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**HUMOUR IN SUBTITLING:
THE RENDITION OF EXTRALINGUISTIC CULTURE-BOUND
HUMOUR INTO ARABIC IN THE SUBTITLING OF THE AMERICAN
SITCOM “F.R.I.E.N.D.S”**

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LIST OF ABBREVIATIONS

Abbreviation	Explanation
SL	Source Language
TL	Target Language
SC	Source Culture
TC	Target Culture
ST	Source Text
TT	Target Text
ECR	Extralinguistic Culture-bound Reference
CSR	Culture-specific Reference
AVT	Audiovisual Translation
AD	Audio Description
SDH	Subtitles for the Deaf and Hard-of-hearing
SP	Screen Product
SSTH	the Script-based Semantic Theory of Humour
GTVH	The General Theory of Verbal Humour
KR	Knowledge Resources
DT	Direct Translation
LA	Language
NS	Narrative Strategy
TA	Target
SI	Situation
LM	Logical Mechanism
SO	Script Opposition

NA	Norm Acceptance
NO	Norm Opposition

LIST OF ARABIC TRANSCRIPTION

Arabic letter	Romanization	IPA transcription
ء	e	ʔ
أ	a	a
إ	o	o
إ	i	i
آ	a	a:/ æ
ا	a	a/a:/ æ
ب	b	b
ت	t	t
ث	th	θ
ج	j	dʒ/ʒ
ح	h	ħ
خ	kh	x
د	d	d
ذ	th	ð
ر	r	r
ز	z	z
س	s	s
ش	ch	ʃ
ص	s	s ^ʕ
ظ	d	d ^ʕ
ط	t	t ^ʕ

ظ	th	zʃ
ع	‘	ʃ
غ	gh	ʎ
ف	f	f
ق	q	q
ك	k	k
ل	l	l
م	m	m
ن	n	n
هـ	h	h
و	w/ou	o:/u:
ي	y	j/i:

ABSTRACT

The aim of this study is to determine how the humorous effect in extralinguistic culture-bound references (ECRs) is transferred in the Arabic subtitles of the American sitcom *Friends*. Quantitative and qualitative analysis is performed to find out how the ECRs were rendered to the target language and whether the humour effects in the ECRs were successfully transferred, partially transferred, or unsuccessfully transferred. Another goal of the study is to also suggest solutions for the ECRs of which the subtitler failed to transfer the humour. Furthermore, a survey is conducted to obtain more information on the American cultural knowledge of Arab viewers; these results helped determine the success of the humour transfer to the Arabic subtitles. General results of the study might help the subtitlers in making better judgement calls in the future concerning their translation strategies.

Keywords: subtitles, translation, Friends, Arabic, English, humour, extralinguistic culture-bound references.

INTRODUCTION

Humour, particularly cultural humour, has gained a lot of attention and recognition in the field of translation studies and subtitling. As subtitled movies, TV shows, series and sitcoms are subjected to interlinguistic and intercultural exchange, the issue of transferring meaning as intended has become a challenge. A particularly challenging task that translators and subtitlers have to deal with is humour; transferring the humorous segments from one language to another can be difficult; not only due to linguistic factors, but also cultural ones. “Humour is closely connected to the language and culture in which it is produced” (Alharthi, 2016). In other words, different cultures have different perceptions on humour, and what is humorous in one language might be humourless in another. Thus, maintaining the humorous effect in the target language (TL) during the translation process requires a great deal of creativity and knowledge on both the source language/culture and the target language/culture. In addition to that, sense of humour differs from one culture to another, and from one community to another; that is to say what is perceived to be humorous in one language and one culture, may not necessarily be humorous in the other. Besides the linguistic and cultural factors, subtitlers also face spatial and temporal restrictions that affect the subtitling process.

In this light, many studies have been done on audiovisual humour translation in which subtitling strategies, challenges and solutions have been discussed. Martínez-Sierra (2006), for example, performed a descriptive and discursive analysis of how humorous elements managed to overcome linguistic and intercultural barriers in the dubbing of the American animated sitcom *The Simpsons* from English to Spanish. In her paper ‘linguistic mechanisms of humour subtitling’ (2009), Veiga set out to describe how verbal humour is conveyed in the Portuguese subtitles of some scenes of the movie *Forrest Gump*. Another research was done by Pelsmaekers & Van Besien (2002) in which they analysed the translation of irony in the TV series *Blackadder*. Asimakoulas (2004) did a case study of the Greek subtitled versions of *Airplane!* and *Naked Gun*, two crime comedy films. These studies are important because they are major contributors in the field of humour translation, specifically Asimakoulas’ study (2004) in which he came up with a model for describing humour translation in general, and subtitling in particular. The aforementioned model will be used to analyse the data in this study.

However, all of these studies focused only on studying subtitles in which both the SL (source language) and TL are European languages and the cultures are fairly similar. Arabic, for instance, compared to the aforementioned European language is completely different. Studies on subtitling in the Arab world are scarce, one of few being a case study by Alharthi (2016) that discusses the challenges and strategies of subtitling humour in the American sitcom *Seinfeld*, and in which a new model of analysing and subtitling humour is proposed. Another study by Altahri investigates the problems and strategies involved in the Arabic subtitling of the cultural references in the *Harry Potter* movies in Arabic (Altahri, 2013).

In the light of what was previously mentioned, the current study tries to fill the existing gap in Arabic translation/subtitling research in general, and subtitling of culture-dependent humour in particular. This thesis focuses specifically on the perception of humorous extralinguistic culture-bound references (ECRs) in the Arabic subtitles of the American sitcom “*Friends*”, which is a relevant choice of analysis due to the large amount of cultural references in it. This study tries to compare the subtitles with the original script and categorize the successfully and unsuccessfully transferred humour effects of the ECRs in the subtitles by using Asimakoulas’ humour translation model (2004) and Pedersen’s taxonomy of ECR transfer strategies (2005). Usually with humour analysis, researchers use Attardo and Raskin’s Theory of Humour in order to determine whether a statement is humorous or not; however, Asimakoulas’ model is used in this investigation because it is especially adapted for subtitling, as will be shown. As for the translation strategies, I opted for Pedersen’s taxonomy due to its special focus on culture-bound references, which I intend to investigate.

This study also attempts to provide solutions for the ECRs that were partially transferred or completely lost in translation. To the best of my knowledge, the combination of these methods of analysis and the research of humorous ECRs particularly in Arabic subtitling has never been done before. The analysis of the data would be both qualitative and quantitative in nature. On the one hand, the analysis is qualitative because it compares the humorous ECRs in the source text (ST) with the corresponding target text (TT) translation using descriptive analysis as well as humour charts in which Asimakoulas’ humour translation model is combined with Pedersen’s strategies of rendering ECRs in translation/subtitling. On the other hand, the analysis is quantitative because statistical data is provided to show the relevance of the results and

determine the percentages of the successfully, partially, and unsuccessfully transferred humorous ECRs translated from English into Arabic taking into account the strategies that are used. I chose to provide statistical data in this investigation in order to summarize and bring to attention the amount of success realized in the subtitles, as well as the relevance of the results.

The following general research question is addressed in this study: How is the humour in the ECRs in the source language of the sitcom *Friends* (American English) transferred into the corresponding target language (Standard Arabic)?

Since in this investigation we are dealing with humour that depends on the understanding of the ECR used, it is likely that the humorous effect will not be successfully transferred most of the time because the cultural knowledge of the source audience is not the same as that of the target audience. Furthermore, it is likely that there might be a correlation between the success of the humour transfer and the translation strategy used, as well as between the success of the transfer and the cultural knowledge of the audience; thus, we shall consider the following sub-questions: What is the percentage of the humorous ECRs that are successfully transferred, partially transferred, and unsuccessfully transferred? What are the most/least dominant translation strategies used by the subtitler? Is there a correlation between the success of the humour transfer and the strategies used? And are there any solutions that could be given in order to solve the problematic translations in which the humour effect was lost?

It is important to note that in this research, the analysis of the humorous ECRs is based on the presumption that the target audience doesn't understand the SL (English), nor does it understand specific cultural references. This approach will allow a consistency across members of the target audience (Arabs and Arabic-speakers), and will eliminate any influence of the ST on the humour perception for viewers who more or less understand English (Seghers, 2017).

The investigation was divided into several stages. The first stage is gathering data, which is the humorous segments containing ECRs from the American sitcom *Friends*. The second stage is investigating the American cultural knowledge of Arabs which is gathered using a questionnaire that contains results on whether the respondents are familiar with all the ECRs used in the analysis or not. The third stage is classifying the ECRs in humour charts, and filling out the cells with the necessary information and then concluding whether the humour was

transferred into the subtitles or not based on the humour chart criteria, as well as the answers from the questionnaire. The fourth and final stage of this investigation is providing solutions to some of the partially transferred and unsuccessfully transferred humorous segments.

The rest of this study is divided into 6 chapters: the second chapter is the theoretical background, in which I discuss theories of humour, humour in translation, humour and culture, audiovisual translation, and extralinguistic culture-bound references. In the third chapter, I will present the research questions and the hypotheses of this study, followed by the data of this study in the fourth chapter. The fifth chapter contains the methodology used in this study, followed by the results in the sixth chapter. The seventh and eighth chapter contain the discussion of this study and the conclusion respectively.

THEORETICAL BACKGROUND

In this chapter, I will be presenting the general notion of humour and the main theories of humour which are: the ‘Superiority Theory’, the ‘Relief Theory’, the ‘Incongruity Theory’, and verbal theories of humour which include the ‘General Theory of Verbal Humour’ and the ‘Script-based Semantic Theory of Humour’. After that, I will be speaking about humour and culture, as well as presenting the specific subject of humour in translation, where I discuss joke-types for translation, and Asimakoulas’ adapted model of describing humour translation. In addition, I will diving into the field of audiovisual translation, specifically subtitling, and discussing the subtitling process and the advantages and disadvantages of subtitling. And last but not least, I will be discussing the notion of ‘extralinguistic culture-bound references’, its types, and Pedersen’s taxonomy of ECR translation/subtitling strategies

1. Theories of Humour

Humour is a complex subject that can be explained and discussed differently in every field of interest. In psychology, humour is considered a healthy behaviour; in spiritual theology, humour is an inexplicable, mysterious, and mystical experience. However, in modern academic literature, there are three prevailing humour theories which try to explain humour, define which social functions it may serve, and what can be considered humorous, namely: incongruity theory, relief theory, and superiority theory. Philosophers, psychologists, and linguists have disputed throughout history over which theory best describes humour, and which is most viable. Each supporter of each theory claims that their theory explains each and every case of humour best. Nevertheless, most researchers reached general consensus that plenty of humour cases are

explained by more than a single theory. (Theories of Humour). The next sub-sections explain the aforementioned theories of humour.

1.1 Superiority Theory

The superiority theory entails that we laugh at other people's misfortunes and failings because we feel superior to them. The originator of this theory, seventeenth century English philosopher Hobbes, believes that "laughter is a kind of sudden glory"; adding that we laugh at other people's misfortunes, at our follies, and also at our unexpected successes. "The pleasure we take in humour derives from our feeling of superiority of those we laugh at" (Monro, 1988). Scruton, a contemporary advocate of the theory of superiority, refers to amusement and humour as "attentive demolition" of a person or something affiliated with a person. He states: "If people dislike being laughed at, it is surely because laughter devalues its object in the subject's eyes" (Morreall, 2016)

Hobbes, however, was criticised because this theory does not apply to all types of humour. Hutcheson (1750) argued that feelings of superiority are neither essential nor sufficient for evoking laughter. Instances of odd figures of speech or wordplay for example do not apply to this theory. Since sudden glory, feeling superior and self-comparing to others is not necessary for laughter, neither are they sufficient for laughter either. Hutcheson argues that humans feel superior to animals, but that doesn't evoke laughter. Some actions or gestures that animals make which resemble to those of humans may amuse us; however, their dull actions that make us feel superior are not funny at all. Hutcheson also mentions some cases where one may feel pity towards a beggar, which makes one feel superior but is definitely not amused. (Morreall, 2016).

Furthermore, superiority theories do not include a crucial element in humour which is incongruity. Consider the following segment:

Shall a mother's tender care

Fail towards the child she-bear? [A pun on "bearing" a child]

Laughter is not evoked merely because it's a mistake; it's because of the contradiction between "the child she bare" which is an emotional connection and the attitude provoked by the mistake:

“the child she bears”. Motherhood and bears are two completely different things, and mixing these two causes laughter. (Morreall, 2016)

Supporters of Hobbes tried to meet the criticisms directed at his theories. They argued that we are laughing at and feeling superior to the conventional morality that is being flouted, which is what the incongruity theory stands for. This applies to nonsense and offensive jokes since the convention that our speech should make sense is disregarded. In the example given above, it’s obvious that there is a contradiction between something emotional and respectful and something disrespectful; therefore, it’s possible to say that the first attitude is the one being ridiculed (hence the superiority). Bain (1818-1903), a Scottish philosopher, maintains that all humour contains the downgrading of something, and argues that it isn’t necessary to be aware of one’s superiority in humorous situations. In addition, it’s not required for the thing being derided to be a person; it could be an idea, an institution, or anything that claims dignity and respect. (Monro, 1988)

In short, any superiority theory of humour establishes that “the laugher always looks down on whatever he laughs at, and so judges it inferior by some standard”. Bergson (1859-1941) believes that laughter constitutes the notion of society defending itself from the unusual who won’t accommodate himself to its requirements. Bergson, however, doesn’t consider the likelihood that humour may be targeting the social code itself; although critics may argue that the aforementioned oversight doesn’t necessarily have an effect on his theory because it would be the social code that’s regarded as detached from reality. (Monro, 1988)

1.2 Relief Theory

In the 18th century, the superiority theory weakened by the emergence of two new theories of humour called the ‘relief theory’ and the ‘incongruity theory’ in which neither mention any account of superiority. The relief theory claims that laughter is a sort of pressure-relief to the nervous system. It was Lord Shaftesbury who first sketched this theory in his 1709 essay, in which humour was used for the first time in its contemporary meaning of funniness. Back then, scientists were aware of the fact that nerves connect the brain to the sense organs and muscles; however, they also believed that nerves carry “animal spirits” (liquids and gases like blood and air). Shaftesbury explains that laughter releases animal spirits that have accumulated pressure inside the nerves. (Morreall, 2016)

Over the 19th and 20th century, the nervous system was studied and better apprehended, thinkers like Freud and Spencer altered the biology supporting the Relief Theory, but maintained the concept that laughter releases built-up nervous energy. Spencer (1911) explains in his essay that emotions “take the physical form of nervous energy”. The latter “always tends to beget muscular motion, and when it rises to a certain intensity, always does beget it”. He also adds that “Feeling passing a certain pitch habitually vents itself in bodily action” (Spencer quoted in Morreall, 2016). Spencer gives the example of anger and argues that when we’re angry, small aggressive movements like making a fist is produced by nervous energy, and in case that energy stretches to a specific level, we assault the person who offended us. These examples are comparable to laughter, in the sense that laughter is the movement that’s made in response to the accumulated nervous energy.

According to Spencer, the nervous energy released via laughter is the energy of feelings deemed inappropriate. Consider the following poem (“Waste”, by Harry Graham, 2009)

I had written to Aunt Maud
Who was on a trip abroad
When I heard she’d died of cramp,
Just too late to save the stamp.

Upon reading the first three lines of the poem, it is expected that we feel pity for the nephew in mourning over his aunt, however, the last line changes our perspective and makes us feel angry towards the insensitive nephew. The nervous energy of pity that we built up is now released in laughter because the pity is useless. That release of energy happens first through the muscles of the vocal tract. If more energy has to be released, we relieve it through the muscles connected with breathing. Provided that more energy needs to be relieved, it goes through the arms, legs, and other muscles. (Morreall, 2016)

Sigmund Freud is another thinker who gave his take on the Relief Theory. He examined three laughter situations in his book *Jokes and Their Relation to the Unconscious* (1905): der Witz (‘joking’), ‘humour’, and ‘the comic’. Freud explains that in all three instances, laughter releases the nervous energy that was gathered to perform a psychological task, but then became

unnecessary because the task was discarded. Almost no contemporary scholars still defend Spencer and Freud's ideas and theories that the energy dispensed in laughter is the energy of repressing emotions, the energy of feeling emotions, or the energy of thinking, which have accumulated and need relief. Many funny situations evoke feelings, but many of them don't. With all these challenges and critiques facing Freud's theory, it is to be expected that contemporary scholars studying humour do not refer to him to explain humour. More broadly, the relief theory is nowadays rarely used as a common, accepted explication of humour or laughter. (Morreall, 2016)

1.3 Incongruity Theory

While the superiority theory claims that the root of laughter are emotions of superiority and degradation, and the relief theory suggests that it is the discharge of nervous energy, the incongruity theory says that it is the understanding of something incongruous, something that contravenes with our mental arrangements and expectations. This theory was adopted by Immanuel Kant, James Beattie, Arthur Schopenhauer, and other more contemporary thinkers and psychologists. The theory of incongruity is now the leading theory of humour in philosophy and psychology (Morreall, 2016).

The word incongruous was first used by philosopher James Beattie; he says that laughter "seems to arise from the view of things incongruous united in the same assemblage". The cause of humourous laughter is "two or more inconsistent, unsuitable, or incongruous parts or circumstances, considered as united in one complex object or assemblage, as acquiring a sort of mutual relation from the peculiar manner in which the mind takes notice of them". Aristotle hints in his book *Rhetoric*, that in order to make a speaker laugh, you can create an expectation for the audience and then violate it. Cicero, a Roman philosopher, says that "The most common kind of joke is that in which we expect one thing and another is said; here our own disappointed expectation makes us laugh." (Morreall, 2016)

Kant argues that humour is "an affection arising from the sudden transformation of a strained expectation into nothing", or a "frustrated expectation" (Kant, 1790 [1911] quoted in Morreall, 2016). He suggests that humour emerges from the strong dissolution of an emotional attitude. In other words, humour is created by the sudden interruption into the attitude of something believed

not to belong there, or mixing two contrasting ideas. An incongruous joke depends on two things: “the degree of contrast between the two elements, and the completeness with which they are made to fuse” (Monro, 1988). Kant argues that the weakest form of wit is a pun because the relation between the two elements of the pun is merely verbal. Humour is stronger when it presents a real association between two things that we normally react to with very different attitudes, or when a total change of value is enforced (ibid.)

Consider the following witty example by Oscar Wilde: "Work is the curse of the drinking classes". This statement is funny not only because of its similarity to the original phrase which it replaces: "drinking is the curse of the working classes", but because it demonstrates a different interpretation of the social fact that the original quote refers to (ibid.)

Stand-up comedians today use the same technique, where the set-up of the joke (the first part) is creating the expectation, and the punch line (the last part) is the violation of that expectation. This means that the ending of the joke is contradictory with the beginning. (Morreall, 2016)

According to some thinkers, humorous incongruity is degrading something held in high esteem by connecting it to something frivolous, which automatically connects it to the Superiority Theory. Spencer (1820-1903) believes that all instances of humour can be described as "descending incongruity" which indicates a judgment of value. Spencer shares the same view with Bain when it comes to incongruity including a contradiction between something held in high esteem and something insignificant. However, Spencer believes that it is the incongruity which is the most important feature of the humour and not the degradation; therefore, it is not another version of the Superiority Theory, but it's a different theory in its own right. Supporters of the Incongruity Theory maintain that incongruity is very different from superiority, and that their theory is the main feature of all humour. (Monro, 1988).

1.4 Linguistic theories of humour

1.4.1 *The Script-based Semantic Theory of Humour (SSTH)*

In his book *Semantic Mechanisms of Humour* (1984), Victor Raskin introduced a theory of humour he called: The script-based semantic theory of humour (SSTH). The latter is the first theory to be identified as linguistic; which suggests that it only deals with verbal humour, written

as well as spoken (Raskin, 1984:51). According to Raskin, “the script is a large chunk of semantic information surrounding the word and evoked by it”, it is a “cognitive structure internalized by the native speaker and it represents the native speaker’s knowledge of a small part of the world” (1984:81). In other words, the script of a word contains the speaker’s knowledge of that word. For example, some of the scripts of the word “bachelor” are marriage and education.

Raskin argues that in order to create the humour embedded in a verbal joke, the following two conditions must be satisfied:

- (i) The text is compatible, fully or in part, with two different [semantic] scripts
- (ii) The two scripts with which the text is compatible are opposite [...]. The two scripts with which the text is compatible are said to overlap fully or in part on this text. (1984:99)

Raskin explains that humour is generated when the audience’s comprehension of the joke suddenly shifts from the first, more obvious script to the secondary opposing script. He gives the following example:

"Is the doctor at home?" the patient asked in his bronchial whisper. "No," the doctor's young and pretty wife whispered in reply. "Come right in." (1984:100)

The wife’s reply clearly states that the doctor is not home, which leads us to ask the question: “Why does the doctor’s wife want the patient to come in?”. Here, the interpreter will switch from the failed script (the patient is there to see the doctor) to a suitable alternative (the patient is there to see the doctor’s wife). How the interpreter is able to reach this understanding “remains totally outside the capacities of combinatorial rules and the receiver will be able to achieve it only through intuitive trial and error, using his/her encyclopaedic knowledge” (Krikmann, 2006)

The joke above consists of two scripts (condition (i)): doctor and lover; the expressions “whispered” and “young pretty wife” shifted our understanding of the joke from the more obvious script “doctor” to the second opposing script “lover”. The reply that the wife gave to the patient doesn’t make sense in the script of a doctor being visited by a bronchial patient, but

makes perfect sense in the script of a lover coming secretly to see the doctor's wife at his home, which fulfils condition (ii). (Krikmann, 2006). Raskin offers various categories of script opposition which include: obscene/non-obscene, possible/impossible, actual/non-actual, good/bad, truth/lie...etc. Possible script oppositions are finite as well as culturally dependent. However, in order for a joke to generate humour, a relation should be established between the two scripts embedded in the joke. (Raskin, *Semantic Mechanisms of Humour*, 1984).

As a conclusion to this section, it should be mentioned that because the concept of "script" was given a broad meaning by Victor Raskin, it's possible for it to be replaced with a more common term such as motif or theme. (Krikmann, 2006). It's also worth mentioning that Attardo later slightly altered the definition of script, or at least its social aspect was further emphasized:

[scripts are]...collections of semantic information pertaining to a given subject... [embodying] the sum total of the cultural knowledge of a society, which can be represented as a set of expectations and/or weighted choices. ((Attardo 1997:402) in (Asimakoulas, 2004))

1.4.2 *The General Theory of Verbal Humour (GTVH)*

In this subsection, the general theory of verbal humour (GTVH) will be discussed. Raskin and Attardo (1991) proposed the GTVH which combines Raskin's SSTH and Attardo's five-level joke representation model. Together, they added Raskin's script opposition to form a six-level representation model of verbal jokes which pursues to be [...] a device for evaluating the "semantic distance", or degree of similarity between particular joke texts. (Krikmann, 2006)

These six levels of joke representation, or as the authors of the GTVH call it "Knowledge Resources (KRs)", are utilized to model verbal jokes and analyze the similarities and differences between them. The Knowledge Resources proposed in this theory are:

- Language (LA). "It includes all the choices at the phonetic, phonologic, morphophonemic, morphologic, lexic, syntactic, semantic, and pragmatic levels of language structure that the speaker is still free to make, given that everything else in the joke is already given and cannot be tinkered with" (Raskin and Attardo, 1991:298 quoted in Krikmann, 2006). He explains that language: "is the content of the joke which has to be expressed" (*ibidem*). Also, the "parameter of language is responsible for exact

wording and placement of the punch line” (Raskin&Attardo, 1991:299 in Krikmann, 2006). In other words, the LA level is thought-out to be responsible for any change not assigned to some higher level KR.

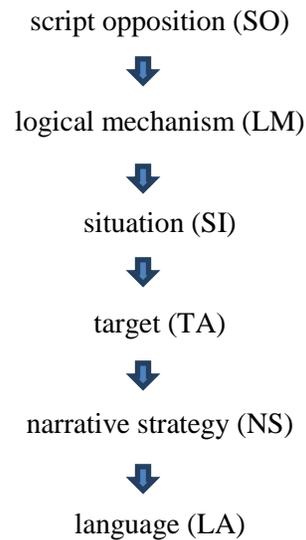
- Narrative strategy (NS). Raskin and Attardo identified this level as: “the genre, or rather microgenre [---] of the joke, in other words, whether the text of the joke is set up as expository, as a riddle, as a question and-answer sequence, and so on” (Raskin and Attardo, 1991:300 quoted in Krikmann, 2006).
- Target (TA) is the individual or member of a group who’s the object of the joke. Examples are given in Attardo&Raskin 1991(pp. 301–302) of the diverse choices of socially, politically, or ethnically “marked personages” who are suitable to satisfy the role of targets in the light bulb joke, which is:

a joke that asks how many people of a certain group are needed to change, replace, or screw in a light bulb. Generally, the punch line answer highlights a stereotype of the target group. There are numerous versions of the lightbulb joke satirizing a wide range of cultures, beliefs and occupations (Lightbulb joke, n.d).

The authors of the GTVH do admit however that there are a small number of jokes which do not have clear targets. (Krikmann, 2006)

- Situation (SI) constitutes the rest of the content elements or “props” of the joke such as other partakers beside the activities, target, instruments, objects, etc. (Krikmann, 2006)
- Logical mechanism (LM). In this parameter, “logical” doesn’t necessarily mean strict rational logic, but rather a looser ordinary sense ‘rational thinking and acting’ or ‘ontological possibility’. The common LM for a joke is called figure-ground reversal; basically, whatever manifestations of false logic are being placed at the LM level (Krikmann, 2006). In other words, it “constitutes the resolution of the incongruity present in the joke. Figure/ground reversal, juxtaposition and false analogies are pertinent examples” (Asimakoulas, 2004)
- Script opposition (SO). This parameter is integrated into the GTVH model from Raskin’s SSTH as was mentioned above.

The knowledge resources are organized hierarchically as follows: (Asimakoulas, 2004)



The motivation for choosing the linear hierarchy is to use this knowledge resources ladder in determining the “psychological distance” between several joke texts, where SO is the strongest and LA is the weakest differentiator.

The general theory of verbal humour is more advantageous than the script-based semantic theory because it includes the Narrative Strategy (NS). The latter can include all humorous texts of any type (funny stories, one-liners...), as opposed to the SSTH which only deals with jokes (Theories of Humour)

1.4.2.1 Types of Verbal Humour

Since the dawn of humour research, many linguists have been interested in studying verbal humour. The latter is defined as humour which is “produced by means of language or text” (Dynel, 2009), while its opposite, non-verbal humour, emerges from body language or pictures. Some studies are interested in the taxonomy of humour, while others take interest in humour production or humour perception. In this section however, I will discuss another area of humour research; a study done by Dynel (2009) which provides types of verbal humour. In some cases, the categories tend to overlap, which makes certain instances of humour fall under more than one category. Dynel also states in her study that the list of categories might be “subject to expansion”

(Dynel, 2009). This list will be used in the practical part of the study, specifically when trying to categorize the type of humour in the segments. The aforementioned list is presented below:

1.4.2.1.1 Jokes

A joke can be defined as “a discourse unit consisting of two parts, the set up and the punch line” (Sherzer, 1985 quoted in Dynel, 2009). The set-up is comprised of a narrative and/or a dialogue, and the punch line is the last chunk of the text which is surprising and incongruous with the set-up (Suls, 1972 quoted in Dynel, 2009). Example:

- (1) Why did the Clydesdale give the pony a glass of water? Because he was a little horse.
(<http://www.rd.com>)
(a riddle)

1.4.2.1.2 Lexemes

The majority of humorous lexemes can be gestated as neologisms. The latter are made-up words created for naming new innovations and revelations. Be that as it may, speakers will likewise consolidate new words in their idiolects, the only reason being the oddity of articulation and humour. (Dynel, 2009). Lexemes can be divided into many categories which include:

- a. Coining: creating new morphemes
 - (2) pupkus – the moist residue left on a window after a dog presses its nose to it (ibid.)
- b. Derivation: adding prefixes and suffixes creatively, albeit in conformity to general derivation rules
 - (3) a kitchennaut – a person working in a kitchen (ibid.)
- c. Compounding: combining words
 - (4) a Monday-morning idea – a silly idea one has early in the morning, after a weekend spent partying (ibid.)
- d. Blending: combining parts of words
 - (5) alcoholiday – holiday with alcohol (ibid.)
- e. Acronyms and alphabetisms
 - (6) DNA – National Association of Dyslexics (a conventional acronym bearing a new meaning) (ibid.)
- f. Decomposition via folk etymology: the attribution of a new meaning to an already existing word, giving rise to the so-called daffynitions

(7) adultery – the state of being an adult (ibid.)

1.4.2.1.3 Phrasemes

Humorous semantic phrasemes are characterised by originality and highlight the unpredictable juxtapositions of their subordinate elements”. Example:

(8) donors of organs – people on mopeds on a highway (ibid.)

1.4.2.1.4 Witticism

A witticism is a cunning and funny literary unit entwined into a conversational trade, not fundamentally of comical nature. Example:

(9) Funny, I don't remember being absent minded (Witticisms from the Hard School of Knocks)

1.4.2.1.5 Stylistic figures

(10) Simile/comparison: This thing is as hard as a rock

(11) Metaphor: My mother is a saint

(12) Hyperbole: I died of laughter

(13) Paradox: I can resist anything but temptation- Oscar Wilde (Examples of Paradox)

(14) Irony: It's great that you've started growing hair on your legs. (Dynel, 2009)

1.4.2.1.6 Puns

According to the Merriam Webster Dictionary, a pun is “the usually humorous use of a word in such a way as to suggest two or more of its meanings or the meaning of another word similar in sound” (Pun). Example:

(15) She's a skilful pilot whose career has really taken off (Denton & Ciampi, 2013)
(Pun)

1.4.2.1.7 Allusions: Distortions and Quotations

An allusion is a:

Brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text. (Dynel, 2009)

An allusion may incorporate distortions and quotations. Distortions depend on deleting, substituting, or adding to an already existing text automatically altering the form and meaning of the original text. The latter often take the form of idioms, clichés, or proverbs which are then transformed by means of distortions into humorous ‘antiproverbs’. Example:

- (16) The pot calling the grass green.
(The pot calling the kettle black – word substitution) (ibid.)

On the other hand, quotations are direct citations from original texts. “Their humorous force stems primarily from the language user’s acknowledgement of the pre-existing text and the quote’s relevance to the situation”. Example:

- (17) I swear to tell the truth, the whole truth and nothing but the truth. (a husband to his wife) (ibid.)

1.4.2.1.8 Register clash

Register clash is demonstrated through *upgrading*, which means using elements from a “higher register in informal discourse”, and *downgrading* which, vice versa, means using units from a lower register in formal discourse; all with the intention of conveying humour. Example:

- (18) I’d like to file charges against your improper birthday behaviour. (ibid.)

1.4.2.1.9 Retorts

A retort is a “quick and witty” reply to a previous statement “with which it forms an adjacency pair”. Example:

- (19) A: Fashion today goes toward tiny...
B: So you’ve got the most fashionable brain. (Ibid.)

1.4.2.1.10 Teasing

To tease someone means to “irritate or provoke with persistent petty distractions, trifling raillery, or other annoyance” (Teasing). Although teasing seems somewhat aggressive, it maintains its playful nature. Example:

- (20) Female: You're a thief and a liar.
Male: I only lied about being a thief, I don't do that anymore. (teasing)
Female: Steal?
Male: Lie. (teasing) (Dyner, 2009)

1.4.2.1.11 Banter

A banter is a longer version of teasing in which both parties are engaged in. Banter mainly aims at mutual entertainment and the exchange is quick and consecutive. The latter can be verbal as well as written (for instance, instant messaging software).

- (21) Female (age 25): Drink up your beer!
Male (age 45): Yes, mummy!
Female: And make sure you change your nappy when it's wet!
Male: I will! And when I do, I will go straight to bed to meet my teddy bear!
Female: But only after you both brush your teeth.
(supportive, maximally collaborative, i.e. joint fantasising) (Ibid.)

1.4.2.1.12 Putdown

A putdown is a comment which is "truly abusive and disparaging, usually carrying no humour to be appreciated by the [*sic*] by the butt". Putdowns are based on ridicule, mocking or sarcasm.

- (22) Your talent is like the Loch Ness monster. Nobody has seen it yet. (Ibid.)

1.4.2.1.13 Anecdotes

Anecdotes are humorous stories told by the speaker and aimed at amusing the hearers. These narratives are usually derived from the speaker's personal life or others' lives. Sometimes the speaker even tells other people's stories as if they were his/her own. Example:

My flight back home was full of surprises. At the airport in Paris, customs officers wouldn't let me keep the wine I had bought at the Portuguese airport. It goes to your head ... and knees very easily. For over 20 minutes we conducted a rhetorically rich dialogue 'You can't carry any liquid onto the plane'. 'I think I can. I was informed I would be allowed to'. 'No, you can't'. I was just about to empty the two bottles, but I asked for the reasons. What I heard was, 'You can only have liquids bought at European airports in your hand baggage'. The French are so lovely and knowledgeable, aren't they? I felt like a primary-school teacher, explaining to them the difference between Lisbon and Lebanon (Ibid.)

2. Humour and culture

In every culture, common behaviours, beliefs, experiences and customs are shared by the people of that community. As a matter of fact, they make “communities of practice”, as Wenger (1998) calls it, which refers to shared cultural traditions and linguistic styles. For instance, members of society can understand each other’s references. The same thing applies to humour as a social occurrence; the latter is connected to a particular group of people who possess their own mutual knowledge of the world, and who appreciate and understand humorous references made by every member of this group. Diverse topics are usually targeted by humour such as religion, sex, politics, marriage, and stereotyping. Different types of humour are used between members of communities in everyday life interactions such as irony, sarcasm, jokes, and teasing; reasons for which are either to criticize each other, socialize, or sometimes to fight against debatable issues. (Alharthi, 2014)

Taking politics as a highly used instance of humour by people from different cultures and countries, we notice that citizens often make jokes about politicians, their regulations, or laws which affect the citizens’ lives. Jokes about world leaders and their decisions are often heard in comedy shows, monologues, social media platforms...etc. On the one hand, political jokes are used a way of releasing pressure from political oppression, specifically in part of the world, like the Arab world, where freedom of speech is limited, and people cannot ridicule political figures (Shehata, 1992 in Alharthi, 2014). On the other hand, citizens in democratic, developed countries make use of humour to mock politicians and political issues on both public and personal levels, either through day-to-day conversations, or through comic shows. Some examples of contemporary shows that target politicians and world leaders are “The Late Show with Stephen Colbert” and “The Daily Show with Trevor Noah” in which the hosts make fun of US presidents and politicians, especially president Trump, but also foreign politicians and leaders. Sometimes humour is used not only between politicians and citizens, but also between two countries to portray the superiority of one country over the other, which is reflective of the historical relationship between these countries. (Alharthi, 2014)

Stereotyping is also another area in which various cultures differ in using humour. It’s ordinary between several people from several communities that there is a type of stereotyping, whether

between a certain group of people in a certain society or between distinctive nationalities.

Alharthi gives several examples of stereotypes;

For example, a primitive Falah [peasant] in Egypt is a person and 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, Argentineans are chatty, Chinese are nerds and Americans are uncultured. This sort of stereotyping is normally used when telling jokes about different nationalities. (Alharthi, 2014)

Another source of humour is religious stereotyping, which occurs as a result of intolerance and prejudice between different religions and religious groups around the globe. Some of these stereotypes include Muslims being terrorists, Jews being cheap and Christians being hypocritical. Sex is a common source of humour as well; to the extent that the majority of jokes consist of sexual references. Perceptions of sex vary between cultures, in the majority of western countries, discussing topics related to sex is considered acceptable and normal, whether it's with friends, family, or in public. The presence of sex is also prominent in TV shows, movies and advertisements. On the contrary, it is prohibited and highly frowned upon to even mention sex or talk about sex life in public in some Arab countries, especially Islamic ones. In other respects, people from different cultures perceive humour differently; meaning that what's perceived as funny in one culture may not be humorous at all in another culture. (Alharthi, 2014)

Humour is generally treated as a "form of social play" by researchers in translation studies (e.g., Vandaele, 2010) on which "rules, expectations, solutions, and agreements" are culture-specific (Vandaele, 2010:149 quoted in Alharthi, 2014). In other words, to understand a specific type of humour, a shared knowledge is required. (Alharthi, 2014)

In that line, this study treats culture and cultural knowledge as a key component in the analysis of the Arabic subtitles of the American sitcom Friends. These two cultures could not be any different from one another, and studying the perception of American humour by Arab audiences is one of the main goals of this study.

3. Humour in translation

Translation is all about being loyal to the meaning, the words, the intention, the contents, and the effect of a text. Therefore, when it comes to humour translation, the general rule or practice is

summarized as follows: “translate the words and/or the contents and then keep your fingers crossed and hope that the humour will somehow come across with the rest” (Zabalbeascoa, 2005). Because this practice fails to work, many experts conclude that humour is untranslatable; although the degree and circumstances of untranslatability of humour is debatable. Besides, it takes a high level of creativity and a good sense of humour for the translation of humour to be successful. The translatability of humour is one of the elements shared by humour studies and translation. Rightfully so, humour is thought to be one of the most difficult types of translation (Ibid.)

The absolute or relative untranslatability is mainly linked to linguistic and cultural aspects. In order to comprehend cultural untranslatability, we should consider the characterizations of humour mentioned above (theories of humour). “Humour occurs when a rule has not been followed, when an expectation is set-up and not confirmed, when the incongruity is resolved in an alternative way”. Superiority feelings are produced by humour which could be diminished if partakers can agree that the humour is playful and not aggressive in nature. The “humour event” is very apparent in the human because of laughter, smiling, arousal; therefore, any failure in translation will be visible: when nobody laughs or smiles at translated humour, it’s apparent that the translator has failed in transferring the humour in the source text into the target text. However, the translator has to deal with the fact that expectations, rules, solutions, and agreement on humourous social play are usually specific to a certain group or culture. For example, parody is only understood by people who know parodied discourse, and impersonations and imitations of accents are only considered imitations to those who are familiar with the original (Vandaele, 2010). More broadly,

[c]ommunication breaks down when the levels of prior knowledge held by the speaker/writer and by the listener reader are not similar. While this is true of any communication, the breakdown is particularly obvious in the case of translated humour, whose perception depends directly on the concurrence of facts and impressions available to both speaker/writer and listener/reader (del Corral, 1988:25)

The translation of humour is particularly problematic when it relies on implicit knowledge. Furthermore, each group or community of people has a different agreement on whom or what can be attacked or targeted in humourous social play. Strictly speaking, humour is dependent on implicit cultural schemes and has its own rules and taboos. Tymoczko (1987) asserts that it’s

essential for one to be “part of a comical paradigm” to just be able to acknowledge and appreciate particular “paradigm-specific humour”, let alone translating it. This cultural problem can therefore become political and ethical: the translator can face what could be assumed as “inadequate” humour, which means that an institution or a regime can ban or censor specific types of humour. (Vandaele, 2010)

As far as linguistic untranslatability of humour is concerned, researchers pin-point problems that are entrenched in linguistic connotation and denotation, lectal arrays of language (dialects, idiolects, sociolects), and “metalinguistic communication in which the linguistic form matters” such as puns and wordplay. (Vandaele, 2010)

Several of the abovementioned problems can’t be rigidly detached from cultural untranslatability and they present translation problems outside humour as well. However, the particular problem with humour translation is that humour has an apparent inclination for sociolinguistic individualities (terms that are specific to a certain group and “lects”) as well as for metalinguistic communication. Metalinguistic communication is suitable for humorous purposes as a form of play; sociolinguistic individualities may also make the humour stronger because both aspects pertain to “the maintenance of group cohesion”, as Terrence Deacon calls it. (Vandaele, 2010)

When it comes to sociolinguistic particularities, it is linguistic denotation which causes problems with translation when humour creates a concept which is limited to a specific language. Let’s consider the following joke in which the concepts of ‘Oxbridge’ and ‘dons’ are treated:

There has been some concern recently that female undergraduates will not be treated fairly by the dons at St Lucius, Oxbridge's latest college to become "mixed." In reply Professor Garfunklestein, Emeritus Professor of Wessex Studies, argued candidly that there would be no discrimination. He said: “The dons will treat the girls just as they treat the boys: they will molest them. (Oxbridge, n.d quoted in Vandaele, 2010)

This humorous text attracts and captivates insiders only and is not accessible to those who are not familiar with the concepts, which makes the translation of the humour a hard mission. If a concept in the SL has a dissimilar “lectal” value than its correspondent in the TL, then the connotation will be problematic. As an example, Eco brings up likely ironical effects of such flawed equivalences:

Cab drivers are still referred to as Monsieur by polite French people, whereas in New York, for instance, using Sir in a similar situation would be exaggerated and unrealistic. If Monsieur, in the

source text represents an very formal situation and relationship between the two partakers in the conversation, then Sir in the target text would be kept; however, if the situation is informal or intimate, then Sir should not be kept because it seems improper in those circumstances, or even ironical (Eco, 2001 in Vandaele, 2010)

Vice-versa, comedy that derives from incongruities such as someone saying Sir in a New York cab is not accessible in French “in the form of someone who says Monsieur in a Paris taxi”. On a larger level, some humourous source texts may consist of dialects, idiolects, sociolects, and registers which do not have a direct equivalent in the target language. These issues have different significations for translators and the many translation research customs. First, researchers and translators ask the question: "How to translate well?" Here, “well” is normally decided by a thorough and reliable reading on the target text. Von Stackelberg (1988:12) says that: “The question is, should the translator be allowed to make us laugh at his own ideas rather than at those of the author?”, to which he replies : “We do not think so”. This leads to an abundant pressure put on the translator, and frequently results in pessimism to the acceptance of untranslatability. Second, there are questions by researchers in Descriptive Translation Studies that ask: "Is it translated?" and “How is it translated?”. The researcher is then informed by these questions’ answers about relationships between groups, cultures, systems, and translators. Whenever there are difficulties in translation, descriptive studies are fascinated by solutions that disclose something about the association between these groups, cultures and agents. For example, they will claim that humour might have many ideological and textual roles which are worthy of being taken into account. Comparing a source text and target text “descriptively” will not regard humour as a homogeneous category, but will look at particular emotional, cognitive, interpersonal and social facets. Some miniscule changes might keep the laughter, yet alter the specific interpersonal and emotional flow of the humour. And third, there are types of studies which deal mainly with linguistic translatability and not so much with cultural matters. (Vandaele, 2010)

To conclude, translators are in need of awareness and a deep understanding of humour, its nature, and its importance in diverse contexts. Nonetheless, our responsibility towards keeping the humour in the translated text should not contribute to us prioritizing it in situations where other textual elements are more important, and vice-versa. (Zabalbeascoa, 2005)

3.1 Joke-types for translation

There are many types of humour and types of jokes classified by humour researchers. The types included below are only the ones that are important from of stand point of translation, and the second type is the one that is focused on in this study.

- Unrestricted, Inter-/bi-national: Certain types of humour do not obstruct translation and cause little to no problems at all when the SL and TL and their cultures overlap, when both communities share the same encyclopaedic knowledge, tastes, and values that are essential to appreciate a humorous text in the same manner. When a joke or a humorous text is considered ‘international’ or ‘universal’, essentially ‘bi-national’, then a translator doesn’t need to stress about the translation process because the humour will easily pass over from the community of the SL to that of the TL without any substitutions, changes, or adaptations caused by cultural or linguistic dissimilarities; the text can be translated without any loss of meaning, content, or more importantly, humour. Example:

Gobi Desert Canoe Club (English) → Circolo di Canottaggio del Deserto del Gobi (Italian)

Attardo (2002) made this example to portray the unrestrictedness of translation; the Gobi Desert has the same connotative and referential value for readers of the English text and the Italian text alike; the same applies for canoe clubs. Attardo conventionally concludes in his paper that absolute translation is impossible; this is an old repetition because no translation is without restrictions “since the very presence of restrictions is what distinguishes a translation from a photocopy, for example.” It’s in the very nature of translation for the SL and TL to be different in some ways and similar in others. However, what’s important is that jokes like the example above are not restrained by any lack of cultural knowledge or linguistic boundaries.

- Restricted by audience profile traits

The translator sometimes faces difficulties with some types of humour because of particular restrictions that are associated with the text users’ encyclopaedic or linguistic knowledge, or their extent of knowledgeableness or appreciation for some subject-matters, genres, themes, and types of humour. A language-restricted joke is a joke that relies on the knowledge of specific

characteristics of a language; an ethnic joke is one that relies on the knowledge of specific characteristics of an ethnic group for its understanding, and “an appreciation of a certain brand ethnic humour for its funniness (this includes a stereotype of the group’s language and discourse varieties)”. A joke may also be “theme-restricted” if it involves a theme that a community is not familiar with regardless of its popularity within other communities. The same principle applies for “script-restricted” humour. A lot of these restrictions can be categorized as “culture bumps”, namely culture-specific elements of social dynamics and relational communication. In conclusion, the following list is provided to categorize the main problem areas:

- Linguistic, metalinguistic and semiotic differences
- Knowledge of cultural and social institutions, genres, themes, etc.)
- Frequency-restricted (rare, marked v. familiar)
- Appreciation of humour-value of theme, presentation, approach, occasion.

This category, (restricted by audience profile traits), emphasizes on the profile of the audience because “there are,” for example, “no objective linguistic restrictions, only the extent to which the audience might be ignorant of, or inexperienced in, a given (aspect of) language.” Many people are not knowledgeable on particular aspects or expressions in their language, and many other people are knowledgeable on some things about a foreign language, at times to a great extent of ability, mastery, and finesse. In conclusion, it should be clear that it is not the difference between languages involved in translation that should be measured, but “the cognitive distance between the knowledge required to decode a message (i.e. to understand and appreciate a text) and the knowledge one assumes one’s audience to have” (Zabalbeascoa, 2005).

