بالقلم، أنت <u>تتظاهر بالمسح</u> .

27. The Apartment

ST	TT
George: Is that right? (Showing him up) I just threw away a lifetime of <u>guilt-free sex</u> and floor seats forever sporting event in Madison Square Garden.	هل هذا صحيح؟ أضعت للتو فرصة العمر في الحصول على <u>المعاشرة بدون الشعور</u> <u>بالذنب</u> ومقاعد دائمة لأي حدث رياضي في ساحة حديقة ماديسون.

28. The Lip Reader

ST	TT
Jerry: I think she should withdraw. She's the breaker, he's the <u>breakee</u> .	أعتقد أنه يجدر بها أن تنسحب، هي من أراد الانفصال، وهو <u>الضحية</u> .

29. The Implant

ST	TT
Timmy: What are you doing? George: What? Timmy: Did...did you just <u>double-dip</u> that chip?	ما الذي تفعله؟ ماذا؟ هل <u>غمست الرقاقة مرتين</u> ؟

30. The Seinfeld Chronicles

ST	TT
Jerry: Shake is bad, but what if it's the "two-hander"? The hand on the bottom, the hand on the top, the warm look in the eyes? George: <u>Hand-sandwich</u> .	<u>شطيرة اليد</u> .

31. The Face Painter

ST	TT
Jerry: Well, that's a big move,	هذه خطوة كبيرة يا جورجي.

Georgie boy. Are you confident in the 'I love you' return?	هل أنت واثق من "أحبك أيضاً"؟
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32. The Lip Reader

ST	TT
Gwen: It's not you, it's me.	العيب في وليس فيك.
George: You're giving me the "it's not you, it's me" routine? I invented "it's not you, it's me".	أنت تستخدمني معي روتين "العيب في وليس فيك"؟ أنا من ابتكر "العيب في وليس فيك".

33. The Cartoon

ST	TT
Kramer: Well it's Frank and Estelle's reaction of hearing George's man love towards <u>she-Jerry</u> .	تلك ردة فعل فرانك واستيل عندما يعلمان بحب جورج <u>لجيري الأنثى</u> .

34. The Andrea Doria

ST	TT
Elaine: Well, I don't know.. I mean, think about it, Jerry. There must be something exciting about this guy if he can arouse that kind of passion. (Obviously turned on by the stabbing) I mean, to be <u>stab-worthy</u> . You know, it's.. kind of a compliment.	أعني أن تكون <u>جديرًا بالطعن</u> . فهذا بمثابة إطراء.

35. The Outing

ST	TT
George: Now everyone's going to think we're gay!	الآن الكل سيعتقد بأننا شاذين!
Jerry: <u>Not that there's anything wrong with that...</u>	ليس أن هناك خطأ في ذلك. بالتأكيد.

George: No, not at all...	
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36. The Parking Space

ST	TT
George: I couldn't help it! Elaine moved the mirror, I got discombobulated.	لم أستطع التصرف! حركت أئين المرأة فاختل تركيزي.
Elaine: Oh, like you've ever been <u>bobulated</u> .	وكأنك قد ركزت من قبل

Appendix (L): List of Logical Mechanisms presented by Attardo (2002)

role reversals	role exchange	Potency mappings
Vacuous reversal	juxtaposition	chiasmus
Garden-path	Figure-ground reversal	Faulty reasoning
Almost situation	Analogy	Self-undermining
Inferring consequences	Reasoning from false premise	Missing link
Coincidence	Parallelism	Implicit parallelism
proportion	Ignoring the obvious	False analogy
Exaggeration	Field restriction	cratyism
Meta-humour	Vicious circle	Referential ambiguity