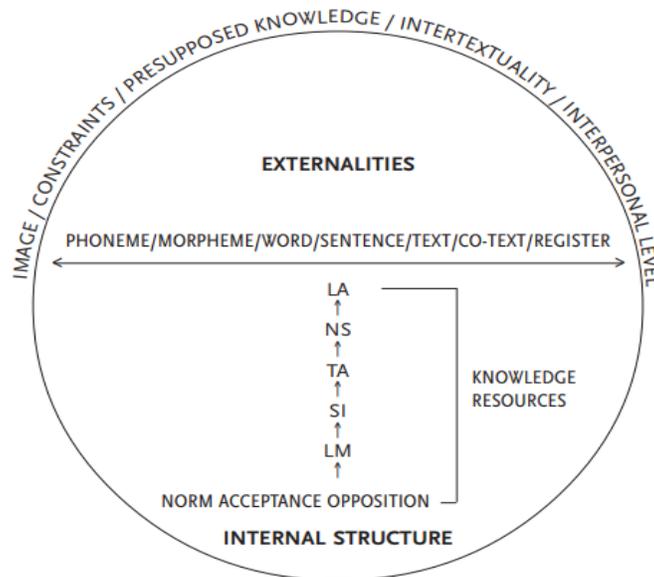
3.2 Asimakoulas’ adapted model of describing humour translation

In this study, I will use Asimakoulas’ model of describing humour translation to analyse data. The researcher presents in his article (2004) a theoretical model of subtitling humour that’s adapted from Attardo’s knowledge resources. In his study, he proposes a theory that verbal humour involves what he calls norm acceptance and/or norm opposition, which are social/cognitive expectations. Asimakoulas explains: Norm acceptance is, when, for example, a cliché, a stereotype, or something that communities have determined as inherently humorous is used, (national stereotypes, obscene references etc.). Norm acceptance refers to social/contextual

determinants that create humour and their “moment-to-moment” evaluation and shows that something is capable of being funny without necessarily involving an incongruity or a clash. Simultaneously, verbal humour can also include norm opposition. (Asimakoulas, 2004)

“‘Norm opposition’ subsumes script opposition, but ‘norm’ highlights the social rootedness of humour. It can involve two clashing interpretations created by a pun, for instance, or the play with tabooed issues (the repertoire of such issues is norm acceptance in its own right) in situations where it is not appropriate (hence the clash)” (Asimakoulas, 2004).

Therein, norm opposition considers social as well as cognitive incongruities (what contrasts with what in what setting can be looked at as a social convention). Equally, norm opposition consists involves divergence from the proper and natural usage of language, for instance taking everything literally or stuttering which makes up builds a feeling of superiority for the observers/viewers. The screenplay writer can demonstrate how something minor, that is the “unconscious use of language rules”, can become the center of attention by disregarding them; for instance, when the rules of politeness are disregarded or when a dead metaphor is used. Norm acceptance and opposition can be considered as “two sides of the same coin” and they can be organized on Attardo’s knowledge resources level with incongruity and superiority, being indirectly dispersed over them. In motion pictures, norm acceptance and norm opposition can be seen as a way to demonstrate humorous communication between the audience and the screenplay writer/director; it’s what sheds the light on the wit (“sometimes to the detriment of a targeted individual/group/institution/idea”), funniness, natural understanding, shared knowledge, and the affirmation of a mutual meta-language. However, this doesn’t automatically entail that within the motion picture the characters can’t communicate among themselves in a comparable way. The viewers as well manage to ‘communicate with’ the characters and indirectly with the screenplay writer and director who are responsible for what the characters do or say. This type of communication is very important in the films in question; as a matter of fact, the characters’ pretense of seriousness adds to the humour of what is said and depict the characters as ridiculous targets who unintentionally neglect the rules of being social appropriate and polite as well as being natural and coherent when it comes to turn-taking. In the light of what’s been said, and taking into consideration the contextual variables of subtitling, the following humour theory model of norm acceptance/norm opposition for subtitling is represented by Asimakoulas (2004):



Key: LM=Logical Mechanism, SI=situation, TA=Target, NS=Narrative Strategy, LA=Language.

Figure 1: Asimakoulas' humour translation model

This construct has a circular characteristic. The internal structure of a humorous arrangement brings about norm acceptance or norm opposition, “an abstract social slot for something”, the plan to use a humorous component, and the “socio cognitive convention” which refers to the prerequisite for its humorous objective. *Norm acceptance* and *norm opposition* indicate the screenplay writer/director’s intention to communicate humorously with the viewers, and is represented among Attardo’s knowledge resources. The latter’s prominence varies depending on the type of the humorous arrangement. The level ‘*target*’ will be salient in satire and irony. The knowledge resource ‘*language*’ is the realisation of norm acceptance and/or opposition. It can be organized on different levels starting from the phoneme (such as a weird pronunciation) all the way to the sentence level and then even beyond it, to a bigger chunk of text which in turn can be “contiguous (as in turn-taking sequences) or displaced (as in the case of repetitions of humorous statements which may straddle longer stretches of text)”. The final type is register and it might contain any of the aforementioned linguistic elements. “Humorous sequences structured along these parameters and realized on various linguistic levels tap into the context”. (Asimakoulas, 2004)

In the figure above, *externalities* refers to contextual factors which are an approximate indication of the film’s context. *Image* explains the “polymedial nature of films”. Some entities, objects, or

actions are present on the screen and humour perception is connected to the plot unfolding on the screen. *Constraints* points out to “what a language can do”. Some words, expressions, sentences or other text material are more responsive to humorous usage in certain languages than in others (syntactic and lexical ambiguity, spoonerisms...). Some cultural customs can also mandate which humour techniques and “stylistic manipulations” are satisfactory, taking into consideration the spatio-temporal restrictions that are imposed by subtitling. *Presupposed knowledge* is a wide form of context and can take the form of the people’s encyclopaedic knowledge, cultural presumptions, or knowledge attained by experiencing the world. Presupposed knowledge combines both linguistic presuppositions and non-linguistic ones, and they are whenever we speak or write; they influence all types of texts and consist of “both linguistic and contextual/cultural triggers”. The level ‘*intertextuality*’ is the feature of certain texts that depend on prior text precedents. It includes parody, allusion, and repeated sections of text which become humorous just because they occur several times through the conversation/interaction. Norm opposition, for instance, is involved in humorous intertextuality “in the sense that the grafted text clashes with its source” because they are not similar, or because they were used in dissimilar situations. Finally, *the interpersonal level* is concerned with the “expression of a certain attitude and feeling, as in superiority/disparagement humour and satire.” The aim of degradation humour may not necessarily be unleashing one’s anger (thus the interpersonal level) against a person or group of people collectively. Nevertheless, it’s not considered to be entirely harmless either; it’s contingent on “who says what to whom or on whether it is used symmetrically – among members of the same group – or asymmetrically” (Saper, 1991 quoted in Asimakoulas, 2004). This can contain norm opposition as well provided that it’s inappropriate or unacceptable to say such expressions in certain contexts, or norm acceptance if that humour device is recurring (Asimakoulas, 2004). Taking into account all of the above, a small theory of humour equivalence is hypothesized by Asimakoulas:

Things 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 (Asimakoulas, 2004).

H.G Widdowson says that language can be viewed as “the formal encoding of the most common features of context,” however it can “project its own contextual implications” as well

(Widdowson, 1998:17,21 in Asimakoulas, 2004). The model that Asimakoulas proposes is an expansion/continuation of this argument, with internal structure preying on the externalities as well as the other way around. Yet, cross-linguistic and cross-cultural differences can mandate changes in the norm opposition/acceptance theory on different levels. These changes can alter from small shifts to complete recontextualisation and any linguistic unit can be involved. (Asimakoulas, 2004)

4. Audiovisual translation

Audiovisual translation, AVT in short, is a subfield of translation studies concerned with the translation of multimedial and multimodal texts from one language and/ or culture to another. Audiovisual texts are ‘multimodal’, on the one hand, because in order to produce and interpret them, we rely on the use of a large spectrum of semiotic resources or ‘modes’ (Baldry and Tibault, 2006 in Pérez-González, 1998). “Major meaning-making modes in audiovisual texts include language, image, music, colour and perspective”. On the other hand, audiovisual text are ‘multimedial’ inasmuch as this array of semiotic modes is brought to the audience using different media “in a synchronized manner, with the screen playing a coordinating role in the presentation process” (Negroponte, 1991 in Pérez-González, 1998). In the next section, a classification of current modes of AVT is presented.

4.1 Modes of Audiovisual translation

In their article, Bartolomé and Cabrera provide us with an insight on the classification of audiovisual translation modes. They assert that countries do not follow a norm when it comes to using audiovisual translation modes, some countries may develop only one mode, while others use a combination of modes. Some countries use different modes for different purposes such as media type, audience needs and preferences. Moreover, some AVT modes are not available in some countries because of the great effort it takes to have them developed; they’re restricted to advanced and researching countries. In all AVT modes, synchrony is crucial; however, its priority can vary depending on the type of modes to another. For example, in dubbing, the dubbed version needs to be highly synchronized with the original frame, whereas synchrony in free commentaries are way less strict. Nevertheless, it shouldn’t be concluded that in the less strict versions, synchrony is non-existent; the dissimilarity exists in whether “AVT modes deal

with parameters of greater or lesser synchrony”. Either way, it should be kept in mind that synchrony constraints do exist at one point or the other (Bartolomé & Cabrera, 2005). The following taxonomy provided by Bartolomé and Cabrera is mainly based on Chaume (2004: 3140) and Gambier (2004:1-11).

- Dubbing

Dubbing can be defined as lip-synchrony which means that the dubbed dialogue must follow the phrasing, timing, and lip movement of the original dialogue as accurately as possible. The steps involve the translation, the actors and actresses’ performances, and the synchronization. The translator however is not involved in the other steps besides the translation process. Technical improvements are also administered in dubbing such as shortening or stretching an utterance to achieve a better synchrony.

- Voice over

Voice over is airing the source soundtrack and the translation simultaneously, where the original sounds are kept at a low volume, while the voices reading the translation are turned on at a highly volume roughly two seconds after the original sound has started, and both voices finish at practically the same time. This audiovisual translation mode adds a “realistic effect”; this is why interviews and documentaries usually make use of it.

- Interpreting

Interpreting refers to “the oral translation of an audiovisual product by only one speaker”. Interpreting could be simultaneous, consecutive, prerecorded, or live, which is the most popular type. The most important factors in interpreting are fluency and voice considering that a single voice would to be heard the whole production. This mode is often used in news broadcasts and live interviews while the source soundtrack can be heard in the background. This AVT mode also includes sign language interpreting.

- Surtitling

Surtitling, also known as supertitling, is common in theatres, specifically opera houses. It consists of a line displayed with no interruption above the stage or on the back of the seats. The display of the surtitling is prepared in advance, but inserted in real time.

- Free commentary

Free commentary refers to the “adaptation of a programme to a completely new audience, where the adaptation is in function of cultural factors or new goals”. Consequently, the end product of a free commentary is drastically different than the original where the producers had no intent to “faithfully reproduce the original speech”. Because a free commentary is not faithful to the translation, the makers of these projects rely solely on the synchronization of images and not the original soundtrack. Free commentaries are often used in documentaries, humourous videos, children’s programmes, film parodies, and corporate videos, especially when the aim of the product is not literacy. When it comes to this mode, additional information needs to be collected by the translator, and so the latter acts as a journalist in a way.

Partial dubbing, or ‘concise synchronization’, consists of “adding a spoken text to the original soundtrack giving the necessary information in the target language without providing a full translation of the dialogue” (Hendrickx, 1984: 217 quoted in Bartolomé & Cabrera, 2005). Although this AVT mode is cheap, it is not widely used because of its infidelity and lack of authenticity and resemblance to the original compared to dubbing.

- Narration

When it comes to narration, the original text is translated and compressed in advance. Then, it’s read by dubbing actors/actresses who solely read, not perform.

The source soundtracks are toned down or silenced.

- Simultaneous translation

Simultaneous translation or ‘sight translation’ is done immediately “from a script or subtitles that are already prepared in a second language”. Consequently, the second foreign language is taken as a starting point, or a ‘pivot language’ for translation.

- Live subtitling

Live subtitling, also known as 'real-time subtitling' is creating subtitles on the spot on live television such as game shows and live news broadcasts, and is especially targeted towards the deaf or hard-of-hearing viewers. Since the subtitler/translator needs to be particularly quick, special keyboards have been developed for them.

- Subtitling for the Deaf and Hard of Hearing (SDH)

Subtitling for the Deaf and Hard of Hearing caters to individuals who are unable to hear the audio of a film or TV show by allowing them to ‘see’ the audio (Robson, 2004 in Bartolomé & Cabrera, 2005). Although it is similar to intralingual subtitling, SDH provides additional information to the hard of hearing by describing noises and sounds of the film such as birds chirping, music playing, doors slamming, etc. This mode of AVT is often optional, which is why it’s also referred to as close options, and is available mostly in Teletext services and DVD.

- Audio description

Audio description (AD) is an AVT mode which caters to the visually-impaired or partially-sighted audience. It consists of narrating the visual elements linked to the plot such as costumes, body language, etc. “This narration is added to the soundtrack, either the original one —and, thus, intralinguistic - or the dubbed version -and so interlinguistic” (Gambier 2003:176 in Bartolomé & Cabrera, 2005). The audio description track does not intervene with the original track because the narration of this AVT mode is embedded in the silent moments of the film, show, etc.

- Script translation

“The sole objective” of script translation, or scenario translation, “is to get financial support for co-productions” (Gambier, 2004 in Bartolomé & Cabrera, 2005). The nature of this AVT mode is strictly “procedural” because it doesn’t target actual viewers: “only the financial-aid provider will read the translation for the sake of information about the audiovisual project, but not to enjoy the product” (Bartolomé & Cabrera, 2005).

- Animation

Animation consists of translation combined with scriptwriting. Animation translators contemplate silent images (often cartoons), and construct the dialogues from square one. Animation is also compared to free commentary; however, the latter adheres to a script whereas animation does not have a source script to begin with.

- Multimedia translation

- “Multimedia translation combines AVT (particularly dubbing and subtitling), programming skills and sci-tech translation know-how” (Chaume, 2004 in Bartolomé & Cabrera, 2005). It is usually found in interactive games (on game consoles or PC). Both

subtitling and dubbing are synchronized, and special attention needs to be paid to acoustic and visual VR (virtual reality) in the game. Double versions

Double versions are productions which include more than one language. In this AVT mode, “each actor plays his/her role in his/her own language”; the film is dubbed afterwards and post synchronized so as to have only one language (Gambier, 2004 in Bartolomé & Cabrera, 2005).

- Remakes

Remakes, which are categorized as multilingual productions, involve the recontextualisation of a movie in order for it to conform to the culture it’s targeting. The essential characteristic of remakes is the required shift of cultural components.

- Subtitling

Subtitling is the most widely studied audiovisual Translation mode within the wider field of translation studies, and it is the mode studied in this thesis.

Subtitled programmes are comprised of three essential constituents: the image, the spoken word, and the subtitles. What determines the fundamental characteristics of subtitling is the interaction between the three aforementioned components, together with the audience’ s capability to read the written text and look at the images at a specific speed, as well as the size of the screen. The subtitles should be synchronized with the dialogue and image of the original script, be as semantically close as possible to the source language dialogue, and continue to be displayed on the screen long enough for the viewers to read them. Some characteristics of subtitles such as the time of screen display and the number of characters differ depending on the target audience and the media used. The most generally known type of subtitling is interlinguistic, and it’ s usually represented in open captions (cannot be turned off by viewers). Interlinguistic subtitling refers to the transfer from the source language into the target language(s). Hence, it involves bilingual subtitling (common in bilingual countries such as Belgium, Canada···) where each chunk of text is divided into two lines, each dedicated to a particular language. Therefore, constraints regarding space are much more rigorous in bilingual subtitling. On the other hand, intralingual subtitling, which is often in closed captions (can be turned off by viewers), is “the transfer of the dialogues into text in the same language, but with necessary synchronisation constraints” . It’ s very much alike the SDH (Subtitles for the Deaf or Hard-of-hearing) yet not the same:

intralingual subtitles are targeted towards second language learners and people with “slight listening disabilities” , and extralinguistic aspects are not involved. Many scholars have studied subtitling extensively (Díaz Cintas, 2003, 2001, Gottlieb, 2001, Ivarsson and Carroll, 1998), yet it is still supplying new research material such as the insertion of emoticons and footnotes in Neves’ study (2005:220-231) (Bartolomé & Cabrera, 2005).

Within this AVT mode, there’s a sub-type known as ‘Fansubs’, which is “the subtitling of foreign, especially animated, films by fans” (Definition of 'fansub', n.d). Producing fansubs necessitate team effort; each team member is assigned a specific task in the subtitling process (from downloading the source film/video from the Internet at first to procedures like time synchronization, translating, editing, and distribution. Nevertheless, the actual translation aspect is usually done in isolation from the other technical procedures. Fansubs are fairly different from professional subtitling for the following reasons: fansubs are bolder and defy several practices/rules by using for instance different colours to represent the speech/text of different actors, they explain unfamiliar features on various parts of the screen, and they give the subtitlers/technicians more visibility by tagging their names in the credits, “which, unlike most mainstream subs, are also translated” (Chiaro, 2009). Probably due to several fansubbers being information technology experts, various innovations and deviations from traditional subtitling that are used in fansubs, such as using special fonts and colours, have been acquired from videogame localization which includes mastery of translational skills along with software engineering. When fansubs first emerged, they were mainly produced for Japanese anime; however today, fansubs are created for a broad array of TV genres which are shared and made accessible on the internet (Chiaro, 2009).

4.2 The subtitling process

Subtitling involves incorporating a written text on the screen; the text is a compressed version of the original soundtrack. The subtitles need to be shorter than the audio in order for the viewers to have the sufficient time to read them while simultaneously remaining unconscious of the fact that they are actually reading. Antonini (2005:213) says that the words of the source dialogue are decreased by between 40 and 75 per cent to give the audience the chance to read them. Notably, when screen products (SP) are heavy with dialogue, the subtitler is compelled to condense the

source dialogue in order for the viewers to be able to read, watch, and enjoy the movie. (Chiaro, 2009)

According to Antonini, there are three main procedure that subtitler must complete in order to achieve effective subtitles: elimination, rendering, and simplification. Elimination involves deleting components that do not change the meaning of the initial dialogue but just the structure (e.g. redundancies, hesitations, false starts, etc.) in addition to removing any type of information that can easily be understood from the visuals (e.g. shaking the head or nodding). The second procedure, rendering, indicates dealing with aspects like taboo language, dialect and slang (in most cases the subtitler end up deleting them). Simplification refers to the condensing the original syntax of the text in order to ensure comfortable reading. (Chiaro, 2009)

Similar to dubbing, the subtitling process can consist of any operators. The first stage is called 'spotting' or 'cueing' and it consists of "marking the transcript or the dialogue list according to where subtitles should start and stop". Ordinarily, a technician carries out this stage "who calculates the length of the subtitles according to the cueing times of each frame". The translator then takes over and executes the translation with the help of the dialogue list that's already been annotated for cueing. Moreover, it's also familiar for a third operator to be hired to refine and put finishing touches on the final subtitles, check the language as well as technical aspects like checking whether the subtitles are synchronized with the frame changes. Nevertheless, technology has made it easier nowadays for only one operator to carry out all the steps of the entire subtitling process. However, subtitlers who work with screen products for the cinema are likely to make a new transcript from the source transcript only in writing (the final product will be available in written form), whereas subtitling translators who work for DVD and TV tend to work from "computer-based workstations" which enables them to collect all the essential information including the "time-coded transcription or dialogue list, from which they devise, cue, check and even edit the subtitles". To put it differently, the subtitlers will work on electric files directly and create an entire product. (Chiaro, 2009)

Normally, subtitles contain one, to two lines comprised of 30 to 40 characters featured at the bottom of the screen (centred or left-aligned) (Gottlieb, 2001b). Nevertheless, big screen movie are likely to have longer lines (hence, more characters) in comparison with TV screens "because of movie audiences' greater concentration". DVDs have longer lines as well, supposedly because

viewers are able to rewind and read the subtitles again if they missed them (Díaz Cintas and Ramael, 2007:24). Díaz Cintas argues that these constraints will most likely vanish at some point in the future for many subtitling software work with pixels that have the ability to manage space depending on the size and shape of the letters. Normally, languages like Arabic and Hebrew which read from right to left are obviously right-aligned. Moreover, subtitles can also read vertically with languages like Japanese. The letters of the script are coloured white, “spaced proportionally with a grey-coloured shadow or background box that darkens if the underlying picture becomes darker”. In addition, it is becoming somewhat familiar to see subtitles both at the bottom and the top of the screen (e.g. MTV). Each subtitle has an exposure time of three to five seconds for a single line, and four to six minutes to two lines; it should be long enough to enable convenient reading (Linde and Kay, 1999:7). Subtitles can’t be displayed on the screen for too long because the source dialogue continues and “this would lead to further reduction in the following sub”. Some studies have shown that if subtitles are left displayed on the screen for too long, the audience are likely to re-read them, which isn’t necessarily beneficial to the viewers (Linde and Kay, 1999). Nevertheless, nowadays subtitles conform to the ‘one-size-fits-all’ rule of thumb that Gottlieb has defined. The latter assumes that “slower readers who are not familiar with the source language set the pace” (1994:118); the thing that prompted the established timing/length rules. Various languages use different amounts of verbal content to deliver the same meaning. For instance, “the average German word is longer than the average English word and the syntax of Italian is notoriously complex and hypotactic compared to English, but subtitling conventions are the same for all” (Chiaro, 2009)

4.3 Advantages and limitations of subtitling

Mainly, subtitling has a better reputation than dubbing. As a matter of fact, movies that are subtitled in both English-speaking countries and within “the dubbing block” seem to be correlated with a more ‘high class’ and intellectual viewers. Moreover, it should be noted that dubbing was first introduced in countries such as Italy because they had a high percentage of illiteracy within the population, the fact that further connects dubbing with less intellectual viewers and subtitling with highbrow audiences. Furthermore, “it is not only scholars from subtitling countries who have supported this modality”. In fact, there are numerous case studies that were done by scholars within the FIGS countries (French, Italian, German, Spanish) in

which they compare the source version of a SP with its target version; these studies result in the emphasis on the weakness of the dubs. On the contrary, studies on subtitling have appeared to focus on broader problems like source language intervention in “naturally occurring language (Gottlieb 1999, 2001a) and reading speeds (Linde and Kay, 1999) as well as more general theoretical aspects (Titford, 1982; Delabastita, 1989). The most important advantage of subtitling is that the SL is not distorted in any way. In addition, another crucial advantage is the accessibility and presence of the source dialogue. Hence, viewers who are knowledgeable on the source language of the movie can follow the acoustics as well as the subtitles. Subtitling also supposedly promotes foreign language learning; however, this hypothesis has never been empirically established. Without a doubt, subtitling has been used as a language-teaching tool in classrooms. Nevertheless, “the fact that the original dialogues can be heard is double-edged as this severely limits translators’ choices, especially when translating from English”. An evident example of this is censorship, and it’s apparent in the manipulation of movies in series like *South Park* and *The Simpsons* produced for viewers in the Arab world (taboo issues) and in Francoist Spain (Vandaele, 2002:267). Worldwide known “taboo swear words” in English movies are likely to be cut down in foreign subtitles, yet will still be audible and hence identified by the viewers. It has been shown through observing dubs and subs of the same products that subtitles swear words and taboo language is reduced in subtitling more than dubbing (Bucaria, 2007); this is supposedly because of the idea that “these words in writing have a stronger effect than speech”, but once more, this theory is not empirically proven. (Chiaro, 2009)

For some audiences, reading and listening simultaneously could be distracting and difficult; however, this ‘challenge’ shouldn’t be exaggerated because, first, there’s nothing that leads us to believe that subtitling viewers are less attentive to the original spoken dialogue than dubbing viewers; and second, “subtitles are becoming more and more ‘readable’ and user-friendly”. Subtitles/texts have been highly improved since they were first introduced. Now, texts are divided in order for the grammatical elements to be obeyed “across and within a subtitle, with line-breaks occurring after a clause or a sentence” (Wildblood, 2002 quoted in Chiaro, 2009). In addition, subtitlers prefer uncomplicated lexicon, simple punctuation, and make sure that the upper line is shorter than the lower line in two-line subtitles so that eye movement is kept to a minimum (Ivarsson, 1992). And last but not least, subtitling is regarded as an exceptional and one-of-a-kind type of translation because subtitles do not substitute the original

soundtrack/dialogue but are rather added to it. Furthermore, subtitling is ‘diagonal’ (Gottlieb, 1994) which means that, contrary to interpreting, for instance, in which the transfer is ‘spoken to spoken’, or to literary translation, in which the transfer from SL to TL is ‘written to written’, in subtitling spoken language is converted into writing. Therefore, each unit that is deemed ‘unacceptable’ in classic or informal written language (such as taboo language, false starts, hesitations, etc.) is unavoidably deleted. “So, paradoxically, subtitles, a form of writing, are unable to conform to ‘real’ writing by virtue of the fact that they are reflecting speech”. In conclusion the advantage of audiences being able to listen to the original soundtrack is ‘traded off’ against the minimization of the subs as well as against the lack of ‘real’ writing such as formality, explicitness, complexity, etc. (Chiaro, 2009)

5. Extralinguistic culture-bound references

Generally, audiences suspend their disbelief when watching audiovisual products. Nevertheless, when watching an AP in translation, viewers need to suspend their disbelief even further. Let’s consider the French audience watching a popular American actress on screen getting into a New York taxi and hear the actress talking to the driver in perfect French; the audience will definitely know that what they are hearing is a fabrication, will be aware that this actress normally speaks English, and that a cab driver in New York will also be expected to speak and be spoken to in English. Nonetheless, the audience’s acceptance is frequently “stretched” to great limits, specifically due to the presence of an array of highly culture-specific references (CSRs). (Chiaro, 2009)

CSRs are entities that are typical of one particular culture, and that culture alone, and they can be either exclusively or predominantly visual (an image of a local or national figure, a local dance, pet funerals, baby showers), exclusively verbal or else both visual and verbal in nature. (Chiaro, 2009)

In this study, the focus is going to be on these CSRs, or as Pedersen refers to as “extralinguistic culture-bound references” (ECRs). The two are almost identical, with the exception that Pedersen more emphasis on the “extralinguistic” aspect of these culture-specific or culture-bound references.

According to Pedersen (2005), an extralinguistic culture-bound reference (ECR) is:

A reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience. (Pedersen, 2005)

In other words, ECRs are expressions pertaining to realia, to cultural items, which are not part of a language system. As a consequence, the significant presence of culture-specificity causes a big issue when it comes to translation. Culture-bound references might slow down or hinder understanding if “they are not part of the viewer’s cognitive encyclopaedia” (Denton & Ciampi, 2013 in Pedersen, 2005).

In screen productions, national institutions are a primary example of ECRs: there are many North American films and TV genres associated with ‘police’ (e.g. NCIS), ‘legal’ (e.g. Law & Order), and ‘hospital’ (e.g. House MD) which are translated for viewers around the world. These institutions often do not “correspond to those in other countries” but can be transferred to each target culture through different translational norms which are listed in 5.2 below. (Chiaro, 2009)

Antonini and Chiaro (2005:39) have classified ten areas in which what they have called ‘lingua-cultural drops in translational voltage’ might appear, which can also be considered as types of ECRs. It should be noted that during my analysis of the humorous ECRs, I have encountered several ECRs that could not be classified within the types of ECRs below; therefore, I had to create new categories which will be presented in the methodology section of this study.

5.1 Types of ECRs

- **Institutions** (including judiciary, police, military): legal formulae, courtroom forms of address, legal topography, agents, etc.
- **Educational** references to ‘high school’ or college culture, grading systems, tests, cheer leaders, sororities, etc.
- **Placenames:** The state of Alabama, 5th avenue, the Upper East Side etc.
- **Units of measurement:** Three ounces of chicken meat, 20 pounds, three yards, etc.
- **Monetary systems:** Dollar, Buck, Penny, etc.

- **National sports and pastimes:** American football, baseball, basketball teams: *The Knicks, the Yankees*, etc.
- **Food and drink:** Tater Tots, Cobb salad, Jerky, etc.
- **Holidays and festivities:** July 4th, Bar Mitzvah, St Patrick's, Halloween, Thanksgiving, etc.
- **Books, films and TV programmes:** 'Fifty Shades of Grey', 'CSI: Miami', 'The Notebook'.
- **Celebrities and personalities:** Amanda Seyfried, George Bush, Miss Piggy, etc.

In this study, the focus is directed towards how ECRs are rendered in translation, especially subtitles; thus, we will make use of Pedersen's model below, which he presented in his study: "How is Culture Rendered in Subtitles?" .

5.2 Pedersen's taxonomy of ECR translation/subtitling strategies

There have been numerous studies that have attempted to classify translation strategies (Vinay and Darbelnet, 1958/2000), (Leppihalme, 1994), (Nedergaard Larsen, 1993), (Venuti, 1995); however, Pedersen's model is used in this study due to its special dedication to subtitling.

In Pedersen's model, "the strategies for rendering ECRs into a Target Language are arranged on what might be called a Venutian scale, ranging from the most foreignizing to the most domesticating strategies (cf. Venuti 1995)" (Pedersen, 2005). However, the terms that Venuti used in his study will not be used by Pedersen; instead, he uses more 'neutral labels' which are 'Source Language (SL) Oriented' and 'Target Language (TL) oriented'. (Pedersen, 2005)

5.2.1 *Official equivalent*

This strategy is different from others because the nature of the process is not linguistic, but rather bureaucratic.

Following the spirit of Herman's reasoning about "authentication" (2003: 39), for there to be an Official Equivalent, some sort of official decision by people in authority over an ECR is needed. (Pedersen, 2005)

A classic example of this is that ‘Donald Duck’ is called ‘Anders And’ in Danish and ‘Kalle Anka’ in Swedish, and “there is no translation-related reason” that causes it to be rendered differently. Aside from executive decisions (time-and-space constraints), an Official Equivalent is a “standard translation [...] a preformed TL version” (Leppihalme, 1994 quoted in Pedersen, 2005); which is proof that the ECR has officially entered the target language. It’s not probable that translators would have a crisis point when it comes to Official Equivalent because a pre-fabricated solution to the problem is already established. (Pedersen, 2005)

5.2.2 *Retention*

This strategy is the most SL-oriented; it permits a component from the source language to infiltrate the target language. Occasionally, the retained ECR is distinguished from the other TT text by quotes and sometimes by italics; “the difference seems to be whether the ECR is a proper noun (unmarked or in quotes) or not, in which case the ECR may be marked by italics.” (Pedersen, 2005). However, it seems that there is an inconsistency because the ECR can be subject to adjustment in order to meet TL conventions by altering the spelling or deleting an article. So far, retention is the most popular strategy for rendering ECRs. Nevertheless, it is not the most appropriate solution to an ECR crisis point which involves a monocultural ECR (pertaining to a single culture) because it doesn’t give out any clue to the TT audience about its nature, connotation, etc. In a way, retention is considered to be the most faithful to the ST due to the translator being loyal “not only to the spirit”, but to “every letter of the ST” (ibid.)

5.2.3 *Specification*

Specification entails leaving the ECR untranslated and “adding information that is not present in the ST, making the TT ECR more specific than ST ECR”. Specification is done in a twofold: through Explicitation or Addition (ibid.)

5.2.3.1 *Explicitation*

Explicitation here has a very limited sense. Explicitation could be explained as “any strategy involving expansion of the text, or spelling out anything that is implicit in the ST” (ibid.). Nonetheless, in this model proposed by Pedersen, he restricts the sense of Explicitation to mean that “the added material is latent in the ST ECR, as part of the expression side (the name) of the ECR” (ibid.). Explicitation can be exemplified with spelling out of an acronym or

abbreviation (usually combined with other strategies), adding a first name, or finishing an official name to make the ECR clearer for the target culture (TC) viewers who might not be as acquainted with the ECR as the source culture (SC) viewers are (ibid.).

5.2.3.2 Addition

Addition entails that the added text is hidden in the ECR as “part of the sense or connotations of the ECR”. If a translator uses this strategy, this means that he’s interfering to provide direction and instruction to the TC audience. The following example of Swedish subtitles portrays the use of this strategy:

(1) Ian Botham

Cricketspelaren Ian Botham

(The Office9: 1.31)

To most Swedes, Botham is practically unknown; therefore, by adding the word ‘cricket spelaren’ (“the cricket player”), the subtitler made the ECR more accessible to the Swedish viewers. The disadvantage of this strategy, however, is that it takes up space in the subtitles and might be considered as “patronizing” (ibid.).

5.2.4 *Direct translation*

Direct translation is rarely used on proper names, but it is common for rendering official institutions, names of companies, technical gadgetry, etc. Contrary to strategies like Generalization and Specification, “the semantic load of the ST ECR is unchanged: nothing is added, or subtracted” (ibid.). This strategy is not concerned with transferring connotations not guiding the TC audience. In this model, Direct Translation is divided into two subcategories: Shifted and Calque. The latter is caused by rigid literal translation and it’s likely to be considered “exotic” to the TT viewers. The following example of Danish subtitles shows what a calque is:

(2) Captain (of police)

politi-kaptajn

(Midnight Run: 51.38)

Typically, ‘Captain of police’ would be rendered as ‘kommissær’, a corresponding Danish title. The Calque in (2) would certainly be considered exotic and weird to the TT viewers. “The only shifts that are made when a Calque is produced are obligatory ones, required by the differences between SL and TL” (Vinay& Darbelnet, 1958/2000 in Pedersen, 2005). For translators, it’s more ordinary and “less SL-oriented” to implement some changes, or optional shifts on the source text ECR which would make the ECR less obtrusive (Shifted Direct Translation). Hence, translators consider Direct Translation as a straddling strategy that sits on both sides: the SL-oriented strategies (exotic) and the TL-oriented strategies (domestic) (Pedersen, 2005).

5.2.5 *Generalization*

Generalization entails that the ST ECR which refers to something specific is replaced with a more general referent. Mostly, it includes hyponymy, but in a broad sense, “as the form of the TT ECR may retain uniqueness of referent” (ibid.) which is exemplified in (3) (where a Danish hyperonym meaning “the brand of the ball” (definite) replaced an ECR referring to a specific volleyball brand). The form of the TT ECR can also disregard the uniqueness of referent as in example (4) (a Swedish hyperonym which means “a café” (indefinite) replaced the original ECR referring to a specific café).

(3) Voit

boldmærket

(Meet the Parents: 58.59)

(4) the Corinth coffee shop

ettkafé

(Meet Joe Black: 37.20)

In this model, Pedersen asserts that there are similarities between the strategies Generalization and Addition in that the added information in Addition is more often than not a hyperonym. This can be portrayed in example (1) above where ‘cricket player’ could be considered as a hyperonym of Ian Botham: many cricket players exist, and Ian Botham is one of them. Therefore, it might be said that Addition is the result of Retention + Generalization. The strategies are differentiated linguistically and “based on the perspective of the ST ECR”. When it comes to Generalization, we seem to move upwards on the hyponymy scale, creating a TT referent which is “less specific than the ST ECR”. In the case on Addition however, the movement on the hyponymy scale goes downwards, and “the technique involves not as much hyponymy as meronymy”. The referent ‘Ian Botham’ not only is a cricket player, but he’s also a

husband, a charity worker, an Officer, and so forth. Still, the TT ECR ignores the other aspects of Ian Botham's character and only concentrates on his title as a cricket player. Therefore, "the TT ECR is more specific than the ST ECR" (Pedersen, 2005)

5.2.6 Substitution

Substitution involves eliminating the ST ECR and replacing it with another reference; it can either be a different ECR or some kind of paraphrase, "which does not necessarily involve an ECR" (ibid.).

5.2.6.1 Cultural substitution

This strategy suggests that the ST ECR is eliminated and instead replaced with another ECR. "In the least marked form a transcultural (cf. Leppihalme, 1994: 96) ECR is used to replace the ST ECR." (Pedersen, 2005). In the case of cultural substitution, the translator tries to use an ECR that's supposed to be recognized by the TT viewers. This can be exemplified in (5) below; the example is extracted from *the Last Boy Scout*. The talker's vehicle blew up, and his spouse asks: "Who the hell did this?" Believing it's a dumb question as it's impossible for the husband to find this out, he suggests the friendly host of a kids' television show, namely:

(5) Mr Rogers

Anders And

(Last Boy Scout: 18.07)

Because 'Mr Rogers' is most likely unknown in Scandinavia, the subtitler substituted him by the Danish Official Equivalent of 'Donald Duck', who is as kind and trustworthy as Mr Rogers and is very unlikely to blow up anybody's car. At this stage, it's clear to see that it's common to find two strategies combined together to render an ECR (i.e. Cultural Substitution + Official Equivalent). "In a more marked form, the SL ECR is replaced by a TL ECR". Out of all the strategies for rendering an ECR, this strategy is the most domesticating one. The latter is frequently used for rendering ECRs which refer to official titles and institutions. This can be seen in example (6); it depicts the Swedish translation of an official American institution which was replaced by a corresponding Swedish institution.

(6) the Prison Board

kriminalvårdsstyrelsen

(Tango & Cash: 30.53)

The TT viewers are very familiar with this strategy to the point that they probably aren't aware that the ST ECR has been substituted by a TT ECR. This claim is backed up by the fact that Transcultural ECRs which are rendered using this strategy end up being lexicalized, and found in many bilingual dictionaries; this goes as far as to consider the ECR an Official Equivalent created through Substitution. Nevertheless, this doesn't suggest that all instances of TL ECR Cultural Substitutions are Official Equivalents. This strategy is rarely used in "texts where information is the primary skopos (cf. Vermeer, 1989/2000)", but rather used in "texts that have other primary skopoi", especially humour. In the example below, a humorous conversation based on an abundance of abbreviations and anagrams takes place; an American agent says that he has gone to:

(7) NYU

KUA

(Spy Hard: 39.17)

The Danish translator chose to replace the infamous abbreviation of 'New York University' in America, for the familiar anagram of (a part of) 'the University of Copenhagen'. Therefore, the humour is kept. (Pedersen, 2005)

5.2.6.2 Paraphrase

Paraphrase means "rephrasing the ECR"; this can be done by reducing the ECR to its sense, or by totally eliminating any evidence of the ECR and using a paraphrase which suits the context instead (ibid.).

5.2.6.2.1 Paraphrase with sense transfer

With this strategy, the subtitler removes the ST ECR while maintaining its sense or "relevant connotations by using paraphrase". Usually, this strategy is used when other strategies such as Specification or Generalization can't solve a complex ECR crisis point. This can be exemplified in (8) below; in the movie *The Fugitive*, marshals are investigating a train crash and discussing

what the driver of the train might have done, then deputy Samuel Gerard (played by Tommy Lee Jones) says:

(8) I bet he did a Casey Jones.

Han lämnadesäkertinteloket.

(Back translation: I'm sure he didn't leave the engine.)

(Fugitive: 20.25)

Since Casey Jones is virtually unknown in Sweden, the subtitler decided to eliminate the ST ECR and substitute it by a Sense Transfer Paraphrase that maintains the overall sense and relevant information about Casey Jones, the American folk hero. (Pedersen, 2005)

5.2.6.2.2 Situational paraphrase

With Situational paraphrase, “every sense of the ST ECR is completely removed and replaced by something that fits the situation, regardless of the sense of the SC ECR”. It could be said that this strategy is a quasi-omission strategy. When faced with ECRs in puns, subtitlers more often than not resort to this strategy (ibid.).

5.2.7 Omission

According to Toury (1995:85), this translation strategy is valid, and in this model, it means that the translator completely eliminated the ST ECR without replacing it with anything. What makes this strategy problematic is that sometimes it is used out of necessity and it's the only option, however, at times, translators choose to apply it out of pure laziness. According to Leppihalme, “a translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save him/herself the trouble of looking up something s/he does not know” (Leppihalme, 1994: 93 in Pedersen, 2005).

This chapter contained an exhaustive, comprehensive overview of main subjects that constitute the theoretical part of this study. First, we spoke about the notion of humour, and the main theories of humour, specifically verbal humour which is the type of humour being analysed in this study. Secondly, we discussed the relationship between humour and culture which is a major component in this study. Thirdly, it was crucial that we discuss humour in translation, as in the practical part of this study, we are analysing humorous segments that were translated from

English to Arabic. Next, we reviewed the main modes of audiovisual translation, specifically subtitling, which is the mode of translation analysed in the corpus. And last but not least, it was imperial that we discuss the notion of extralinguistic culture-bound references because they are the main element of the humorous segments being analysed in this study.

RESEARCH QUESTIONS AND HYPOTHESES

The aim of this study is to investigate by means of qualitative and quantitative analysis how humorous ECRs are rendered in the Arabic subtitles of the American sitcom "*Friends*". It will be determined whether the humorous effect of the ECRs is transferred successfully, partially, or unsuccessfully into the target text; meaning whether the translated text is as humorous as the original text. Thus, the following general research question will be answered: How is the humour in the source text ECRs of the sitcom *Friends* (American English) transferred into the corresponding target text (Standard Arabic)? Considering the fact that in this investigation we are working with the humour effect of the ECRs which is mostly dependable on the encyclopaedic knowledge of the target audience, it is highly unlikely that all the humorous effects of the ECR will be successfully transferred into the target text. Therefore, we shall consider the following sub-question: What is the percentage of the humorous ECRs that are successfully transferred, partially transferred, and unsuccessfully transferred?

Moreover, it is possible that there is a connection/correlation between the translation strategies used to render the ECRs and the success of the humour transfer of the ECRs into the TT; hence, the following sub-questions will be answered: What are the most/least dominant translation strategies used by the subtitler? And is there a correlation between the success of the humour transfer and the strategies used?

There could also be a correlation between the success of the humour transfer and the types of ECRs, thus the following sub-questions will be answered: What are the most/least dominant types of ECRs in this study? And is there a correlation between the success of the humour transfer of the ECRs and the types of ECRs?

In this study, I will also try to find solutions for some ECRs that were either partially transferred or totally lost in translation. Therefore we shall consider the following sub-question: are there any solutions that could be given in order to solve the problematic translations in which the humour effect was either partially or completely lost?

My hypothesis for the general research question is that most humorous ECRs will lose their humour effect when rendered into the target language. This may be due to the majority of the audience being unfamiliar with the cultural references mentioned, or due to the misuse of translation strategies and overuse of SL-oriented strategies resulting in the loss of the humour effect of the ECRs. Consequently, my hypothesis to the first sub-question is the following: the percentage of the unsuccessfully transferred ECRs is much higher than the successful ECRs, which in turn is higher than the partially successful ones.

Regarding the second sub-question, I anticipate the most dominant translation strategy to be Retention and least dominant one to be omission. As for the third sub-question, my hypothesis is that the more the strategy is SL-oriented, the less successful it is in transferring the humour, and the more TL-oriented the strategy is, the more successful it is in conveying the humour effect of the ST ECR.

When it comes to the fourth and last sub-question, I predict that an adequate number of the partially successful and unsuccessfully transferred ECRs can be solved by using a different translation strategy, specifically TL-oriented strategies rather than SL-oriented ones.

DATA

In this research, I chose to analyse the Arabic subtitles of the American sitcom Friends. The reasons behind choosing Friends as the subject of research are numerous. First of all, it is my favourite show and I have a lot of knowledge on all of the characters, events, and references; therefore, it's easier to work with as opposed to a comedy or sitcom that is completely new to me. Secondly, and most importantly, Friends is a sitcom, which means that every episode involves multiple jokes. Thirdly, it revolves around six friends with different back stories living their everyday life in New York and going through different experiences, which would suggest that the text would be rich in culture-specific (American) references. And lastly, Friends

stretches throughout 10 seasons, each season containing between 18 and 25 episodes, and each episode is at least 19 minutes long; thus, giving me sufficient data to analyse. It should be noted that in order to obtain the data, I had to watch the entire sitcom which contains 236 episodes and an average of 4720 minutes of watch time.

6. Corpus

The corpus of this study contains ninety main humour segments (ninety humorous units containing one or more ECRs) extracted from different episodes of each season. Some humour segments contain more than one ECR; therefore, follow-up charts were made to analyse each ECR on its own. For example, if main humour segment number #47 contains three ECRs, there would be three sub-charts labelled 47a, 47b, and 47c. Therefore, there are ninety main humour segments, but ninety-eight humour charts in total taking into account the sub-charts. The density of humorous segments containing ECRs (labelled ‘joke’ below) throughout the sitcom is as follows:

- Seasons 1 (24 episodes): 16 jokes, with a median of 1.5 jokes per episode.
- Season 2 (24 episodes):12 jokes, with a median of 1 joke per episode.
- Season 3 (25 episodes):3 jokes, with a median of 1 joke per episode.
- Season 4 (24 episodes):5 jokes, with a median of 1 joke per episode.
- Season 5 (24 episodes):5 jokes, with a median of 0.5 jokes per episode.
- Season 6 (25 episodes):8 jokes, with a median of 1 joke per episode.
- Season 7 (24 episodes):7 jokes, with a median of 1 joke per episode.
- Season 8 (24 episodes):15 jokes, with a median of 1 joke per episode.
- Season 9 (24 episodes):10 jokes, with a median of 1 joke per episode.
- Season 10 (18 episodes):8 jokes, with a median of 1 joke per episode.

The corpus can be found in Appendix B in the ‘Source Language’ (SL) and ‘Target Language’ (TL) sections of each chart. On the one hand, ‘SL’ contains the transcript of the original dialogues written by Eric Aasen, a professional editor, and extracted from [www.livesinabox.com](http://livesinabox.com) (<http://livesinabox.com/friends/scripts.shtml>), a website that contains Friends scripts, character descriptions, spoilers, and all things related to the sitcom. On the other hand, ‘TL’ contains the Netflix subtitles provided by www.subscene.com, a database for

movie/series subtitles, while their direct translation is provided by me (as a native Arabic speaker, and an English speaker).

“Netflix” is an American entertainment company that provides streaming media, video-on-demand online, and DVD by mail. In 2013, Netflix expanded into film and television production as well as online distribution (Netflix). Regarding subtitling, Netflix claims to have very high standards for subtitles and closed captions on their official website, and report that subtitles are “primary assets”, and also claims to hire professional subtitlers. (Why are Netflix's standards for Subtitles and Closed Captions so high?)

In the SL and TL sections, a dash indicates each speaker’s line in the dialogue, followed by the speaker’s name (in the SL section only). Each Arabic word in the TL section has a transcription of how it’s pronounced (see List of Arabic Transcription), and a direct translation underneath. The ECR in each segment is marked in bold letters.

7. Background of the sitcom

Before moving to the analysis of the humour segments, a background of the sitcom and its main characters should be given. By understanding their traits, personalities, history, and their relationship with one another, a better perception of the context in which the humour was produced can be achieved; consequently, the humour can be understood thoroughly. The sitcom is called “*Friends*”, often written as “F.R.I.E.N.D.S” and the main characters are Chandler Bing, Phoebe Buffay, Joey Tribbiani, Rachel Green, Ross Geller, and Monica Geller.

7.1 Friends

Friends is an American TV sitcom which aired from 1994 to 2004 on NBC. The show was created by Marta Kauffman and David Crane and runs through ten seasons. The sitcom was produced by Kevin S. Bright, Martha Kauffman and David Crane in association with Warner Bros. Television. The main cast stars Matthew Perry, Jennifer Aniston, Matt LeBlanc, Courtney Cox, David Schwimmer, and Lisa Kudrow. “The show revolves around six friends in their 20s and 30s who live in Manhattan, New York City” (Friends, n.d). Most scenes take place either at Joey and Chandler’s apartment, Monica’s apartment, or Central Perk, a nearby coffee shop. Before the show was titled Friends, many other titles were suggested including: *Insomnia Cafe*,

Six of One, Friends Like Us. Although the show portrays the friends living in New York, the filming actually took place at Warner Bros. Studios in Burbank, California. (Friends, n.d)

All of Friends' seasons were ranked among the top ten of the final television seasons ratings; in its eighth season, *Friends* reached the number-one spot. In 2004, 52.5 million American viewers tuned in to watch the finale, which made it the most-watched television episode of the 2000s, as well as the fifth most-watched television series finale in history. "*Friends* received acclaim throughout its run, becoming one of the most popular television shows of all time". Throughout its run, the show was nominated for 62 Primetime Emmy Awards and won an award for 'Outstanding Comedy Series' in 2002. (Friends, n.d)

7.2 Main characters

- Chandler Bing

Matthew Perry's character Chandler Muriel Bing works in statistical analysis and data reconfiguration at a large corporation. Later in the show he quit his job and became a junior copywriter at an advertisement company. Chandler's most prominent trait is his sarcastic humour. He is a silly person who jokes way too often, and whose jokes no one can understand. He also mocks all of his friends and acquaintances too much. Chandler is usually portrayed as an unlucky and struggling through life, especially his love life. Nevertheless, he ends up finding the love of his life, Monica, who he marries and adopt twins with, Jack and Erica. (List of Friends Characters, n.d)

- Phoebe Buffay

Phoebe Buffay (Lisa Kudrow) is an eccentric, goofy, sweet masseuse "who grew up homeless, sometimes telling her friends outlandish tales of life on the street" (List of Friends Characters, n.d). Phoebe is a vegetarian, an advocate for animal rights, and a woman with strong moral values and principles. She is also a musician who sings very odd songs with bizarre lyrics and plays guitar; the performances usually take place at Central Perk. Phoebe has a twin sister named Ursula who is just as weird as Phoebe, albeit not as kind and friendly. Phoebe is depicted as the girl who dates many men and never settles down with any of them, and would rather go on casual dates and have fun. That is until she met the love of her life Mike Hannigan (played by

actor Paul Rudd), with whom she decides to settle down and marry in season ten. Earlier in season five, Phoebe was asked by her half-brother Frank Jr. to be his surrogate mother; she agreed and gave birth to triplets. (List of Friends Characters, n.d)

- Joey Tribbiani

Joseph Francis Tribbiani, known as “Joey” (played by Matt LeBlanc) is a very friendly, yet a very naïve and unintelligent “struggling actor and food lover, who becomes mildly famous for his role as Dr. Drake Ramoray on a fictionalized version of [real-life series] *Days of Our Lives*” (List of Friends Characters, n.d). Joey is known for being a ladies-man, he’s had many dates and girlfriends throughout the show, and he’s never had a serious relationship with any of them. The only person Joey fell in love with is Rachel; however, that relationship never worked. Joey is an Italian-American, raised in a big family of eight with his seven sisters. He’s constantly being mocked for his stupidity by his friends, especially Chandler, his roommate for the first five seasons. Joey’s famous pick-up line is “How you doin’?”, which, interestingly, became part of the American culture after it debuted on *Friends*.

- Rachel Green

Rachel Karen Green (played by Jennifer Aniston) is portrayed as spoiled yet kind-hearted and charming. She’s the daughter of a rich doctor and his beautiful wife. Rachel appears in the pilot episode as a runaway-bride; she enters Central Perk looking for Monica, her high school friend, after leaving her fiancé Barry at the altar. Rachel moves in with Monica, and together with the other friends then decides that she must stop being financially dependent on her father and start looking for a job. She is able to get a job as a waitress at Central Perk, but later begins to pursue a career in fashion, “becoming an assistant buyer, and later a personal shopper, at *Bloomingdale’s*. She eventually becomes a buyer at *Polo Ralph Lauren*.” (List of Friends Characters, n.d). Throughout the series, a big chunk of Rachel’s life is based on her relationship with Ross Geller; they’ve had an on-again and off-again relationship. It is revealed in the final episode of season seven, during Monica and Chandler’s wedding, that Rachel is pregnant with Ross’ baby after they’ve had a one-night stand weeks earlier. Ross and Rachel raised their baby, Emma, together without being involved in a relationship. Later in season ten, Rachel accepts a job offer at Louis Vuitton in Paris and prepares to move with Emma to France. Nevertheless, just

as the plane is about to take off, Rachel decides that she no longer wanted the job and that she loves and wants to be with Ross. They resumed their relationship in the last moments of the episode finale. (List of Friends Characters, n.d)

- Ross Geller

David Schwimmer's character Ross Geller, PhD, is a paleontologist and a paleontology professor. He is the brightest of the six friends, but still very clumsy and quirky; he's also shown as a "know-it-all", smart, rational guy, albeit a hopeless romantic. Ross is also portrayed as the most caring of the bunch. He's Monica's older brother, Rachel's on and off boyfriend, and Chandler's college roommate. Ross is ridiculed throughout the show for his three failed marriages. His first wife Carol turned out to be a lesbian, his second wife Emily divorced him for saying Rachel's name instead of hers at the altar, and his third wife is Rachel, which he married while they were both drunk in Las Vegas and later divorced again. Ross has two children, one son, Ben, with his ex-wife Carol, and a daughter, Emma, with Rachel. As mentioned above, Ross and Rachel reconcile in the finale and decide to get back together, this time for good. (List of Friends Characters, n.d)

- Monica Geller

Monica Geller (played by Courteney Cox) is Ross's younger sister, Rachel's best friend, and later Chandler wife. She is a chef who worked at various restaurants throughout the show. Monica is a competitive individual, a control freak, and a neat freak. She is considered the 'mother hen' of the six members, always cooking for them, cleaning up after them, and generally caring for them. Monica was overweight as a child, which often makes her the laughing stock of her friends, especially her brother Ross. Monica has had a relationship with her father's friend Richard Burke in the second season. Despite the vast age gap between them, they were madly in love. However, due to Monica wanting children and Richard objecting to that because of his old age and the fact that he already has children, they had to put an end to their relationship. After several failed relationships, Monica unexpectedly started one with her friend Chandler at her brother's wedding to Emily in London. Monica and Chandler kept their relationship secret from the group; however, they all found out one at a time. After getting married in final episode of the

sixth season, they tried to conceive a child, “only to discover that they are unable to do so”. They managed in the last season to adopt this woman’s child, only to find out that they were actually having twins, which they named Jack, after Monica’s father, and Erica, after the children’s biological mother. (List of Friends Characters, n.d)

METHODOLOGY

This section is dedicated to describing the different stages of the research methods applied in this study. There are six stages; each one is described individually in the next paragraphs.

The first stage is data collection, which is the transcription of the original English soundtrack of *Friends* involving humorous ECRs, as well as the corresponding Arabic subtitles and their direct translation into English. First, I had to watch the entire series (236 episodes) and identify the humorous segments which contained an ECR. Then, each segment was transcribed, corresponding subtitles were obtained, and direct translation of the subtitles was provided by me as a native Arabic speaker. Each word of the Arabic subtitles was phonetically transcribed in Latin letters (this representation is called Romanization or Latinization), and a word for word English translation was given; in addition, a direct translation of the whole target text segment was provided. As mentioned in the corpus, the transcription of the source text was extracted from <http://livesinabox.com/friends/scripts.shtml>, and the target text subtitles (Arabic subs) were provided by a subtitles database (www.subscene.com), which in turn were extracted from Netflix, as Netflix doesn’t provide the subtitles on the Internet as a file, only as on-screen text. On *Subscene*, each season of the series can be downloaded in the desired language as a WinRAR ZIP archive, each archive containing separate SRT files for every episode of that season. In addition, I personally checked whether all the transcripts were correct or not, both the English soundtrack and the Arabic subtitles.

The second stage of the study is the analysis of every humour segment containing an ECR that is the essence of the joke using humour charts. The latter are based on Asimakoulas’ model of humour translation (2004) in combination with Pedersen’s taxonomy for ECRs translation/subtitling strategies (2005), Dynel’s types of conversational humour (2009), and Antonini and Chiaro’s types of ECRs (2005) described in sections 3.2, 5.2, 1.4.2.1, and 5.1 respectively. The humour charts were initially found and inspired from a Master’s Thesis

published by the University of Gent (Universiteit Gent); the author Mathias Seghers, under the supervision of Bernard De Clerck, combined a taxonomy of humour categories by Zabalbeascoa (1996) and Martínez-Sierra (2006) with Asimakoulas' humour translation model (2004) and Attardo's joke parameters (2002). A default humour chart is represented in Figure 2 below:

#Segment number, season and episode,		
Source language	-name of speaker: source language humour segment	
Target language	-name of speakers: target language humour segment (with word for word transcription and translation)+ direct translation of the whole segment	
Target		
Situation		
Norm		
Acceptance/opposition		
Image		
Constraint		
Presupposed knowledge		
Intertextuality		
Interpersonality		
Translation strategy		
Type of humour		
Type of ECR		
Conclusion: transfer, partial transfer, no transfer		

Figure 2: Default humour chart

The first ten cells of the humour chart embody Asimakoulas' model, the only differences in terminology between the charts and the description of Asimakoulas' model in section 2.1.5.2 are

the following: the *language* parameter is divided in chart into two cells which are ‘Source Language’ and ‘Target Language’, and the parameter *Interpersonal level* is represented as ‘Interpersonality’. The cell ‘Translation strategy’ represents Pedersen’s taxonomy of ECR translation/subtitling strategies, and it contains the translation strategy (or combination of strategies) that the subtitler used to render the humourous ECR in each segment. ‘Type of humour’ represents Dynel’s types of conversational humour, and ‘Type of ECR’ represents the types of culture-specific references listed in Antonini and Chiaro (2005). It’s worth to noting that I have made some changes to the list provided by Antonini and Chiaro as they did not list some types of cultural references that I came across in my study. The changes are as follows:

‘Food and drink’ → ‘Food, drink, and medication’

‘Holidays and festivities’ → ‘Holidays, festivities, and historical events’

Books, films, and TV programmes → ‘Books, films, and TV programmes and channels’

Celebrities and personalities’ → ‘Celebrities, personalities, and characters’

In addition to these alterations to the existing categories, I have added three new categories because I was unable to categorize some ECRs in any of the existing types. These new categories are: ‘Songs, famous speeches and quotes’, ‘Religions, ethnicities, communities, and lifestyle’, and ‘Stereotypes’.

Lastly, ‘Conclusion’ contains information about whether the humourous ECR was successfully transferred, partially transferred, or not transferred into the target language and why. The decision is made based on Asimakoulas (2004) “who argues that an ideally translated segment reflects the structure of the original as closely as possible and uses the appropriate language” (Seghers & De Clerck, 2017). Nevertheless, “cross-cultural and cross-linguistic differences may dictate shifts” (Asimakoulas, 2004); in the case of ECRs, this means that when the target audience is not familiar with the culture-specific reference “upon which the humour depends entirely” (Seghers & De Clerck, 2017), then the humour is lost. According to Del Corral (1988):

Communication breaks down when the levels of prior knowledge held by the speaker/writer and by the listener/reader are not similar. While this is true of any communication, the breakdown is particularly obvious in the case of translated humour, whose perception depends directly on the concurrence of facts and impressions available to both speaker/writer and listener/reader.

Therefore, if the parameters of the humour charts are compatible in both languages (TL and SL), but the target audience is not familiar with the culture-specific reference which the humour depends on – since we are dealing fundamentally with extralinguistic culture-bound references – then that compatibility does not serve any purpose, and is ignored. The conclusion of whether the humour was transferred successfully/partially/unsuccessfully relies solely on the presupposed knowledge of the audience on the ECRs used in this study.

The aforementioned presupposed knowledge will be obtained by means of a questionnaire, which brings us to the third stage of the study. Initially, I had to assume whether the target audience (Arabs) were familiar with the ECRs or not, as an Arab myself. But after conducting the survey, I checked the results to change any wrong assumptions that I had made, because whether or not the target audience is familiar with the references is the key point in this research and should be accurate. If more than 70% of the audience report that they do recognize the ECR, then it is decided in the conclusion of the charts that the TT is indeed familiar with the reference. The survey was designed using the program Qualtrics which is offered by Radboud University. After finishing the survey design, I published the survey on my personal Facebook account as well as my friends’ and family’s accounts. I also published it on several Facebook groups and pages. The survey was completely written in Arabic as the target respondents (hence the target audience of the series’ subtitles) are Arabs who do not speak nor understand English. The survey responses are reported and analyzed by Qualtrics as well as the “IBM SPSS Statistics” software, and the results are presented in section 6.1. The survey itself can be found in Appendix A.

Figure 3 below showcases an example of a completed humour chart. It needs to be mentioned that originally, each parameter row (from Asimakoulas’ model) is split into two cells, one cell representing the target language, and one representing the source language; however, if the two cells are identical, then they are merged into one cell to avoid excessive repetition in each chart.

#1, S01E01	
Source language	- Rachel: I realized that I was more turned on by this gravy boat than by Barry. And then I got really freaked out, and that’s when it hit me, how much Barry looks like Mr. Potato Head . I mean I’ve always known he looked familiar.

Target language	المركب	أن	لي	- تبيّن	
	Lmarkib	ana	li	tabayana	
	The.boat	that	to.me	it was revealed	
		"باري".	من	أكثر	يعجبني
		Barry	min	aktar	yo'jiboni
		Barry	than	more	I.like.it
	اكتشفت	عندها	و	ذعرت.	حينها
	Ktachafto	Indaha	Wa	Tho'irto	hinaha
	I.discovered	Then	And	I.panicked	then
					and
	و	باري	الكبير	الشبه	وجه
	wa	Barry	bayna lkabir	chabahi	wajha
	And	Barry	Between	Big	of.resemblance
					The.face
	عرفت	لطالما	البطاطا".	"رأس	السيد
	'arafto	Latalama	Albatata	Raas	Asayid
	I knew	Always	Potato	Head	mister
			مألوف	شكله	أن
			maalouf	Chaklaho	Anna
			familiar	his.look	That

	<p>DIRECT TRANSLATION:</p> <ul style="list-style-type: none"> - I realized that I liked this boat more than Barry. And then I freaked out. And that’s when I realized the similarity between Barry and Mr. Potato Head. I’ve always known he had a familiar appearance.
Target	Barry
Situation	Mocking Barry’s appearance
Norm Acceptance/opposition	NA/O
Image	Rachel is sitting on a couch in her wedding dress with the other friends.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel left her husband Barry at the alter and came to the coffee house looking for Monica - Mr. Potato Head is an American toy
Intertextuality	-
Interpersonality	Insult
Translation strategy	Direct translation
Type of humour	Putdown
Type of ECR	Celebrities, personalities, and characters
Conclusion: partial transfer	
<p>Explanation: The humour in this case is based on the comparison between Barry, Rachel’s husband, and the toy “Mr. Potato Head”. Rachel claims that Barry looks like the toy. However, the majority of the target audience is not familiar with Mr. Potato Head. However, it is still humorous to compare a human being to a potato; therefore, I argue that the humour is partially transferred in this segment.</p>	

Figure 3: Completed humour chart

My.friend that about thinking **Montgomery**

سيتزوج في "مونتني هال" ابريكم!
Birabbikom **Hall Monty** fi sayatazawajo
Come.on! **Hall Monty** in is.getting.married

"مونتني هال" مقدم برنامج
Barnamaj **moqaddimo Hall Monty**
The.show **the.host Hall Monty**

"النعقد صفقة"، بريكم يا قوم!
Qawm ya birabbikom safqa lina'qid
People you come.on a.deal let's.make

دعكم من هذا، تهانئي.
tahini-I hatha min da'kom
congratulations this from let.go

ل "روس" و "إيميلي"
Emily wa Ross li
Emily and Ross to

DT:

- **C:**I'm sure we're all happy that Ross and Emily are getting married at **Montgomery Hall**. Thinking that my friend is getting married in **Monty Hall**. (No

	reaction from the people.) Oh, come on! Monty Hall! The host of the show “Let’s make a Deal”? Come on, you people!! Forget it!! Congratulations, Ross and Emily. (He sits down.)
Target	-
Situation	Proposing a toast and making a joke
Norm Acceptance/opposition	NA/O
Image	Everybody in the rehearsal wedding is looking at Chandler strangely; Chandler is embarrassed that nobody is laughing at his joke
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Chandler is making a toast at Ross and Emily’s rehearsal wedding. The latter takes place in a hall called “Montgomery Hall” in London, and all the attendants are British. - The short form of the name Montgomery is Monty - Monty Hall is the host of the American game show “Let’s make a deal”
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: partial transfer	
<p>Explanation: The humour is based on two things. First, the resemblance between the hall’s name where the wedding is taking place “Montgomery hall” and the game show host “Monty Hall”. Secondly, the show is called “Let’s make a deal” and Ross and Emily are getting married, or one might say “making a deal” together. Chandler is frustrated that the people aren’t laughing at his joke; this is mainly because they have no idea who Monty Hall is and don’t know the show (they’re British). Similar to the attendees of the wedding, the target audience is also unfamiliar with the reference. However, the humour is partially kept because</p>	

the audience can see the frustration in Chandler's face and can see that the attendants are not laughing at his joke which is funny, even though the joke itself might not be funny to them.

#36b, S04E24	
SL	Chandler: And I'm sure we're all very excited that Ross and Emily are getting married at Montgomery Hall. I mean to think, my friend getting married in Monty Hall. (No reaction from the people.) Oh, come on!! Monty Hall!! Let's make a Deal!! Come on, you people!! All right, forget it!! Congratulations, Ross and Emily. (He sits down.)
TL	<p>أنا واثق أننا كلنا فرحون لأن Lianna farihoun kolona annana wathiqon ana Because happy we.are.all that.we sure I'm</p> <p>"روس" و "إيميلي" سيتزوجان بقاعة Biqa'ati sayatazawajani Emily wa Ross In.hall are.getting.married Emily and Ross</p> <p>"مونتغمري". التفكير في أن صديقي Sadiqi anna fi attafkiro Montgomery My.friend that about thinking Montgomery</p> <p>سيتزوج في "مونتي هال" !بربكم! Birabbikom Hall Monty fi sayatazawajo Come.on! Hall Monty in is.getting.married</p> <p>"مونتي هال" مقدم برنامج</p>

	<p>Barnamaj moqaddimo Hall Monty</p> <p>The.show the.host Hall Monty</p> <p>النعقد صفقة،، بربكم يا قوم!</p> <p>Qawm ya birabbikom safqa lina'qid</p> <p>People you come.on a.deal let's.make</p> <p>دعكم من هذا، تهانئي.</p> <p>tahini-I hatha min da'kom</p> <p>congratulations this from let.go</p> <p>ل "روس" و "إيميلي"</p> <p>Emily wa Ross li</p> <p>Emily and Ross to</p> <p>DT:</p> <p>- C:I'm sure we're all happy that Ross and Emily are getting married at Montgomery Hall. Thinking that my friend is getting married in Monty Hall. (No reaction from the people.) Oh, come on! Monty Hall! The host of the show "Let's make a Deal"? Come on, you people!! Forget it!! Congratulations, Ross and Emily. (He sits down.)</p>
Target	-
Situation	Proposing a toast and making a joke
Norm	NA/O
Acceptance/opposition	
Image	Everybody in the rehearsal wedding is looking at Chandler

	strangely; Chandler is embarrassed that nobody is laughing at his joke
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Chandler is making a toast at Ross and Emily's rehearsal wedding. The latter takes place in a hall called "Montgomery Hall" in London, and all the attendants are British. - The short form of the name Montgomery is Monty - Monty Hall is the host of the American game show "Let's make a deal"
Intertextuality	-
Interpersonality	-
Translation strategy	direct translation+specification
Type of humour	Witticism
Type of ECR	Books, films, and TV programmes and channels
Conclusion: partial transfer	
<p>Explanation: The humour is based on two things. First, the resemblance between the hall's name where the wedding is taking place "Montgomery hall" and the game show host "Monty Hall". Secondly, the show is called "Let's make a deal" and Ross and Emily are getting married, or one might say "making a deal" together. Chandler is frustrated that the people aren't laughing at his joke; this is mainly because they have no idea who Monty Hall is and don't know the show (they're British). Similar to the attendees of the wedding, the target audience is also unfamiliar with the reference. However, the humour is partially kept because the audience can see the frustration in Chandler's face and can see that the attendants are not laughing at his joke which is funny, even though the joke itself might not be funny to them.</p>	

The Excel documents were uploaded to SPSS, and operations were made in compliance with the research questions. The first Excel document was uploaded to SPSS and a frequency table of the variable "success of transfer" was generated to answer the first sub-question. After that, the second Excel document was uploaded to SPSS in order to generate the rest of the analyses. The second sub-question was answered by generating another frequency table of the variable "translation strategy". Crosstabulations of the variables "success of transfer" and "translation

strategy” were generated to determine whether there is a correlation between the two variables and its significance; hence answering the third sub-question. Frequency tables were also generated for the variable “type of ECR” and crosstabulations were generated for the variables “success of transfer” and “type of ECR” to answer the fourth and fifth sub-questions respectively.

The last stage of this study is revisiting the problematic humour segments in which the humour was either partially transferred or not transferred at all, and trying to come up with solutions for them; i.e. trying to see if using different translation strategies would have kept the humour in the TT. The solutions are presented in section 6.3.

RESULTS

In this section, I will present the results of this study based on the research questions. The results of the questionnaire will be presented in section 8 and discussed in section 9. Sections 10 and 11 will present the results of the several analyses made on the transfer of the humour from the ST to the TT. And finally, I will present in section 12 some solutions that could solve the problematic humour segments that were either partially or unsuccessfully transferred to the TT.

8. Questionnaire results

This questionnaire was made in order to determine whether the target audience is familiar with the ECRs used in this study or not. This survey was published on Facebook, as mentioned above, and the target respondents are Arabs from all Arabic countries. However, all the respondents were strictly from Morocco; therefore, Moroccans will be considered as a sample of the target audience in this study. The total number of respondents in this survey is 100.

The survey initially contained 7 questions. However, for some reason, the last two questions were not present when the survey was distributed. I have tried to fix the problem but was unable to, and the survey had already yielded many responses and I could not reconstruct the survey all over again by then. The sixth question was: “Where are you from?” and contained a drop-down list of all the Arab countries. And seventh question asked about the respondents’ age.

The first question of the questionnaire is whether the audience is familiar with certain references. The question is formulated as follows: Which of these references do you recognize? A list of 80

ECRs is presented and respondents are required to tick the box next to the reference they recognize. Here are the results:

Segment number #	ECRs	Translation	Number of respondents who are familiar with the ECR	Percentage of respondents who are familiar with the ECR
1	السيد "رأس البطاطا"	Mr. Potato Head	9	9%
2	بينك فلويد	Pink Floyd	23	23%
3	في المطبخ مع داينا	In the Kitchen with Dinah	3	3%
4	سفينة "إنتربرايز"	The Enterprise ship	7	7%
5	فايكا	FICA	4	4%
6	"سنيغالوبوغوس", صديق الطائر الكبير من برنامج سيسمي ستريت	Snuffleupagus	6	6%
7	خطاب "الدي حلم"	The "I have a dream" speech	18	18%
8	"غولديلوكس" وثلاثة دببة	Goldilocks and three bears	4	4%
9	جيريدي	Jeopardy	4	4%
10	كينيل	Kettle	1	1%
11	بوب كاتس	Bob Cats	2	2%
12	"رايسروني": تحلية "سان فرانسيسكو"	Rice-A-Roni: the San Fransisco treat	1	1%
13	انبطح و ارقص "البوغي"	Get down and dance the Boogie	2	2%
15	الأميش	The Amish	8	8%
16	ألفين, سايمن, ثيودور	Alvin, Simon, Theodore	6	6%
18	برنامج "أوبرا"	The Oprah show	61	61%

19	بارني	Barney	32	32%
20	كونكتكت	Connecticut	5	5%
21	عرائس الـ"مابيت شو"	The muppets from The Muppet Show	3	3%
23	هانيبال ليكتر	Hannibal Lecter	17	17%
24	فلورانس هاندرسون	Florence Henderson	6	6%
25	سمسار شركة سنشوري توينتي وان	A broker in the company Century Twenty One	2	2%
28	بيبتيو بيزمول	PeptoBismol	0	0%
29	فريق نيويورك نيكس	The New York Knicks team	15	15%
30	ميسيسيبي	Mississippi	41	41%
31	العقيد ساندرز	Colonel Sanders	5	5%
32	شخصية "اليني" من كتاب "فنان ورجال"	The character Lenny from the book "Of Mice and Men"	6	6%
33	ميلتون بيرل	Milton Berle	2	2%
35	دونالد ترامب	Donald Trump	73	73%
36a	"مونتي هال" مقدم برنامج "لنعد صفقة"	Monty hall the host of the show "Let's make a deal"	2	2%
37	تيتانيك	Titanic	76	76%
39	سير مكس أ لوت	Sir Mix-a-Lot	3	3%
41	جملة "الاتصال بالمنزل" من فيلم "إي تي"	The sentence "Phone Home" from the movie ET	7	7%
42	برنامج "إنترتاينمنت تونايت"	The TV show "Entertainment Tonight"	34	34%
44	مطعم بيتزا هات	Pizza Hut	71	71%
45a	"كيرمت" الضفدع	Kermit the Frog	25	25%

45b	سيكس مليون دولار مان	The Six Million Dollar man	5	5%
46	لاينوس	Linus	2	2%
48	مطعم "تشاك إي تشيز" للأطفال	The restaurant Chuck E Cheese for children	5	5%
50	كابتن ستوبينج وتينيل	Captain Stubbing and Tennille	3	3%
51	مطعم "تي جي آي فرايدايز"	The restaurant TGI Fridays	6	6%
52	فانيليا آيس	Vanilla Ice	13	13%
53	غولدن غيرلز	Golden Girls	9	9%
54	فريق "الميتس"	The Mets team	5	5%
56a	قناة "إي إس بي إن"	The channel ESPN	41	41%
56b	قناة "إي"	The channel E	10	10%
57	فيلم "تشاكي"	The movie Chucky	23	23%
58	إد ماكمان	Ed McMahon	6	6%
59	أنسيل أدامز	Ansel Adams	0	0%
60	هيئة السلام	The Peace Corps	14	14%
61	متجر "بيري 1"	The store Pier One	1	1%
62	صب واي	Subway	20	20%
63	"أبركرومبي أند فيتش"	Abercrombie and Fitch	4	4%
64	روكفيلر	Rockefeller	5	5%
65	بيبي روث	Baby Ruth	5	5%
66	فريد سانفورد	Fred Sanford	3	3%
67	كالفين و هوبز	Calvin and Hobbes	6	6%
68	متجر "آن تيلور"	The store "Ann Taylor"	3	3%
69a	مطعم "أربيز"	The restaurant Arby's	6	6%

69b	خيمة السكان الأصليين لأمريكا الشمالية	The native inhabitants of America's tent.	10	10%
70	آني ليبوڤيتز	Annie Liebovitz	2	2%
71	إنديانا جونز	Indiana Jones	33	33%
73	كينيدي	Kennedy	50	50%
74	ماري بوبينز	Mary Poppins	9	9%
75	إيلمو	Elmo	3	3%
76	نورما راي	Norma Rae	3	3%
77	شراب "السيدة باتوروث" المحلي	Mrs. Butterworth sweetened syrup	2	2%
78	أكسيس هوليوود	Access Hollywood	13	13%
79	مطعم "تاكو بيل"	The restaurant Taco Bell	12	12%
80a	متحف "الميت"	The MET museum	4	4%
81	بريتني سبيرز	Britney Spears	35	35%
82	فرقة "سوبريمز"	The band "the Supremes"	8	8%
83	ويرد آل	Weird Al	2	2%
85	الأغنية الثنائية "إيبوني أند أيفوري"	The duet "Ebony and Ivory"	5	5%
86	بيرت و إيرني	Bert and Ernie	6	6%
87	متجر "غاب"	The store "GAP"	13	13%
88	باسكن روبينز	Baskin Robins	4	4%
89	بيونسي	Beyoncé	43	43%
90	برنامج "إيت إز إناف"	The TV show "Eight is Enough"	6	6%
			Total: 100	Total: 100%

Figure 4: Table of results of Question 1 of the survey

The most recognized ECRs in the list are Donald Trump (#35), Titanic (#37), and Pizza hut (#44), with percentages of 73%, 76% and 71% respectively. As for the least recognized ECRs, Ansel Adams (#59) and Pepto Bismol (#28) come at the bottom with a percentage of 0%.

Descriptive statistics using the software SPSS were made on this question, and the following results were obtained:

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Percentage of respondents who are familiar with the ECR	80	0.00%	76.00%	13.1500%	17.26275%
Valid N (listwise)	80				

Figure 5: Descriptive statistics of table of results of Question 1

The second question of the survey is the following: Are you aware of the stereotypical relationship between the police and donuts? The answer options for this question are “Yes” or “No”. These are the results:

	Response count	Percentage%	Total count of responses
Yes	34	37.77%	90
No	56	62.22%	

Figure 6: results of Question 2

We notice with this question that 10 respondents did not provide an answer. Among the 90 respondents who did, 34 are familiar with the stereotype that American police love donuts, while 56 of the respondents were not.

In the third question, respondents were asked whether they were familiar of the fact that people in the United States often get married in Las Vegas, Nevada while they are drunk. The results show that only 93 out of 100 respondents answered this question. 80.64% of them reported that they are not familiar with people getting married drunk in Nevada, while only 19.35% of them reported that they are.

	Response count	Percentage%	Total count of responses
Yes	18	19.35%	93
No	75	80.64%	

Figure 7: results of Question 3

In question 4, respondents were asked to type in how many US States there are. The following table summarizes the results:

	Response count	Percentage%	Total count of responses
Respondents who answered correctly (50 states)	24	31.16%	77
Other answers	53	68.83%	

Figure 8: results of Question 4

Out of 100 respondents, only 77 responded to this question. Only 24 of them provided the correct answer which is 50 states; while others gave other answers. Some wrote “I don’t know” while others provided wrong answers such as 55, 52, 7, 24, 12, etc.

As for the fifth question, respondents were asked whether they are familiar with the method of counting using “Mississippi”, for example, “one Mississippi, 2 Mississippi, 3 Mississippi, etc.”

Here are the results:

	Response count	Percentage%	Total count of responses
Yes	10	10.41%	96
No	86	89.58%	

Figure 9: results of Question 5

96 out of 100 respondents answered this question. 89.58% of them reported that they were not familiar with the aforementioned method of counting, while only 10.41% were familiar with it.

9. Discussion of the questionnaire

The results of the survey turned out to be just as suspected; with the vast majority of respondents not recognizing most references and not being familiar with the things associated with the American culture which they were asked about. Before conducting the survey, I had to initially assume in the humour charts whether the target audience were familiar with the references in order to formulate the conclusion; that served as a means of saving time while the survey was being formulated and while I get the results. After the results came in, I had to change the information on six humour charts because I assumed that the audience would be familiar with the ECRs on in those humour segments, when in fact they were not. Those ECRs are: Oprah, Barney, Kermit the Frog, Kennedy, Britney Spears, and Beyoncé. However, the percentages of the respondents who were familiar with the aforementioned ECRs were relatively high compared to other ECRs; with the reference “Oprah” obtaining 61%, “Barney” 32%, “Kermit the frog” 25%, “Kennedy” 50%, “Britney Spears” 35% and “Beyoncé” 43%.

10. Results of the humour charts analysis

In the next section, I will present some of the humour charts that constituted the basis of the analysis. I included a variety of humour charts with different translation strategies to insure diversity. These examples can be described as ‘prototypical samples’. The full list of humour charts can be found in Appendix B.

10.1 Examples of ECRs successfully transferred

#14, S01E21	
Source language	<p>Phoebe: Yuck! Ross, he’s doing it again! Ross: Marcel! Stop humping the lamp! Rachel: Marcel, stop it! Marcel! Bad monkey!</p> <p>Ross: What?</p> <p>Rachel: Let’s just say that my Curious George doll is no longer curious</p>

Target language	<p>- يا للقرف! "روس"، إنه يقوم بذلك مجدداً. "مارسيل"!</p> <p>- كف عن اعتلاء المصباح الكهربائي.</p> <p>- "مارسيل" توقف! "مارسيل"، قرد سيئ!</p> <p>- ماذا؟</p> <p>- لنقل إن دميتي البريئة لم تعد كذلك.</p> <p>Kathalik ta'od lam lbariaa domyati inna linaqol</p> <p>So remain didn't innocent my.doll that let's.say</p> <p>DT:</p> <ul style="list-style-type: none"> - Yuck ! Ross, he's doing it again! - Marcel! Stop going on top of the lamp! - Marcel, stop it! Marcel! Bad monkey! - What? - Let's just say that my innocent doll is no longer innocent.
Target	-
Situation	Marcel, the monkey, is humping everything
Norm	-
Acceptance/opposition	
Image	Rachel is upset that the monkey is humping her Curious George doll
Constraint	-
Presupposed knowledge	Curious George is an American animated series of a monkey. Companies also made a "Curious George" doll
Intertextuality	-

Interpersonality	-
Translation strategy	Substitution (Paraphrase with sense transfer)
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: transfer	
Explanation: The humour is based on Rachel's statement that the "curious" doll is no longer curious (about sex) because the monkey humped it. The subtitler managed to overcome this problem by omitting the Curious George reference and instead paraphrased it with the intended meaning, which is that the doll has been violated and is no longer curious about sex and no longer innocent. Therefore, the humour is transferred successfully.	

In this chart, we can see that the criteria of Asimakoulas' model are the same in both the SL and TL. Therefore, whether the humour is transferred or not depends only on the presupposed knowledge of the audience; that is whether the target audience is familiar with cultural reference which is the essence of the humour or joke. In this segment, the subtitler did not keep the ECR, and instead substituted it with its sense which has a universal meaning that doesn't take specific cultural knowledge to understand.

#17, S02E08	
SL	Chandler: We'll make a list. Rachel and Julie, pros and cons. Oh. We'll put their names in bold, with different fonts, and I can use different colours for each column. Ross: Can't we just use a pen? Chandler: No, Amish boy.
TL	- سنكتب قائمة، "رايتشل" و "جولي"... Julie Wa Rachel Qaiima sanaktobo Julie And Rachel A.list We.will.write المزايا و العيوب. سنطبع

	Sanatba'o	L'oyob	Wa	almazaya
	We.will.print	The.disadvantages	And	The.advantages
		العريضة	بالأحرف	اسميها
	Bikhatayni	L'arida	Bilahrofi	ismayhima
	With.two.fonts	Big	In.letters	Their.names
	لونين.	استخدام	ويمكنني	و مختلفين
	Lawnayni	Stikhdamo	yomkinoni	Wa Mokhtalifayni
	Two.colors	Use	I.can	And Different
		عمود	لكل	مختلفين
		'amoud	likolli	Mokhtalifayni
		Column	For.each	Different
	فحسب؟	قلم	استخدام	يمكننا
	Fahasb	Qalamin	Stkhdamo	Yomkinona
	just	A.pen	Use	Can.we not
			البدائي.	أيها
			Lbidaiiy	Ayoha
			Primitive	you
				Kalla
				no
	DT:			
	-	We'll write a list. Rachel and Julie, advantages and disadvantages. We'll type their names in big letters		

	<p>with two different fonts and I can use different colours for each column.</p> <ul style="list-style-type: none"> - Can't we just use a pen? - No, you primitive person!
Target	Ross
Situation	Using a computer
Norm	NA/O
Acceptance/opposition	
Image	Chandler is about to use his laptop
Constraint	-
Presupposed knowledge	Amish people (See #15)
Intertextuality	-
Interpersonality	Insult
Translation strategy	Substitution (Paraphrase with sense transfer)
Type of humour	Witticism/stylistic figures
Type of ECR	Religions, ethnicities, communities, and lifestyle
Conclusion: Transfer	
<p>Explanation: The humour is based on the insult “Amish boy” which is directed towards Ross. When paraphrased, it lost some of its meaning (reference to the Amish community), but the essential characteristic of the Amish people (primitiveness) is preserved. Therefore, I argue that the transfer is in fact successful and the joke is still funny.</p>	

As with the previous chart, the criteria of Asimakoulas’ model for the TL and SL are identical, and the humour transfer depends on the knowledge of the audience on the ECR. However, similar to #17, the subtitler chose the translation strategy substitution where he paraphrased the ECR and transferred only its sense, which can be understood in any language and any culture without requiring specific knowledge on American culture.

#20, S02E14

SL	<p>Phoebe: Mon, what is this?</p> <p>Monica: That was my bathing suit from high school... I was a little bigger then.</p> <p>Chandler: I thought that's what they used to cover Connecticut when it rains</p>
TL	<p>- "مون"، ما هذا؟</p> <p>Hatha ma Mon This what Mon</p> <p>- هذا ثوب السباحة الذي كنت أرتديه</p> <p>Artadihi konto lathi ssibaha thawbo hatha Wear.it used.to that swimming suit this</p> <p>في الثانوية آنذاك كنت كبيرة.</p> <p>Kabiratan konto anathaka thanawiyati fi Big I.was then highschool in</p> <p>في الحجم قليلاً</p> <p>Qalilan lhajmi fi A.little size in</p> <p>- اعتقدت أنه كان يُستعمل لتغطية</p> <p>Litaghtiyati yosta'malo kana annaho 'taqadto To.cover used was that.it I.thought</p> <p>ولاية "كونيتيكت" لحمايتها من الأمطار.</p>

	<p>L amtari min lihimayatiha Connecticut wilayati</p> <p>The.rain from to.protect.it Connecticut state</p> <p>DT:</p> <ul style="list-style-type: none"> - P: Mon, what is this? - M: That was my bathing suit from high school... I was a little bigger then. - C: I thought that's what they used to cover the state of Connecticut when it rains
Target	Monica
Situation	Making fun of her size
Norm Acceptance/opposition	NO
Image	Phoebe is holding the bathing suit
Constraint	-
Presupposed knowledge	Connecticut (a US state)
Intertextuality	-
Interpersonality	Insult
Translation strategy	Retention+specification
Type of humour	Witticism/ teasing
Type of ECR	Placenames
Conclusion: transfer	
<p>Explanation: The humour is based on the implication that Monica's bathing suit is so big that they could cover the state of Connecticut with it. The humour is successfully transferred due to the specification made in the subtitles (adding "the state of").</p>	

Since all the criteria from Asimakoulas' humour model are the same in the SL and TL, the humour again depends on whether the target audience is familiar with the ECR, and that also

depends on the translation strategy that the subtitler used. The latter here transliterated the word Connecticut, since it's a name of a place, and specified what it is (a state). Had he not specified what Connecticut is, the target audience would not have understood the reference of the humour behind. But since the audience now knows that Connecticut is a state, they know that Chandler was teasing Monica and saying that she is so fat that her bathing suit could be used as a tool to cover the surface of a state.

#22, S02E18	
SL	Ross (to Richard): So, were you in Nam ?
TL	<p>ر: هل كنت في حرب "فيتنام"؟</p> <p>Vietnam harbi fi konta hal R:</p> <p>Vietnam war in you were R:</p> <p>DT:</p> <p>R: Were you in the Vietnam war?</p>
Target	Richard
Situation	Getting to know Richard
Norm	NO
Acceptance/opposition	
Image	Ross is embarrassed about asking Richard
Constraint	
Presupposed knowledge	<ul style="list-style-type: none"> - Richard is Monica's boyfriend (Ross' sister; he is old) - The Vietnam war (Vietnam vs. America)
Intertextuality	-
Interpersonality	-
Translation strategy	Specification (explicitation+addition)
Type of humour	Witticism

Type of ECR	Holidays, festivities, and historical events
Conclusion: transfer	
<p>Explanation: The humour is based on the implication that Richard is old, since he was asked about whether he was in Nam (the Vietnam war) that occurred from 1955 until 1975. The subtitler was able to successfully transfer the meaning using specification, namely explicitation (Vietnam instead of Nam) and addition (adding the word war). In addition, I believe that the Vietnam war is known everywhere in the world and is a part of world history. Moreover, it's known that it happened a long time ago, which would support Ross' insinuation that Richard is old. I argue that the humour is successfully transferred</p>	

#26, S02E21																																														
SL	<p>Ross: I say you and I go back down there and stand up to those guys. Chandler: Alright, hang on a second there Custer.</p>																																													
TL	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: right;">-أقترح</td> <td style="text-align: center;">أن</td> <td style="text-align: center;">أذهب</td> <td style="text-align: center;">وإياك</td> <td style="text-align: center;">لمواجهة</td> </tr> <tr> <td style="text-align: right;">اقتاريهو</td> <td style="text-align: center;">an</td> <td style="text-align: center;">athhaba</td> <td style="text-align: center;">wa iyak</td> <td style="text-align: center;">Limowajahati</td> </tr> <tr> <td style="text-align: right;">I.suggest</td> <td style="text-align: center;">that</td> <td style="text-align: center;">I.go</td> <td style="text-align: center;">with.you</td> <td style="text-align: center;">To.confront</td> </tr> <tr> <td colspan="5" style="text-align: right; padding-right: 20px;">أولئك الشابين.</td> </tr> <tr> <td style="text-align: right;">oulaika</td> <td colspan="4" style="text-align: center;">Chabbayni</td> </tr> <tr> <td style="text-align: right;">those</td> <td colspan="4" style="text-align: center;">Guys</td> </tr> <tr> <td style="text-align: right;">-مهلاً</td> <td style="text-align: center;">أيها</td> <td style="text-align: center;">البطل</td> <td style="text-align: center;">المغوار</td> <td></td> </tr> <tr> <td style="text-align: right;">mahlan</td> <td style="text-align: center;">ayoha</td> <td style="text-align: center;">lbatalo</td> <td style="text-align: center;">Lmighwar</td> <td></td> </tr> <tr> <td style="text-align: right;">hold.on</td> <td style="text-align: center;">you</td> <td style="text-align: center;">hero</td> <td style="text-align: center;">Warrior</td> <td></td> </tr> </table> <p>DT:</p> <ul style="list-style-type: none"> - R: I suggest you and I go confront those guys. - C: Hold on you warrior hero 	-أقترح	أن	أذهب	وإياك	لمواجهة	اقتاريهو	an	athhaba	wa iyak	Limowajahati	I.suggest	that	I.go	with.you	To.confront	أولئك الشابين.					oulaika	Chabbayni				those	Guys				-مهلاً	أيها	البطل	المغوار		mahlan	ayoha	lbatalo	Lmighwar		hold.on	you	hero	Warrior	
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Target	-
Situation	Chandler is being sarcastic
Norm Acceptance/opposition	NA/O
Image	Ross and Chandler are having coffee at home
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Ross and Chandler were bullied at the coffee house by two men and threatened not to come back there again - “George Armstrong Custer” was an army officer and commander in the Indian/American wars.
Intertextuality	-
Interpersonality	-
Translation strategy	Substitution (paraphrase with sense transfer)
Type of humour	Witticism/stylistic figures/teasing
Type of ECR	Celebrities, personalities, and characters
Conclusion: transfer	
<p>Explanation: The humour here is based on Chandler comparing Ross to US army officer George Armstrong Custer because of his bravery and willingness to stand up to the enemy. The subtitler substituted “Custer” with “warrior hero” which worked successfully in this segment. If he would have kept the name and only transliterated it (used the strategy “retention”), the humorous effect would not have been successfully transferred.</p>	

#27, S02E22	
SL	<p>Rachel: I was in there just listening to them bitch about each other and all I kept thinking about was the fourth of July.</p> <p>Chandler: Because it reminded you of the way our forefathers used to bitch at each other?</p>

TL	<p> كنت هناك أستمع إليهما يهينان konto honaka astami'o ilayhima yohinani I.was there listening to.them insulting </p> <p> بعضهم. كل ما كنت أفكر به Ba'dahoma kollo ma konto ofakiro bihi each.other all what I.was I.think about.it </p> <p> هو يوم عيد الاستقلال. howa yawmo eidi l-istiqlal is day holiday Independence </p> <p> لأن هذا يذكرك بالطريقة التي lianna hatha yothakiroki bitariqati Llati because that reminds.you with.the.way That </p> <p> كان يشتم فيها أجدادنا بعضهم بعضاً؟ kana yachtomo fiha ajdadona ba'dan ba'dahom used.to curse in.it our.forefathers Each.other </p> <p> DT: - R: I was in there just listening to them bitch about each other and all I kept thinking about was Independence Day. - C: Because it reminded you of the way our forefathers used to bitch at each other? </p>
Target	-

Situation	Rachel reminiscing about her 4 th of July memories with her family
Norm Acceptance/opposition	NA/O
Image	Rachel is complaining about her family to Chandler. Chandler is confused as to why Rachel's family's dispute reminded her of the 4 th of July
Constraint	-
Presupposed knowledge	4 th of July (the US Independence Day)
Intertextuality	-
Interpersonality	-
Translation strategy	Official equivalent
Type of humour	Witticism
Type of ECR	Holidays, festivities, and historical events
Conclusion: transfer	
Explanation: The humour is based on Rachel's statement that her parents' dispute reminded her of the 4 th of July. The subtitler managed to overcome the confusion and the otherwise non-humorous statement by using the official equivalent "Independence day" rather than the specific reference "4 th of July". The humour is successfully transferred	

In this segment, the translation strategy used is Official equivalent, although it might be argued that it could also be generalization. However, because "Independence day" is always used in subtitles and translations of all sorts including official documents instead of "4th of July", the strategy official equivalent seems to be the correct one. Since official equivalent is the translation strategy used in this segment, it means that by default the audience will understand it.

#35, S04E11	
SL	Joey: Hey! You guys! Check it out, check it out! Guess which job I got.

	Chandler: I don't know, but Donald Trump wants his blue blazer back.
TL	<p>مرحباً، انظروا إلى هذا!</p> <p>Hatha ila onthoro marhaban</p> <p>This at look hey</p> <p>خمنوا ما الوظيفة التي حصلت عليها توأ؟</p> <p>Tawan 'alayha hasalto lati lwathifa ma khamino</p> <p>Just.now it got that job what guess</p> <p>لا أعلم، لكن "دونالد ترامب"</p> <p>Trump Donald lakin a'lam la</p> <p>Trump Donald but I.know don't</p> <p>يريد سترته الزرقاء</p> <p>Zzarqae sotrataho yorido</p> <p>Blue his.blazer wants</p> <p>DT:</p> <ul style="list-style-type: none"> - Hey look at this! Guess what job I just got? - I don't know, but Donald Trump wants his blue blazer.
Target	Joey
Situation	Joey's appearance
Norm	-

Acceptance/opposition	
Image	Joey enters the room with Ross. Joey is very excited and is wearing a slightly oversized blue blazer
Constraint	-
Presupposed knowledge	Donald Trump, the now president of the United States, was at the time of the taping of the show a famous businessman/celebrity. He was and still is known for wearing oversized blue blazers/suits very often
Intertextuality	Mockery
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: transfer	
<p>Explanation: The humour is based on Chandler's statement comparing Joey's clothing to Donald Trump's. Before Donald Trump was president, he wasn't very well-known outside the US; however now that he is president, the whole world is familiar with him, including people in the Arab world, and are aware of the fact that Donald Trump mostly wears oversized blue suits. Therefore, the humour intended in the script is successfully transferred.</p>	

In this chart, the SL and TL are similar when it comes to the criteria enlisted in Asimakoulas' model; therefore, the transfer of humour depends only on the cultural knowledge of the target audience (whether they are familiar with Donald Trump or not). In order to find that out, we have to resort to the questionnaire discussed above. The respondents reported that they are indeed familiar with Donald Trump, and anyone who knows him would know that he always wears oversized suits, especially blue ones. Hence, anyone who is familiar with that would find Chandler's joke funny because he made the connection between Joey's oversized blue suit and Donald Trumps'.

#38, S05E04

SL	<p>Rachel: (entering) Hi! Are you ready? We're gonna be late!</p> <p>Ross: For what?</p> <p>Rachel: For Stella! Remember? She's gettin' her groove back in like 20 minutes.</p>																																																																											
TL	<table border="0"> <tr> <td>-مرحباً،</td> <td>هل</td> <td>أنت</td> <td>مستعد؟</td> <td>سنأخر.</td> </tr> <tr> <td>marhaban</td> <td>hal</td> <td>anta</td> <td>mosta'idd</td> <td>Sanataakhar</td> </tr> <tr> <td>hello</td> <td>are</td> <td>you</td> <td>ready</td> <td>We.will.be.late</td> </tr> <tr> <td>- علام؟</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>'alama</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>For.what</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>- على</td> <td>فيلم</td> <td>"ستيللا"،</td> <td>أتذكر؟</td> <td></td> </tr> <tr> <td>'ala</td> <td>film</td> <td>Stella</td> <td>Atathkor</td> <td></td> </tr> <tr> <td>for</td> <td>movie</td> <td>Stella</td> <td>Remember</td> <td></td> </tr> <tr> <td>ستبدأ</td> <td>في</td> <td>"استعادة"</td> <td>سحرها"</td> <td></td> </tr> <tr> <td>satabdao</td> <td>fi</td> <td>sti'adati</td> <td>Sihriha</td> <td></td> </tr> <tr> <td>she.will.start</td> <td>in</td> <td>getting.back</td> <td>Her.magic</td> <td></td> </tr> <tr> <td>بعد</td> <td>20 دقيقة</td> <td>تقريباً.</td> <td></td> <td></td> </tr> <tr> <td>ba'da</td> <td>daqiqqa 20</td> <td>Taqriban</td> <td></td> <td></td> </tr> <tr> <td>after</td> <td>minute 20</td> <td>Almost</td> <td></td> <td></td> </tr> </table>	-مرحباً،	هل	أنت	مستعد؟	سنأخر.	marhaban	hal	anta	mosta'idd	Sanataakhar	hello	are	you	ready	We.will.be.late	- علام؟					'alama					For.what					- على	فيلم	"ستيللا"،	أتذكر؟		'ala	film	Stella	Atathkor		for	movie	Stella	Remember		ستبدأ	في	"استعادة"	سحرها"		satabdao	fi	sti'adati	Sihriha		she.will.start	in	getting.back	Her.magic		بعد	20 دقيقة	تقريباً.			ba'da	daqiqqa 20	Taqriban			after	minute 20	Almost		
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	DT: - Hello, are you ready? We're gonna be late. - For what? - For the movie Stella, remember? She's gonna start "getting her magic back" in almost 20 minutes
Target	-
Situation	Going to see a movie
Norm Acceptance/opposition	NA
Image	Ross looks confused, he forgot about the movie
Constraint	-
Presupposed knowledge	Ross and Rachel are going to see the movie: "How Stella Got Her Groove Back"
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification+direct translation
Type of humour	Witticism
Type of ECR	Books, films, and TV programmes and channels
Conclusion: transfer	
Explanation: The humour is based on Rachel's paraphrase of the movie title. Even though the movie is not familiar in the Arab world, it can be understood from Rachel's statement that they already know something about the movie, and that getting the groove back is what Stella is going to do in the movie; hence it doesn't take particular knowledge about the American culture to figure this out. The humour is kept in the subtitles	

In this segment, the criteria of Asimakoulas' model are similar in the SL and TL, hence, whether the humour is successfully, unsuccessfully, or partially transferred depend on whether the target audience recognize the ECR or not. Here, the target audience is not familiar with the movie "How Stella got her Groove back". Yet, that didn't influence the conclusion because it's obvious

from the context what Rachel meant and it doesn't take specific knowledge of the ECR in this segment for the audience to appreciate the humour.

#56a, S07E20	
SL	<p>Chandler: You mean these tuxes have been down the red carpet with people yelling, "Who are you wearing?! You look fabulous!"</p> <p>Rachel: Honey, might I suggest watching a little more <i>ESPN</i> and a little less <i>E!</i>?</p>
TL	<p>- أتقصدين أن هذه الحلات سار الممثلون بها على السجادة الحمراء بينما صرخ الناس... "ثياب أي مصمم ترتدي؟ تبدو مذهلاً!"</p> <p>- أقترح عليك مشاهدة القناة الرياضية Riyadia Iqanat mochahadat alayka aqtariho Sports channel watching to.you I.suggest</p> <p>أكثر من قناة أخبار الفنانين. Lfananin akhbari qanati min akthara Celebrities news channel than more</p> <p>DT:</p> <ul style="list-style-type: none"> - Do you mean that actors walked with these suits on the red carpet while people shouted: "which designer's clothes are you wearing? You look amazing" - I suggest that you watch the sports channel more than the celebrity news channel.
Target	-
Situation	Rachel criticizes the fact that Chandler watches too much <i>E!</i> (a TV channel that mostly shows celebrity news)
Norm	NA

Acceptance/opposition	
Image	Chandler looks excited about the tuxedos
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel and Chandler are picking a tuxedo for Chandler to wear on his wedding day. - Chandler knows a lot about award shows - ESPN is a sports channel
Intertextuality	-
Interpersonality	-
Translation strategy	Generalization
Type of humour	Witticism/teasing
Type of ECR	Books, films, and TV programmes and channels
Conclusion: transfer	
<p>Explanation: The humour is based on the fact that Chandler watches too much E! instead of ESPN. The target audience is not familiar with E! nor ESPN, therefore, the subtitler's choice to substitute the names of the channels with what they broadcast is a good choice. The humour is transferred</p>	

The translator's choice to use the strategy generalization is an excellent choice; had he used the most used strategy retention, neither the meaning nor the humour would have been transferred and the audience would have been left confused as to what E! and ESPN stand for.

#60, S08E06	
SL	<p>Phoebe: Oh look at you two. So when did you guys meet?</p> <p>Eric: Two weeks ago.</p> <p>Phoebe: Two weeks? That's it?</p> <p>Eric: Yeah, I know it sounds crazy, and it's not like me to do something so impulsive, but she's just so perfect, and we</p>

	<p>have so much in common.</p> <p>Phoebe: Oh really?</p> <p>Eric: We're both teachers.</p> <p>Phoebe: Huh? (Ursula motions for Phoebe to keep quiet.)</p> <p>Eric: And we were both in the Peace Corps.</p>
TL	<p>- يا للهول. انظرا إلى نفسيكما. متى التقيتما إذن؟</p> <p>- منذ أسبوعين؟</p> <p>- أسبوعان، فقط؟</p> <p>- أجل، أعرف أن الأمر يبدو جنونياً، وليس الاندفاع من شيمي. لكنها مثالية، وتجمعنا الكثير من الأمور المشتركة.</p> <p>- حقاً؟</p> <p>- كلانا معلمان.</p> <p>و تطوع كلانا في "هيئة السلام".</p> <p>Ssalam hayeat fi kilana tatawa'a wa</p> <p>The.Peace Corps in both.of.us volunteered and</p> <p>DT:</p> <ul style="list-style-type: none"> - Oh my god. Look at yourselves. So when did you meet? - Two weeks ago - Two weeks only? - Yes, I know that it seems crazy, and impulsiveness is not one of my traits, but she's perfect and we have a lot of things in common - Really? - We're both teachers. And we both volunteer in the "peace corps"
Target	-
Situation	Phoebe is getting to know her twin sister's future husband

Norm	NA/O
Acceptance/opposition	
Image	Phoebe is surprised about her sister's lies, her sister keeps motioning to her that she doesn't expose her
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Ursula lied to her future husband about being a teacher and about being in the Peace Corps, the audience who is familiar with Ursula's character knows that she is not the type of person to get in the Peace Corps. - The Peace Corps is an American volunteer program
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation
Type of humour	Stylistic figures
Type of ECR	Institutions
Conclusion: transfer	
<p>Explanation: the humour is based on the fact that Ursula's future husband thought that she was in the Peace Corps (which is not true). The subtitler chose direct translation as a translation strategy, and the meaning was preserved; a long-time viewer of the show would know that Ursula is not the type of person who volunteers in such programs. Therefore, the humour is successfully transferred into the target language.</p>	

10.2 Examples of ECRs partially transferred

#1, S01E01	
Source language	- Rachel: I realized that I was more turned on by this gravy boat than by Barry. And then I got really freaked out, and that's when it hit me, how much Barry looks like Mr. Potato Head . I mean I've always known he looked familiar.

Target language	المركب	أن	لي	- تبين		
	Lmarkib	ana	li	tabayana		
	The.boat	that	to.me	it.was.revealed		
		"باري".	من	أكثر	يعجبني	
		Barry	min	aktar	yo'jiboni	
		Barry	than	more	I.like.it	
		اكتشفت	عندها	و	ذعرت.	حينها
		Ktachafto	Indaha	Wa	Tho'irto	hinaha
		I.discovered	Then	And	I.panicked	then
		و	باري	بين	الكبير	الشبه
	wa	Barry	bayna	lkabir	chabahi	
	And	Barry	Between	Big	of.resemblance	
	عرفت	لطالما	البطاطا".	"رأس	السيد	
	'arafto	Latalama	Albatata	Raas	Asayid	
	I knew	Always	Potato	Head	mister	
			مألوف	شكله	أن	
			maalouf	Chaklaho	Anna	
			familiar	his.look	That	
	DIRECT TRANSLATION:					

	<ul style="list-style-type: none"> - I realized that I liked this boat more than Barry. And then I freaked out. And that's when I realized the similarity between Barry and Mr. Potato Head. I've always known he had a familiar appearance.
Target	Barry
Situation	Mocking Barry's appearance
Norm Acceptance/opposition	NA/O
Image	Rachel is sitting on a couch in her wedding dress with the other friends.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel left her husband Barry at the alter and came to the coffee house looking for Monica - Mr. Potato Head is an American toy
Intertextuality	-
Interpersonality	Insult
Translation strategy	Direct translation
Type of humour	Putdown
Type of ECR	Celebrities, personalities, and characters
Conclusion: partial transfer	
<p>Explanation: The humour in this case is based on the comparison between Barry, Rachel's husband, and the toy "Mr. Potato Head". Rachel claims that Barry looks like the toy. However, the majority of the target audience is not familiar with Mr. Potato Head. However, it is still humorous to compare a human being to a potato; therefore, I argue that the humour is partially transferred in this segment.</p>	

#61, S08E08

SL	<p>Mona: I love your place! Where is this guy from? (A statue from the top of his apothecary table.)</p> <p>Ross: Uh that's an eighteenth century Indian artefact from Calcutta.</p> <p>Mona: Oh wow! So, you're more than just dinosaurs.</p> <p>Ross: So much more.</p> <p>(They start making out and she kicks the eighteenth century Indian artefact from Calcutta off of his apothecary table)</p> <p>Mona: Oh my God! Oh my God! I'm so sorry!</p> <p>Ross: Aw forget it, it's from <i>Pier One</i>.</p>
TL	<p>- تعجبني شفتك. من أين هذا الشخص؟</p> <p>Chakhs hatha ayna min choqatok to'jiboni</p> <p>Person this where from your.apartment I.like</p> <p>- إنها مصنوعة هندية من القرن</p> <p>lqarn mina hindia masno'a inaha</p> <p>century from Indian artifact it's</p> <p>الثامن عشر من "كالكتا".</p> <p>Calcutta min 'ashar.thamin</p> <p>Calcutta from eiteenth</p> <p>- إذن اهتمامك يتعدى الديناصورات.</p> <p>Ddaynasorat yata'adda htimamoka ithan</p> <p>Dinosaurs exceeds your.interest so</p>

	<p>- أكثر بكثير. Bikathir akthar much more</p> <p>- يا إلهي. آسفة جداً. Jiddan asifa ilahi ya Very sorry my.god oh</p> <p>- لا عليك. إنه من متجر "بيير 1". 1 Pier matjar min inaho alayk.la 1 Pier store from it's nevermind</p> <p>DT:</p> <ul style="list-style-type: none"> - I like your apartment. Where is this guy from? - It's an 18th century Indian Artefact from Calcutta - So your interest is beyond dinosaurs - Much more - Oh my god, I'm so sorry - Nevermind, it's from the store Pier One
Target	-
Situation	Mona dropped Ross' alleged original Indian artefact which turns out to be a fake
Norm Acceptance/opposition	NA/O
Image	Ross is not interested and doesn't bat an eye after the artefact was broken
Constraint	-
Presupposed knowledge	Pier One Imports Inc. is an American retail store

Intertextuality	-
Interpersonality	-
Translation strategy	Retention + specification
Type of humour	Stylistic figures
Type of ECR	Placenames
Conclusion: partial transfer	
<p>Explanation: the humour in this segment is based on the fact that the alleged Indian artefact turned out to be a fake one from Pier One. The audience is not familiar with the fact that Pier One is a retail store and does not sell original artefacts like the one Ross allegedly has; therefore, would not understand the humour in Ross' statement. However, they do see Ross' facial expressions and the way he reacted which shows that he is not shocked at all about the artefact being broken, which is humorous.</p>	

#5, S01E04	
SL	Rachel: Look! It's my first pay check [...] Isn't this exciting? I earned this, I cleaned tables for it, I steamed milk for it, and it was totally... *disappointed* not worth it... Who's FICA? And why is he getting all my money?
TL	<p>- انظروا، أول راتب أتقاضاه أليس ذلك Thalika Alaysa Atakadah Ratibin Awalo Onthoro That Isn't I.get.paid Paycheck The.first Look</p> <p>مثيراً؟ لقد كسبت ذلك، [...] لقد نظفت nathafto lakad thalik kasabto lakad mothiran Cleaned I.have That Earned I.have exciting</p> <p>الطاولات، سخّنت الحليب، و كان كل ذلك Thalika Kolo Kana Wa Lhalib Sakhanto attawilat</p>

	<p>That All It.was and The.milk I.warmed tables</p> <p>لقاء... مبلغ زهيد. من هو "فايكا"، و لم</p> <p>Lima wa FICA howa man zahid mablaghin lika'a</p> <p>Why And FICA He who Cheap A.price for</p> <p>ياخذ كل مالي؟</p> <p>Mali Kola Ya'kotho</p> <p>My.money All He.takes</p> <p>DT: Look! It's my first pay check [...] Isn't this exciting? I earned this, I cleaned tables for it, I steamed milk for it, and it was all for... a small sum. Who's FICA? And why is he taking all my money?</p>
Target	-
Situation	First pay check
Norm	NA
Acceptance/opposition	
Image	Rachel's face expressions portray happiness before opening the check and disappointment after opening it.
Constraint	-
Presupposed knowledge	FICA is an abbreviation for The Federal Insurance Contributions Act (FICA). It is a US federal payroll (or employment) contribution directed towards both employees and employers to fund Social Security and Medicare.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention

Type of humour	Witticism
Type of ECR	Institutions
Conclusion: partial transfer	
<p>Explanation: the humour here is based on Rachel speaking about FICA using the pronoun “he”, comparing it to a person, and also based on Rachel’s disappointment. However, I argue that the humour is only partially kept because although the target audience could see the disappointment and frustration on Rachel’s face, which is humourous, they do not know what or who FICA is, and therefore would not understand the humour in using the pronoun “he” when referring to FICA.</p>	

#33, S04E03	
SL	Rachel: I can make you a legend. I can make you this generation’s Milton Berle .
TL	<p>يمكنني صنع أسطورة منك، Mink ostoratin son’o yomkinoni From.you legend make I.can</p> <p>يمكنني جعلك "ميلتون بيرل" هذا العصر. L’asr hatha Milton Berle ja’loka yomkinoni Generation this Milton Berle make.you I.can</p> <p>DT: - I can make a legend from you, I can make you Milton Berle of this generation</p>
Target	-
Situation	Rachel is negotiating with Chandler
Norm	NA/O

Acceptance/opposition	
Image	Chandler is naked and handcuffed to a drawer,
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Chandler's girlfriend (who's Rachel's boss) handcuffed him to a drawer in her office. Chandler wants Rachel to remove the handcuffs, but she can't do that because her boss would find out she went into her office without permission. Rachel is negotiating with Chandler and proposing things she can do for him instead. She suggested doing his laundry, cleaning for him, cooking for him. None of them worked on him until she suggested that she can be very generous about what she saw (using hand gestures), meaning that she would tell Monica and Phoebe that Chandler has a big penis. - Milton Berle is an American actor and comedian who was rumoured to have had a very big penis
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism/stylistic figures
Type of ECR	Celebrities, personalities, and characters
Conclusion: partial transfer	
<p>Explanation: The humour is based on Rachel's statement that she could make Chandler the Milton Berle of his generation. Unlike in the Arab world, in the United States it is known that Milton Berle, a celebrity, is rumoured to have a big penis. Though, it is insinuated through Rachel's hand gestures and her previous speech that bringing up Chandler's alleged penis size is what she was planning on doing, which is humourous. Therefore I conclude that the humour is partially preserved in this case.</p>	

#6a, S01E04

SL	<p>Pizza delivery guy: Wait, you're not G. Stephanopoulos? Oh man, my father is gonna kill me. Monica: wait! Did you say G. Stephanopoulos? [...]</p> <p>Pizza delivery guy: so you guys want me to take this back?</p> <p>Monica: Are you nuts? We got George Stephanopoulos' pizza!</p> <p>Rachel: Phoebs, who's George Snuffleupagus?</p> <p>Phoebe: that's Big Bird's friend! *Phoebe laughing at Rachel*</p>
TL	<p>- مهلاً، أأست "جي ستيفانوبولوس"؟ يا إلهي، Ilahi Ya Stephanopoulos G Alasta mahlan My.god Oh Stephanopoulos G Aren't.you wait</p> <p>سيقتلني والدي. walidi sayaktoloni My.father He.will.kill.me</p> <p>- مهلاً، هل قلت "جي ستيفانوبولوس"؟ Stephanopoulos G Kolta Hal mahlan Stephanopoulos G You.said Have wait [...]</p> <p>- هل تريدونني أن أعيد هذه البيتزا؟ Lbizza Hadihi O'ida An Toridonani Hal Pizza This Take.back To You.want.me do</p> <p>- هل فقدت صوابك؟ لقد حصلنا على البيتزا</p>

Lpizza 'ala Hasalna Lakad Sawabak Fakadta hal
The.pizza On We.got Have Your.mind You.lose did

التي تخص "جي ستيفانوبولوس"

Stephanopoulos G takhosso llati

Stephanopoulos G Belongs.to that

- "فيس"، من هو "جورج" سنيفالوبوغوس؟

Snuffleupagus George Howa Man Phoebis

Snuffleupagus George He Who Phoebis

- إنه صديق الطائر الكبير في برنامج

barnamaj fi lkabir ttaeri sadik inaho

Show In The.big The.bird Friend He.is

"سيسمي ستريت".

Street Sesame

Street Sesame

DT:-Wait, aren't you G. Stephanopoulos? Oh my God! My father will kill me

- Wait, did you say G. Stephanopoulos?

- Do you want me to take this pizza back?

- Did you lose your mind? We got the pizza that belongs to G. Stephanopoulos?

	<ul style="list-style-type: none"> - Phoebes, who is George Snuffleupagus? - He is a friend of the big bird in the show Sesame Street
Target	-
Situation	Pizza delivery
Norm Acceptance/opposition	-
Image	<ul style="list-style-type: none"> - Rachel's facial expressions are confused - Phoebe has a condescending look on her face followed by laughter after Rachel's question
Constraint	-
Presupposed knowledge	Mr. Snuffleupagus and Big Bird from the American show "Sesame Street"
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: Partial transfer	
<p>Explanation: The humour is based on the fact that Rachel said the name Snuffleupagus instead of Stephonopolous, and on Phoebe's response which reveals that Rachel said the name of a Sesame Street character. Although the subtitler made an effort to add an explanation and specified that Big Bird is from the Sesame Street show, the target audience is not familiar with Sesame Street; therefore, the humour is only partially kept because the audience can tell that Rachel mispronounced the name.</p>	

#6b, S01E04	
SL	<p>Pizza delivery guy: Wait, you're not G. Stephanopoulos? Oh man, my father is gonna kill me. Monica: wait! Did you say G. Stephanopoulos? [...]</p> <p>Pizza delivery guy: so you guys want me to take this back?</p> <p>Monica: Are you nuts? We got George Stephanopoulos' pizza!</p> <p>Rachel: Phoebs, who's George Snuffleupagus?</p> <p>Phoebe: that's Big Bird's friend! *Phoebe laughing at Rachel*</p>
TL	<p>- مهلاً، أأست "جي ستيفانوبولوس"؟ يا إلهي، Ilahi Ya Stephanopoulos G Alasta mahlan My.god Oh Stephanopoulos G Aren't.you wait</p> <p>سيقتلني والدي. walidi sayaktoloni My.father He.will.kill.me</p> <p>- مهلاً، هل قلت "جي ستيفانوبولوس"؟ Stephanopoulos G Kolta Hal mahlan Stephanopoulos G You.said Have wait [...]</p> <p>- هل تريدونني أن أعيد هذه البيتزا؟ Lbizza Hadihi O'ida An Toridonani Hal Pizza This Take.back To You.want.me do</p>

	<p>- هل فقدت صوابك؟ لقد حصلنا على البيتزا Lpizza 'ala Hasalna Lakad Sawabak Fakadta hal The.pizza On We.got Have Your.mind You.lose did</p> <p>التي تخص "جي ستيفانوبولوس" Stephanopoulos G takhosso llati Stephanopoulos G Belongs.to that</p> <p>- "فيس"، من هو "جورج" سنيفالوبوغوس؟ Snuffleupagus George Howa Man Phoebis Snuffleupagus George He Who Phoebis</p> <p>- إنه صديق الطائر الكبير في برنامج barnamaj fi lkabir ttaeri sadik inaho Show In The.big The.bird Friend He.is</p> <p>"سيسمي ستريت". Street Sesame Street Sesame</p> <p>DT:-Wait, aren't you G. Stephanopoulos? Oh my God! My father will kill me</p> <p>- Wait, did you say G. Stephanopoulos?</p> <p>- Do you want me to take this pizza back?</p> <p>- Did you lose your mind? We got the pizza that belongs to</p>
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	G. Stephanopoulos? - Phoebs, who is George Snuffleupagus? - He is a friend of the big bird in the show Sesame Street
Target	-
Situation	Pizza delivery
Norm Acceptance/opposition	-
Image	- Rachel's facial expressions are confused - Phoebe has a condescending look on her face followed by laughter after Rachel's question
Constraint	-
Presupposed knowledge	Mr. Snuffleupagus and Big Bird from the American show "Sesame Street"
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation + specification
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: Partial transfer	
<p>Explanation: The humour is based on the fact that Rachel said the name Snuffleupagus instead of Stephonopolous, and on Phoebe's response which reveals that Rachel said the name of a Sesame Street character. Although the subtitler made an effort to add an explanation and specified that Big Bird is from the Sesame Street show, the target audience is not familiar with Sesame Street; therefore, the humour is only partially kept because the audience can tell that Rachel mispronounced the name.</p>	

#36b, S04E24

SL **Chandler:** And I'm sure we're all very excited that Ross and Emily are getting married at Montgomery Hall. I mean to think, my friend getting married in Monty Hall. (No reaction from the people.) Oh, come on!! Monty Hall!! **Let's make a Deal!!** Come on, you people!! All right, forget it!! Congratulations, Ross and Emily. (He sits down.)

TL أنا واثق أننا كلنا فرحون لأن
Lianna farihoun kolona annana wathiqon ana
Because happy we.are.all that.we sure I'm
"روس" و "إيميلي" سيتزوجان بقاعة
Biqa'ati sayatazawajani Emily wa Ross
In.hall are.getting.married Emily and Ross
"مونتغمري". التفكير في أن صديقي
Sadiqi anna fi attafkiro Montgomery
My.friend that about thinking Montgomery
سيتزوج في "مونتي هال" بربكم!
Birabbikom Hall Monty fi sayatazawajo
Come.on! Hall Monty in is.getting.married
"مونتي هال" مقدم برنامج
Barnamaj moqaddimo Hall Monty
The.show the.host Hall Monty

	<p> "النعقد صفقة"، بربكم يا قوم! Qawm ya birabbikom safqa lina'qid People you come.on a.deal let's.make دعكم من هذا، تهانئي. tahini-I hatha min da'kom congratulations this from let.go ل "روس" و "إيميلي" Emily wa Ross li Emily and Ross to </p> <p>DT:</p> <ul style="list-style-type: none"> - C:I'm sure we're all happy that Ross and Emily are getting married at Montgomery Hall. Thinking that my friend is getting married in Monty Hall. (No reaction from the people.) Oh, come on! Monty Hall! The host of the show "Let's make a Deal"? Come on, you people!! Forget it!! Congratulations, Ross and Emily. (He sits down.)
Target	-
Situation	Proposing a toast and making a joke
Norm	NA/O
Acceptance/opposition	
Image	Everybody in the rehearsal wedding is looking at Chandler strangely; Chandler is embarrassed that nobody is laughing at his joke

Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Chandler is making a toast at Ross and Emily's rehearsal wedding. The latter takes place in a hall called "Montgomery Hall" in London, and all the attendants are British. - The short form of the name Montgomery is Monty - Monty Hall is the host of the American game show "Let's make a deal"
Intertextuality	-
Interpersonality	-
Translation strategy	direct translation+specification
Type of humour	Witticism
Type of ECR	Books, films, and TV programmes and channels
Conclusion: partial transfer	
<p>Explanation: The humour is based on two things. First, the resemblance between the hall's name where the wedding is taking place "Montgomery hall" and the game show host "Monty Hall". Secondly, the show is called "Let's make a deal" and Ross and Emily are getting married, or one might say "making a deal" together. Chandler is frustrated that the people aren't laughing at his joke; this is mainly because they have no idea who Monty Hall is and don't know the show (they're British). Similar to the attendees of the wedding, the target audience is also unfamiliar with the reference. However, the humour is partially kept because the audience can see the frustration in Chandler's face and can see that the attendants are not laughing at his joke which is funny, even though the joke itself might not be funny to them.</p>	

#72, S08E21	
SL	<p>Rachel: Well, we were paying for our stuff and this saleswoman just started flirting with him.</p> <p>Phoebe: Well did she know you two weren't married?</p> <p>Rachel: Yeah.</p> <p>Phoebe: Oh my God! Well the idea of a woman flirting with</p>

	<p>a-with a single man, we-we must alert the church elders!</p> <p>Rachel: You don't understand! You didn't see how brazen she was.</p> <p>Phoebe: Sounds like you're a little jealous.</p> <p>Rachel: No! I'm not! I-I-I just think it's wrong! It's-it's that I'm—Here I am about to pop and he's out picking up some shop girl at Sluts 'R' Us!</p>
TL	<p>- كنا ندفع ثمن أغراضنا حين بدأت البائعة تغازله. هل تصدقون ذلك؟</p> <p>- هل كانت تعرف أنكما غير متزوجين؟</p> <p>- أجل.</p> <p>- يا إلهي. مجرد فكرة امرأة تغازل رجلاً أعزب؟ لا بد أن نخطر كبار الكنيسة.</p> <p>- لا. أنت لا تفهمين. لم تري كم كانت وقحة.</p> <p>- يبدو أنك تغارين قليلاً.</p> <p>- لا، غير صحيح. كل ما في الأمر أنني أرى ذلك خاطئاً. أنا في الشهر الأخير من الحمل، بينما</p> <p>يغازل هو بائعة في متجر "المنحلات"؟</p> <p>Lmonhallat matjar fi bai'atan hua yoghazilo</p> <p>"Sluts" store in saleswoman he he.flirts</p> <p>DT:</p> <ul style="list-style-type: none"> - We were paying for our stuff when the saleswoman starts to flirt with him. Can you believe it? - Did she know that you weren't married? - Yes - Oh my god. Just the thought of a woman flirting with a single man? We must alert the church elders. - No you don't understand you didn't see how brazen she was. - It looks like you're a little bit jealous. - No, that's not true. It's just that I think it's wrong. I'm in my last month of pregnancy while he's flirting with

	a saleswoman in the “sluts” store.
Target	Cashier
Situation	Rachel is upset about the cashier and Ross flirting at the Toys R Us store
Norm Acceptance/opposition	NA/O
Image	Rachel and Phoebe are sitting in the living room talking about what happened at the store.
Constraint	
Presupposed knowledge	Toys R Us is a famous American toy store
Intertextuality	Link to #72
Interpersonality	Insult
Translation strategy	Substitution (paraphrase with sense transfer)
Type of humour	Putdown, distortions
Type of ECR	Placenames
Conclusion: partial transfer	
Explanation: the humour is based on the fact that Rachel substituted Toys R Us, the store, with Sluts R Us. By saying that, Rachel is indicating that the cashier is a slut. The subtitler managed to keep the meaning by substituting and paraphrasing the reference with “the slut store” which is partly humorous. The humour is partially kept in this segment.	

10.3 Examples of ECRs unsuccessfully transferred

#2, S01E02

SL	<p>- Monica: What you guys don't understand is, kissing is as important as any part of it.</p> <p>- Joey: Yeah right! Are you serious?</p> <p>- Rachel: Yeah. Everything you need to know is in that first kiss.</p> <p>- Chandler: I think for us, kissing is pretty much like an opening act, you know, it's like a stand-up comedian you have to sit through before Pink Floyd comes out</p>
TL	<p>- ما لا تفهمونه أنتم الرجال هو أنه annaho howa arrijal antom tafhamounaho la ma</p> <p>That Is Men you understand.it No What</p> <p>بالنسبة إلينا التقبيل يوازي الأمور Al-omour Yowazi Attaqbil Ilayna binisbati</p> <p>The.things Equals Kissing Us for</p> <p>الأخرى أهمية Ahamia al okhra</p> <p>Importance the.other</p> <p>- نعم، بالطبع! - هل أنت جدية؟ Jiddia Anti Hal Bitab' Na'am</p> <p>Serious You Are Of course! Yeah!</p> <p>- نعم. كل ما نحتاج إلى معرفته يظهر Yath.haro Ma'rifatih Ila Nahtaj Ma Kollo Na'am</p>

	it.shows	know.it	to	we.need	what	all	yes
					الأولى.	في القبلة	
					Al-oula	Al-qoblati	fi
					The.first	The.kiss	in
					التقبيل	إلينا	بالنسبة
					أنه	أعتقد	- نعم،
	Attaqbil	Ilayna	Binnisbati	Anaho	A'taqido	Na'am	
	Kissing	Us	For	That	I.think	yes	
					أتفهمين؟	بالافتتاح،	أشبه
					Atafhamin?	Bil iftitah	achbaho
					Do.you.understand?	To .an.opening	resembles
					الذي	الهزلي	الممثل
					Allathi	Lhazliy	Lmomathil
					which	The.comic	The.actor
							Like
					أن	قبل	تشاهده
					An	qabla	tochahidaho
					an	an	yajibo
					That	before	watch.it
						to	must
					المسرح.	على	"بينك فلويد"
					Lmasrah	'ala	Floyd Pink
					fariq	yathhara	
					Stage	On	Pink Floyd
					The.band	Appear	

	<p>DIRECT TRANSLATION:</p> <ul style="list-style-type: none"> - What you guys don't understand is, kissing is as important as the other stuff. - Yeah right! Are you serious? - Yeah. Everything you need to know is in that first kiss. - I think for us, kissing is pretty much like an opening act, you know, it's like a stand-up comedian you have to sit through before the band Pink Floyd comes out
Target	-
Situation	Talking about kissing and sex
Norm Acceptance/opposition	NO
Image	The six friends are sitting in the coffee house.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - "it" refers to sex - Pink Floyd is a band
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Witticism+stylistic figures (metaphor)
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: the humour in this segment is based on comparing kissing to an opening act involving a stand-up comedian, and sex to the main show which is Pink Floyd. However, the large majority of the target audience is not familiar with Pink Floyd and how big and famous it is, and would not understand the inference that Pink Floyd is the main show; therefore,</p>	

they will not understand the humour in this segment.

#3, S01E02	
SL	Rachel: I know I had it (her ring) when I was in the kitchen with... *silence* Chandler: Dinah?
TL	- أعرِف أنه كان في يدي عندما كنت Konto 'indama Yadi fi Kana Anaho A'rifo I.was when my.hand In Was That.it I.know في المطبخ مع... Ma'a Lmatbakh fi With The.kitchen in - "داينا"؟ Dinah? Dinah? DIRECT TANSLATION: - I know it was in my hand when I was in the kitchen with... *silence* - Dinah?
Target	-
Situation	A lost ring
Norm	NO
Acceptance/opposition	
Image	Rachel is busy looking for her ring

Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel is looking for her ring which she lost in the morning, and the others are helping her find it. - “Someone’s in the Kitchen with Dinah” is the name of a song by singer songwriter Johnny Mercer.
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation + Retention
Type of humour	Witticism
Type of ECR	Songs, famous speeches and quotes
Conclusion: no transfer	
<p>Explanation: The humour is based on Chandler saying “Dinah” in an attempt to make a reference to the song “Someone’s in the Kitchen with Dinah” which the target audience is unfamiliar with. Therefore, the humour is completely lost in this segment.</p>	

#7, S01E15	
SL	<p>Chandler: Hey, you guys all know what you wanna do... you know what, you have goals, you have dreams... I don't have a dream!</p> <p>Ross: oh, the lesser known “I don't have a dream” speech</p>
TL	<p style="text-align: center;">- أنتم تعرفون ماذا تريدون فعله</p> <p style="text-align: center;">Fie'laho Toridona Matha Taa'rifona antom</p> <p style="text-align: center;">To.do.it You.want What Know you</p> <p style="text-align: center;">لديكم أهداف و أحلام تريدون</p> <p style="text-align: center;">Toridona Ahlam Wa Ahdaf ladaykom</p> <p style="text-align: center;">You.want Dreams and Goals You.have</p>

	<p>.تحقيقها، أنا ليس لدي حلم أصبو إليه</p> <p>Ilayh Asbo Holmon Ladaya Laysa ana Tahqiqaha</p> <p>To I aspire Dream I.have Don't I To.make.true</p> <p>- إليكم الخطاب الأقل شيوعاً،</p> <p>Choyo'an laaqala lkhitab Ilaykom</p> <p>Known The.least The.speech Here is</p> <p>"ليس لدي حلم".</p> <p>Holm Ladaya laysa</p> <p>dream I.have not</p> <p>DT:</p> <ul style="list-style-type: none"> - You know what you wanna do... you have goals, you have dreams... I don't have a dream to pursue! - Here's the lesser known speech "I don't have a dream".
Target	-
Situation	Dream jobs
Norm	NA
Acceptance/opposition	
Image	Ross is sarcastic
Constraint	-
Presupposed knowledge	The "I have a dream" speech by Dr. Martin Luther King

Intertextuality	-
Interpersonality	-
Translation strategy	Direct Translation
Type of humour	Witticism/stylistic figures (irony)
Type of ECR	Songs, famous speeches and quotes
Conclusion: no transfer	
Explanation: the humour here is based on Ross' reference to the Martin Luther King "I have a Dream" speech. The subtitler here chose to add the verb "to pursue" to the expression "I have a dream", which made the reference less clear to the audience. Although there are some people who understand the reference, I would argue that the majority would not, and hence the humour is not transferred.	

#8, S01E15	
SL	<p>Rachel: The meeting with that guy went great?</p> <p>Monica: It was SO great! He showed me where the restaurant's gonna be; it's this cute little place on 10th street. It's not too big; it's not too small; it's JUST right!</p> <p>Chandler: Was it formerly owned by some blond woman and some bears?</p>
TL	<p>- هل جرى اللقاء مع ذلك الرجل</p> <p>Rajoli Thalika Ma'a Liqao Jara Hal</p> <p>Man That With The.meeting It.went did</p> <p style="text-align: right;">جيداً؟</p> <p style="text-align: right;">Jayidan</p> <p style="text-align: right;">well</p>

	- كان رائعاً! دلني على مكان المطعم،
Lmat'am Makani 'ala Dallani Rai'an Kana	
The.restaurant Place To He.showed.me great It.was	
	إنه مكان جميل يقع في الشارع
Chari' Fi Yaqa'o Jamil Makanon inaho	
The.street In Located Beautiful A.place It.is	
	رقم10، ليس كبيراً و لا صغيرا
Saghiran la wa Kabiran laysa 'Raqm10	
Small not and Big Not , Number10	
	إنه المكان المناسب
lmonasib lmakano inaho	
The.right The.place It.is	
	- هل كانت تملكه "غولديلوكس"
Goldilocks tamlikoho kanat Hal	
Goldilocks She.owned.it She.was did	
	و ثلاثة دببة؟
Dibaba thalathato wa	
bears Three And	

	<p>DT:</p> <ul style="list-style-type: none"> - Did the meeting with that man go well? - It was SO great! He showed me where the restaurant's gonna be; it's this cute little place on 10th street. It's not too big; it's not too small; it's JUST right! - Was it formerly owned by Goldilocks and three bears?
Target	-
Situation	Restaurant
Norm	NA
Acceptance/opposition	
Image	Chandler has a sarcastic facial expression
Constraint	-
Presupposed knowledge	The fairy tale "Goldilocks and the three bears"
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation+ Specification
Type of humour	Witticism, stylistic figures (Irony)
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: the humour here is based on Chandler's reply to Monica's statement. He is implying that her description of that place is the same description that Goldilocks gave to the bears' house. The target audience is not familiar with Goldilocks, hence the humour is lost.</p>	

#9, S01E17

SL	<p>Ross: You've got to help me, my monkey swallowed a K!</p> <p>Nurse: You have to get that animal out of here!</p> <p>Rachel: What's going on?</p> <p>Chandler: Marcel swallowed a scrabble tile</p> <p>Nurse: Excuse me! This hospital is for people!</p> <p>Ross: Lady, he is people! He has a name okay? He watches "Jeopardy"!</p>
TL	<p>- عليك أن تساعديني! فقد ابتلع Ibtala'a Faqad Tosa'idini An 'alaiki Swallowed because Help.me To You.must</p> <p>قردى حرف الكاف. Qirdi Harf Alkaf My.monkey Letter K</p> <p>- يجب أن تخرج هذا الحيوان! Yajibo An tokhrija Hatha Lhayawan You.must To Take.out This Animal</p> <p>- ماذا يجري؟ Yajri matha happening what</p> <p>- "مارسيل" ابتلع حرفاً من أحرف Btala'a Marcel Harfan Min Ahrofi</p>

The.letters	From	A.letter	Swallowed	Marcel
			الـ"سكرابل".	لعبة
			Scrabble al	Lo'bat
			Scrabble.the	game
	المستشفى	هذا	ولكن	المعذرة،
Lmostachfa	Hatha	walakin	Lma'thira	arjo
The.hospital	this	But	Forgiveness	I.beg.for
				للناس
				Linnas
				For.people
	لديه	الناس،	كباقي	إنه
Ladayhi	Nnas	Kabaqi	Inaho	Sayida
he.has	the.people	like.the.rest	he.is	lady hey
	يشاهد	فهو	مفهوم؟	هل
Yochahido	Fahowa	Mafhoum	Hatha	Hal
Watches	He	Understood	This	Is name
				"جيبدي"
				Jeopardy
				Jeopardy

	<p>DT:</p> <ul style="list-style-type: none"> - You have to help me, my monkey swallowed the letter K! - You have to take this animal out of here! - What's happening? - Marcel swallowed a letter from the game "Scrabble" - Excuse me! But this hospital is for people! - Lady, he is like the rest of the people! He has a name, is this understood? He watches "Jeopardy"!
Target	-
Situation	The monkey swallowed a scrabble tile
Norm	NO
Acceptance/opposition	
Image	Ross had a worried and angry expression on his face
Constraint	-
Presupposed knowledge	Jeopardy, an American TV game show
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Stylistic figures
Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
<p>Explanation: The humour is based on the fact that the monkey is watching a game show, a behaviour which human beings typically do. Since the target audience is not familiar with Jeopardy, and cannot understand from the subtitles what the monkey is watching, as it could be anything, the humour is therefore lost.</p>	

#13, S01E20																						
SL	<p>Joey: He's back! The peeper is back! Get down!</p> <p>Rachel: Get down?</p> <p>Chandler: and Boogie!</p>																					
TL	<table border="0"> <tr> <td>- لقد</td> <td>عاد</td> <td>المخبول...</td> <td>انبطحوا.</td> </tr> <tr> <td>Laqad</td> <td>'ada</td> <td>lmakhboul</td> <td>Inbatiho</td> </tr> <tr> <td>has</td> <td>He.returned</td> <td>The.creep</td> <td>Get.down</td> </tr> </table> <p>- أنبطح؟ Anbatih? I.get.down?</p> <table border="0"> <tr> <td>- و</td> <td>ارقصي</td> <td>الـ "بوغي".</td> </tr> <tr> <td>Wa</td> <td>rqosi</td> <td>Al Boogie</td> </tr> <tr> <td>And</td> <td>Dance</td> <td>the Boogie</td> </tr> </table> <p>DT:</p> <ul style="list-style-type: none"> - He's back! The creep is back! Get down! - Get down? - And dance the Boogie! 	- لقد	عاد	المخبول...	انبطحوا.	Laqad	'ada	lmakhboul	Inbatiho	has	He.returned	The.creep	Get.down	- و	ارقصي	الـ "بوغي".	Wa	rqosi	Al Boogie	And	Dance	the Boogie
- لقد	عاد	المخبول...	انبطحوا.																			
Laqad	'ada	lmakhboul	Inbatiho																			
has	He.returned	The.creep	Get.down																			
- و	ارقصي	الـ "بوغي".																				
Wa	rqosi	Al Boogie																				
And	Dance	the Boogie																				
Target	-																					
Situation	Hiding from a guy who peeps into the apartment																					
Norm	-																					
Acceptance/opposition																						

Image	Rachel looks confused
Constraint	-
Presupposed knowledge	The dance song “Get down and Boogie”
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation+retention+specification
Type of humour	Witticism
Type of ECR	Songs, famous speeches and quotes
Conclusion: no transfer	
Explanation: the humour is based on Chandler’s added statement “and Boogie” to the verb Get down which together constitute the title of a famous song. Although the subtitler made an effort to bring the meaning closer and added “dance” to the expression “Boogie”, the target audience is unfamiliar with the reference, hence the humour is lost.	

#34, S04E10				
SL	Chandler: Oh yeah, I just showed this picture of you and guys were throwing themselves at me! They’re buying me drinks! They’re giving me stuff! Guys are signing over their 401-K ’s to me!			
TL	كانوا	و	صورتك	أريتهم
	kano	wa	Sorataki	araytohom ajal
	They.were	and	your.picture	I.showed.them yes
		لي	يشترون	علي،
	Li	yachtarona	‘alayy	yatanafasona
	For.me	buying	on.me	competing

	<p>الشراب و يعطونني أشياء. Achyae yo'tonani wa charab Things giving.me and drinks</p> <p>[...]</p> <p>- إنهم يقدّمون كل ما يملكونه. Yamlikonaho ma kola yoqadimona inahom They.own that all giving they.are</p> <p>DT:</p> <p>- C: Yes, I showed them a picture of you and they were competing o me! They're buying me drinks! They're giving me stuff! They are giving me everything they own</p>
Target	-
Situation	Guys being extra nice to Chandler in order for them to get a date with Rachel
Norm Acceptance/opposition	NA/O
Image	Chandler is bedazzled
Constraint	-
Presupposed knowledge	401-K is a US retirement pension plan
Intertextuality	-
Interpersonality	-
Translation strategy	Substitution (situational paraphrase)
Type of humour	Stylistic figures
Type of ECR	Institutions

Conclusion: no transfer
<p>Explanation: The humour is based on Chandler's statement that his colleagues are willing to sign over their 401-Ks to him in return for Rachel's number. The subtitler here omitted the ECR completely, and replaced it with a non-humorous substitute that would fit the situation.</p> <p style="text-align: center;">The humour effect is lost.</p>

#49, S06E19	
SL	<p>Monica: Oh, I like Elizabeth.</p> <p>Ross: Well thanks!</p> <p>Monica: Yeah. In fact, I like her so much you tell her I want my cookies early this year! Y'know, a box of <i>Thin Mints</i> and some <i>Tag-a-Longs</i>.</p>
TL	<p>- تعجبني "إليزابيث".</p> <p>- حسناً، شكراً.</p> <p>- أجل، تعجبني كثيراً بحيث أريدك أن تقول لها إنني أريد الحلوى باكراً هذه السنة.</p> <p>DT:</p> <p>-I like Elizabeth</p> <p>-Well, thanks.</p> <p>-Yes, I like her so much that I want you to tell her that I want cookies early this year.</p>
Target	Ross
Situation	Making fun of Ross and his girlfriend
Norm	-
Acceptance/opposition	
Image	Ross seems happy at first because he thought Monica was really complementing his girlfriend. His facial expressions were then changed once he knew she was teasing him.

Constraint	
Presupposed knowledge	Thin Mints and Tag-a-Longs are girl scout cookies.
Intertextuality	Link to #49
Interpersonality	Teasing
Translation strategy	Omission
Type of humour	Teasing
Type of ECR	Food, drink, and medication
Conclusion: no transfer	
Explanation: The humour is based on Monica insinuating that Elizabeth is a kid by saying that she wants some 'Thin Mints' and 'Tag-a-Longs', implying that Elizabeth sells girl scout cookies. The insinuation/reference is completely lost because the subtitler omitted it; therefore, the humour in this segment is lost	

11. Statistical results

11.1 Frequencies

The first step in the statistical analysis process is to generate frequency tables in order to find out the success rate of the humour transfer from the source text to the target text in the subtitles; i.e. how many humour segments kept their humour effect, lost it, or only partially kept it when rendered into the target language.

Statistics

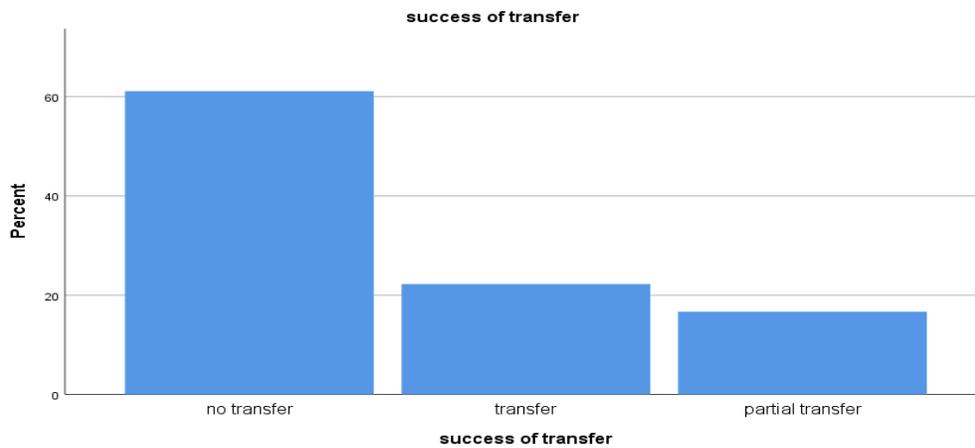
success of transfer

N	Valid	90
	Missing	0

success of transfer

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no transfer	55	61.1	61.1	61.1
	Transfer	20	22.2	22.2	83.3
	partial transfer	15	16.7	16.7	100.0

Total	90	100.0	100.0
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The results show that 61.1% (55 out of 90) of the humour segments lost their humour effect in translation, while 22.2% (20 out of 90) kept their humour effect completely, and 16.7% (15 out of 90) of the segments partially kept their humour.

When it comes to the translation strategies used in translation of the humorous ECRs in the Arabic subtitling of “Friends”, the following results were obtained:

Statistics

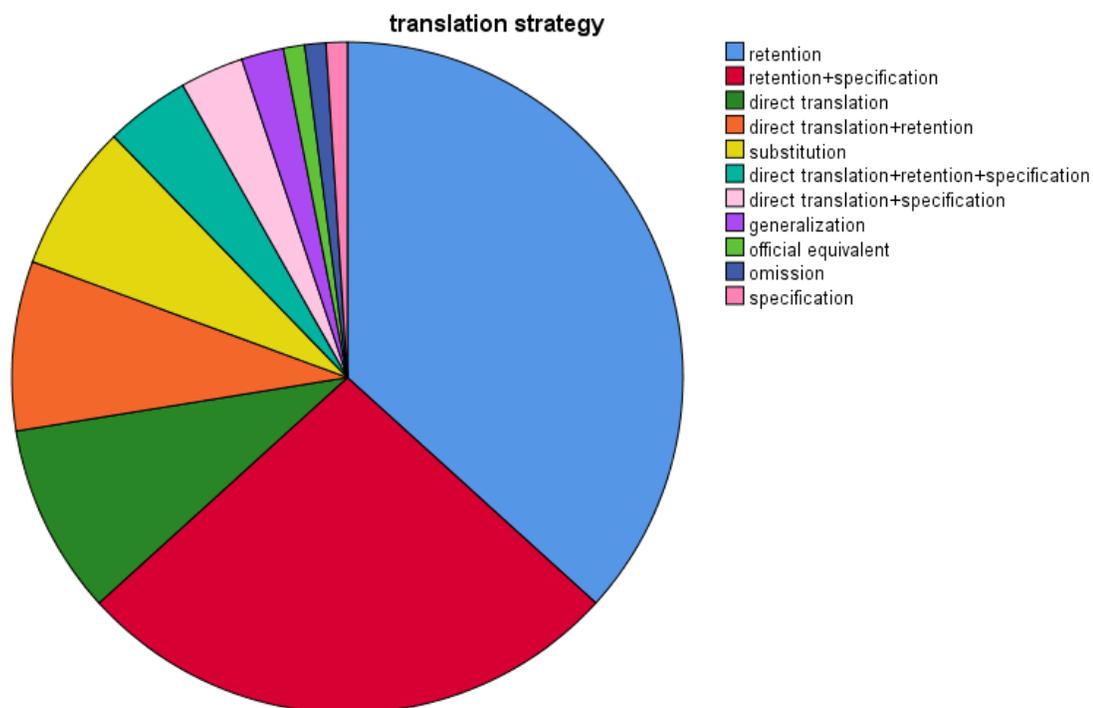
translation strategy

N	Valid	98
	Missing	0

translation strategy

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid retention	36	36.7	36.7	36.7
retention+specification	26	26.5	26.5	63.3
direct translation	9	9.2	9.2	72.4
direct translation+retention	8	8.2	8.2	80.6
substitution	7	7.1	7.1	87.8
direct translation+retention+specification	4	4.1	4.1	91.8

direct	3	3.1	3.1	94.9
translation+specification				
generalization	2	2.0	2.0	96.9
official equivalent	1	1.0	1.0	98.0
omission	1	1.0	1.0	99.0
specification	1	1.0	1.0	100.0
Total	98	100.0	100.0	



As we can see in the results above, the most dominant translation strategy is retention, making up 36.7% of the translation strategies used in all the humour charts. The second most used is the combination of two strategies, mainly retention+specification (26.5%). The least dominant translation strategies are official equivalent, omission, and specification with a usage percentage of 1.0% each, which means that they were used only once throughout the subtitling of the whole corpus.

When it comes to the frequency of types of ECRs in the corpus, the results below were obtained:

Statistics

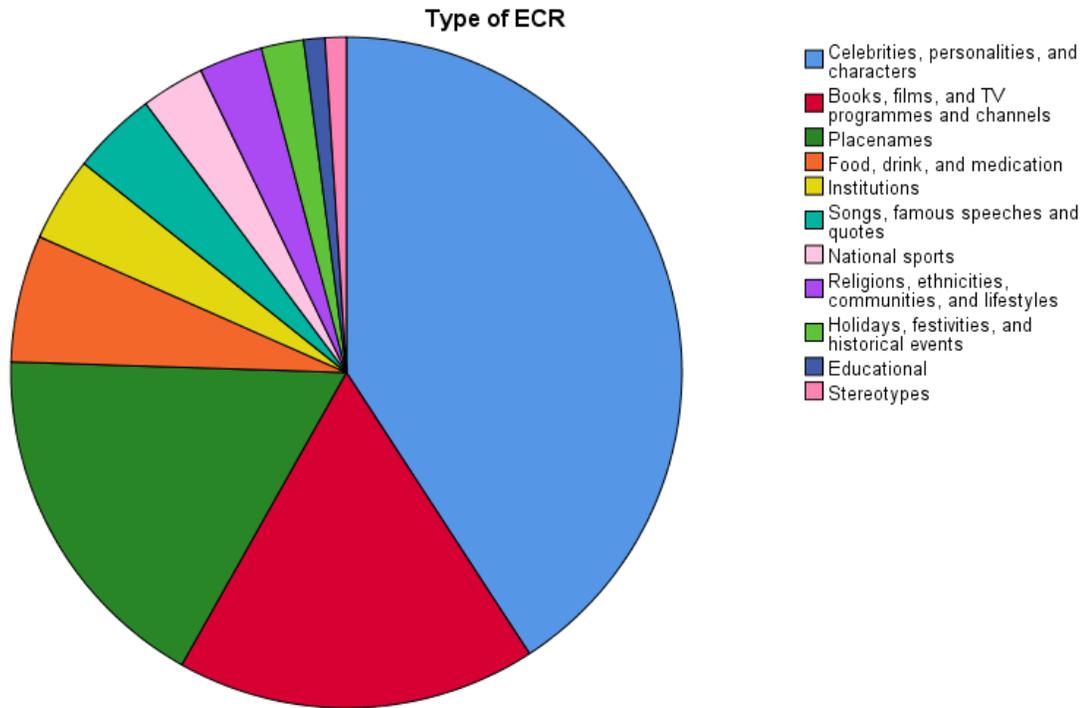
Type of ECR		
N	Valid	
		98

Missing

0

Type of ECR

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Celebrities, personalities, and characters	40	40.8	40.8	40.8
	Books, films, and TV programmes and channels	17	17.3	17.3	58.2
	Placenames	17	17.3	17.3	75.5
	Food, drink, and medication	6	6.1	6.1	81.6
	Institutions	4	4.1	4.1	85.7
	Songs, famous speeches and quotes	4	4.1	4.1	89.8
	National sports	3	3.1	3.1	92.9
	Religions, ethnicities, communities, and lifestyles	3	3.1	3.1	95.9
	Holidays, festivities, and historical events	2	2.0	2.0	98.0
	Educational	1	1.0	1.0	99.0
	Stereotypes	1	1.0	1.0	100.0
	Total	98	100.0	100.0	



The results shown above in the frequency table and the pie chart show that the type of ECR “Celebrities, personalities, and characters” is the most frequent throughout the data, with a frequency of 40 out of 97 ECRs, making up 40.8%. The second most frequent types of ECRs are “Books, films, and TV programmes and channels” and “Placenames”, both occur throughout the data 17 times out of 97 each, with a percentage of 17.3%. The least frequent types of ECRs are “Stereotypes” and “Educational”, occurring only once throughout the data (1.0% each).

11.2 Correlation between success of transfer and translation strategy

In order to find out whether there is a relationship between the success of transfer and the translation strategies, we need to perform a correlation test in SPSS. This can be done by performing a crosstabulation and choosing the “Chi-square” test for nominal data. The chi-square test can provide us with the observed vs. expected counts in correspondence to the null hypothesis, and the significance of the findings. I’ve also chosen to show a clustered bar chart showing this relationship between the two variables. The following are the results of the Pearson’s chi-square test:

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
translation strategy *	97	100.0%	0	0.0%	97	100.0%
success of transfer						

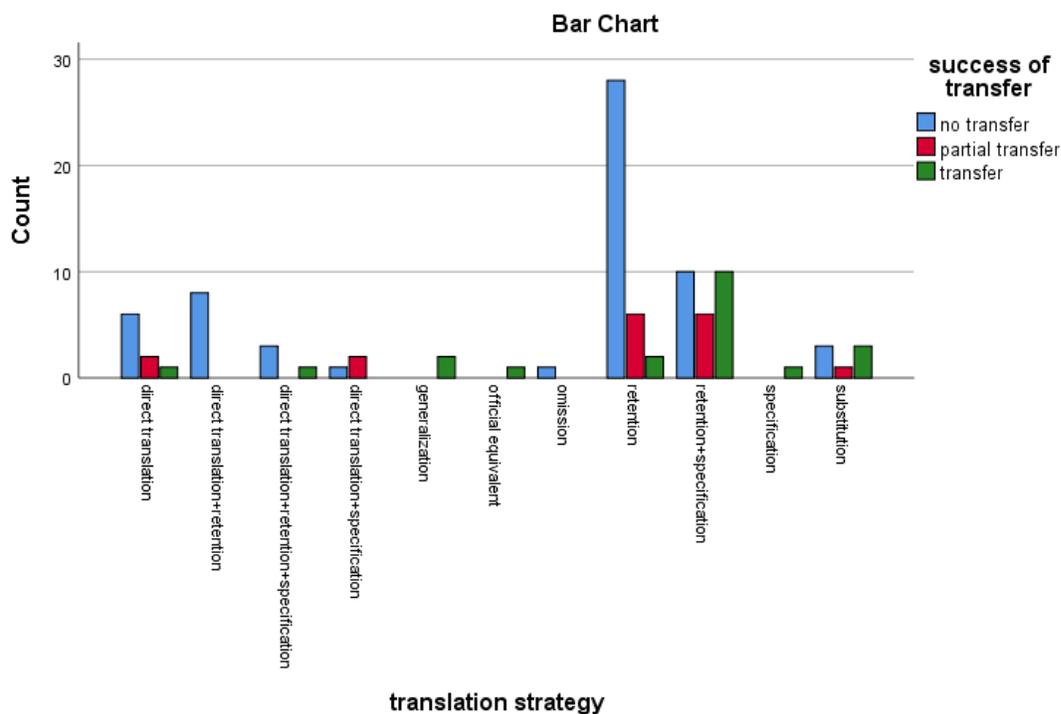
translation strategy * success of transfer Crosstabulation

			success of transfer			Total
			no transfer	partial transfer	transfer	
translation strategy	Substitution	Count	3	1	3	7
		Expected Count	4.3	1.2	1.5	7.0
	Specification	Count	0	0	1	1
		Expected Count	.6	.2	.2	1.0
	retention+specification	Count	10	6	10	26
		Expected Count	15.9	4.5	5.6	26.0
	Retention	Count	28	6	2	36
		Expected Count	22.0	6.2	7.7	36.0
	Omission	Count	1	0	0	1
		Expected Count	.6	.2	.2	1.0
	official equivalent	Count	0	0	1	1
		Expected Count	.6	.2	.2	1.0
	Generalization	Count	0	0	2	2
		Expected Count	1.2	.3	.4	2.0
	direct translation+specification	Count	1	2	0	3
		Expected Count	1.8	.5	.6	3.0
	direct translation+retention+specification	Count	3	0	1	4
		Expected Count	2.4	.7	.9	3.0
	direct translation+retention	Count	8	0	0	8
		Expected Count	4.9	1.4	1.7	8.0
	direct translation	Count	6	2	1	9
		Expected Count	5.5	1.6	1.9	9.0
Total		Count	60	17	21	98
		Expected Count	60.0	17.0	21.0	98.0

Chi-Square Tests

	Value	Df	Asymptotic Significance (2- sided)
Pearson Chi-Square	41.043 ^a	20	.004
Likelihood Ratio	42.527	20	.002
N of Valid Cases	98		

a. 27 cells (81.8%) have expected count less than 5. The minimum expected count is .17.



Our null hypothesis for this study is that there is no correlation between the success of transfer and the translation strategies. In order to prove that there is indeed a correlation between them, the null hypothesis must be rejected. If the expected count is very close to the observed count, then the null hypothesis is accepted; however, if the expected count and observed count are far away from each other, the null hypothesis is rejected. This means that the further the observed count is from the expected count, the stronger the relationship is. Let's take for instance the strategy substitution: the expected count of "no transfer" is 4.3 and the observed count is 3; the expected count of "partial transfer" is 1.2 and the observed is 1; while the expected count of "transfer" is 1.5, and the observed is 3. The biggest distance from the expected count and the

observed count in this data is “transfer”, which means that if we were to use the translation strategy “substitution”, it is more likely that the humour will be transferred successfully to the target language.

Nevertheless, in order for the significance of the results to be reliable, there needs to be at least a count of 5 in each expected count cell, when in fact 81.8% of the cells have expected count less than 5. This means that these cells cannot be reliable and we cannot make a conclusion of whether using a certain translation strategy will result in transferring the humour successfully, partially, or unsuccessfully. This problem is due to the small amount of usage of certain strategies; some of them are only used once, twice, or three times, which is not enough to draw a conclusion based on that. Thus, we can only make a valid and reliable conclusion on the strategies that have been used enough times for us to draw conclusions based on them. However, we will be analyzing each strategy on its own.

In the case of specification, we notice that it was only used once, and in that one time, the humour has been successfully transferred into the target language. No conclusion can be made up based on that. When it comes to the combination of strategies “retention” and “specification”, we can observe that out of the twenty-six times that the strategy was used, the humour was transferred ten times, not transferred ten times, and partially transferred ten times. Although the number of transfer and no transfer is equal, the expected count is different. The distance between the expected and observed count on “no transfer” is far greater than the one on “transfer”. Since this strategy was used enough times for us to draw a conclusion out of, we can conclude that by using the combination of strategies “retention+specification”, there is more chance that the humour will not be transferred.

As for the strategy “retention”, the results look like this:

		success of transfer			Total
		no transfer	partial transfer	transfer	
Retention	Count	28	6	2	36
	Expected Count	22.0	6.2	7.7	36.0

Out of the 36 times that the strategy “retention” was used, 28 of those times the humour was not successfully transferred into the target language. If we look at the distance between the observed count and the expected count, we notice that the variable “no transfer” has the biggest one. We can conclude from that that if the translators were to use the strategy “retention”, they have more chance of not transferring the intended humour/meaning to the target language.

The following strategy shown in the results above is omission; however, that strategy was only used once throughout the whole data set where there was no transfer, and we cannot draw any conclusions based on it.

The strategy “official equivalent” was also used once throughout the data set; nevertheless, the humour was successfully transferred to the TL, contrary to “omission”. As for “generalization”, it was used twice, and the humour was transferred successfully both times.

The results for the combination of strategies “direct translation+specification” show that out of the three times that it was used, the humour was partially transferred twice, and not transferred successfully once. However, we cannot draw a conclusion from this finding because all the cells expected count less than 5, hence the findings cannot be reliable. The same thing goes for the combination of the strategies “direct translation+retention+specification”, where 3 out of the 4 times this combination was used, the humour was not transferred and transferred only once. Next on the list of results, we have the combination of strategies “direct translation+retention”. 8 out of the 8 times this strategy was used throughout the data set, the humour was not transferred. As far as the strategy “direct translation” is concerned, out of the 9 times it was used, it was not transferred 6 times, partially transferred twice, and transferred once. Because this strategy was not used enough times, we cannot draw any conclusions.

As we can see from the discussion of the results, most of the strategies were not used enough throughout the data set, and the significance of the relationship between success of transfer and translation strategies will be misleading. We can, however, choose to analyze the correlation between two of the most used translation strategies and the ones where no more than 20% of the expected counts are less than 5, as the rule of thumb says that if more than 20% of the expected counts are less than 5, then the findings cannot be reliable. Hence, I’ve deleted all the least used

strategies and only kept the top 2 where 0% have expected count less than 5: “retention” and “retention+specification”. Here are the results:

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
translation strategy *	62	100.0%	0	0.0%	62	100.0%
success of transfer						

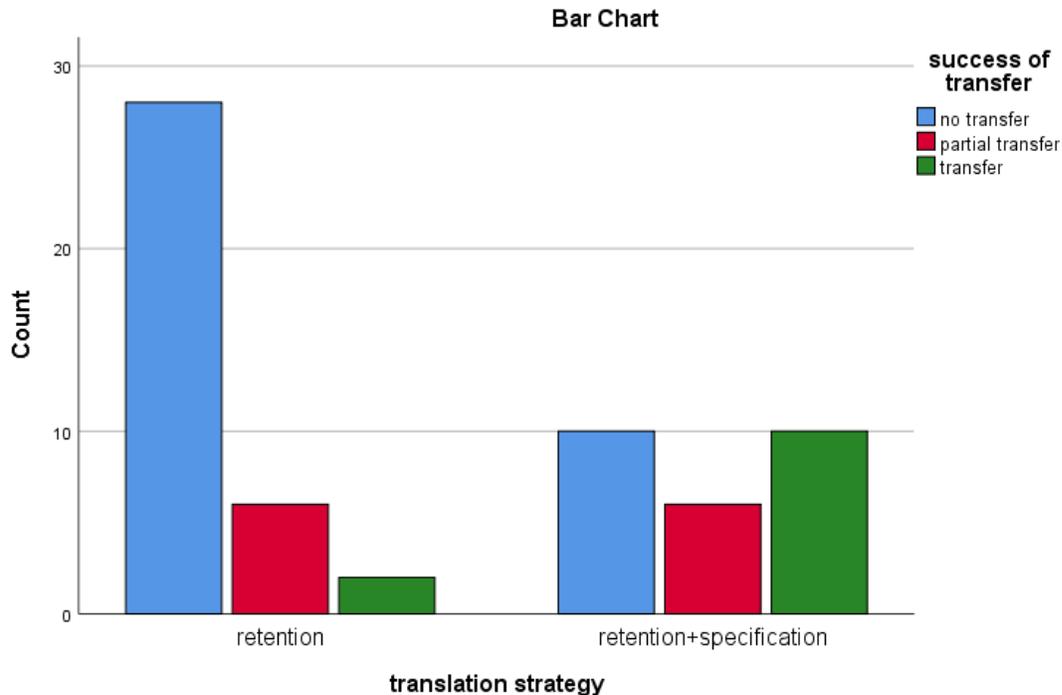
translation strategy * success of transfer Crosstabulation

			success of transfer			Total
			no transfer	partial transfer	transfer	
translation strategy	retention+specification	Count	10	6	10	26
		Expected Count	15.9	5.0	5.0	26.0
	retention	Count	28	6	2	36
		Expected Count	22.1	7.0	7.0	36.0
Total		Count	38	12	12	62
		Expected Count	38.0	12.0	12.0	62.0

Chi-Square Tests

	Value	Df	Asymptotic Significance (2- sided)
Pearson Chi-Square	12.574 ^a	2	.002
Likelihood Ratio	13.080	2	.001
N of Valid Cases	62		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.03.



In this case, the null hypothesis is that there is no significant correlation between the success of transfer and the translation strategy used (retention and retention+specification). The chi-square test is performed on the 62 segments from the data set and shows that $X^2(2) = 12.574, p \leq .05$. There is a significance of .002 which means that the results are very significant and that the null hypothesis can be rejected. In other words, there is a very strong relationship between the translation strategy used and the success of transfer when it comes to the two strategies that we've analyzed. If the translators use the strategy retention, they can be certain that more often than not, the humour they're trying to convey will fail to be transferred. While if they use retention+specification, they have an almost equal chance of going in both directions, transfer and no transfer, leaning more to the "no transfer" direction.

In the next section, I will be providing some solutions for the humour segments that failed to be successfully transferred (partial transfer and no transfer).

12.Solutions to the partially transferred and unsuccessfully transferred ECRs.

The following charts represent solutions that I personally believed to be efficient in overcoming the problems that the subtitler faced. Each chart has five rows. The first row contains the number of the problematic segment where the humour was either partially transferred or unsuccessfully transferred. The second row shows the translation strategy that the subtitler used. The third row contains the solution that I suggest would fix the problematic ECR/segment and would render the humour “successfully transferred”; in other words, the solution is my version of subtitling the ECR and perhaps what the subtitler should have done instead. The fourth row shows the translation strategy that I have used in my version of the subtitles. And last but not least, the fifth row presents a discussion, or rather an explanation of what the problem was with the segment and what I have done to fix it.

Problematic segment	#2 (no transfer)
Translation strategy	Retention+specification
Solution(s)	العرض الرئيسي للفرقة الموسيقية المشهورة "بينك فلويد" Floyd Pink Imachhoura lmosiqia lilfirqa rraisi l'ard Floyd Pink famous musical of.the.band main show DT: the main show of the famous musical band “Pink Floyd”
Translation strategy	Retention+specification
Discussion	It needs to be clear in the subtitles that Pink Floyd is a very famous band and is the main act in the show. Although the subtitler used the retention and specification strategies, i.e, specifying that Pink Floyd is in fact a band, he didn't mention that they are famous or that they are the main act of the show. Hencewhy I suggest that the subtitler adds this information to

	the subtitles in order for the audience to understand the humour embedded in the reference.
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Problematic segment	#9 (no transfer)
Translation strategy	Retention
Solution(s)	<p>برنامج "جيبدي"</p> <p>Jeopardy barnamaj</p> <p>Jeopardy the.show</p> <p>DT: The show Jeopardy</p>
Translation strategy	Retention+specification
Discussion	In the subtitles, the translator transliterated the ECR of the without taking into consideration whether the target audience knows what Jeopardy is, hence why the humour is lost. I suggest that the subtitler uses a combination of the translation strategies retention and specification (The show Jeopardy) in order for the audience to know that Jeopardy is a show and make the humour accessible to them.

Problematic segment	#18 (no transfer)
Translation strategy	Retention+specification
Solution(s)	<p>برنامج "أوبرا" لتحكي قصتك الأليمة</p> <p>Al.alima qisataki litahki Oprah barnamaj</p>

	Tragic your.story to.tell Oprah the.show DT: The show Oprah to tell your tragic story
Translation strategy	Retention+specification
Discussion	In this segment, the subtitler specified who/what Oprah is (The Oprah show); nevertheless, the questionnaire showed that not enough people are familiar with the Oprah show, hence it is unclear what the show is about and what segments are produced on it. Therefore, I suggest that the translator adds the phrase “to tell your tragic story” in order for the audience to know what Phoebe would have done if she had gone on the Oprah show.

Problematic segment	#23 (no transfer)
Translation strategy	Retention
Solution(s)	<p>هنيبيل ليكتور " أكل لحوم البشر Lbchar lohomi akilo Lecter Hannibal People meat eater Lecter Hannibal</p> <p>DT: Hannibal the cannibal</p>
Translation strategy	Retention+specification
Discussion	The problem with this segment is that the target audience does not know who Hannibal Lecter is and what his main characteristics are, and would therefore be clueless to why the segment is humorous. The subtitler could have easily added the specification “the cannibal” to the reference “Hannibal Lecter”. And the segment would have kept its

	humour in translation.
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Problematic segment	#28 (no transfer)
Translation strategy	Direct translation
Solution(s)	شعر البينات Lbanat chi'r Cotton candy DT: cotton candy
Translation strategy	Substitution
Discussion	In this segment, Rachel is wearing a bright pink dress, and compares herself to something you drink when you're nauseous, which is the bright pink American medication "Pepto Bismol". The target audience is unfamiliar with the reference; therefore I suggest that the subtitler substitute the original reference with a more universal reference that everybody can relate to which is the infamous bright pink cotton candy.

Problematic segment	#30 (no transfer)
Translation strategy	Retention
Solution(s)	ك"بيت مصر" مثلاً؟ Mathalan Masr Pete.ka For example Egypt Pete.like

	<p>أو "المغربييت"</p> <p>Almaghrebete or</p> <p>DT: Like Pete Egypt for example?</p> <p>Or Almaghrebete (Almaghreb (Morocco)+Pete)</p>
Translation strategy	Substitution
Discussion	<p>In this segment, there is a wordplay with two US states and the name Pete. The first ECR in the segment is “Pete Dakota”, while the second one is “Mississipete” (combination of the Mississippi and Pete). This wordplay and the humour embedded within it is not accessible to the target audience because they are unfamiliar with Dakota and Mississippi. I suggest that in order for the target audience to understand the joke, the two US states need to be substituted with two Arab countries, the second one ending in B (because the name Pete in Arabic is pronounced Bete as the letter P does not exist in the Arabic language). Thus, I suggest that Dakota be replaced with Egypt (random Arab country) and Mississippi with Almaghreb (Morocco) in order for both the wordplay and the humour to be transferred</p>

Problematic segment	#32 (no transfer)
Translation strategy	Retention
Solution(s)	<p>إهدأ يا "اليني" ساحق الحيوانات</p> <p>Lhayawanat sahiq “Lenny” ya ihdae</p>

	Animals crusher “Lenny” oh calm.down DT: Easy Lenny, the animal crusher
Translation strategy	Retention+specification
Discussion	The problem with this segment is that the target audience is not familiar with the character Lenny and the fact that he cuddles tiny animals until he squishes them (unintentionally). The subtitler here only used retention and did not give the audience any clue as to who Lenny is, and therefore the humour was not transferred. I suggest that the translator adds the specification “The animal crusher”, which is his main characteristic and the one that matters in this segment for the humour to be successfully transferred.

Problematic segment	#34 (no transfer)
Translation strategy	Substitution (situational paraphrase)
Solution(s)	يقدمون لي معاشهم التقاعدي Taqa’odiy ma’achahom li yoqadimona Retirement their.pension to.me they’re.giving DT: They’re giving me their pension money
Translation strategy	Generalization
Discussion	Since the target audience is unfamiliar with the 401-K, the subtitler substituted it with “everything they’ve got”;

	however, that statement is not humourous. The translator could have opted for the generalization strategy and in a way define what 401-K is, and the humour would have been transferred successfully into the target language.
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Problematic segment	#49 (no transfer)
Translation strategy	Omission
Solution(s)	You know, the cookies that girl scouts sell البسكويت الذي تبيعه فتيات الكشافة
Translation strategy	Substitution (paraphrase with sense transfer)
Discussion	In the original soundtrack, Monica says: “I like her so much you tell her I want my cookies early this year! Y’know, a box of <i>Thin Mints</i> and some <i>Tag-a-Longs</i> ”. In the subtitles, the sentence in bold (the ECR) is completely omitted and the humour is lost. In order to keep the humour, or at least partially keep it, the subtitler could have opted for the following translation “You know, the cookies that girl scouts sell” "البسكويت الذي تبيعه فتيات الكشافة"

Problematic segment	#53 (no transfer)									
Translation strategy	Retention+specification									
Solution(s)	<table style="width: 100%; border: none;"> <tr> <td style="text-align: right;">المسنات</td> <td style="text-align: center;">للنساء</td> <td style="text-align: left;">مسلسل</td> </tr> <tr> <td style="text-align: right;">Mosinnat</td> <td style="text-align: center;">linnisae</td> <td style="text-align: left;">mosalsal</td> </tr> <tr> <td style="text-align: right;">Elderly</td> <td style="text-align: center;">for.women</td> <td style="text-align: left;">series</td> </tr> </table>	المسنات	للنساء	مسلسل	Mosinnat	linnisae	mosalsal	Elderly	for.women	series
المسنات	للنساء	مسلسل								
Mosinnat	linnisae	mosalsal								
Elderly	for.women	series								

	DT: A series for elderly women
Translation strategy	Substitution (Paraphrase with sense transfer)
Discussion	The humour in this segment is that Ross watched a series as a kid called “Golden Girls” which is about elderly women and designated for elderly women. The translation does not provide this information to the target audience. The subtitler could have substituted the name of the series with “a series for elderly women” which would have transferred the humour successfully into the TL.

Problematic segment	#57 (no transfer)
Translation strategy	Retention+specification
Solution(s)	<p style="text-align: right;">"تشاكي" الدمية القاتلة</p> <p style="text-align: right;">Lqatila addomia Chucky</p> <p style="text-align: right;">The murdering toy Chucky</p> <p>DT: The movie chucky, the murdering toy</p>
Translation strategy	Retention+specification
Discussion	The target audience is not familiar with Chucky and do not know that he is a toy and a serial killer; and hence would not understand the humour embedded in the reference. In order for the audience to do so, they need to be familiarized with Chucky, which can be done by means of using the translation strategy “retention+specification” and specifying who the character Chucky is instead of only rendering the information in the ST.

Problematic segment	#58 (partial transfer)
Translation strategy	Retention
Solution(s)	"جورج كرداحي" George Kardahi
Translation strategy	Substitution (cultural substitution)
Discussion	The problem with this segment is that the target audience is unfamiliar with Ed McMahon, a game show host. One way to fix the problem is to substitute Ed McMahon with a similar character known in the Arab world, for instance, the famous game show host George Kardahi. In the joke, the character Ed McMahon is known for giving out big checks and having a raw sexual magnetism; and George Kardahi possess the same qualities and would therefore be a good substitute and the humour would be transferred into the TL.

Problematic segment	#59 (no transfer)
Translation strategy	Retention
Solution(s)	خبير في التصوير Taswir fi khabir Photography in expert DT: Expert in photography
Translation strategy	Substitution (paraphrase with sense transfer)

Discussion	In this segment, the target audience is not familiar with Ansel Adams and do not know that's a famous photographer and an expert in photography; hence, the humour is lost. The subtitler could have used the strategy "substitution" to transfer the sense of the ECR which is that Ansel Adams is an expert in photography, and that would have kept the humour in this segment.
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Problematic segment	#61 (partial transfer)
Translation strategy	Retention+specification
Solution(s)	<p style="text-align: center;">لا عليك، إنها قطعة مزورة</p> <p style="text-align: center;">Mozawara qit'a innaha 'alayk la</p> <p style="text-align: center;">Fake piece it's nevermind</p> <p>DT: Never mind, it's a fake piece</p>
Translation strategy	Substitution (paraphrase with sense transfer)
Discussion	In this segment, Ross brags to his date that he's got an original Indian Artefact. However, after they started having sex, she knocked the artefact, but he didn't seem to be bothered and told her that's it's just from the retail store Pier One which means that it's not an original Indian artefact. The subtitles do not provide this information by only stating that "it's from the store Pier One", and the target audience need more guidance and explanation. The subtitler could have substituted the reference with its sense which is that the artefact is fake, and the segment would have kept its humour.

Problematic segment	#62 (no transfer)
Translation strategy	Retention
Solution(s)	<p>دعايات صباوي لخسارة الوزن</p> <p>di'ayat Subway likhasarat Lwazn</p> <p>commercials Subway for.losing Weight</p> <p>Subway commercials for weight loss</p>
Translation strategy	Retention+specification
Discussion	<p>The problem with this segment is that the target audience does not know that most subway commercials are about weight loss (people who have consumed healthy subway sandwiches and lost weight). The subtitler should include this information in the subtitles in order for the humour to be transferred into the target text.</p>

Problematic segment	#66 (no transfer)
Translation strategy	Retention
Solution(s)	<p>"فريد سانفورد" جامع الخردوات</p> <p>Fred Sanford jami' Lkhordawat</p> <p>Fred Sanford Junk collector</p> <p>DT: Fred Sanford the junk collector</p>
Translation strategy	Retention+specification

Discussion	This segment is problematic because the target audience is not familiar with Fred Sanford and him being a junk dealer/collector. Therefore, the subtitler should have specified who Fred Sanford is.
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Problematic segment	#67 (partial transfer)																								
Translation strategy	Retention																								
Solution(s)	<table border="0"> <tr> <td>الشخصية</td> <td>الكرتونية</td> <td>"كالفن"</td> <td>يضاجع</td> </tr> <tr> <td>chakhsia</td> <td>lkartonia</td> <td>Calvin</td> <td>yodaji'o</td> </tr> <tr> <td>character</td> <td>cartoon</td> <td>Calvin</td> <td>having.sex</td> </tr> <tr> <td>صديقه</td> <td>النمر</td> <td>"هوبز"</td> <td></td> </tr> <tr> <td>sadiqaho</td> <td>nnamir</td> <td>Hobbes</td> <td></td> </tr> <tr> <td>his.friend</td> <td>the.tiger</td> <td>Hobbes</td> <td></td> </tr> </table> <p>DT: The cartoon character Calvin having sex with his tiger friend Hobbes</p>	الشخصية	الكرتونية	"كالفن"	يضاجع	chakhsia	lkartonia	Calvin	yodaji'o	character	cartoon	Calvin	having.sex	صديقه	النمر	"هوبز"		sadiqaho	nnamir	Hobbes		his.friend	the.tiger	Hobbes	
الشخصية	الكرتونية	"كالفن"	يضاجع																						
chakhsia	lkartonia	Calvin	yodaji'o																						
character	cartoon	Calvin	having.sex																						
صديقه	النمر	"هوبز"																							
sadiqaho	nnamir	Hobbes																							
his.friend	the.tiger	Hobbes																							
Translation strategy	Retention+specification																								
Discussion	The problem with this segment is that the target audience do not know that Calvin is a cartoon character (a little boy) and Hobbes is his tiger friend, and for the humour to be transferred, the audience needs to have access to this information. Since it's not within their cultural knowledge, it's the subtitler's job to provide this information in the																								

	subtitles.
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Problematic segment	#68 (no transfer)
Translation strategy	Retention+specification
Solution(s)	<p>متجر "آن تايلور" لملابس النساء Nnisae limalabis Taylor Ann matjar Women for.clothes Taylor Ann store</p> <p>DT: The store Ann Taylor for women's clothing</p>
Translation strategy	Retention+specification
Discussion	<p>The humour in this segment is that the store Ann Taylor is for women's clothing, and Chandler suggests that Ross buy another pink shirt from there to replace the one he lost. The target audience is not familiar with this fact. Although the subtitler specified that "Ann Taylor" is a store, it wasn't specific enough. Hence I suggest that the translator adds "for women's clothing" to his translation of the ECR.</p>

Problematic segment	#73 (no transfer)
Translation strategy	Retention
Solution(s)	<p>من عائلة الرئيس "كينيدي" Kennedy rrais 'ailat min Kennedy president family from</p> <p>DT: From president Kennedy's family</p>

Translation strategy	Retention+specification
Discussion	This segment is problematic because the target audience is not familiar with Kennedy and him being a former president. Thus in order for the humour to be transferred, the audience need to know that Kennedy is a president. This can be done by using a combination of the translation strategies “retention” and “specification”

Problematic segment	#74 (no transfer)
Translation strategy	Retention
Solution(s)	<p style="text-align: right;">السيد الحساس</p> <p style="text-align: right;">Lhassas assayid</p> <p style="text-align: right;">Sensitive mister</p> <p>DT: Mr. Sensitive</p>
Translation strategy	Substitution (situational paraphrase)
Discussion	The problem with this segment is that the audience are not familiar with Mary Poppins and that Ross tweaked the reference to suit a man and thus calling him “Gary Poppins”. What the audience needs to know is that Ross by calling him that means that Sandy is very feminine and sensitive. Therefore, the translator could substitute the reference and paraphrase it transferring the sense of the ECR.

Problematic segment	#75 (no transfer)
Translation strategy	Retention
Solution(s)	<p>هذا أشبه بطرد hatha achbaho bitardi this similar to.firing</p> <p>الشخصية الكرتونية اللطيفة "إيلمو". chakhsia lkartounia llatifa Elmo character cartoon sweet Elmo</p> <p>DT: Chakhsiya lkartounia llatifa</p>
Translation strategy	Retention+specification
Discussion	<p>In order for the humour to be transferred, the target audience need to be familiarized with Elmo and his sweet character. This information is not provided in the subtitles, and since the target audience is oblivious to that matter, the subtitler should specify in his text who Elmo is and how sweet and kind his character is.</p>

Problematic segment	#76 (no transfer)
Translation strategy	Retention
Solution(s)	<p>المناضل Lmonadil Activist</p>

Translation strategy	Substitution (paraphrase with sense transfer)
Discussion	This segment is problematic because the target audience are not familiar with Norma Rae and her being an activist; therefore, the subtitler could get rid of the reference and substitute it with its sense.

Problematic segment	#78 (no transfer)
Translation strategy	Retention
Solution(s)	<p style="text-align: right;">قناة المشاهير أخبار</p> <p style="text-align: right;">Lmachahir akhbar qanat</p> <p style="text-align: right;">Celebrities news channel</p> <p>DT: The celebrity news channel</p>
Translation strategy	Generalization
Discussion	This segment is problematic because the subtitler only used the strategy retention “access Hollywood”, and the target audience are not familiar with this channel and what it reports. In order for the target audience to understand the humour intended by the source text, the subtitler could generalize the reference; instead of “Access Hollywood”, he could say “the celebrity news channel”.

Problematic segment	#81 (no transfer)
Translation strategy	Retention
Solution(s)	المغنية "بريتني سبيرز"

	Spears Britney almoghaniya Spears Britney the.singer DT: The singer Britney Spears
Translation strategy	Retention+specification
Discussion	The target audience is not familiar with Britney Spears; so in order for the humour to be successfully transferred into the target language, the subtitler needs to specify that Britney is a singer or a pop star, as suggested above in the solution.

Problematic segment	#85 (no transfer)
Translation strategy	Direct translation+retention
Solution(s)	<p>أغنية ثنائية لمغن أبيض Abyad limoghannin thonaia oghnia white of.a.singer duet song و آخر أسود في نفس الوقت Lwaqt nafsi fi aswad akhar wa Time same in black another and</p> <p>DT: A duet of a white singer and a black one at the same time.</p>
Translation strategy	Substitution (paraphrase with sense transfer)
Discussion	This segment is problematic because the target audience are not familiar with the duet “Ebony and Ivory” and hence don’t know that it’s performed by a two artists, black and white. In

	order for the humour to be transferred into the target text successfully, the subtitler needs to convey this information through his subtitles. This can be done by substituting the name of the song with its general sense, as suggested in the solutions above.
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Problematic segment	#89 (no transfer)
Translation strategy	Retention
Solution(s)	<p>المغنية "بيونسي" Beyoncé almoghaniya Beyoncé the.singer</p> <p>DT : the singer Beyoncé</p>
Translation strategy	Retention+specification
Discussion	In order for the humour to be successfully transferred into the target text, the subtitler should specify who Beyoncé is, a “singer”.

Problematic segment	#90 (no transfer)
Translation strategy	Retention+specification
Solution(s)	<p>طاقم برنامج "ثمانية" أطفال و كفى" Kafa wa atfalin thamaniyato barnamaj taqam Enough and children eight show cast</p> <p>DT: the cast of the show “Eight children are enough”</p>

Translation strategy	Direct translation+specification
Discussion	By using the strategy “retention”, the target audience has no access to any information about the show that Monica is talking about. Therefore, the translator should have used the direct translation strategy instead, as well as specification.

Out of 90 humour segments (98 ECRs), I have suggested solutions for 27 segments. I have suggested the translation strategy “retention+specification” 14 times, “substitution” 10 times, “generalization” twice, and “direct translation+specification” once. We notice however that in some of these solutions, the translation strategy that I have suggested is identical to the one that the subtitler used; however, the information is different. For instance, in some segments, the translator uses the combination of strategies “retention+specification”, but doesn’t specify the ECR enough, or uses the wrong specification that would not transfer the meaning that the audience needs in order for them to understand the humour. Let’s take for example segment #68: Chandler is making fun of Ross for having a pink shirt; Ross lost his shirt and is complaining to his friends which then suggest that he go buy another one from Ann Taylor’s. So, the original ECR is “Ann Taylor’s”, and the subtitler specified it by adding the word “store”, which then became “the store Ann Taylor”. That specification is good, but not good enough, because the essence of the humour is that Ross would buy another shirt from the Ann Taylor store because it is for especially for women. The specification that the subtitler made does not provide the audience with that information, therefore, he needed to specify the store even more and add “for women”. Thus, we can conclude that sometimes the problem is not with the type of strategy but with choosing which information to convey through that strategy. In addition, I have noticed that in most cases, substitution is the strategy that would work in conveying the humour to the target audience. That is mainly because there aren’t many ways of conveying the humour and still keeping an SL-oriented strategy and keeping the ECR. Using source oriented strategies keep the audience at bay because of their lack of cultural knowledge.

DISCUSSION

It can be said that the humour effect embedded in the ECRs used in the sitcom Friends was hard to translate given that 61.1% of the humorous segments were not transferred successfully into the Arabic language, and only 22.2% of the humorous segments were completely accessible to the Arabic-speaking audience, and 16.7% of the segments only partly humorous.

As expected in my hypothesis, most humorous segments did in fact lose their humour effect when rendered into the target language. And this is indeed because the majority of the audience was found to be unfamiliar with the cultural references after conducting the questionnaire. This loss of the humour effect embedded in the ECRs was also due to the misuse of certain translation strategies and overuse of SL-oriented strategies, especially “retention”. My hypothesis for the first research sub-question was that the percentage of the unsuccessfully transferred ECRs would be the highest, followed by the unsuccessfully transferred ones, then the partially transferred ECRs. This hypothesis was proved to be correct. The hypothesis for the second sub-question was that the most dominant translation strategy is “retention” and the least dominant one is omission. This hypothesis was also proven to be correct; however, there are other translation strategies that were used as much as omission, such as official equivalent and specification. When it comes to the third sub-question, I have predicted that the more SL-oriented the strategy is, the less successful it is in transferring the humour, and the more TL-oriented the strategy is, the more successful it is in transferring the humour. Part of this hypothesis turned out to be correct because as is presented in the results above, the translation strategy retention is the most SL-oriented one and the most unsuccessful strategy in transferring the humour in this data set. However, we cannot conclude that the most TL-oriented strategies are the most successful ones in transferring the intended humour and meaning embedded in the ECRs because we do not have sufficient data; that is to say that the translator did not use TL-oriented strategies to an extent where we could draw conclusions and assumptions based on them. In addition to that, the strategy substitution, which is the most TL-oriented one, has proved to be successful in 50% of the cases, and not successful in the remaining 50%. Thus, it is impossible to conclude what the success of the transfer would be with using this strategy unless more data is analysed where substitution is used more often. And last but not least, for the fourth sub-question, I have predicted that I can solve an adequate number of the problematic segments (unsuccessfully and

partially transferred segments) by using different translation strategies, especially TL-oriented ones. I have managed to solve 27 out of 90 segments with using mostly the strategies “retention+specification” and “substitution”. By using the SL-oriented strategy “retention”, I kept the original reference so as not to remove a big chunk of information out of the ST, but added the TL-oriented “specification” to bring the reference closer to the audience and provide them with the necessary information that their presupposed cultural knowledge lacks. I’ve also chosen to use the strategy “substitution” because in most cases, it was impossible to specify the reference, either because of spatial and temporal constraints that the nature of subtitles dictates, or because the target audience simply will not understand what the ECR refers to even with added explanations; therefore, I aimed at making the humour accessible by being creative and substituting the whole reference either by transferring its sense, by changing the whole meaning of the reference and substituting it with another from the target culture, or by paraphrasing it in a way that would fit the situation but still maintain the intended humour.

When analysing this data set, I was hoping to find a specific pattern as to why the humour in some segments are successfully transferred and why others are not successfully transferred. It seems that the only pattern that is definitive is that using the strategy retention alone is almost never a good idea, and most likely going to lead to a non-humorous segment, and create confusion.

Let’s first start the discussion of this study by talking about the questionnaire that was administered to figure out the knowledge that the Arab audience might have on the American culture. When the questionnaire was first created, the intention was to reach as many people in as many Arab countries as possible. Although many efforts were made to reach that goal, the questionnaire only reached Moroccan respondents. The latter are technically “Arab audience”, but it could have been better if other respondents from other Arab countries were also involved in the questionnaire. Moreover, it could be thus argued that the sample size (100 respondents) does not represent the population and is not enough to make inferences about. This means that if more respondents were available, we could have had a higher confidence level in our findings. Nevertheless, this is a small scale study, and a sample size of a 100 is normally the average in such studies.

This study tried to look at how the Arabic subtitles of the American sitcom *Friends* transferred the intended humour in extralinguistic culture-bound references (ECRs). The latter can be names of places, books, films, personalities, etc; and in most cases, these references were not recognized by the target audience. In those cases, it is the translators/subtitlers' job to try to bring the meaning as close as possible to the audience while still keeping the intended humour. This can be done through many strategies including substitution, which is divided into two types: paraphrase and cultural substitution (see 2.3.2.6). With cultural substitution, the subtitler needs to replace the original ECR (in this case, American reference), with a reference from the target culture. The problem here is that there are many Arab countries, and each of them has a different culture. The things that are known in Morocco might not be known in Egypt, and the things known in Saudi Arabia are completely foreign to people to Algeria. This leaves the subtitlers in a very complicated situation with very few options to choose from, if any at all. Their choices might be influenced by their origins; if the translator's Qatari for instance, s/he might be inclined to use references that are known in his/her country, ignoring the fact that other Arab audience might not understand the reference. This often leads to the translators choosing not to use this strategy, and instead opting for the safest strategies: SL-oriented ones.

Besides, there is a special challenge when it comes to subtitling for the Arabic audience. This challenge is not related to the subtitlers, but to the audience themselves. Standard Arabic is a language which is only used in formal documents, books, news broadcasts, and other formal situations; no Arab speaks Arabic in their daily life. Each Arab country has its own dialect, which originated from the Arabic language. Some dialects are close to Arabic, and others are so different from it that they should be considered as languages in their own rights rather than dialects. Some good examples of this are the Moroccan, Algerian, and Tunisian dialects. Because Standard Arabic is not spoken in the daily lives of Arabs, and has to be taught at school, the majority of people consider it as a "second language"; which makes understanding it somewhat challenging for some, especially when it comes to humour.

Having said that, it should be noted that most subtitlers are required to stay as faithful as possible to the ST, which is a challenge for them. So, this question should be asked: how could the subtitler be as faithful as can be to the source text, while at the same time try not to make the target audience feel left out and confused? A definitive answer to this question cannot be

obtained; however, in the case of this sitcom, it is clear that the subtitler was too faithful to the ST at the expense of losing the intended humour in most cases. Although this is a huge disadvantage that comes at a cost of not understanding the humour, there are some advantages to being too faithful to the target text, mainly obtaining cultural knowledge over time. When the viewer notices certain references being repeated in audiovisual productions, he might be curious to find out what they mean and look them up; hence, gaining cumulative cultural knowledge over time. Besides, the American culture is getting closer and closer to the world as time goes by thanks to American films and shows becoming mainstream, American stores and brands becoming universal, as well as American news being covered by global media more often than before. As time goes by, American cultural references are becoming universally-known references rather than culture-specific.

It should also be kept in mind that the sense of humour of the target audience might not be similar to that of the source audience. For example, Americans are known to be very sarcastic, and in the sitcom *Friends*, many of the humour segments are sarcastic; whereas most of the Arab audience does not have a sarcastic sense of humour. Although the aforementioned remark is a personal opinion, I believe that it is valid. As a Moroccan living in the Arab world, and possessing a sufficient cultural knowledge to make inferences about my community, I can conclude with confidence that the majority of the Arab audience does not in fact possess a sarcastic sense of humour. Thus, even if the translator rendered the segment in a way that was completely accessible to the target audience with all the needed information, it might not be able to make them laugh after all because their sense of humour simply does not align with that of the source audience.

All in all, humour translation, and especially humour subtitling is the most difficult type of translation. Subtitlers often have a big responsibility to transfer the intended humour of the ST into the TT. And while most subtitlers are trained and know what they should and should not do in their translations, their works still vary depending on their views, backgrounds, educational levels, languages, cultural knowledge, as well as their sense of humour.

CONCLUSION

In conclusion, this study aimed at looking at how the humour effect embedded in extralinguistic culture-bound references was transferred in the Arabic subtitles of the American sitcom *Friends*. The study was divided into two main parts, a theoretical part and a practical part.

In the theoretical part, the notion of humour was presented, as well as the main theories of humour, namely the superiority theory, the relief theory, the incongruity theory, the script-based semantic theory of humour, and most importantly, the general theory of verbal humour. After that, culture and its relationship to humour were discussed, and examples of cultural humour and its characteristics were given. I then talked about the topic of humour translation, where I presented joke-types for translation, and a model for describing humour translation created by Asimakoulas (2004). Next, I discussed several aspects of audiovisual translation, including its types, the process of making subtitles, one of the main modes of AVT, as well its advantages and disadvantages. And last but not least, I addressed the notion of extralinguistic culture-bound references, its types, and Pedersen's taxonomy of ECR translation/subtitling strategies.

In the practical part of the study, I analysed the subtitling of humorous segments extracted from the American sitcom *Friends*, where the humour is embedded in extralinguistic culture-bound references. The analysis was both qualitative and quantitative in nature, and was carried out using humour charts. These humour charts are comprised of several elements which constitute the internal structure of a humorous arrangement; these elements are extracted from Asimakoulas' humour translation model (2004), which in turn is an updated model of Attardo and Raskin's General Theory of Verbal Humour. Each humour chart also contains the translation strategy that was used in the segment; for that, I relied on Pedersen's translation strategies for rendering ECRs in subtitling (2005). There are other elements in the humour charts that describe the humour segment or the ECR, namely Antonini and Chiaro's types of ECRs (2005) and Dynel's types of humour (2009). In addition, a survey was conducted in order to find out whether the Arab audience is familiar with the ECRs used in the sitcom. Furthermore, solutions were also given to bring back the humour effects that were lost the translation of most segments.

The general results of the study show that the subtitler was not successful in transferring the humour embedded in the ECRs in 61.1% of the segments in this data set. This entails that the sitcom *Friends* was not easy to translate for the Arabic-speaking audience. Furthermore, the

strategies which the translator or translators used seem to have an impact on the success of the transfer; as mentioned in the discussion above, the strategy retention was the most correlated with the success of transfer of the segments; in 28 out of the 36 times this strategy was used, the humour was not successfully transferred into the target language. It also seems that in more cases than not in this data set, the more the strategy is TL-oriented, the more successful the transfer is, and vice-versa. Nevertheless, in other cases, even if the strategy transfers all the information of the source text completely, it still isn't accessible to the audience, not because of the strategies used by the subtitler, but because of the limited cultural knowledge of the audience, as the survey shows.

It should be noted that any conclusions made in this study are specific to this data set and although it was sought after, the same could not be said about other data; that is to say that we cannot generalize these findings, and conclude that whenever for instance retention is used, the humour or meaning would not be transferred. More research should be done where more data is analysed, and a sufficient amount of each translation strategy is used throughout the data set in order to reach accurate results, make accurate correlations between the success of transfer and translation strategy, as well as be able to draw general conclusions based on the findings.

Regarding future studies, it would be interesting to analyse Arabic subtitles provided by other companies besides Netflix such as MBC, and compare the results. In addition, more attention should be given to researching the translators themselves and looking at their perspectives, backgrounds, cultural knowledge, sense of humour, as well as their working conditions, and the rules and restrictions set up for them by the companies they work for. More aspects of the translation process should be given attention to as opposed to the usual analysis of the finished product alone.

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APPENDIX A



Radboud Universiteit

W. DE NOMINE FELICITER

يتم إجراء هذا الاستطلاع من أجل اختبار معرفة الجمهور العربي حول ثقافة أمريكا الشمالية. لا تشارك في هذه الدراسة إذا كنت تتحدث اللغة الإنجليزية

هل تتعرف على أي من هذه المراجع؟

- السيد "رأس البطاطا"
- بينك فلويد
- في المطبخ مع داينا
- سفينة "إنتريز"
- فوكا
- سفينة لونغوس, الطائر الكبير من برج سيمي ستريت
- خطاب "الذي حلم"
- "غوليلمو" وثلاثة بيبة
- جيريدي
- كيبيل
- بوب كاتس
- "رايسروني", تحلية سان فرانسيسكو
- المطبخ و ارتص الومعي



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هل تتعرف على أي من هذه المراجع؟

- الأميش
- الفين, سليمان, ثودور
- "بردمج" أويرا
- بارلي
- كوككت
- عرائس ال"مايت شو"
- هافيل ليكتر
- فلورانس هاندسون
- سمسار شركة ستشوري تويثي وان
- بينتو بيزمول
- فريق نيويورك نيكس
- منبينيبي
- العقيد ساندز
- شخصية "بيبي" من كتاب "قاران و رجال"
- ميلتون بيرل
- نوداك ترامب
- مونتي هال مقدم بردمج "الصحف مسقة"
- بروفيك
- سوبر مكس أ لوت
- جملة "الاتصال بالمنزل" من فيلم "إي تي"
- بردمج "البرتلينمنت توليت"



- مطعم بيتزا هت
- "كيرمت" الضفدع
- ميكس مليون دولار مان
- لايبوس
- مطعم "تتلك إي تشير" لأطفال
- كايبتن ستوبيج وكيبيل
- مطعم "تي جي أي فرايدايز"
- فابيليا آيس
- عولدن جورلز
- كفاة "إي إس بي إن"
- كفاة E إي
- فيلم "تشاكي"
- إيد ماكمان
- أنصيل أدامز
- هيئة السلام
- متجر "بيير 1"
- صب واي
- إيركرومبي أند فينتش
- روكفيلر
- بيتي روت
- فريد مالفورد



- كالفين و هويتز
- أن كيلور
- مطعم "أربيز"
- خيمة السكان الأصليين لأمريكا الشمالية
- آبي ليوينتز
- إنديانا جونز
- كيبدي
- ماري بويينز
- إيلمو
- نورما راي
- شراب السيدة باترورت المحلي
- أكسيس هولبود
- مطعم "تاكو بيل"
- الميت
- فريق المينيس
- بريكتي سبيلز
- فرقة "سويريمز"
- ويرد آل
- الأعدية الثالثة "بيوني أند أفغوري"
- بيتز و إيرني
- متجر "غاب"



APPENDIX B

#1, S01E01				
Source language	- Rachel: I realized that I was more turned on by this gravy boat than by Barry. And then I got really freaked out, and that's when it hit me, how much Barry looks like Mr. Potato Head . I mean I've always known he looked familiar.			
Target language	المركب	أن	لي	- تبين
	Lmarkib	ana	li	tabayana
	The.boat	that	to.me	it was revealed
		"باري".	من	أكثر
		Barry	min	aktar
		Barry	than	more
				I.like.it
	اكتشفت	عندها	و	ذعرت.
	Ktachafto	Indaha	Wa	Tho'irto
	I.discovered	Then	And	I.panicked
				then
				and
	و	باري	بين	الكبير
	wa	Barry	bayna	lkabir
				chabahi
				wajha
				The.face
				of.resemblance
				Big
				Between
				Barry
				And
	عرفت	لطالما	البطاطا".	"رأس
	'arafto	Latalama	Albatata	Raas
				Asayid

	<p>I knew Always Potato Head mister</p> <p>أن مألوف شكله</p> <p>Anna maalouf Chaklaho</p> <p>That familiar his.look</p> <p>DIRECT TRANSLATION:</p> <ul style="list-style-type: none"> - I realized that I liked this boat more than Barry. And then I freaked out. And that's when I realized the similarity between Barry and Mr. Potato Head. I've always known he had a familiar appearance.
Target	Barry
Situation	Mocking Barry's appearance
Norm Acceptance/opposition	NA/O
Image	Rachel is sitting on a couch in her wedding dress with the other friends.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel left her husband Barry at the alter and came to the coffee house looking for Monica - Mr. Potato Head is an American toy
Intertextuality	-
Interpersonality	Insult
Translation strategy	Direct translation
Type of humour	Putdown
Type of ECR	Celebrities, personalities, and characters
Conclusion: partial transfer	

Explanation: The humour in this case is based on the comparison between Barry, Rachel's husband, and the toy "Mr. Potato Head". Rachel claims that Barry looks like the toy. However, the majority of the target audience is not familiar with Mr. Potato Head. However, it is still humorous to compare a human being to a potato; therefore, I argue that the humour is partially transferred in this segment.

#2, S01E02	
SL	<p>- Monica: What you guys don't understand is, kissing is as important as any part of it.</p> <p>- Joey: Yeah right! Are you serious?</p> <p>- Rachel: Yeah. Everything you need to know is in that first kiss.</p> <p>- Chandler: I think for us, kissing is pretty much like an opening act, you know, it's like a stand-up comedian you have to sit through before Pink Floyd comes out</p>
TL	<p>- ما لا تفهمونه أنتم الرجال هو أنه annaho howa arrijal antom tafhamounaho la ma That Is Men you understand.it No What</p> <p>بالنسبة إلينا التقبيل يوازي الأمور Al-omour Yowazi Attaqbil Ilayna binisbati The.things Equals Kissing Us for</p> <p>الأخرى أهمية Ahamia al okhra Importance the.other</p> <p>- نعم، بالطبع! - هل أنت جدية؟</p>

	Jiddia	Anti	Hal	Bitab'	Na'am
	Serious	You	Are	Of course!	Yeah!
	يظهر	إلى	نحتاج	ما	كل
Yath.haro	Ma'rifatih	Ila	Nahtaj	Ma	Kollo
it.shows	know.it	to	we.need	what	all
					yes
				الأولى.	في القبلة
				Al-oula	Al-qoblati
				The.first	The.kiss
					in
	التقبيل	إلينا	بالنسبة	أنه	أعتقد
Attaqbil	Ilayna	Binnisbati	Anaho	A'taqido	Na'am
Kissing	Us	For	That	I.think	yes
			أتفهمين؟	بالافتتاح،	أشبه
			Atafhamin?	Bil iftitah	achbaho
			Do.you.understand?	To .an.opening	resembles
	الذي	الهزلي	الممثل	مثل	
	Allathi	Lhazliy	Lmomathil	Mithla	
	which	The.comic	The.actor	Like	
	أن	قبل	تشاهده	أن	يجب
An	qabla	tochahidaho	an	yajibo	

	<p>That before watch.it to must</p> <p>يظهر فريق "بينك فلويد" على المسرح.</p> <p>Lmasrah 'ala Floyd Pink fariq yathhara</p> <p>Stage On Pink Floyd The.band Appear</p> <p>DIRECT TRANSLATION:</p> <ul style="list-style-type: none"> - What you guys don't understand is, kissing is as important as the other stuff. - Yeah right! Are you serious? - Yeah. Everything you need to know is in that first kiss. - I think for us, kissing is pretty much like an opening act, you know, it's like a stand-up comedian you have to sit through before the band Pink Floyd comes out
Target	-
Situation	Talking about kissing and sex
Norm	NO
Acceptance/opposition	
Image	The six friends are sitting in the coffee house.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - "it" refers to sex - Pink Floyd is a band
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Witticism+stylistic figures (metaphor)

Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: the humour in this segment is based on comparing kissing to an opening act involving a stand-up comedian, and sex to the main show which is Pink Floyd. However, the large majority of the target audience is not familiar with Pink Floyd and how big and famous it is, and would not understand the inference that Pink Floyd is the main show; therefore, they will not understand the humour in this segment.</p>	

#3, S01E02	
SL	<p>Rachel: I know I had it (her ring) when I was in the kitchen with... *silence*</p> <p>Chandler: Dinah?</p>
TL	<p>- أعرِف أَنه كان في يدي عندما كنت Konto 'indama Yadi fi Kana Anaho A'rifo I.was when my.hand In Was That.it I.know</p> <p>في المطبخ مع... Ma'a Lmatbakh fi With The.kitchen in</p> <p>- "داينا"؟ Dinah? Dinah?</p> <p>DIRECT TANSLATION:</p> <ul style="list-style-type: none"> - I know it was in my hand when I was in the kitchen with... *silence* - Dinah?
Target	-

Situation	A lost ring
Norm Acceptance/opposition	NO
Image	Rachel is busy looking for her ring
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel is looking for her ring which she lost in the morning, and the others are helping her find it. - “Someone’s in the Kitchen with Dinah” is the name of a song by singer songwriter Johnny Mercer.
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation + Retention
Type of humour	Witticism
Type of ECR	Songs, famous speeches and quotes
Conclusion: no transfer	
Explanation: The humour is based on Chandler saying “Dinah” in an attempt to make a reference to the song “Someone’s in the Kitchen with Dinah” which the target audience is unfamiliar with. Therefore, the humour is completely lost in this segment.	

#4, S01E02	
SL	<p>Rachel: Well? Isn't that amazing?</p> <p>Joey: What are we supposed to be seeing here?</p> <p>Chandler: I don't know, but... I think it's about to attack the Enterprise.</p>

TL	<p>- أليس هذا مذهشاً؟ Modhichan Hatha Alaysa Amazing This Isn't</p> <p>ماذا يفترض بنا أن نرى هنا؟ Hona Naraa An Bina Yoftarado Matha Here We.see That To.us Is.supposed What</p> <p>لا أعرف، ولكنني أعتقد أنه Anaho A'takido wa.lakinani A'rif La That.it I.think But.I I.know no</p> <p>على وشك أن يهاجم سفينة "إنتربرايز". Enterprise Safinata Yohajima An 'ala.wachki Enterprise The.ship he.attack to Almost</p> <p>DT:</p> <ul style="list-style-type: none"> - Well? Isn't that amazing? - What are we supposed to be seeing here? - I don't know, but I think it's about to attack the "Enterprise" ship.
Target	The fetus
Situation	Comparing the fetus to a space anomaly
Norm Acceptance/opposition	NA/O
Image	Ross is showing the others a sonogram of his fetus.
Constraint	-

Presupposed knowledge	“The Enterprise” is a ship in the “Star Trek” movie franchise
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention + Specification
Type of humour	Witticism+putdown
Type of ECR	Books, films, and TV programmes and channels
Conclusion: partial transfer	
Explanation: The humour is based on Chandler’s statement that the fetus is about to attack the “Enterprise”. Although the target audience is unfamiliar with the Star Trek franchise, it can still be inferred that the fetus doesn’t look like a human being yet and looks more like a strange creature. This makes Chandler’s joke partially funny and the humour partially transferred.	

#5, S01E04	
SL	Rachel: Look! It’s my first pay check [...] Isn’t this exciting? I earned this, I cleaned tables for it, I steamed milk for it, and it was totally... *disappointed* not worth it... Who’s FICA? And why is he getting all my money?
TL	<p>- انظروا، أول راتب أتقاضاه أليس ذلك</p> <p>Thalika Alaysa Atakadah Ratibin Awalo Onthoro</p> <p>That Isn’t I.get.paid Paycheck The.first Look</p> <p>مثيراً؟ لقد كسبت ذلك، [...] لقد نظفت</p> <p>nathafto lakad thalik kasabto lakad mothiran</p> <p>Cleaned I.have That Earned I.have exciting</p> <p>الطاولات، سخّنت الحليب، و كان كل ذلك</p>

	<p>Thalika Kolo Kana Wa Lhalib Sakhanto attawilat That All It.was and The.milk I.warmed tables</p> <p>لقاء... مبلغ زهيد. من هو "فايكا"، و لم Lima wa FICA howa man zahid mablaghin lika'a Why And FICA He who Cheap A.price for</p> <p>ياخذ كل مالي؟ Mali Kola Ya'kotho My.money All He.takes</p> <p>DT: Look! It's my first pay check [...] Isn't this exciting? I earned this, I cleaned tables for it, I steamed milk for it, and it was all for... a small sum. Who's FICA? And why is he taking all my money?</p>
Target	-
Situation	First pay check
Norm	NA
Acceptance/opposition	
Image	Rachel's face expressions portray happiness before opening the check and disappointment after opening it.
Constraint	-
Presupposed knowledge	FICA is an abbreviation for The Federal Insurance Contributions Act (FICA). It is a US federal <u>payroll</u> (or employment) contribution directed towards both employees and employers to fund <u>Social Security</u> and <u>Medicare</u> .
Intertextuality	-
Interpersonality	-

Translation strategy	Retention
Type of humour	Witticism
Type of ECR	Institutions
Conclusion: partial transfer	
<p>Explanation: the humour here is based on Rachel speaking about FICA using the pronoun “he”, comparing it to a person, and also based on Rachel’s disappointment. However, I argue that the humour is only partially kept because although the target audience could see the disappointment and frustration on Rachel’s face, which is humourous, they do not know what or who FICA is, and therefore would not understand the humour in using the pronoun “he” when referring to FICA.</p>	

#6a, S01E04	
SL	<p>Pizza delivery guy: Wait, you’re not G. Stephanopoulos? Oh man, my father is gonna kill me. Monica: wait! Did you say G. Stephanopoulos? [...]</p> <p>Pizza delivery guy: so you guys want me to take this back?</p> <p>Monica: Are you nuts? We got George Stephanopoulos’ pizza!</p> <p>Rachel: Phoebs, who’s George Snuffleupagus?</p> <p>Phoebe: that’s Big Bird’s friend! *Phoebe laughing at Rachel*</p>
TL	<p>- مهلا، ألسنت "جي ستيفانوبولوس"؟ يا إلهي، Ilahi Ya Stephanopoulos G Alasta mahlan My.god Oh Stephanopoulos G Aren't.you wait سيقتلني والدي. walidi sayaktoloni My.father He.will.kill.me</p>

- مهلاً، هل قلت "جي ستيفانوبولوس"؟

Stephanopoulos G Kolta Hal mahlan

Stephanopoulos G You.said Have wait

[...]

- هل تريدونني أن أعيد هذه البيتزا؟

Lbizza Hadihi O'ida An Toridonani Hal

Pizza This Take.back To You.want.me do

- هل فقدت صوابك؟ لقد حصلنا على البيتزا

Lpizza 'ala Hasalna Lakad Sawabak Fakadta hal

The.pizza On We.got Have Your.mind You.lose did

التي تخص "جي ستيفانوبولوس"

Stephanopoulos G takhosso Ilati

Stephanopoulos G Belongs.to that

- "فيس"، من هو "جورج سنيفالوبوغوس"؟

Snuffleupagus George Howa Man Phoebis

Snuffleupagus George He Who Phoebis

- إنه صديق الطائر الكبير في برنامج

barnamaj fi lkabir ttaeeri sadik inaho

Show In The.big The.bird Friend He.is

	<p>"اسيسمي ستريت".</p> <p>Street Sesame</p> <p>Street Sesame</p> <p>DT:-Wait, aren't you G. Stephanopoulos? Oh my God! My father will kill me</p> <p>- Wait, did you say G. Stephanopoulos?</p> <p>- Do you want me to take this pizza back?</p> <p>- Did you lose your mind? We got the pizza that belongs to G. Stephanopoulos?</p> <p>- Phoebs, who is George Snuffleupagus?</p> <p>- He is a friend of the big bird in the show Sesame Street</p>
Target	-
Situation	Pizza delivery
Norm	-
Acceptance/opposition	
Image	<ul style="list-style-type: none"> - Rachel's facial expressions are confused - Phoebe has a condescending look on her face followed by laughter after Rachel's question
Constraint	-
Presupposed knowledge	Mr. Snuffleupagus and Big Bird from the American show "Sesame Street"
Intertextuality	-
Interpersonality	-
Translation strategy	Retention

Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: Partial transfer	
<p>Explanation: The humour is based on the fact that Rachel said the name Snuffleupagus instead of Stephonopolous, and on Phoebe's response which reveals that Rachel said the name of a Sesame Street character. Although the subtitler made an effort to add an explanation and specified that Big Bird is from the Sesame Street show, the target audience is not familiar with Sesame Street; therefore, the humour is only partially kept because the audience can tell that Rachel mispronounced the name.</p>	

#6b, S01E04	
SL	<p>Pizza delivery guy: Wait, you're not G. Stephanopoulos? Oh man, my father is gonna kill me. Monica: wait! Did you say G. Stephanopoulos? [...]</p> <p>Pizza delivery guy: so you guys want me to take this back?</p> <p>Monica: Are you nuts? We got George Stephanopoulos' pizza!</p> <p>Rachel: Phoebs, who's George Snuffleupagus?</p> <p>Phoebe: that's Big Bird's friend! *Phoebe laughing at Rachel*</p>
TL	<p>- مهلاً، ألسنت "جي ستيفانوبولوس" يا إلهي، Ilahi Ya Stephanopoulos G Alasta mahlan My.god Oh Stephanopoulos G Aren't.you wait</p> <p>سيقتلني والدي. walidi sayaktoloni My.father He.will.kill.me</p>

	<p>- مهلاً، هل قلت "جي ستيفانوبولوس"؟ Stephanopoulos G Kolta Hal mahlan Stephanopoulos G You.said Have wait [...]</p> <p>- هل تريدونني أن أعيد هذه البيتزا؟ Lbizza Hadihi O'ida An Toridonani Hal Pizza This Take.back To You.want.me do</p> <p>- هل فقدت صوابك؟ لقد حصلنا على البيتزا Lpizza 'ala Hasalna Lakad Sawabak Fakadta hal The.pizza On We.got Have Your.mind You.lose did</p> <p>التي تخص "جي ستيفانوبولوس" Stephanopoulos G takhosso Ilati Stephanopoulos G Belongs.to that</p> <p>- "فيس"، من هو "جورج" سنيفالوبوغوس؟ Snuffleupagus George Howa Man Phoebis Snuffleupagus George He Who Phoebis</p> <p>- إنه صديق الطائر الكبير في برنامج barnamaj fi lkabir ttaeri sadik inaho Show In The.big The.bird Friend He.is</p>
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	<p>"سيسمي ستريت".</p> <p>Street Sesame</p> <p>Street Sesame</p> <p>DT:-Wait, aren't you G. Stephanopoulos? Oh my God! My father will kill me</p> <p>- Wait, did you say G. Stephanopoulos?</p> <p>- Do you want me to take this pizza back?</p> <p>- Did you lose your mind? We got the pizza that belongs to G. Stephanopoulos?</p> <p>- Phoebes, who is George Snuffleupagus?</p> <p>- He is a friend of the big bird in the show Sesame Street</p>
Target	-
Situation	Pizza delivery
Norm	-
Acceptance/opposition	
Image	<ul style="list-style-type: none"> - Rachel's facial expressions are confused - Phoebe has a condescending look on her face followed by laughter after Rachel's question
Constraint	-
Presupposed knowledge	Mr. Snuffleupagus and Big Bird from the American show "Sesame Street"
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation + specification
Type of humour	Witticism

Type of ECR	Celebrities, personalities, and characters
Conclusion: Partial transfer	
<p>Explanation: The humour is based on the fact that Rachel said the name Snuffleupagus instead of Stephonopolous, and on Phoebe's response which reveals that Rachel said the name of a Sesame Street character. Although the subtitler made an effort to add an explanation and specified that Big Bird is from the Sesame Street show, the target audience is not familiar with Sesame Street; therefore, the humour is only partially kept because the audience can tell that Rachel mispronounced the name.</p>	

#7, S01E15																																																				
SL	<p>Chandler: Hey, you guys all know what you wanna do... you know what, you have goals, you have dreams... I don't have a dream!</p> <p>Ross: oh, the lesser known "I don't have a dream" speech</p>																																																			
TL	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: right;">- أنتم</td> <td style="text-align: right;">تعرفون</td> <td style="text-align: right;">ماذا</td> <td style="text-align: right;">تريدون</td> <td style="text-align: right;">فعله</td> </tr> <tr> <td style="text-align: right;">antom</td> <td style="text-align: right;">Taa'rifona</td> <td style="text-align: right;">Matha</td> <td style="text-align: right;">Toridona</td> <td style="text-align: right;">Fie'laho</td> </tr> <tr> <td style="text-align: right;">you</td> <td style="text-align: right;">Know</td> <td style="text-align: right;">What</td> <td style="text-align: right;">You.want</td> <td style="text-align: right;">To.do.it</td> </tr> </table> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: right;">لديكم</td> <td style="text-align: right;">أهداف</td> <td style="text-align: right;">و</td> <td style="text-align: right;">أحلام</td> <td style="text-align: right;">تريدون</td> </tr> <tr> <td style="text-align: right;">ladaykom</td> <td style="text-align: right;">Ahdaf</td> <td style="text-align: right;">Wa</td> <td style="text-align: right;">Ahlam</td> <td style="text-align: right;">Toridona</td> </tr> <tr> <td style="text-align: right;">You.have</td> <td style="text-align: right;">Goals</td> <td style="text-align: right;">and</td> <td style="text-align: right;">Dreams</td> <td style="text-align: right;">You.want</td> </tr> </table> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: right;">. تحقيقها،</td> <td style="text-align: right;">أنا</td> <td style="text-align: right;">ليس</td> <td style="text-align: right;">لديّ</td> <td style="text-align: right;">حلم</td> <td style="text-align: right;">أصبو</td> <td style="text-align: right;">إليه</td> </tr> <tr> <td style="text-align: right;">Tahqiqaha</td> <td style="text-align: right;">Laysa ana</td> <td style="text-align: right;">Ladaya</td> <td style="text-align: right;">Holmon</td> <td style="text-align: right;">Asbo</td> <td style="text-align: right;">Ilayh</td> <td style="text-align: right;">To</td> </tr> <tr> <td style="text-align: right;">I To.make.true</td> <td style="text-align: right;">Don't</td> <td style="text-align: right;">I.have</td> <td style="text-align: right;">Dream</td> <td style="text-align: right;">I.aspire</td> <td style="text-align: right;">To</td> <td style="text-align: right;">To</td> </tr> </table>	- أنتم	تعرفون	ماذا	تريدون	فعله	antom	Taa'rifona	Matha	Toridona	Fie'laho	you	Know	What	You.want	To.do.it	لديكم	أهداف	و	أحلام	تريدون	ladaykom	Ahdaf	Wa	Ahlam	Toridona	You.have	Goals	and	Dreams	You.want	. تحقيقها،	أنا	ليس	لديّ	حلم	أصبو	إليه	Tahqiqaha	Laysa ana	Ladaya	Holmon	Asbo	Ilayh	To	I To.make.true	Don't	I.have	Dream	I.aspire	To	To
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	<p>- إليكم الخطاب الأقل شيوعاً، Ilaykom lkhitab laaqala Choyo'an Here is The.speech The.least Known</p> <p>"ليس لدي حلم". laysa Ladaya Holm not I.have dream</p> <p>DT:</p> <ul style="list-style-type: none"> - You know what you wanna do... you have goals, you have dreams... I don't have a dream to pursue! - Here's the lesser known speech "I don't have a dream".
Target	-
Situation	Dream jobs
Norm	NA
Acceptance/opposition	
Image	Ross is sarcastic
Constraint	-
Presupposed knowledge	The "I have a dream" speech by Dr. Martin Luther King
Intertextuality	-
Interpersonality	-
Translation strategy	Direct Translation
Type of humour	Witticism/stylistic figures (irony)
Type of ECR	Songs, famous speeches and quotes
Conclusion: no transfer	

Explanation: the humour here is based on Ross' reference to the Martin Luther King "I have a Dream" speech. The subtitler here chose to add the verb "to pursue" to the expression "I have a dream", which made the reference less clear to the audience. Although there are some people who understand the reference, I would argue that the majority would not, and hence the humour is not transferred.

#8, S01E15	
SL	<p>Rachel: The meeting with that guy went great?</p> <p>Monica: It was SO great! He showed me where the restaurant's gonna be; it's this cute little place on 10th street. It's not too big; it's not too small; it's JUST right!</p> <p>Chandler: Was it formerly owned by some blond woman and some bears?</p>
TL	<p>- هل جرى اللقاء مع ذلك الرجل Rajoli Thalika Ma'a Liqao Jara Hal Man That With The.meeting It.went did جيداً؟ Jayidan well</p> <p>- كان رائعاً! دلني على مكان المطعم، Lmat'am Makani 'ala Dallani Rai'an Kana The.restaurant Place To He.showed.me great It.was إنه مكان جميل يقع في الشارع</p>

	Chari'	Fi	Yaqa'o	Jamil	Makanon	inaho
	The.street	In	Located	Beautiful	A.place	It.is
	صغيراً	لا	و	كبيراً	ليس	رقم10،
	Saghiran	la	wa	Kabiran	laysa	،Raqm10
	Small	not	and	Big	Not	، Number10
				المناسب	المكان	إنه
				lmonasib	lmakano	inaho
				The.right	The.place	It.is
			"غولديلو كس"	تملكه	كانت	هل -
			Goldilocks	tamlikoho	kanat	Hal
			Goldilocks	She.owned.it	She.was	did
				دببة؟	ثلاثة	و
				Dibaba	thalathato	wa
				bears	Three	And
	DT:					
	<ul style="list-style-type: none"> - Did the meeting with that man go well? - It was SO great! He showed me where the restaurant's gonna be; it's this cute little place on 10th street. It's not too big; it's not too small; it's JUST right! - Was it formerly owned by Goldilocks and three bears? 					

Target	-
Situation	Restaurant
Norm	NA
Acceptance/opposition	
Image	Chandler has a sarcastic facial expression
Constraint	-
Presupposed knowledge	The fairy tale “Goldilocks and the three bears”
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation+ Specification
Type of humour	Witticism, stylistic figures (Irony)
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: the humour here is based on Chandler’s reply to Monica’s statement. He is implying that her description of that place is the same description that Goldilocks gave to the bears’ house. The target audience is not familiar with Goldilocks, hence the humour is lost.	

#9, S01E17	
SL	<p>Ross: You’ve got to help me, my monkey swallowed a K!</p> <p>Nurse: You have to get that animal out of here!</p> <p>Rachel: What’s going on?</p> <p>Chandler: Marcel swallowed a scrabble tile</p> <p>Nurse: Excuse me! This hospital is for people!</p> <p>Ross: Lady, he is people! He has a name okay? He watches “Jeopardy”!</p>

TL	- عليك	أن	تساعديني!	فقد	ابتلع
	'alaiki	An	Tosa'idini	Faqad	Ibtala'a
	You.must	To	Help.me	because	Swallowed
	قردي	حرف	الكاف.		
	Qirdi	Harf	Alkaf		
	My.monkey	Letter	K		
	- يجب	أن	تخرج	هذا	الحيوان!
	Yajibo	An	tokhrija	Hatha	Lhayawan
	You.must	To	Take.out	This	Animal
	- ماذا يجري؟				
matha	Yajri				
what	happening				
- "مارسيل" ابتلع	حرفاً	من	أحرف		
Marcel	Btala'a	Min	Ahrofi		
Marcel	Swallowed	A.letter	From	The.letters	
لعبة	الـ"سكرابل".				
Lo'bat	Scrabble al				
game	Scrabble.the				
- أرجو	المعذرة،	ولكن	هذا	المستشفى	

	<p>Lmostachfa Hatha walakin Lma'thira arjo</p> <p>The.hospital this But Forgiveness I.beg.for</p> <p>للناس</p> <p>Linnas</p> <p>For.people</p> <p>- يا سيدة، إنه كباقي الناس، لديه</p> <p>Ladayhi Nnas Kabaqi Inaho Sayida ya</p> <p>he.has the.people like.the.rest he.is lady hey</p> <p>اسم، هل هذا مفهوم؟ فهو يشاهد</p> <p>Yochahido Fahowa Mafhoum Hatha Hal ism</p> <p>Watches He Understood This Is name</p> <p>"جيريدي"</p> <p>Jeopardy</p> <p>Jeopardy</p> <p>DT:</p> <ul style="list-style-type: none"> - You have to help me, my monkey swallowed the letter K! - You have to take this animal out of here! - What's happening? - Marcel swallowed a letter from the game "Scrabble" - Excuse me! But this hospital is for people! - Lady, he is like the rest of the people! He has a name,
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	is this understood? He watches “ Jeopardy ”!
Target	-
Situation	The monkey swallowed a scrabble tile
Norm Acceptance/opposition	NO
Image	Ross had a worried and angry expression on his face
Constraint	-
Presupposed knowledge	Jeopardy, an American TV game show
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Stylistic figures
Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
Explanation: The humour is based on the fact that the monkey is watching a game show, a behaviour which human beings typically do. Since the target audience is not familiar with Jeopardy, and cannot understand from the subtitles what the monkey is watching, as it could be anything, the humour is therefore lost.	

#10, S01E18	
SL	<p>Rachel: Can you believe what a jerk Ross was being?</p> <p>Monica: Yeah I know, he can get very competitive</p> <p>Phoebe: *laughing*</p> <p>Monica: what?</p> <p>Phoebe: *pretending to talk on the phone* Hello Kettle? This</p>

	is Monica. You're black!
TL	<p>- أرايتما كم كان "روس" يتصرف بحقارة؟ Bihqara Yatasarrafo Ross Kana Kam araaytom Rudely Behaves Ross Was How Did.you.see</p> <p>- أجل أعلم، قد يتحول إلى منافس كبير. Kabir Monafisin Ila Yatahawalo Qad A'lam ajal Big Competitor Into turn Can I.know Yes</p> <p>- ماذا؟ matha? What?</p> <p>- مرحباً "كيتيل"، هنا "مونيكا"! أنت سوداء Sawdae anti Monica hona Kettle marhaban Black You Monica Here Kettle hello</p> <p>DT: R: Did you see how rude Ross was being? M: Yeah I know, he can become a big competitor M: what? P: *pretending to talk on the phone* Hello Kettle? This is Monica. You're black!</p>

Target	-
Situation	Monica is just as competitive as Ross
Norm Acceptance/opposition	NA/O
Image	Phoebe looks at Monica with a weird look after which Monica replies with “what?”. Phoebe is then pretending to be on the phone
Constraint	-
Presupposed knowledge	Black Kettle was a Cheyenne leader in the American Indian wars.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism/stylistic figures/teasing
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: the humour is based on Phoebe’s statement which implies that Monica is stating the obvious. The target audience is unfamiliar with Kettle, thus do not know that she is black, and would not understand the reference. The humour is completely lost.	

#11, S01E19	
SL	Monica: Do you think you could just help us with this monkey thing? For old times’ sake? Go Bob Cats!
TL	<p style="text-align: center;">ألا تعتقدين أنه بإمكانك المساعدة</p> <p style="text-align: center;">Lmosa’ada Bi.imkanika Anaho Ta’taqidina ala</p> <p style="text-align: center;">The.help You.can That You.think Don’t</p>

	<p>في قصة القرد من أجل الصداقة؟ Sadaqa min.ajli Lqird Qisati fi The.friendship For The.monkey Story in</p> <p>هيا يا "بوب كاتس"؟ Bob Cats Ya Hayya Bob Cats Oh Let's.go</p> <p>DT: Don't you think that you can help with the monkey story for the sake of friendship? Let's go Bob Cats</p>
Target	-
Situation	Persuading the Animal control lady not to take Marcel, the monkey
Norm Acceptance/opposition	-
Image	Monica is raising her hand in a fist, like they would do in cheerleading.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel, Monica and the Animal control lady used to go to high school together. - Bob Cats is the school's basketball team
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation+ retention
Type of humour	Witticism

Type of ECR	Educational
Conclusion: no transfer	
Explanation: the humour is based on Monica’s attempt to persuade the animal control lady by reminding her of their basketball team. In the US, they cheer for their teams by saying the word “Go” followed by their team’s name; however, the target audience are unfamiliar with neither the Bobcats nor the cheering expressions used in the US. Therefore the humour is lost	

#12, S01E20																																									
SL	<p>Monica: So have you called her yet?</p> <p>Chandler: and let her know I like her? What are you insane? [...]</p> <p>Phoebe: Come on, just do it! Call her! Stop being so testosteroney!</p> <p>Chandler: Which, by the way, is the real San Francisco treat</p>																																								
TL	<table border="0"> <tr> <td>- هل</td> <td>اتصلت</td> <td>بها</td> <td>إذا؟</td> </tr> <tr> <td>hal</td> <td>Tasalta</td> <td>Biha</td> <td>Ithan</td> </tr> <tr> <td>have</td> <td>You.called</td> <td>her</td> <td>Then</td> </tr> <tr> <td>- لكي</td> <td>تعرف</td> <td>أنني</td> <td>معجب بها؟</td> </tr> <tr> <td>Likay</td> <td>ta'rifa</td> <td>Anani</td> <td>Biha Mo'jabon</td> </tr> <tr> <td>So.that</td> <td>She.knows</td> <td>That.I</td> <td>Her Like</td> </tr> <tr> <td>هل</td> <td>جننت؟</td> <td></td> <td></td> </tr> <tr> <td>Hal</td> <td>Jonint</td> <td></td> <td></td> </tr> <tr> <td>Have</td> <td>You.gone.crazy</td> <td></td> <td></td> </tr> <tr> <td>- يا للهول!</td> <td>افعل ذلك</td> <td>فحسب.</td> <td>اتصل بها</td> </tr> </table>	- هل	اتصلت	بها	إذا؟	hal	Tasalta	Biha	Ithan	have	You.called	her	Then	- لكي	تعرف	أنني	معجب بها؟	Likay	ta'rifa	Anani	Biha Mo'jabon	So.that	She.knows	That.I	Her Like	هل	جننت؟			Hal	Jonint			Have	You.gone.crazy			- يا للهول!	افعل ذلك	فحسب.	اتصل بها
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	<p>Biha Itasil Fahasb Thalika If'al Lalhawl Ya Her you.call Just that Do My.god oh</p> <p>و توقف عن كونك تيستيسترونياً. Testesteronian Kawnika 'an Tawaqaf wa Testosterony Being with Stop and</p> <p>- و هذه بالمناسبة هي تحلية. Tahlyyat Hia Bilmonasaba hathihi Wa Treat she By.the.way This And</p> <p>"سان فرانسيسكو" الحقيقية Lhaqiqia San Fransisco The.real San Fransisco</p>
Target	-
Situation	Chandler not wanting to call a girl he went on a date with
Norm	NA
Acceptance/opposition	
Image	Phoebe gives Chandler the phone
Constraint	تيستيسترونياً (testosterony) is not a real word in both the SL and TL
Presupposed knowledge	"Rice-a-roni" is an American food mix product whose tagline is "the San Francisco treat"
Intertextuality	-
Interpersonality	-

Translation strategy	Direct translation+retention
Type of humour	Witticism
Type of ECR	Food, drink, and medication
Conclusion: no transfer	
Explanation: The humour is based on the fact that the word testosterone sounds like Rice-a-roni which in a famous commercial was described as “the San Francisco treat”. Since the target audience does not understand the reference, the humour is lost.	

#13, S01E20																									
SL	<p>Joey: He’s back! The peeper is back! Get down!</p> <p>Rachel: Get down?</p> <p>Chandler: and Boogie!</p>																								
TL	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%; text-align: right;">- لقد</td> <td style="width: 25%; text-align: right;">عاد</td> <td style="width: 25%; text-align: right;">المخبول... </td> <td style="width: 25%; text-align: right;">انبطحوا.</td> </tr> <tr> <td style="text-align: right;">Laqad</td> <td style="text-align: right;">‘ada</td> <td style="text-align: right;">lmakhboul</td> <td style="text-align: right;">Inbatiho</td> </tr> <tr> <td style="text-align: right;">has</td> <td style="text-align: right;">He.returned</td> <td style="text-align: right;">The.creep</td> <td style="text-align: right;">Get.down</td> </tr> </table> <p style="text-align: right;">- أنبطح؟ Anbatih? I.get.down?</p> <table style="width: 100%; border-collapse: collapse; margin-top: 20px;"> <tr> <td style="width: 25%; text-align: right;">- و</td> <td style="width: 25%; text-align: right;">ارقصي</td> <td style="width: 25%; text-align: right;">الـ "بوغي".</td> <td style="width: 25%;"></td> </tr> <tr> <td style="text-align: right;">Wa</td> <td style="text-align: right;">rqosi</td> <td style="text-align: right;">Al Boogie</td> <td></td> </tr> <tr> <td style="text-align: right;">And</td> <td style="text-align: right;">Dance</td> <td style="text-align: right;">the Boogie</td> <td></td> </tr> </table> <p>DT:</p> <ul style="list-style-type: none"> - He’s back! The creep is back! Get down! - Get down? 	- لقد	عاد	المخبول...	انبطحوا.	Laqad	‘ada	lmakhboul	Inbatiho	has	He.returned	The.creep	Get.down	- و	ارقصي	الـ "بوغي".		Wa	rqosi	Al Boogie		And	Dance	the Boogie	
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Wa	rqosi	Al Boogie																							
And	Dance	the Boogie																							

	- And dance the Boogie!
Target	-
Situation	Hiding from a guy who peeps into the apartment
Norm Acceptance/opposition	-
Image	Rachel looks confused
Constraint	-
Presupposed knowledge	The dance song “Get down and Boogie”
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation+retention+ specification
Type of humour	Witticism
Type of ECR	Songs, famous speeches and quotes
Conclusion: no transfer	
Explanation: the humour is based on Chandler’s added statement “and Boogie” to the verb Get down which together constitute the title of a famous song. Although the subtitler made an effort to bring the meaning closer and added “dance” to the expression “Boogie”, the target audience is unfamiliar with the reference, hence the humour is lost.	

#14, S01E21	
SL	<p>Phoebe: Yuck! Ross, he’s doing it again!</p> <p>Ross: Marcel! Stop humping the lamp!</p> <p>Rachel: Marcel, stop it! Marcel! Bad monkey!</p> <p>Ross: What?</p> <p>Rachel: Let’s just say that my Curious George doll is no</p>

	longer curious
TL	<p>- يا للقرف! "روس"، إنه يقوم بذلك مجدداً. "مارسيل"!</p> <p>- كف عن اعتلاء المصباح الكهربائي.</p> <p>- "مارسيل" توقف! "مارسيل"، قرد سيئ!</p> <p>- ماذا؟</p> <p>- لنقل إن دميتي البريئة لم تعد كذلك.</p> <p>Kathalik ta'od lam lbariaa domyati inna linaqol</p> <p>So remain didn't innocent my.doll that let's.say</p> <p>DT:</p> <ul style="list-style-type: none"> - Yuck ! Ross, he's doing it again! - Marcel! Stop going on top of the lamp! - Marcel, stop it! Marcel! Bad monkey! - What? - Let's just say that my innocent doll is no longer innocent.
Target	-
Situation	Marcel, the monkey, is humping everything
Norm	-
Acceptance/opposition	
Image	Rachel is upset that the monkey is humping her Curious George doll
Constraint	-
Presupposed knowledge	Curious George is an American animated series of a monkey. Companies also made a "Curious George" doll
Intertextuality	-

Interpersonality	-
Translation strategy	Substitution (Paraphrase with sense transfer)
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: transfer	
Explanation: The humour is based on Rachel's statement that the "curious" doll is no longer curious (about sex) because the monkey humped it. The subtitler managed to overcome this problem by omitting the Curious George reference and instead paraphrased it with the intended meaning, which is that the doll has been violated and is no longer curious about sex and no longer innocent. Therefore, the humour is transferred successfully.	

#15, S01E21				
SL	<p>Fake Monica: Oh, by the way, tomorrow we're auditioning for a Broadway show. Monica: 'Scuse me? Fake Monica: There's an open call for Cats. I'm thinking we go down there, sing Memories and make complete fools of ourselves. Whaddya say? Monica: Nonononono. Think who you're dealing with here. I mean, I'm not like you. I-I can't even stand in front of a tap class. Fake Monica: Well, that's just probably 'cause of your Amish background.</p>			
TL	بتجربة أداء	سنقوم	غداً	- بالمناسبة،
	Bitajribati adae	Sanaqomo	Ghadan	bilmonasaba
	An.audition	We.are.doing	Tomorrow	By.the.way
		"برودواي".	في	لاستعراض
		Broadway	Fi	Listi'radin
		Broadway	In	For.a.show

	- عذراً؟ 'othran? Excuse.me?
	- هناك تجارب أداء مفتوحة لمسرحية "كاتس". honaka Adaiin Tajaribu Maftouha Limasrahiat Cats There.are Auditions Open For.the.play Cats
	أفكر أن نذهب و نغني أغنية ofakiro An Nathhab Wa Noghani Oghniyat I'm.thinking that We.go And Sing The.song
	"الذكريات"، و نكون حمقوات تماماً، Athikrayat wa Nakona Hamqawat Tamaman The.memories and Be Fools Completely
	ما رأيك؟ Ma Raayok What Your.opinion
	- لا! لا! تذكرني مع من تتعاملين هنا. La la Tathakari Ma'a Man Tata'amalina Hona No no Remember With Who You.are.dealing Here
	أنا لست مثلك، فأنا بالكاد أجد أنا لست مثلك، فأنا بالكاد أجد

	<p>Ojido Bilkadi Fa ana Mithlaki Lasto ana Can Barely I Like.you Not I</p> <p>الوقوف أمام صف رقص نقري. Iwoqofa Amama Saffi raqsin Naqriy standing In.front.of Class Dance Tap</p> <p>- ربما يعود ذلك لجذورك الأمشية.</p> <p>I-Amishiya Lijothoriki Thalika Ya'odo robbama Amish to.your.roots that it.goes.back maybe</p> <p>DT:</p> <ul style="list-style-type: none"> - By the way, tomorrow we are doing an audition for a show in Broadway. - Excuse me? - There are open auditions for the play Cats and I'm thinking we go and sing the song "Memories" and be completely foolish. What do you think? - No! No! Remember who you're dealing with here. I'm not like you; I can barely stand in front of tap dance class. - Maybe this is because of your Amish roots.
Target	-
Situation	Auditioning for a Broadway show
Norm	NA
Acceptance/opposition	
Image	Fake Monica looks confident and certain that Monica's shyness is because of her alleged Amish background

Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Fake Monica is a woman who stole Monica's identity. When the two women met, they hit it off. - The Amish is a community of people in the United States that are opposed to modern technology and who live a simple, traditional, technology-free life in rural areas of the US.
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation
Type of humour	Stylistic figures
Type of ECR	Religions, ethnicities, communities, and lifestyles
Conclusion: no transfer	
Explanation: The humour is based on Fake Monica's assumption that Monica is shy because she is Amish. The target audience is not familiar with the term Amish, which represents a religious traditional community in the US. The humour is therefore lost.	

#16, S01E24	
SL	<p>Ross: Do you know who Carl is?</p> <p>Chandler: Okay let's see; Alvin, Simon, Theodore... um no!</p>
TL	<p>-هل لديكما أي فكرة من يكون "كارل" هذا؟</p> <p>Hatha Carl Yakono Man Fikratin Ayo Ladaykoma hal</p> <p>This Carl Is Who Idea Any You.have do</p> <p>- دعني أفكر، "ألفن"، "سيمون" "ثيودور"... لا.</p> <p>La ... Theodore Simon Alvin Ofakir Da'ni</p> <p>No ...Theodore Simon Alvin think let.me</p>

	<p>DT:</p> <ul style="list-style-type: none"> - Do you have any idea who this Carl is? - Let me think... Alvin, Simon, Theodore... no.
Target	-
Situation	Ross asking Chandler a question, Chandler is being sarcastic.
Norm	NA
Acceptance/opposition	
Image	-
Constraint	-
Presupposed knowledge	Alvin and The Chipmunks (Alvin, Simon and Theodore)
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: The humour is based on Chandler's sarcastic comment in which he implies that Carl might be one of the chipmunks. Even though the cartoon Alvin and the Chipmunks has aired at some point in the Arab world, the target audience isn't very familiar with show. The humour is not transferred.</p>	

#17, S02E08	
SL	<p>Chandler: We'll make a list. Rachel and Julie, pros and cons. Oh. We'll put their names in bold, with different fonts, and I can use different colours for each column.</p> <p>Ross: Can't we just use a pen?</p>

	Chandler: No, Amish boy.
TL	<p>- سنكتب قائمة، "رايتشل" و "جولي"... Julie Wa Rachel Qaiima sanaktobo Julie And Rachel A.list We.will.write</p> <p>المزايا و العيوب. سنطبع Sanatba'o L'oyob Wa almazaya We.will.print The.disadvantages And The.advantages</p> <p>اسميهما بالأحرف العريضة بخطين Bikhatayni L'arida Bilahrofi ismayhima With.two.fonts Big In.letters Their.names</p> <p>مختلفين و يمكنني استخدام لونين. Lawnayni Stikhdamo yomkinoni Wa Mokhtalifayni Two.colors Use I.can And Different</p> <p>مختلفين لكل عمود 'amoud likolli Mokhtalifayni Column For.each Different</p> <p>- ألا يمكننا استخدام قلم فحسب؟ Fahasb Qalamin Stkhdamo Yomkinona ala</p>

	<p>just A.pen Use Can.we not</p> <p> البدائي. أَيْهَا كلا -</p> <p>Lbidaiiy Ayoha Kalla</p> <p>Primitive you no</p> <p>DT:</p> <ul style="list-style-type: none"> - We'll write a list. Rachel and Julie, advantages and disadvantages. We'll type their names in big letters with two different fonts and I can use different colours for each column. - Can't we just use a pen? - No, you primitive person!
Target	Ross
Situation	Using a computer
Norm	NA/O
Acceptance/opposition	
Image	Chandler is about to use his laptop
Constraint	-
Presupposed knowledge	Amish people (See #15)
Intertextuality	-
Interpersonality	Insult
Translation strategy	Substitution (Paraphrase with sense transfer)
Type of humour	Witticism/stylistic figures
	Religions, ethnicities, communities, and lifestyle
Conclusion: Transfer	
Explanation: The humour is based on the insult “Amish boy” which is directed towards Ross.	

When paraphrased, it lost some of its meaning (reference to the Amish community), but the essential characteristic of the Amish people (primitiveness) is preserved. Therefore, I argue that the transfer is in fact successful and the joke is still funny.

#18, S02E09					
SL	<p>Phoebe: Oh my God! Where did you get this?</p> <p>Rachel: Macy's, third floor, home furnishings.</p> <p>Phoebe This is my father, this is a picture of my dad.</p> <p>Chandler: Nah, Phoebes, that's the guy that comes in the frame.</p> <p>Phoebe: No it isn't, this is my dad, alright, I'll show you.</p> <p>Rachel: Phoebe, I thought your dad was in prison.</p> <p>Phoebe: No, that's my stepdad. My real dad's the one that ran out on us before I was born.</p> <p>Rachel: How have you never been on Oprah?</p>				
TL	<p>- يا للهول! من أين أحضرت هذا الإطار؟</p> <p>L itar Hada Ahdarta Ayna Min yalalhawl</p> <p>Frame This You.brought Where from Oh.my.god</p> <p>من- متجر "مايسي"، الطابق الثالث .</p> <p>Thalith attabaq Macey Matjar min</p> <p>The.third The.floor Macey store from</p> <p>القسم الخاص بالإثاث</p> <p>Bil athath Lkhass alqism</p> <p>For.Furniture specifically The.department</p>				

	والدي!	صورة	إنها	أبي!	هذا
	Walidi	Sorato	Innaha	Abi	Hatha
	My.father	A.picture.of	It's	My.dad	this
	الرجل	صورة	إنها	"فبيس"	
	Rrajoli	Sorato	Inaha	Phoebs	
	The.man	A.picture.of	It's	Phoebs	
	الإطار	مع	يأتي	الذي	
	L itar	Ma'a	Yaati	lathi	
	The.frame	With	Comes	That	
	سأريكم.	انتظروا،	والدي!	هذا	لا،
	Sa.orikom	Intathiro	Walidi	Hatha	la
	I'll.show.you	Wait	My.father	This	no
	في السجن.	والدك	أن	كنت أحسب	"فبيبي"
	sijn	Fi	Walidaki	Anna Ahsabo Konto	Phoebe
	prison	in	your.father	that	I.thought
					Phoebe
	والدي.	أمًا	والدتي.	زوج	إنه
	walidi	amma	walidati	zawjo	innaho
	My.father	As.for	My.mother	Husband	It's
					no

	<p>الحقيقي فهو الذي تخلى عنا lhaqiqiy Fahowa Llathi Takhalla 'anna Real he who abandoned Us</p> <p>قبل أن أولد حتى Qabla An Oulada Hatta Before to I.was.born Even</p> <p>لم لم تظهر قط في برنامج "أوبرا" lima Lam Tathhari Qatt fi Barnamaj Oprah why Not Appear In Show Oprah</p> <p>DT:</p> <ul style="list-style-type: none"> - P: Oh my God! Where did you get this? - R: From the store "Macy", third floor, furniture department. - P: This is my father, this is a picture of my dad. - C: Phoebs, that's a picture of the guy that comes in the frame. - P: No it isn't, this is my dad, alright, I'll show you. - R: Phoebe, I thought your dad was in prison. - P: No, that's my stepdad. My real dad's the one that ran out on us before I was born. - R: Why have you never been on the show "Oprah"?
Target	-
Situation	Phoebe believes the guy that comes with the frame is her father
Norm	NA

Acceptance/opposition	
Image	Phoebe is looking for the picture of what she thinks is her dad
Constraint	-
Presupposed knowledge	The Oprah show
Intertextuality	-
Interpersonality	-
Translation strategy	Retention + specification
Type of humour	Witticism
Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
Explanation: The humour is based on the fact that Phoebe's life is so complicated and tragic that she should have been on the Oprah show. The target audience is not familiar with Oprah, therefore the humour is not transferred.	

#19, S02E12	
SL	<p>Phoebe: I can't believe it. Did you tell your board about how kids want to hear the truth?</p> <p>Rob: No.</p> <p>Phoebe: I see.</p> <p>Rob: Maybe if you just played some regular kiddie songs.</p> <p>Phoebe: No. What do you, what do you want me to be, like some stupid, big, like, purple dinosaur?</p> <p>Rob: I'm not saying you have to be Barney.</p> <p>Phoebe: Who's Barney.</p>
TL	<p style="text-align: right;">لا- أصدق ذلك! هل أخبرت</p> <p style="text-align: center;">Akhbarta hal thalik osadiqo la</p> <p style="text-align: center;">You.tell did that I.believe not</p>

				الإدارة	مجلس
				Al idara	majlis
				The.administration	board
				عن	رغبة
				الأولاد	في
				الحوقة؟	سماع
				lhaqiqa	sama'i
				fi	lawladi
				raghbat	'an
				The.truth	hearing
				in	the.kids
				desire	about
					- لا.
					la
					no
					- فهمت.
					fahimt
					I.understand
				عادية	أغنيات
				تونشيد	لا
				'adiya	Oghniyat
				Tonchidina	La
				Normal	songs
				you.sing	not
					why
				بالأطفال؟	خاصة
				Bil atfal	Khassa
				For.kids	specially

	<p>لا، هل تريدني أن أكون مثل Mithla Akona An Toridinani Hal la Like be to you.want.me do no</p> <p>ديناصور أرجواني ضخيم سخييف؟ Sakhif dakhm orjowaniy dainasor Stupid big purple dinosaur</p> <p>لم أقصد أن تتخذي شخصية "بارني". Barney chakhsiyat tatakhithi an aqsid lam Barney character you.take to I.mean not</p> <p>- من يكون "بارني"؟ Barney yakono man Barney is who</p> <p>DT:</p> <ul style="list-style-type: none"> - P: I can't believe it. Did you tell the administration board about the kids' desir to hear the truth? - R: No. - P: I understand. - R: why don't you sing normal songs specially for kids? - P: No. Do you want me to be like a purple, big, stupid dinosaur? - R: I'm not saying you have to be the character Barney. - P: Who's Barney?
Target	-
Situation	Phoebe doesn't want to sing normal kids songs

Norm	NO
Acceptance/opposition	
Image	-
Constraint	-
Presupposed knowledge	“Barney&friends” is an American TV show. Barney is a big purple dinosaur
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Stylistic figures
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: The humour is based on Phoebe accurately describing the character Barney saying she doesn't want to be like him, not knowing that the character actually exists. In order to understand the humour, the audience has to be familiar with Barney, the big purple dinosaur. The target audience is in fact not familiar with the show, hence the humour is not transferred</p>	

#20, S02E14	
SL	<p>Phoebe: Mon, what is this?</p> <p>Monica: That was my bathing suit from high school... I was a little bigger then.</p> <p>Chandler: I thought that's what they used to cover Connecticut when it rains</p>

TL	<p>- "مون"، ما هذا؟ Hatha ma Mon This what Mon</p> <p>- هذا ثوب السباحة الذي كنت أرنديه Artadihi konto lathi ssibaha thawbo hatha Wear.it used.to that swimming suit this</p> <p>في الثانوية آنذاك كنت كبيرة. Kabiratan konto anathaka thanawiyati fi Big I.was then highschool in</p> <p>في الحجم قليلاً Qalilan lhajmi fi A.little size in</p> <p>- اعتقدت أنه كان يُستعمل لتغطية Litaghtiyati yosta'malo kana annaho 'taqadto To.cover used was that.it I.thought</p> <p>ولاية "كونيتيكت" لحمايتها من الأمطار. L amtari min lihimayatiha Connecticut wilayati The.rain from to.protect.it Connecticut state</p> <p>DT:</p>
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	<ul style="list-style-type: none"> - P: Mon, what is this? - M: That was my bathing suit from high school... I was a little bigger then. - C: I thought that's what they used to cover the state of Connecticut when it rains
Target	Monica
Situation	Making fun of her size
Norm Acceptance/opposition	NO
Image	Phoebe is holding the bathing suit
Constraint	-
Presupposed knowledge	Connecticut (a US state)
Intertextuality	-
Interpersonality	Insult
Translation strategy	Retention+specification
Type of humour	Witticism/ teasing
Type of ECR	Placenames
Conclusion: transfer	
Explanation: The humour is based on the implication that Monica's bathing suit is so big that they could cover the state of Connecticut with it. The humour is successfully transferred due to the specification made in the subtitles (adding "the state of")	

#21, S02E17	
SL	Rachel: hey! Nice pillow! So now, tell me, is this genuine Muppet skin?

TL	<p>وسادة جميلة إذا أخبرني الآن، هل هذا hatha hal al-aan akhbirni ithan jamila wisadaton this is now tell me so beautiful pillow</p> <p>جلد عرائس الـ"مابيت شو" حقاً؟ haqqan "Show Muppet" I 'araisi Jildo Really "Show Muppet" the muppets skin</p> <p>R: hey! Nice pillow! So now, tell me, is this really the skin of the muppets from The Muppet Show?</p>
Target	-
Situation	Making fun of Joey's pillow
Norm	NA/O
Acceptance/opposition	
Image	Rachel is holding a fluffy purple pillow
Constraint	-
Presupposed knowledge	The Muppets from the American comedy TV series: "The Muppet Show"
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation+specification+retention
Type of humour	Witticism
Type pf ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: The humour is based on Rachel's implication that the material used to make the pillow is the skin of the muppet from the muppet show, a kids' show. Since the target	

audience is not familiar with the show nor the characters, the humour effect is therefore lost.

#22, S02E18	
Language	Ross (to Richard): So were you in Nam ?
	<p>ر: هل كنت في حرب "فيتنام"؟</p> <p>Vietnam harbi fi konta hal R:</p> <p>Vietnam war in you were R:</p> <p>DT:</p> <p>R: Were you in the Vietnam war?</p>
Target	Richard
Situation	Getting to know Richard
Norm	NO
Acceptance/opposition	
Image	Ross is embarrassed about asking Richard
Constraint	
Presupposed knowledge	<ul style="list-style-type: none"> - Richard is Ross's sister's boyfriend, he is old - The Vietnam war (Vietnam vs America)
Intertextuality	-
Interpersonality	-
Translation strategy	Specification
Type of humour	Witticism
Type of ECR	Holidays, festivities, and historical events
Conclusion: transfer	
<p>Explanation: The humour is based on the implication that Richard is old, since he was asked about whether he was in Nam (the Vietnam war) that occurred from 1955 until 1975. The subtitler was able to successfully transfer the meaning using specification, namely</p>	

explicitation (Vietnam instead of Nam) and addition (adding the word war). In addition, I believe that the Vietnam war is known everywhere in the world and is a big part of history; in addition, it's known that it happened a long time ago, which would support Ross' insinuation that Richard is old. I argue that the humour is successfully transferred

#23, S02E19	
SL	Chandler: Hannibal Lecter , better roommate than you!
TL	"هنيييل ليكتر"... رفيق للسكن أفضل منك. Mink afdalo rafiqon.lissakan Lecter Hannibal Than.you better roommate Lecter Hannibal DT: Hannibal lecter ... better roommate than you
Target	Eddie
Situation	Chandler wants Eddie to move out
Norm	NO
Acceptance/opposition	
Image	Chandler and Eddie are arguing. Chandler is furious
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Hannibal lecter is a fictional character from a series of thriller novels/movies. Hannibal is a cannibal - Eddie is Chandler's awful roommate
Intertextuality	-
Interpersonality	Insult
Translation strategy	Retention
Type of humour	Witticism/putdown

Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: The humour is based on Chandler's remark that Eddie is such an awful person and roommate that the cannibal Hannibal Lecter would be a better roommate. I argue that the humour is lost in this segment due to the unfamiliarity of the audience with the character Hannibal Lecter.	

#24, S02E20	
SL	Monica: Not to sound too Florence Henderson but, dinner's on the table.
TL	<p>لا أريد أن أبدو كـ "فلورانس هاندرسون"</p> <p>Henderson Florence ka abdou an orido la</p> <p>Henderson Florence like look to want don't</p> <p>ولكن العشاء جاهز على الطاولة.</p> <p>Tawila 'ala jahiz l'ashaa lakin wa</p> <p>Table on ready dinner but</p> <p>DT:</p> <p>- I don't want to seem like Florence Henderson but dinner is ready on the table</p>
Target	-
Situation	Monica is calling her boyfriend, Richard, for dinner
Norm	NA
Acceptance/opposition	
Image	Richard is playing foosball with Joey and Chandler, Monica walks in

Constraint	-
Presupposed knowledge	Florence Henderson is a cook/author who published a book with the title: Florence Henderson's short-cut cooking : America's favorite mom helps you get dinner on the table fast
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism/stylistic figures
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: The humour is based on Monica's statement comparing herself to Florence Henderson, a celebrity chef, in the way she called Richard for dinner. Since the audience is not familiar with Florence, it is almost impossible to understand the humour behind it; therefore, the humour effect is not transferred	

#25, S02E21	
SL	Chandler: Do you have to be one of those Century 21 agents to wear those really cool jackets?
TL	<p>هل يجب أن تكون سمساراً في شركة Charikati fi samsaran takona an yajibo hal Company in a.broker you.be to have do</p> <p>"سنشوري توينتي وان" حتى تتمكن Tatamakana hatta One Twenty Century You.be.able so.that One Twenty Century</p> <p>من ارتداء واحدة من هذه السترات الرائعة؟</p>

	<p>Rai'a ssotrati hathihi min wahida rtidaii min</p> <p>Cool jackets these of one wear to</p> <p>DT:</p> <ul style="list-style-type: none"> - Do you have to be a broker in the company Century Twenty One to wear those really cool jackets?
Target	-
Situation	Chandler wants to wear one of the jackets that "21 century" agents wear
Norm Acceptance/opposition	NA
Image	Chandler is sitting on the couch thinking and talking to Ross
Constraint	-
Presupposed knowledge	- "Century 21" is a real-estate company. Their employees wear yellow jackets
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism
Type ECR	Placenames
Conclusion: partial transfer	
<p>Explanation: The humour is based on Chandler's fascination with the century 21 agents' jackets. Although the audience is not familiar with the Century 21 company nor its agents, the humour effect is nevertheless partly preserved. The fact that Chandler is acting a bit childish; wondering if he could wear those jackets, is humourously prominent in the segment.</p>	

#26, S02E21	
SL	Ross: I say you and I go back down there and stand up to those guys. Chandler: Alright, hang on a second there Custer .
TL	<p>-أقترح أن أذهب وإياك لمواجهة Limowajahati wa iyak athhaba an aqtariho To.confront with.you I.go that I.suggest</p> <p>أولئك الشباب. Chabbayni oulaika Guys those</p> <p>-مهلاً أيها البطل المغوار Lmighwar lbatalo ayoha mahlan Warrior hero you hold.on</p> <p>DT: - R: I suggest you and I go confront those guys. - C: Hold on you warrior hero</p>
Target	-
Situation	Chandler is being sarcastic
Norm Acceptance/opposition	NA/O
Image	Ross and Chandler are having coffee at home
Constraint	-
Presupposed knowledge	- Ross and Chandler were bullied at the coffee house by two men and threatened not to come back there again

	- “George Armstrong Custer” was an army officer and commander in the Indian/American wars.
Intertextuality	-
Interpersonality	-
Translation strategy	Substitution (paraphrase with sense transfer)
Type of humour	Witticism/stylistic figures/teasing
Type of ECR	Celebrities, personalities, and characters
Conclusion: transfer	
Explanation: The humour here is based on Chandler comparing Ross to US army officer George Armstrong Custer. The subtitler substituted “Custer” with warrior hero which worked successfully in this segment. If he would have kept the name and only transliterated it (used the strategy “retention”), the humorous effect would not have been successfully transferred.	

#27, S02E22	
SL	Rachel: I was in there just listening to them bitch about each other and all I kept thinking about was the fourth of July . Chandler: Because it reminded you of the way our forefathers used to bitch at each other?
TL	<p>-كنت هناك أستمع إليهما يهينان yohinani ilayhima astami'o honaka konto insulting to.them listening there I.was</p> <p>بعضهما. كل ما كنت أفكر به bihi ofakiro konto ma kollo Ba'dahoma about.it I.think I.was what all each.other</p> <p>هو يوم عيد الاستقلال.</p>

Interpersonality	-
Translation strategy	Official equivalent
Type of humour	Witticism
Type of ECR	Holidays, festivities, and historical events
Conclusion: transfer	
Explanation: The humour is based on Rachel's statement that her parents' dispute reminded her of the 4 th of July. The subtitler managed to overcome the confusion and the otherwise non-humorous statement by using the official equivalent "Independence day" rather than the specific reference "4 th of July". The humour is successfully transferred	

#28, S02E24					
SL	Rachel: I cannot believe I have to walk down the aisle in front of 200 people looking like something you drink when you're nauseous.				
TL	لا	أصدق	أنني	مضطرة	للسير
	la	osadiqo	anani	modtarraton	Lissayri
	don't	I.believe	that.I	obligated	To.walk
	في	ممر	الكنيسة	أمام	200 شخص
	fi	mamarri	lkanisati	amama	Chakhsin 200
	in	aisle	church	in.front.of	Person 200
	بينما	أبدو	كشيء	يُشرب.	
	baynama	abdo	kachay-in	yochrabo	

Explanation: The humour is based on Rachel's statement where she compares her pink dress to Pepto Bismol, a pink coloured medication used in the US to treat nausea and other stomach related discomforts. Although she doesn't actually say the name of the medication, it is obvious to the American audience what she means. Since the Arab audience is not familiar with the reference, Rachel's statement doesn't make sense to them; therefore, the humour is not transferred.

#29, S03E03	
SL	Monica: Okay, all right, how's this? 27. Italian-American guy. He's an actor, born in Queens. Wow, big family, seven sisters, and he's the only....boy. (they all turn and look at Joey) Oh my God, under personal comments it says: ' New York Knicks rule!'
TL	<p>المتبرع بالمني رقم 03815 ! تعال! almotabarri' bilmaniy rakm 03815 ta'aal, donor with.sperm number 03815 Come</p> <p>حسناً، ما رأيكم في هذا؟ في الـ27 hasanan ma raeyokom fi hatha fi 27 al okay what in your.opinion in this in the 27</p> <p>رجل من أصل أمريكي، إيطالي، rajolon min aslin amrikiy italiy man from an.origin American Italian</p> <p>إنه ممثل. ولد في "كوينز"، يا إلهي! inaho momathil wolida fi "كوينز"، ya ilahi he.is an.actor born in Queens oh My.god</p>

	<p>أسرة كبيرة! 7 شقيقات، و هو الولد الوحيد.</p> <p>Lwahid lwalado hoa wa chaqiqat 7 kabira osraton</p> <p>The.only boy he.is and sisters 7 big family</p> <p>يا إلهي! كتب تحت "تعليقات شخصية"،</p> <p>Chakhsiya ta'liqat tahta kotiba ilahi ya</p> <p>Personal comments under it.is.written my.god oh</p> <p>"فريق (نيويورك نيكس) هو الأفضل"</p> <p>L afdal hoa Knicks New York fariq</p> <p>The.best is Knicks New York team</p> <p>DT:</p> <ul style="list-style-type: none"> - M: Okay, what do you think about this? 27. Italian-American guy. He's an actor, born in Queens. Oh my god, big family, seven sisters, and he's the only....boy. Oh my God, it is written under personal comments: 'New York Knicks' team rule!
Target	-
Situation	Reading the Advertisement section in the newspaper where there's information on sperm donors
Norm	-
Acceptance/opposition	
Image	Monica is reading the information to the others
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - The ad describes Joey, he's the sperm donor - The New York Knicks is a an Amercian basketball team in Manhattan, New York

Intertextuality	-
Interpersonality	-
Translation strategy	Retention+ specification
Type of humour	Witticism/ register clash
Type of ECR	National sports
Conclusion: transfer	
Explanation: The humour is based on the irrelevant phrase “New York Knicks rule” added in the sperm donors’ personal information ad. The subtitler added the word “team” to define what the New York Knicks are, and therefore showing the audience the irrelevance of the phrase which is where the humour effect lies. The humour is therefore successfully transferred.	

#30, S03E19	
SL	<p>Phoebe: So, you’re like a zillionaire? (Pete smiles and nods)</p> <p>Chandler: And you’re our age.</p> <p>Ph: Y'know what, you should like; you should buy a state and then just name it after yourself.</p> <p>Pete: What like Pete Dakota?</p> <p>Phoebe: Yeah, or, or, or, Mississi-Pete.</p>
TL	<p style="text-align: right;">-إذأ، أنت ثري جداً؟</p> <p style="text-align: right;">Jidan thariyon anta ithan</p> <p style="text-align: right;">A.lot rich you so</p> <p style="text-align: right;">و- أنت في مثل سيننا. أتعلم؟</p> <p style="text-align: right;">ata’lam? sinnina mithli fi anta wa</p>

Situation	Forming a state name using the first name Pete
Norm	NA
Acceptance/opposition	
Image	The friends, minus Rachel and Ross, are at Central Perk talking to Pete, Monica’s boyfriend
Constraint	-
Presupposed knowledge	Mississippi is a US state
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism/ lexemes
Type of ECR	Placenames
Conclusion: no transfer	
Explanation: The humour is based on the play of words which is the combination of Pete and Mississippi that resulted in “MississiPete”. In order for the humour to be transferred successfully into the target language, the target audience has to be familiar with the state Mississippi which they are not. The humour effect is thus lost in this segment.	

#31, S03E21	
SL	Ross: Hey, you guys! [...] (to Monica) You like it right? (the suit) Monica: Oh absolutely. I like it even more on you than I did on Colonel Sanders .
TL	مرحباً، [...] [...] marhaban hello

	<p>- تعجبك الخلة، أليس كذلك؟ Kathalik alaysa lholla to'jiboka So isn't.it the.suit you.like</p> <p>- بكل تأكيد. تعجبني عليك أكثر Akthar 'alayka to'jiboni taakid bikolli More on.you I.like.it absolutely</p> <p>من على العقيد "ساندرز" حتى. Hatta "Sanders" l'aqid 'ala min even "Sanders" the.colonel on than</p> <p>DT: - Hello, you like the suit, isn't it so? - Absolutely, I like it on you even more than on Colonel Sanders.</p>
Target	Ross
Situation	Making fun of Ross' suit
Norm Acceptance/opposition	NA/O
Image	Ross entered the room wearing a white suit with a little red bow tie
Constraint	-
Presupposed knowledge	Colonel Sanders is the founder of the American fast food chain KFC (Kentucky Fried Chicken). He always wears a

	white suit and a bow tie
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention+direct translation
Type of humour	Witticism/teasing
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: The humour is based on the resemblance of Ross' suit with Colonel Sanders' suit. The target audience is unfamiliar with Colonel Sanders; hence the humour effect is not preserved.	

#32, S03E21																									
SL	<p>Chandler: (opens a box and there's a baby chick there)</p> <p>Phoebe: [...] They need just the right food, and lots and lots of love.</p> <p>Joey: Oh, well no problem there. (He picks up the chick, hugs it really tight, and talks to it like it's a little baby.)</p> <p>Chandler: Easy Lenny.</p>																								
TL	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: right;">-إنها</td> <td style="text-align: center;">تحتاج</td> <td style="text-align: center;">للطعام</td> <td style="text-align: center;">المناسب .</td> </tr> <tr> <td style="text-align: right;">innaha</td> <td style="text-align: center;">tahtajo</td> <td style="text-align: center;">tta'ami</td> <td style="text-align: center;">lmonasib</td> </tr> <tr> <td style="text-align: right;">she</td> <td style="text-align: center;">needs</td> <td style="text-align: center;">food</td> <td style="text-align: center;">The.appropriate</td> </tr> <tr> <td style="text-align: right;">و</td> <td style="text-align: center;">الكثير</td> <td style="text-align: center;">من</td> <td style="text-align: center;">الحب</td> </tr> <tr> <td style="text-align: right;">wa</td> <td style="text-align: center;">lkathir</td> <td style="text-align: center;">mina</td> <td style="text-align: center;">Lhobb</td> </tr> <tr> <td style="text-align: right;">and</td> <td style="text-align: center;">lots</td> <td style="text-align: center;">of</td> <td style="text-align: center;">Love</td> </tr> </table>	-إنها	تحتاج	للطعام	المناسب .	innaha	tahtajo	tta'ami	lmonasib	she	needs	food	The.appropriate	و	الكثير	من	الحب	wa	lkathir	mina	Lhobb	and	lots	of	Love
-إنها	تحتاج	للطعام	المناسب .																						
innaha	tahtajo	tta'ami	lmonasib																						
she	needs	food	The.appropriate																						
و	الكثير	من	الحب																						
wa	lkathir	mina	Lhobb																						
and	lots	of	Love																						

	<p>لا مشكلة في ذلك.</p> <p>Thalik fi mochila la</p> <p>That in problem no</p> <p>مهلاً يا "ليني".</p> <p>Lenny ya mahlan</p> <p>Lenny oh easy</p> <p>DT:</p> <ul style="list-style-type: none"> - She needs the appropriate food and lots of love. - No problem in that - Easy Lenny
Target	-
Situation	Taking care of a baby chick
Norm	NA/O
Acceptance/opposition	
Image	Joey picks up the chick, hugs it really tight, and talks to it like it's a little baby
Constraint	-
Presupposed knowledge	The character Lenny from the Book "Of Mice and Men". Lenny likes to hold tiny animals and squeeze them; they usually end up unintentionally crushed to death
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism/stylistic figures

Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: The humour is based on Chandler's statement where he compares Joey to Lenny. The latter is a character in a famous book/movie called "Of Mice and Men" where Lenny likes to cuddle fuzzy animals and then holds them tightly and squeezes them to death. Since the reference is well-known in the US but not in the Arab world, the humour is not preserved in the subtitles.</p>	

#33, S04E03	
SL	Rachel: I can make you a legend. I can make you this generation's Milton Berle .
TL	<p>يمكنني صنع أسطورة منك، Mink ostoratin son'o yomkinoni From.you legend make I.can</p> <p>يمكنني جعلك "ميلتون بيرل" هذا العصر. L'asr hatha Milton Berle ja'loka yomkinoni Generation this Milton Berle make.you I.can</p> <p>DT: - I can make a legend from you, I can make you Milton Berle of this generation</p>
Target	-
Situation	Rachel is negotiating with Chandler
Norm	NA/O
Acceptance/opposition	
Image	Chandler is naked and handcuffed to a drawer,

Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Chandler's girlfriend (who's Rachel's boss) handcuffed him to a drawer in her office. Chandler wants Rachel to remove the handcuffs, but she can't do that because her boss would find out she went into her office without permission. Rachel is negotiating with Chandler and proposing things she can do for him instead. She suggested doing his laundry, cleaning for him, cooking for him. None of them worked on him until she suggested that she can be very generous about what she saw (using hand gestures), meaning that she would tell Monica and Phoebe that Chandler has a big penis. - Milton Berle is an American actor and comedian who was rumoured to have had a very big penis
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism/stylistic figures
Type of ECR	Celebrities, personalities, and characters
Conclusion: partial transfer	
<p>Explanation: The humour is based on Rachel's statement that she could make Chandler the Milton Berle of his generation. Unlike in the Arab world, in the United States it is known that Milton Berle, a celebrity, is rumoured to have a big penis. Though, it is insinuated through Rachel's hand gestures and her previous speech that bringing up Chandler's alleged penis size is what she was planning on doing, which is humourous. Therefore I conclude that the humour is partially preserved in this case.</p>	

#34, S04E10	
SL	Chandler: Oh yeah, I just showed this picture of you and guys were throwing themselves at me! They're buying me drinks! They're giving me stuff! Guys are signing over their 401-K's to me!

<p>TL</p>	<p>- أجل، أريتهم صورتك و كانوا</p> <p>kano wa Sorataki araytohom ajal</p> <p>They.were and your.picture I.showed.them yes</p> <p>يتنافسون علي، يشترون لي</p> <p>Li yachtarona ‘alayy yatanafasona</p> <p>For.me buying on.me competing</p> <p>الشراب و يعطونني أشياء.</p> <p>Achyae yo'tonani wa charab</p> <p>Things giving.me and drinks</p> <p>[...]</p> <p>- إنهم يقدّمون كل ما يملكونه.</p> <p>Yamlikonaho ma kola yoqadimona inahom</p> <p>They.own that all giving they.are</p> <p>DT:</p> <p>- C: Yes, I showed them a picture of you and they were competing o me! They're buying me drinks! They're giving me stuff! They are giving me everything they own</p>
<p>Target</p>	<p>-</p>
<p>Situation</p>	<p>Guys being extra nice to Chandler in order for them to get a date with Rachel</p>
<p>Norm</p>	<p>NA/O</p>
<p>Acceptance/opposition</p>	

Image	Chandler is bedazzled
Constraint	-
Presupposed knowledge	401-K is a US retirement pension plan
Intertextuality	-
Interpersonality	-
Translation strategy	Substitution (situational paraphrase)
Type of humour	Stylistic figures
Type of ECR	Institutions
Conclusion: no transfer	
<p>Explanation: The humour is based on Chandler's statement that his colleagues are willing to sign over their 401-Ks to him in return for Rachel's number. The subtitler here omitted the ECR completely, and replaced it with a non-humorous substitute that would fit the situation.</p> <p style="text-align: center;">The humour effect is lost.</p>	

#35, S04E11	
SL	<p>Joey: Hey! You guys! Check it out, check it out! Guess which job I got.</p> <p>Chandler: I don't know, but Donald Trump wants his blue blazer back.</p>

TL	<p>مرحباً، انظروا إلى هذا!</p> <p>Hatha ila onthoro marhaban</p> <p>This at look hey</p> <p>خمّنوا ما الوظيفة التي حصلت عليها توأ؟</p> <p>Tawan ‘alayha hasalto lati lwathifa ma khamino</p> <p>Just.now it got that job what guess</p> <p>لا أعلم، لكن "دونالد ترامب"</p> <p>Trump Donald lakin a’lam la</p> <p>Trump Donald but I.know don’t</p> <p>يريد سترته الزرقاء</p> <p>Zzarqae sotrataho yorido</p> <p>Blue his.blazer wants</p> <p>DT:</p> <ul style="list-style-type: none"> - Hey look at this! Guess what job I just got? - I don’t know, but Donald Trump wants his blue blazer.
Target	Joey
Situation	Joey’s appearance
Norm Acceptance/opposition	-
Image	Joey enters the room with Ross. Joey is very excited and is wearing a slightly oversized blue blazer

Constraint	-
Presupposed knowledge	Donald Trump, the now president of the United States, was at the time of taping the show a famous businessman/celebrity. He was and still is known for wearing oversized blue blazers/suits very often
Intertextuality	Mockery
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: transfer	
Explanation: The humour is based on Chandler's statement comparing Joey's clothing to Donald Trump's. Before Donald Trump was president, he wasn't very well-known outside the US; however now that he is president, the whole world is familiar with him, including people in the Arab world, and are aware of the fact that Donald Trump mostly wears oversized blue suits. Therefore, the humour intended in the script is successfully transferred.	

#36a, S04E24	
SL	Chandler: And I'm sure we're all very excited that Ross and Emily are getting married at Montgomery Hall . I mean to think, my friend getting married in Monty Hall . (No reaction from the people.) Oh, come on!! Monty Hall!! Let's make a Deal!! Come on, you people!! All right, forget it!! Congratulations, Ross and Emily. (He sits down.)
TL	<p>أنا واثق أننا كلنا فرحون لأن Lianna farihoun kolona annana wathiqon ana Because happy we.are.all that.we sure I'm</p> <p style="text-align: center;">"روس" و "إيميلي" سيتزوجان بقاعة</p>

	Biqa'ati	sayatazawajani	Emily	wa	Ross
	In.hall	are.getting.married	Emily	and	Ross
	صديقي	أن	في	التفكير	"مونتغمري".
	Sadiqi	anna	fi	attafkiro	Montgomery
	My.friend	that	about	thinking	Montgomery
	سيترُوج	في	"مونتني هال"	إبريكم!	
	Birabbikom	Hall	Monty	fi	sayatazawajo
	Come.on!	Hall	Monty	in	is.getting.married
		برنامج	مقدم	هال	"مونتني"
	Barnamaj	moqaddimo	Hall	Monty	
	The.show	the.host	Hall	Monty	
	"النعقد	يا	بريكم	صفقة"	قوم!
	Qawm	ya	birabbikom	safqa	lina'qid
	People	you	come.on	a.deal	let's.make
			تهانئي.	هذا،	من
		tahini-I	hatha	min	da'kom
	congratulations	this	from	let.go	
					ل "روس" و "إيميلي"

	<p>Emily wa Ross li</p> <p>Emily and Ross to</p> <p>DT:</p> <ul style="list-style-type: none"> - C:I'm sure we're all happy that Ross and Emily are getting married at Montgomery Hall. Thinking that my friend is getting married in Monty Hall. (No reaction from the people.) Oh, come on! Monty Hall! The host of the show "Let's make a Deal"? Come on, you people!! Forget it!! Congratulations, Ross and Emily. (He sits down.)
Target	-
Situation	Proposing a toast and making a joke
Norm	NA/O
Acceptance/opposition	
Image	Everybody in the rehearsal wedding is looking at Chandler strangely; Chandler is embarrassed that nobody is laughing at his joke
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Chandler is making a toast at Ross and Emily's rehearsal wedding. The latter takes place in a hall called "Montgomery Hall" in London, and all the attendants are British. - The short form of the name Montgomery is Monty - Monty Hall is the host of the American game show "Let's make a deal"
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters

Conclusion: partial transfer

Explanation: The humour is based on two things. First, the resemblance between the hall's name where the wedding is taking place "Montgomery hall" and the game show host "Monty Hall". Secondly, the show is called "Let's make a deal" and Ross and Emily are getting married, or one might say "making a deal" together. Chandler is frustrated that the people aren't laughing at his joke; this is mainly because they have no idea who Monty Hall is and don't know the show (they're British). Similar to the attendees of the wedding, the target audience is also unfamiliar with the reference. However, the humour is partially kept because the audience can see the frustration in Chandler's face and can see that the attendants are not laughing at his joke which is funny, even though the joke itself might not be funny to them.

#36b, S04E24

SL	<p>Chandler: And I'm sure we're all very excited that Ross and Emily are getting married at Montgomery Hall. I mean to think, my friend getting married in Monty Hall. (No reaction from the people.) Oh, come on!! Monty Hall!! Let's make a Deal!! Come on, you people!! All right, forget it!! Congratulations, Ross and Emily. (He sits down.)</p>
TL	<p>أنا واثق أننا كلنا فرحون لأن Lianna farihoun kolona annana wathiqon ana Because happy we.are.all that.we sure I'm "روس" و "إيميلي" سيتزوجان بقاعة Biqa'ati sayatazawajani Emily wa Ross In.hall are.getting.married Emily and Ross "مونتغمري". التفكير في أن صديقي Sadiqi anna fi attafkiro Montgomery My.friend that about thinking Montgomery</p>

	<p>سيترُوج في "مونتي هال" !بربكم!</p> <p>Birabbikom Hall Monty fi sayatazawajo</p> <p>Come.on! Hall Monty in is.getting.married</p> <p>"مونتي هال" مقدم برنامج</p> <p>Barnamaj moqaddimo Hall Monty</p> <p>The.show the.host Hall Monty</p> <p>"النعقد صفقة"، بربكم يا قوم!</p> <p>Qawm ya birabbikom safqa lina'qid</p> <p>People you come.on a.deal let's.make</p> <p>دعكم من هذا، تهنئي.</p> <p>tahini-I hatha min da'kom</p> <p>congratulations this from let.go</p> <p>ل "روس" و "إيميلي"</p> <p>Emily wa Ross li</p> <p>Emily and Ross to</p> <p>DT:</p> <p>- C:I'm sure we're all happy that Ross and Emily are getting married at Montgomery Hall. Thinking that my friend is getting married in Monty Hall. (No reaction from the people.) Oh, come on! Monty Hall! The host of the show "Let's make a Deal"? Come</p>
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	on, you people!! Forget it!! Congratulations, Ross and Emily. (He sits down.)
Target	-
Situation	Proposing a toast and making a joke
Norm Acceptance/opposition	NA/O
Image	Everybody in the rehearsal wedding is looking at Chandler strangely; Chandler is embarrassed that nobody is laughing at his joke
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Chandler is making a toast at Ross and Emily's rehearsal wedding. The latter takes place in a hall called "Montgomery Hall" in London, and all the attendants are British. - The short form of the name Montgomery is Monty - Monty Hall is the host of the American game show "Let's make a deal"
Intertextuality	-
Interpersonality	-
Translation strategy	direct translation+specification
Type of humour	Witticism
Type of ECR	Books, films, and TV programmes and channels
Conclusion: partial transfer	
<p>Explanation: The humour is based on two things. First, the resemblance between the hall's name where the wedding is taking place "Montgomery hall" and the game show host "Monty Hall". Secondly, the show is called "Let's make a deal" and Ross and Emily are getting married, or one might say "making a deal" together. Chandler is frustrated that the people aren't laughing at his joke; this is mainly because they have no idea who Monty Hall is and</p>	

don't know the show (they're British). Similar to the attendees of the wedding, the target audience is also unfamiliar with the reference. However, the humour is partially kept because the audience can see the frustration in Chandler's face and can see that the attendants are not laughing at his joke which is funny, even though the joke itself might not be funny to them.

#37, S04E24				
SL	<p>Chandler: The guy was hammered, okay? There's no way, you look like Ross's mother.</p> <p>Monica: Then why would he say it?</p> <p>Chandler: Because he's crazy. Okay? He came up to me earlier and thanked me for my very moving performance in Titanic.</p>			
TL	كان	الرجل	ثملاً،	
	kana	rrajolo	Thamilan	
	he.was	the.man	Drunk	
	مستحيل	أن	تبدي	كأم
	mostahil	an	tabdi	ka-ommi
	no.way	that	look.like	like.the.mother.of
	Ross			Ross
	lim	قال	هذا	إذاً؟
	lima	qala	hatha	ithan
	why	says	that.he	Then
	لأنه	مجنون	أفهمت؟	جاءني
	liannaho	Majnoun	afahimt?	Jaani

	<p>He.came.to.me do.you.understand? Crazy because.he.is</p> <p>منذ وقت سابق و شكرني على ‘ala chakarani wa sabiq waqtin montho For thanked.me and earlier since</p> <p>أدائي المؤثر للغاية في "تيتانيك"! Titanic fi lilghaya lmoathir adaii Titanic in very emotional my.performance</p> <p>DT:</p> <ul style="list-style-type: none"> - The man was drunk, no way that you look like Ross’ mother. - Why did he say it then? - Because he’s crazy okay? He came to me earlier and thanked me for my very emotional performance in Titanic
Target	-
Situation	Chandler comforting Monica
Norm	NA/O
Acceptance/opposition	
Image	Monica is sitting on a chair, very upset, Chandler is sitting beside her
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Titanic is a famous American movie - A guy mistaked Monica (Ross’ sister) for his mother, and also mistaked Chandler for the main actor in Titanic (Leonardo DiCaprio)

Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Stylistic figures
Type of ECR	Books, films, and TV programmes and channels
Conclusion: transfer	
Explanation: The humour here is based on the fact that the guy thought Chandler was in Titanic. The target audience is familiar with the movie Titanic; therefore, the humour is preserved in the subtitles	

#38, S05E04	
SL	<p>Rachel: (entering) Hi! Are you ready? We're gonna be late!</p> <p>Ross: For what?</p> <p>Rachel: For Stella! Remember? She's gettin' her groove back in like 20 minutes.</p>
TL	<p style="text-align: right;">-مرحباً، هل أنت مستعد؟ سنأخر.</p> <p style="text-align: right;">marhaban hal anta mosta'idd Sanataakhar</p> <p style="text-align: right;">hello are you ready We.will.be.late</p> <p style="text-align: right;">- علام؟</p> <p style="text-align: right;">'alama</p> <p style="text-align: right;">For.what</p> <p style="text-align: right;">- على فيلم "ستيللا"، أتذكر؟</p>

	<p>Atathkor Stella film ‘ala Remember Stella movie for</p> <p>سحبها "استعادة" في ستبدأ Sihriha sti’adati fi satabdao Her.magic getting.back in she.will.start</p> <p>تقريباً 20 دقيقة بعد Taqriban daqiqa 20 ba’da Almost minute 20 after</p> <p>DT:</p> <ul style="list-style-type: none"> - Hello, are you ready? We’re gonna be late. - For what? - For the movie Stella, remember? She’s gonna start “getting her magic back” in almost 20 minutes
Target	-
Situation	Going to see a movie
Norm Acceptance/opposition	NA
Image	Ross looks confused, he forgot about the movie
Constraint	-
Presupposed knowledge	Ross and Rachel are going to see the movie: “How Stella Got Her Groove Back”
Intertextuality	-
Interpersonality	-

Translation strategy	Retention+Direct Translation
Type of humour	Witticism
Type of ECR	Books, films, and TV programmes and channels
Conclusion: transfer	
Explanation: The humour is based on Rachel's paraphrase of the movie title. Even though the movie is not familiar in the Arab world, it can be understood from Rachel's statement that they already know something about the movie, and that getting the groove back is what Stella is going to do in the movie; hence it doesn't take particular knowledge about the American culture to figure this out. The humour is kept in the subtitles	

#39, S05E08	
SL	<p>Chandler: That's why I lost my toe?! Because I called you fat?!</p> <p>Monica: I didn't mean to cut it off. It was an accident.</p> <p>Chandler: That's why for an entire year people called me Sir Limps-A-Lot?!</p>
TL	<p>- هذا هو سبب فقدانى إصبع قدمي؟ Qadami isba' foqdani sababo hoa hatha My.toe I.lost the.reason is this</p> <p>لأنني نعتك بالبدينة؟ Bilbadina na'attoki liannani Fat called.you because.I</p> <p>- لم أقصد أن أقطعه، كانت. kanat aqta'ah an aqsid lam it.was cut.it.off to I.mean didn't</p>

	<p>مجرد حادثة mojarrad Haditha just An.accident</p> <p>لهذا- السبب، نعنتي الجميع lihatha ssabab na'atani ljami'o for.this the.reason called.me Everybody</p> <p>لمدة عام ب "السيد" الذي limoddati 'am bi assayed Llathi for.a.period.of a.year with the.sir Who</p> <p>يعرج كثيراً؟ ya'rijo Kathiran limps A.lot</p> <p>DT: C: That's the reason why I lost my toe?! Because I called you fat?! M: I didn't mean to cut it off. It was just an accident. C: That's why for an entire year people called me the man who limps a lot?!</p>
Target	Chandler
Situation	Chandler was made fun of in college
Norm	NA/O

Acceptance/opposition	
Image	Chandler is shocked and upset
Constraint	-
Presupposed knowledge	The rapper Sir Mix-a-lot
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Direct translation
Type of humour	Putdown
Types of ECR	Celebrities, personalities, and characters
Conclusion: partial transfer	
Explanation: the humour is based on the word Sir Limps-a-lot which is a play on words of the name Sir Mix-a-lot, an American rapper. The play on words is lost in translation and the ECR is instead substituted with the direct translation, which is still partly funny.	

#40, S05E16			
SL	<p>Phoebe: Oh no, wait! Look it! Whoa! (Looks at it.) Oh my God, this is a police badge!</p> <p>Monica: Wow!</p> <p>Chandler: Oh that's so cool! Why would a cop come in here though? They don't serve donuts.</p>		
TL	<p>انظروا. Onthoro Look</p>	<p>مهلاً، mahlan wait</p>	<p>-كلا، kalla no</p>
	شرطي!	شارة	هذه رياه!

Presupposed knowledge	It is a known stereotype in the US that cops eat donuts a lot and go into coffee houses mainly to get donuts
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation
Type of humour	Witticism
Type of ECR	Stereotypes
Conclusion: no transfer	
Explanation: The humour is based on Chandler's reference to the stereotype concerning cops and donuts. The target audience is not familiar with this stereotype; therefore, the humour is not preserved in the subtitles	

#41, S05E20	
SL	<p>Ross: Umm, jealous! (He drops the cherry and it turns on.)</p> <p>Gary: Hey, do you mind? We're under cover here.</p> <p>Ross: Yeah, no problem. (Tries to turn it off.)</p> <p>Gary: Ross!</p> <p>Ross: Sorry! Sorry! Oh, (He sticks it under his shirt) there! (It's just there flashing through his shirt) Hey Gary, who am I? Phone home!</p>
TL	<p style="text-align: right;">- أتسمح؟ نحن نعمل متخفين.</p> <p style="text-align: right;">atasmah nahno na'malo Motakhaffiyina</p> <p style="text-align: right;">do.you.mind? we working Undercover</p> <p style="text-align: right;">- أجل، لا مشكلة. mochkila la ajal</p>

	<p>problem no , yes</p> <p>- "روس".</p> <p>Ross</p> <p>Ross</p> <p>- آسف.</p> <p>asif</p> <p>sorry</p> <p>- "غاري"، مَنْ أنا؟ "اتصال بالمنزل".</p> <p>Gary man ana ittisal Bilmanzil</p> <p>Gary who am.I calling Home</p> <p>DT: do you mind? We are working undercover.</p> <p>-Yes no problem</p> <p>-Ross!</p> <p>-Sorry</p> <p>-Gary, who am I? Phone home</p>
Target	-
Situation	Imitating ET with the police cherry
Norm	NA/O

Acceptance/opposition	
Image	Ross, Chandler and Joey are riding with Gary (a police officer) in an undercover mission. The red police cherry is flashing underneath Ross' shirt
Constraint	-
Presupposed knowledge	In the famous American movie E.T., the character ET has a red flashing light underneath his skin
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation
Type of humour	Stylistic figures
Types of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
<p>Explanation: The humour is based on Ross trying to imitate ET by putting the red cherry under his shirt and saying the famous catch phrase: Phone home! The target audience is not familiar with the movie ET therefore won't recognize the reference and won't find it funny.</p> <p style="text-align: center;">The humour is lost</p>	

#42, S05E23	
SL	<p>Tourist: (To Joey) Would you mind doing a picture with us?</p> <p>Chandler: Uh, what was that?</p> <p>Joey: Uh, <i>Entertainment Tonight</i>.</p>
TL	<p>-أتمانع في الوقوف معنا في صورة؟</p> <p>Sora fi ma'ana lwoqofi fi atomani'o</p> <p>A.picture in with.us standing in do.you.mind</p>

	<p>- ما كان ذلك؟ Thalik kana ma That was what</p> <p>- برنامج "إنترتايمنت تونايت". Tonight Entertainment barnamaj Tonight Entertainment the.show</p> <p>DT:</p> <ul style="list-style-type: none"> - A Tourist: (To Joey) Would you mind standing in a picture with us? - C: what was that? - Joey: the TV program <i>Entertainment Tonight</i>.
Target	-
Situation	Joey lying to Chandler
Norm	NA/O
Acceptance/opposition	
Image	Joey and Chandler are talking to each other on the phone
Constraint	-
Presupposed knowledge	Joey told his friends that he is shooting a movie in Vegas in which he is the lead actor. The movie got cancelled and he instead had to work in a hotel in Vegas as a knight that tourists take pictures with. Joey then lied to his friends and told them that the movie is a big hit and that he's become really famous.
Intertextuality	-

Interpersonality	-
Translation strategy	Specification + retention
Type of humour	Witticism
Type of ECR	Books, films, and TV programmes and channels
Conclusion: transfer	
<p>Explanation: The humour is based on the lie that Joey told being that the people talking to him and wanting to take a picture with him are from the show Entertainment Tonight which gives the impression that Joey is a celebrity. In the Arab world, there is a version of Entertainment Tonight; however, it's called "ET in Arabic" and most people don't know what the the E and T stand for. This however doesn't change the fact that the humour is still present in the subtitles mainly because the subtitler added the word "program". If he had not added "program", the target audience would not have known what Entertainment tonight is and would not have understood the humour behind it. The humour is therefore preserved in the subtitles.</p>	

#43, S06E02	
SL	<p>Ross: First marriage, wife's hidden sexuality, not my fault. Second marriage, said the wrong name at the altar, a little my fault. Third marriage, well they really shouldn't allow you to get married when you're that drunk and have writing all over your face, Nevada's fault.</p>
TL	<p>الزواج الأول انتهى بسبب إخفاء زوجتي ميولها الجنسية. الخطأ ليس خطئي. الزواج الثاني لأنني قلت الاسم الخطأ في الكنيسة. أتحمّل بعض المسؤولية. الزواج الثالث، في الواقع لا يجب أن يسمحوا لك بعقد قرانك عندما تكون ثملاً إلى هذا الحدّ وقد لؤنت وجهك.</p> <p style="text-align: center;"> كان خطأ ولاية "نيفادا". Nevada wilayat khatao kana Nevada state mistake it was </p> <p>DT:</p> <p>- Ross: First marriage ended because my wife hid her sexual orientation, not my fault. Second marriage</p>

	because I said the wrong name at the altar, I take a little responsibility. Third marriage, well they really shouldn't allow you to get married when you're that drunk and have coloured your face, it was the state of Nevada's fault.
Target	-
Situation	Reasons why Ross' marriages failed
Norm	NA
Acceptance/opposition	
Image	Ross is sitting on the coffee house couch complaining about his failed marriages to a group of girls
Constraint	-
Presupposed knowledge	Ross has had three failed marriages, one of whom is to Rachel. Ross and Rachel got drunk and got married in Las Vegas, Nevada (a US state).
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Witticism
Type of ECR	Placenames
Conclusion: partial transfer	
<p>Explanation: The humour is based on Ross saying that his third failed marriage is Nevada's fault. The subtitler specified what Nevada is in order for the audience to understand the joke, and it works. However, the audience is not familiar with the fact that getting married drunk in Nevada happens all the time and is very well-known in the US. Perhaps if the subtitler substituted Nevada with Las Vegas, the audience could have concluded that since people gamble, party and get drunk in Las Vegas, getting married drunk would make sense. Hence, I conclude that the humour is only partially transferred.</p>	

#44, S06E05

SL	<p>Ross: I've got to say; I know I divorced a lot of women, never thought I would be divorcing you.</p> <p>Rachel: I know. I always thought if you and I got married, it would be the one that stuck. And it wouldn't be a secret, and we wouldn't have our wedding dinner at <i>Pizza Hut</i>.</p>
TL	<p>عليّ أن أعترف أعرف أنني طلقت نساءً عدة ولكنني لم أظن يوماً أنني سأطلقك. أعرف. لطالما ظننت أننا إن تزوجنا فلن ننفصل أبداً وأن زواجنا لن يكون سرياً ولن نقيم عشاء زواجنا</p> <p>في مطعم "بيتزا هات".</p> <p>Hut Pizza mat'am fi</p> <p>Hut Pizza restaurant at</p> <p>DT:</p> <p>Ross: I've got to say; I know I divorced a lot of women, never thought I would be divorcing you.</p> <p>Rachel: I know. I always thought if you and I got married, it would be the one that stuck. And it wouldn't be a secret, and we wouldn't have our wedding dinner at the <i>Pizza Hut restaurant</i>.</p>
Target	-
Situation	Ross and Rachel getting divorced
Norm	NA/O
Acceptance/opposition	
Image	Ross looks sad
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Ross and Rachel got drunkenly married in Las Vegas and are now getting a divorce. - Pizza Hut is an American fast food chain
Intertextuality	-

Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Stylistic figures/ witticism
Type of ECR	Placenames
Conclusion: transfer	
Explanation: The humour is based on the fact that Rachel and Ross had their wedding dinner at Pizza Hut. The target audience is familiar with Pizza Hut and know that it is not a fancy restaurant to have your wedding dinner at; therefore, the humour as intended in the original script is preserved in the subtitles	

#45a, S06E07	
SL	Rachel: You guys, I'm telling you, when she runs, she looks like a cross between Kermit The Frog and The Six Million Dollar Man.
TL	<p>صدقاني، عندما تركض تشبه مزيجاً من "كيرمت) الضفدع" و wa ddifda' Kirit min and the.frog Kirit of "سيكس مليون دولار مان". Man dollar million six Man dollar million six</p> <p>DT: - Believe me, when she runs she resembles a mixture of Kermit the frog and Six Million Dollar Man.</p>
Target	Phoebe
Situation	Making fun of Phoebe's way of running

Norm	NO
Acceptance/opposition	
Image	-
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - When Phoebe runs, she flops her arms and legs. - Kirmit the frog has floppy arms and legs
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention+direct translation
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: the humour is based on Rachel comparing the way Phoebe runs to a Muppet character (because of his floppy arms and legs) and The six million dollar man (because of his famous run). The Arab audience is not familiar with “Kermit” the frog and “The six million dollar man”. The humour is therefore not transferred to the TT.</p>	

#45b, S06E07	
SL	Rachel: You guys, I'm telling you, when she runs, she looks like a cross between Kermit The Frog and The Six Million Dollar Man .
TL	<p>صدقاني، عندما تركض تشبه مزيجاً من "كيرمت) الضفدع" و wa ddifda' Kirmit min and the.frog Kirmit of "سيكس مليون دولار مان".</p>

	<p style="text-align: center;">Man dollar million six</p> <p style="text-align: center;">Man dollar million six</p> <p>DT:</p> <ul style="list-style-type: none"> - Believe me, when she runs she resembles a mixture of Kermit the frog and Six Million Dollar Man.
Target	Phoebe
Situation	Making fun of Phoebe's way of running
Norm	NO
Acceptance/opposition	
Image	-
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - When Phoebe runs, she flops her arms and legs. - The "Six million dollar man" is a character in a TV series who's famous for running.
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: the humour is based on Rachel comparing the way Phoebe runs to a Muppet character (because of his floppy arms and legs) and The six million dollar man (because of his famous run). The Arab audience is not familiar with "Kermit" the frog and "The six million dollar man". The humour is therefore not transferred to the TT.</p>	

#46, S06E10	
SL	Chandler: I don't wanna know what Monica got me.

	<p>Y’know? I mean, look, I’m sure she worked really hard at getting you a present, and wanting to surprise me, and you guys are gonna ruin that, and I, look we have to put these back, this is not what Christmas is about.</p> <p>Rachel: Whatever Linus, I’m opening mine.</p>
TL	<p>- لا أريد أن أعرف ماذا أهدتني "مونيكا"!</p> <p>أنا متأكد أنها عملت بجهد حتى تشتري لي هذه الهدية وتتوقع أن تفاجئني بها وأنتما سوف تدمران هذا. يجب أن نعيد هذه الأشياء إلى مكانها، هذه ليست روح عيد الميلاد المجيد.</p> <p>-لا يهم يا "لاينوس"، سوف أفتح هديتي hadiati aftaho sawfa Linus ya yahomm la</p> <p>My.gift open will Linus oh matter no</p> <p>DT:</p> <ul style="list-style-type: none"> - I don’t wanna know what Monica gifted me. I’m sure that she worked hard to buy me this gift and she expects to surprise me with it and you are going to ruin it. We need to return these things back into their place; this is not the Christmas spirit. - It doesn’t matter Linus, I’m opening my gift.
Target	-
Situation	Not wanting to open gifts
Norm	NA/O
Acceptance/opposition	
Image	Chandler, Rachel, and Phoebe are in the living room. The girls are looking for the gifts; Chandler is just standing refusing to look with them.
Constraint	-
Presupposed knowledge	Linus is a character in the comic strip “Peanuts”. In a famous episode of Peanuts, Linus speaks about the holiday spirit and what Christmas is all about.
Intertextuality	-

Interpersonality	-
Translation strategy	Retention
Type of humour	Stylistic figure, teasing
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: The humour is based on the single word “Linus”. Linus, the character from the comic strip Peanuts, is famous for his speech “what Christmas is all about”. Rachel is comparing Chandler to Linus because of his similar speech to Linus’. The target audience is unfamiliar with this reference; therefore, the humour is not transferred.	

#47a, S06E14	
SL	<p>Fan: No-no, it was! She was in Sex Toy Story 2, Lawrence of Alabia, and I got her autograph! The guys at the comic book store aren’t gonna believe this! (Exits.)</p> <p>Joey: Hey Gunther, don’t let that guy in here anymore! He just said Phoebe’s a porn star!</p> <p>Gunther: Well, I wouldn’t call her a star, but she’s really good. You should check out Inspect her Gadget.</p>
TL	<p>- بلى، إنها هي! مثلت في فيلم</p> <p>Film fi mathalat hia inaha bala</p> <p>Movie in she.acted her it’s yes</p> <p>"سيكس توي ستوري" الجزء الثاني</p> <p>Thani ljozei story toy sex</p> <p>Second part story toy sex</p>

	<p>و "لورنس" الشفاه"</p> <p>Chifah Lorence wa</p> <p>Lips Lorence and</p> <p>وقد حصلت على توقيعها. الشباب في متجر الكتب المصورة لن يصدقوا ذلك!</p> <p>- "غانثر"! لا تسمح لهذا الشاب بالدخول إلى هنا بعد اليوم. قال إن "فيبي" نجمة أفلام إباحية!</p> <p>- لا يمكن القول إنها نجمة لكنها جيدة جداً، يجب أن تشاهد</p> <p>"إنسبكت هير غادجيت"!</p> <p>Gadget her inspect</p> <p>Gadget her inspect</p> <p>DT:</p> <p>-Fan: Yes it's her! She acted in the movie "Sex toy story" the second part, and "Lorence" the lips, and I got her autograph. The guys at the comic book store won't believe this.</p> <p>-Joey Phoebe is a porn star.</p> <p>-Gunther: I can't say she's a star but she's very good, you should see "Inspect her gadget"!</p>
Target	-
Situation	Phoebe allegedly being a porn star
Norm	NO
Acceptance/opposition	
Image	The fan is in the coffee house talking to Joey about how Phoebe is a porn star. Joey is confused
Constraint	Sex Toy Story is a distortion of the animated movie Toy -

	Story
Presupposed knowledge	<ul style="list-style-type: none"> - Phoebe has a twin sister who is a porn star; Phoebe is being confused for her sister. - Toy Story is an animated movie
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+direct translation+specification
Type of humour	Distortions
Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
Explanation: the humour is based on deriving the movie titles to give a sexual connotation. Since the wordplays in the SL are not transferred the TL due to linguistic constraints, the humour is lost.	

#47b, S06E14	
SL	<p>Fan: No-no, it was! She was in Sex Toy Story 2, Lawrence of Alabia, and I got her autograph! The guys at the comic book store aren't gonna believe this! (Exits.)</p> <p>Joey: Hey Gunther, don't let that guy in here anymore! He just said Phoebe's a porn star!</p> <p>Gunther: Well, I wouldn't call her a star, but she's really good. You should check out Inspect her Gadget.</p>
TL	<p>- بلى، إنها هي! مثلت في فيلم Film fi mathalat hia inaha bala Movie in she.acted her it's yes</p> <p>"سيكس توي ستوري" الجزء الثاني</p>

	<p>Thani ljozei story toy sex Second part story toy sex</p> <p>و "لورنس" الشفاه" Chifah Lorence wa Lips Lorence and</p> <p>وقد حصلت على توقيعها. الشباب في متجر الكتب المصورة لن يصدقوا ذلك! - "غانثر"! لا تسمح لهذا الشاب بالدخول إلى هنا بعد اليوم. قال إن "فيبي" نجمة أفلام إباحية! - لا يمكن القول إنها نجمة لكنها جيدة جداً، يجب أن تشاهد "إنسبكت هير غادجيت!" Gadget her inspect Gadget her inspect</p> <p>DT: -Fan: Yes it's her! She acted in the movie "Sex toy story" the second part, and "Lawrence" the lips, and I got her autograph. The guys at the comic book store won't believe this. -Joey Phoebe is a porn star. -Gunther: I can't say she's a star but she's very good, you should see "Inspect her gadget"!</p>
Target	-
Situation	Phoebe allegedly being a porn star
Norm	NO

Acceptance/opposition	
Image	The fan is in the coffee house talking to Joey about how Phoebe is a porn star. Joey is confused
Constraint	-Alabia: (the origin of this word in the original title is Arabia, the letter R was replaced with L in order to insert the word Labia into the title; however, Alabia is not a word, and in the target text it was translated as Labia only).
Presupposed knowledge	<ul style="list-style-type: none"> - Phoebe has a twin sister who is a porn star; Phoebe is being confused for her sister. - Lawrence of Arabia is a movie
Intertextuality	-
Interpersonality	-
Translation strategy	Retention, direct translation
Type of humour	Lexemes
Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
Explanation: the humour is based on deriving the movie titles to give a sexual connotation. Since the wordplays in the SL are not transferred the TL due to linguistic constraints, the humour is lost.	

#47c, S06E14

SL	<p>Fan: No-no, it was! She was in Sex Toy Story 2, Lawrence of Alabia, and I got her autograph! The guys at the comic book store aren't gonna believe this! (Exits.)</p> <p>Joey: Hey Gunther, don't let that guy in here anymore! He just said Phoebe's a porn star!</p> <p>Gunther: Well, I wouldn't call her a star, but she's really good. You should check out Inspect her Gadget.</p>
TL	<p>- بلى، إنها هي! مثلت في فيلم Film fi mathalat hia inaha bala Movie in she.acted her it's yes</p> <p>"سيكس توي ستوري" الجزء الثاني Thani ljozei story toy sex Second part story toy sex</p> <p>و "لورنس" الشفاه Chifah Lorence wa Lips Lorence and</p> <p>وقد حصلت على توقيعها. الشباب في متجر الكتب المصورة لن يصدقوا ذلك! - "غانثر"! لا تسمح لهذا الشاب بالدخول إلى هنا بعد اليوم. قال إن "فيبي" نجمة أفلام إباحية! - لا يمكن القول إنها نجمة لكنها جيدة جداً، يجب أن تشاهد "إنسبكت هير غادجيت!" Gadget her inspect</p>

	Gadget her inspect	
	<p>DT:</p> <p>-Fan: Yes it's her! She acted in the movie "Sex toy story" the second part, and "Lorence" the lips, and I got her autograph. The guys at the comic book store won't believe this.</p> <p>-Joey Phoebe is a porn star.</p> <p>-Gunther: I can't say she's a star but she's very good, you should see "Inspect her gadget"!</p>	
Target	-	
Situation	Phoebe allegedly being a porn star	
Norm	NO	
Acceptance/opposition		
Image	The fan is in the coffee house talking to Joey about how Phoebe is a porn star. Joey is confused	
Constraint	-Inspect her gadget: the origin of this wordplay is "inspector gadget". This phrase is humourous due to the phonetic similarity between the two lines "inspector" and "inspect her" which is non-existent in the target language.	
Presupposed knowledge	<ul style="list-style-type: none"> - Phoebe has a twin sister who is a porn star; Phoebe is being confused for her sister. - Inspector gadget is an animation 	
Intertextuality	-	
Interpersonality	-	
Translation strategy	Retention	
Type of humour	Pun	

Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
Explanation: the humour is based on deriving the movie titles to give a sexual connotation. Since the wordplays in the SL are not transferred the TL due to linguistic constraints, the humour is lost.	

#48, S06E19	
SL	<p>Rachel: Oo! When's her birthday?!</p> <p>Ross: I don't know Rachel, why?</p> <p>Rachel: Well, y'know it's just been so long since I've been to Chuck E Cheese.</p>
TL	<p>- متى يصادف عيد ميلادها؟</p> <p>- لا أدري "رايتشل"، لماذا؟</p> <p>في الواقع، مضى وقت طويل منذ قصدت</p> <p>مطعم "تشاك إي تشيز" للأطفال.</p> <p>Lil atfal Cheese E Chuck mata'm</p> <p>For.kids Cheese E Chuck restaurant</p> <p>DT:</p> <ul style="list-style-type: none"> - When is her birthday? - I don't know Rachel, why? - Actually, it's been a long time since I've been to the restaurant "Chuck E Cheese" for kids.
Target	Ross
Situation	Making fun of Ross and his girlfriend
Norm	NO
Acceptance/opposition	

Image	The friends are all sitting at the coffee house, they're taking turns in making fun of Ross for having a very young girlfriend.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Ross is dating a girl much younger than he is, she's a college student and he's her professor. - Chuck E Cheese is a restaurant especially for kids, and kids often have their birthdays there.
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention+specification
Type of humour	Witticism
Type of ECR	Placenames
Conclusion: transfer	
<p>Explanation: The humour is based on the implication that Ross' girlfriends is so young that she goes to Chuck E Cheese to celebrate her birthday. Since the target audience is unfamiliar with the Chuck E Cheese, the subtitler added the words "restaurant" and "for kids". This strategy was successful in maintaining the intended humour of the source text.</p>	

#49, S06E19	
SL	<p>Monica: Oh, I like Elizabeth.</p> <p>Ross: Well thanks!</p> <p>Monica: Yeah. In fact, I like her so much you tell her I want my cookies early this year! Y'know, a box of <i>Thin Mints</i> and some <i>Tag-a-Longs</i>.</p>
TL	<p>- تعجبني "إليزابيث".</p> <p>- حسناً، شكراً.</p> <p>- أجل، تعجبني كثيراً بحيث أريدك أن تقول لها إنني أريد الحلوى باكراً هذه السنة.</p>

	DT: -I like Elizabeth -Well, thanks. -Yes, I like her so much that I want you to tell her that I want cookies early this year.
Target	Ross
Situation	Making fun of Ross and his girlfriend
Norm Acceptance/opposition	-
Image	Ross seems happy at first because he thought Monica was really complementing his girlfriend. His facial expressions were then changed once he knew she was teasing him.
Constraint	
Presupposed knowledge	Thin Mints and Tag-a-Longs are girl scout cookies.
Intertextuality	Link to #49
Interpersonality	Teasing
Translation strategy	Omission
Type of humour	Teasing
Type of ECR	Food, drink, and medication
Conclusion: no transfer	
Explanation: The humour is based on Monica insinuating that Elizabeth is a kid by saying that she wants some “Thin Mints” and “Tag-a-Longs”, implying that Elizabeth sells girl scout cookies. The insinuation/reference is completely lost because the subtitled omitted it; therefore, the humour in this segment is lost	

#50, S06E25

SL	<p>Joey: Hey uh, have you guys seen Chandler?</p> <p>Rachel: (staring at him) Wh—no, but y’know who did stop in here looking for ya, Tennille.</p>
TL	<p>أرأيتما "تشاندلر"؟ كلا، ولكن أتعرف من جاء هنا بحثاً عنك؟ "تينيل". Tennille ank bahthan Tennille for.you looking</p> <p>DT:</p> <ul style="list-style-type: none"> - Did you see Chandler? - No, but you know who came here looking for you? <p>Tennille.</p>
Target	Joey
Situation	Teasing Joey
Norm Acceptance/opposition	NA
Image	Joey enters the room wearing a white uniform similar to those of boat captains.
Constraint	-
Presupposed knowledge	Tennille is the girlfriend of Captain Stubing. Both of them are characters in a comedy TV series called “ <i>Love Boat</i> ”
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Teasing
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	

Explanation: the humour is based on comparing Joey to Captain Stubing by saying that “Tenille” came looking for him. The target audience is unfamiliar with these characters and this TV series; therefore, the humour is not transferred.

#51, S07E04	
SL	<p>Tag: I know I haven't worked in an office before, and I really don't have a lot of experience, but uh...</p> <p>Rachel: Oh come on, what are you talking about? You've got three years painting houses. Two whole summers at T.G.I. Friday's, come on!</p>
TL	<p>- أعرف أنني لم أعمل في مكتب قبلاً وليس لدي خبرة كبيرة لكن...</p> <p>- بريك! عمّ تتحدث؟ أمضيت 3 سنوات في طلاء المنازل؟ وأمضيت صيفين كاملين بمطعم "تي جي أي فرايدايز"؟</p> <p>Fridays I G T bimat'am</p> <p>Fridays I G T at.the.restaurant</p> <p>DT:</p> <ul style="list-style-type: none"> - I know I haven't worked in an office before, and I don't have a big experience but... - Come on! What are you talking about? You spent 3 years painting houses? And spent two whole summers at the TGI Fridays restaurant?
Target	-
Situation	Rachel is interviewing Tag for a job position as her assistant
Norm	NA
Acceptance/opposition	
Image	They are both at Rachel's office, Rachel is holding Tag's resume

Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel has a crush on Tag and wants to hire him even though he has no experience in the field of fashion and she is trying to sound impressed with his resume. - TGI Fridays is a restaurant/fast food chain in the US; workers there are usually teenagers working part-time jobs.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Stylistic figures (exaggeration)
Type of ECR	Placenames
Conclusion: partial transfer	
<p>Explanation: The humour is based on Rachel trying to look impressed with Tag working at TGI Fridays; the American audience knows that the former experience is not impressive at all, therefore, it is humourous. However, the target audience does not have the aforementioned knowledge; although, the humour is partially kept because the subtitler specified what TGI Fridays is, a restaurant, which clarifies the matter a little bit for the target audience.</p>	

#52, S07E04	
SL	<p>Ross: All right! All right! Chandler entered a Vanilla Ice look-a-like contest and won!</p> <p>Chandler: Ross came in fourth and cried!</p>
TL	<p>- حسناً، "تشاندلر" اشترك بمسابقة شبيهه "فانيليا آيس" و فاز. Faz wa Ice Vanilla chabih Won and Ice Vanilla lookalike</p>

	- "روس" احتل المرتبة الرابعة وبكى. DT: R:-Okay, Chandler Vanilla Ice look-a-like contest and won! C:- Ross came in the fourth position and cried!
Target	Ross and Chandler
Situation	Ross and Chandler making fun of each other
Norm Acceptance/opposition	NO
Image	Monica is on the couch laughing at Ross and Chandler, the three of them are mocking each other
Constraint	-
Presupposed knowledge	Vanilla Ice is an American singer
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention
Type of humour	Teasing
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: the humour is based on the fact that entering such contest is considered lame. Moreover, the similarity between Chandler and Vanilla Ice and the dissimilarity between Ross and Vanilla Ice adds to the humour. The target audience is unfamiliar with the reference, and since it is not specified in the subtitles what Vanilla Ice actually is, the humour is lost.	

#53, S07E04	
SL	Monica: Ross used to stay up every Saturday night to watch <i>Golden Girls</i> !

TL	<p>"روس" اعتاد البقاء في المنزل كل ليلة سبت</p> <p>لمشاهدة حلقات "غولدن جيرلز"! Girls Golden halaqati limochahadati</p> <p>Girls Golden episodes to watch</p> <p>DT:</p> <ul style="list-style-type: none"> - Ross used to stay at home every Saturday night to watch episodes of "Golden Girls"
Target	Ross
Situation	Making fun of Ross
Norm	NA/O
Acceptance/opposition	
Image	Ross is embarrassed
Constraint	-
Presupposed knowledge	"Golden Girls" is an American series about a group of elderly women
Intertextuality	Link to #53
Interpersonality	Teasing/mockery
Translation strategy	Retention+specification
Type of humour	Teasing
Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
<p>Explanation: The humour in this segment lies in the presupposed knowledge on the series "Golden Girls", which is a series about elderly women and also mostly targets the elderly audience. Monica, stating the fact that Ross used to watch this series as a child, was embarrassing for him; which provoked laughter. Thus, the humour is lost in translation because the series is unknown in the Arab world. In addition, the subtitler opted for transliteration when he could have used direct translation instead and the humour would have been partially kept, since it would be universally uncommon for a young boy to watch a series with the title "Golden Girls".</p>	

#54, S07E07	
SL	Joey: Yeah, that really calms me down. And! We have so much in common! She loves sandwiches, sports, although she is a Met fan , not much of an issue now but if we were ever to have kids, well that's a...
TL	<p>وبيننا أشياء كثيرة مشتركة، هي تحب الشطائر والرياضة.</p> <p>لكنها من مشجعي فريق "ميتس".</p> <p>Mets fariq mochaji'i min lakinaha</p> <p>Mets team fans from but she</p> <p>وهو ليس بالأمر الجسيم الآن لكن لو رزقنا بأطفال...</p> <p>DT: and we have a lot of things in common, she loves sandwiches and sports. But she is a fan of the team Mets, which is not a big deal now, but if we had kids...</p>
Target	-
Situation	Joey and his girlfriend don't support the same team
Norm	NA
Acceptance/opposition	
Image	Joey looks disappointed about the fact that his girlfriend is cheering another team
Constraint	-
Presupposed knowledge	The New York Mets is a NewYorkan baseball team
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Stylistic figures

Type of ECR	National sports
Conclusion: transfer	
<p>Explanation: The humour is based on the fact that Joey thinks his girlfriend not supporting his team is a big deal. In this segment, the subtitler decides to specify what “Met” is, which otherwise would not have made sense to the target audience. Thus, thanks to this translation strategy, the humour is successfully transferred.</p>	

#55, S07E08	
SL	<p>Chandler: No, we're playing this game I learned at work. You have to name all the states in six minutes.</p> <p>[...]</p> <p>Joey: Say hello to the new champ of Chandler's dumb states game.</p> <p>Ross: Wow, how many have you got?</p> <p>Joey: Fifty-six!</p>
TL	<p>- كلا، نلعب لعبة تعلمتها في العمل، يجب أن تذكر كل الولايات في 6 دقائق.</p> <p>- قم بتحيةة البطل الجديد للعبة "تشاندر" الحمقاء عن الولايات.</p> <p>- كم كتبت؟</p> <p style="text-align: right;">56</p> <p>DT:</p> <p>- No, we play a game I learned at work, you should name all the states in 6 minutes.</p> <p>- Say hi to the new champion of Chandler's stupid game on states</p> <p>- How much did you write?</p> <p>- 56</p>
Target	-
Situation	The six friends are playing a game where they should name

	all the US states
Norm	NA
Acceptance/opposition	
Image	Everybody is looking strangely at Joey
Constraint	-
Presupposed knowledge	The US has 50 states
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation
Type of humour	Stylistic figures
Type of ECR	Placenames
Conclusion: no transfer	
Explanation: The humour is based on the fact that Joey said he could name 56 states, while the US consists of only 50 states. The target audience is unfamiliar with how many states are in the US; therefore, the humour is lost.	

#56a, S07E20	
SL	<p>Chandler: You mean these tuxes have been down the red carpet with people yelling, "Who are you wearing?! You look fabulous!"</p> <p>Rachel: Honey, might I suggest watching a little more <i>ESPN</i> and a little less <i>E!</i>?</p>
TL	<p>- أتقصدين أن هذه الحلات سار الممثلون بها على السجادة الحمراء بينما صرخ الناس... "ثياب أي مصمم ترتدي؟ تبدو مذهلاً!"</p> <p>- أقترح عليك مشاهدة القناة الرياضية Riyadia Iqanat mochahadat alayka aqtariho Sports channel watching to.you I.suggest</p>

	<p>أكثر من قناة أخبار الفنانين. Lfananin akhbari qanati min akthara Celebrities news channel than more</p> <p>DT:</p> <ul style="list-style-type: none"> - Do you mean that actors walked with these suits on the red carpet while people shouted: “which designer’s clothes are you wearing? You look amazing” - I suggest that you watch the sports channel more than the celebrity news channel.
Target	-
Situation	Rachel criticizes the fact that Chandler watches too much E! (a TV channel that mostly shows celebrity news)
Norm Acceptance/opposition	NA
Image	Chandler looks excited about the tuxedos
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel and Chandler are picking a tuxedo for Chandler to wear on his wedding day. - Chandler knows a lot about award shows - ESPN is a sports channel
Intertextuality	-
Interpersonality	-
Translation strategy	Generalization
Type of humour	Witticism/teasing
Type of ECR	Books, films, and TV programmes and channels

Conclusion: transfer
Explanation: The humour is based on the fact that Chandler watches too much E! instead of ESPN. The target audience is not familiar with E! nor ESPN, therefore, the subtitler's choice to substitute the names of the channels with what they broadcast is a good choice. The humour is transferred

#56b, S07E20	
SL	<p>Chandler: You mean these tuxes have been down the red carpet with people yelling, "Who are you wearing?! You look fabulous!"</p> <p>Rachel: Honey, might I suggest watching a little more <i>ESPN</i> and a little less <i>E!</i>?</p>
TL	<p>- أتقصدين أن هذه الحلات سار الممثلون بها على السجادة الحمراء بينما صرخ الناس... "ثياب أي مصمم ترتدي؟ تبدو مذهلاً!"</p> <p>- أقترح عليك مشاهدة القناة الرياضية Riyadia Iqanat mochahadat alayka aqtariho Sports channel watching to.you I.suggest</p> <p>أكثر من قناة أخبار الفنانين. Lfananin akhbari qanati min akthara Celebrities news channel than more</p> <p>DT:</p> <ul style="list-style-type: none"> - Do you mean that actors walked with these suits on the red carpet while people shouted: "which designer's clothes are you wearing? You look amazing?" - I suggest that you watch the sports channel more than the celebrity news channel.

Target	-
Situation	Rachel criticizes the fact that Chandler watches too much E!
Norm Acceptance/opposition	NA
Image	Chandler looks excited about the tuxedos
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel and Chandler are picking a tuxedo for Chandler to wear on his wedding day. - Chandler knows a lot about award shows. - E! is a gossip/celebrity news channel
Intertextuality	-
Interpersonality	-
Translation strategy	Generalization
Type of humour	Witticism/teasing
Type of ECR	Books, films, and TV programmes and channels
Conclusion: transfer	
<p>Explanation: The humour is based on the fact that Chandler watches too much E! instead of ESPN. The target audience is not familiar with E! nor ESPN, therefore, the subtitler's choice to generalize the names of the channels and substitute them with what their type is a good choice. The humour is transferred</p>	

#57, S07E24	
SL	<p>Chandler: Big picture please! So I was in the gift shop, and that's when I uh, saw this. (He holds up a little, tiny baby jumper that reads I (heart) New York.) Yeah, y'know what? I thought anything that can fit into this, can't be scary.</p> <p>Phoebe: Well you obviously didn't see Chucky 3.</p>

TL	<p>إذاً، كنت في متجر الهدايا وعندئذ لمحت هذا وأدركت عندئذ أن أي شيء يتسع في هذا لن يكون مخيفاً.</p> <p>من الواضح أنك لم تشاهد</p> <p>الجزء الثالث من فيلم "تشاكي".</p> <p>Chucky film min thalit ljoze</p> <p>Chucky movie from third part</p> <p>DT:</p> <ul style="list-style-type: none"> - I was at the gift shop and then I saw this and realized then that anything that fits into this won't be scary. - Obviously you haven't watched the third part of the movie Chucky
Target	-
Situation	Chandler was freaking out because his wife was pregnant, but after he saw a cute little jumper, he wasn't scared anymore
Norm	NA
Acceptance/opposition	
Image	Chandler is showing Phoebe a little baby jumper
Constraint	-
Presupposed knowledge	Chucky is a character from an American movie franchise. Chucky is a little doll who's a serial killer.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Witticism
Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	

Explanation: The humour lies in Phoebe's comment where she proves to Chandler that small creatures can indeed be scary, such as Chucky. Since the target audience is unfamiliar with the movie and character Chucky, they will not understand the humour of the reference. The humour is lost

#58, S08E02	
SL	<p>Monica: Wow. Y'know it is so weird. I mean, you're gonna tell this guy today and he has no idea what's gonna happen.</p> <p>Phoebe: Yeah. You're just gonna knock on his door and change his life forever. You're like Ed McMahon except without the big check, or the raw sexual magnetism.</p>
TL	<p>-كم هذا غريب. ستخبرين هذا الرجل اليوم، ولا فكرة لديه بما سوف يحدث -أجل. ستطرقين بابه وتغيرين حياته إلى الأبد.</p> <p>أنت مثل "إد ماكمان"، لكن بدون anti mithla Ed McMahon lakin Bidouni you.are like Ed McMahon but Without الجائزة النقدية الكبيرة أو جاذبيته الجنسية ljaiza naqdia lkabira aw jathibiyatihi Ljinsia prize monetary big or attraction sexual العارمة. L'arima Overwhelming</p> <p>-How weird! You will tell this man today and he has no idea what's going to happen. -Yes, you'll knock on his door and change his life forever,</p>

	you're like Ed McMahon , but without the big monetary prize or his overwhelming sexual attraction.
Target	-
Situation	Rachel is going to tell Ross that she is pregnant with his baby
Norm Acceptance/opposition	NA/O
Image	Monica and Phoebe are talking to Rachel
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel is pregnant, and she's about to tell the father - Ed McMahon is a game show host born in 1923; as part of that show, they gave monetary checks to many people who won and changed their lives.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism/stylistic figures (paradox)
Type of ECR	Celebrities, personalities, and characters
Conclusion: partial transfer	
<p>Explanation: the humour is based on two things; first, comparing Rachel to Ed (in terms of changing people's lives), and second, Phoebe saying that Ed McMahon has a raw sexual magnetism, unlike Rachel. That statement is funny because Ed is not considered very sexy by the general public mainly due to his very old age. The target audience is not familiar with Ed McMahon at all, therefore the references is not understood. The humour is partly preserved due to Phoebe's statement implying that Rachel is not sexy.</p>	

#59, S08E02	
SL	Chandler: (to another couple) Uh, excuse me? Could you take a picture of us?

	<p>Woman At The Wedding: Oh! Of course. (Ross and Chandler pose and she takes the picture.)</p> <p>Man At The Wedding: Uh, would you take one of us?</p> <p>Chandler: Uhh... Yeah sure. (Holds the camera up to his face.) Click!</p> <p>Woman At The Wedding: It didn't click.</p> <p>Ross: I heard it. I heard it.</p> <p>Man At The Wedding: But there was no flash.</p> <p>Woman At The Wedding: Why won't you take our picture?</p> <p>Chandler: Oh yeah. I'll take, I'll take your picture. (He takes the picture with his finger over the lens.)</p> <p>Man At The Wedding: Uh, your finger was covering the lens.</p> <p>Chandler: Who are you? Ansel Adams?! Get outta here!</p>
TL	<p>تشاندر: - عذراً. أيمكنك التقاط صورة لنا؟</p> <p>المرأة: - بالطبع.</p> <p>الرجل: - أيمكنك التقاط صورة لنا؟</p> <p>تشاندر: - نعم، بالطبع. "كليك".</p> <p>المرأة: - إنها لم تُصدر صوتاً.</p> <p>روس: - أنا سمعتها</p> <p>الرجل: - لكن لم ينبعث منها وميض.</p> <p>المرأة: - لم تأبى التقاط صورة لنا؟</p> <p>تشاندر: - بالطبع، سألتقط صورة لكما</p> <p>الرجل: - كان أصبعك يغطي العدسة.</p> <p>تشاندر: - هل أنت "أنسيل أدامز"؟ ارحلا من هنا!</p> <p>Hona min irhala Adams Ansel anta hal- Chandler</p>

	<p>Here from leave Adams Ansel you are- Chandler</p> <p>DT:</p> <ul style="list-style-type: none"> - Excuse me, can you take a picture of us? - Of course - Can you take a picture of us? - Yes of course, click! - It didn't make a sound - I heard it - But there was no flash coming out of it - Why won't you - take a picture of us? - Of course, I'll take a picture of you - Your finger was covering the lense - Are you Ansel Adams? Get out of here!
Target	-
Situation	Chandler doesn't want to take the couple's picture
Norm	NO
Acceptance/opposition	
Image	Chandler doesn't click the button to take the couple's picture, but rather says the word "click". On the second attempt to take the picture, he puts his finger on the lens to cover it.
Constraint	-
Presupposed knowledge	Ansel adams is a famous American photographer
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism/stylistic figures
Type of ECR	Celebrities, personalities, and characters

Conclusion: no transfer

Explanation: the humour is based on calling the man Ansel Adams because he had too many conditions for taking his picture (eventhough logical). The target audience is not familiar with the well-known photographer; therefore, the humour is not transferred to the target language.

#60, S08E06

SL

Phoebe: Oh look at you two. So when did you guys meet?

Eric: Two weeks ago.

Phoebe: Two weeks? That's it?

Eric: Yeah, I know it sounds crazy, and it's not like me to do something so impulsive, but she's just so perfect, and we have so much in common.

Phoebe: Oh really?

Eric: We're both teachers.

Phoebe: Huh? (Ursula motions for Phoebe to keep quiet.)

Eric: And we were both in **the Peace Corps**.

TL

- يا للهول. انظرا إلى نفسيكما. متى التقيتما إذن؟

- منذ أسبوعين؟

- أسبوعان، فقط؟

- أجل، أعرف أن الأمر يبدو جنونياً، وليس الاندفاع من شيمي. لكنها مثالية،
وتجمعنا الكثير من الأمور المشتركة.

- حقاً؟

- كلانا معلمان.

و تطوع كلانا في "هيئة السلام".

Ssalam hayeat fi kilana tatawaea wa

The.Peace Corps in both.of.us volunteered and

	<p>DT:</p> <ul style="list-style-type: none"> - Oh my god. Look at yourselves. So when did you meet? - Two weeks ago - Two weeks only? - Yes, I know that it seems crazy, and impulsiveness is not one of my traits, but she's perfect and we have a lot of things in common - Really? - We're both teachers. And we both volunteer in the "peace corps"
Target	-
Situation	Phoebe is getting to know her twin sister's future husband
Norm	NA/O
Acceptance/opposition	
Image	Phoebe is surprised about her sister's lies, her sister keeps motioning to her that she doesn't expose her
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Ursula lied to her future husband about being a teacher and about being in the Peace Corps, the audience who is familiar with Ursula's character knows that she is not the type of person to get in the Peace Corps. - The Peace Corps is an American volunteer program
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation
Type of humour	Stylistic figures
Type of ECR	Institutions
Conclusion: transfer	

Explanation: the humour is based on the fact that Ursula's future husband thought that she was in the Peace Corps (which is not true). The subtitler chose direct translation as a translation strategy, and the meaning was preserved; hence, the humour is successfully transferred into the target language.

#61, S08E08	
SL	<p>Mona: I love your place! Where is this guy from? (A statue from the top of his apothecary table.)</p> <p>Ross: Uh that's an eighteenth century Indian artefact from Calcutta.</p> <p>Mona: Oh wow! So, you're more than just dinosaurs.</p> <p>Ross: So much more.</p> <p>(They start making out and she kicks the eighteenth century Indian artefact from Calcutta off of his apothecary table)</p> <p>Mona: Oh my God! Oh my God! I'm so sorry!</p> <p>Ross: Aw forget it, it's from <i>Pier One</i>.</p>
TL	<p>- تعجبني شقتك. من أين هذا الشخص؟</p> <p>Chakhs hatha ayna min choqatok to'jiboni</p> <p>Person this where from your.apartment I.like</p> <p>- إنها مصنوعة هندية من القرن</p> <p>lqarn mina hindia masno'a inaha</p> <p>century from Indian artifact it's</p> <p>الثامن عشر من "كالكتا".</p> <p>Calcutta min 'ashar.thamin</p> <p>Calcutta from eiteenth</p>

	<p>- إذن اهتمامك يتعدى الديناصورات. Ddaynasorat yata'adda htimamoka ithan Dinosaurs exceeds your.interest so</p> <p>- أكثر بكثير. Bikathir akthar much more</p> <p>- يا إلهي. آسفة جداً. Jiddan asifa ilahi ya Very sorry my.god oh</p> <p>- لا عليك. إنه من متجر "بيير 1". 1 Pier matjar min inaho alayk.la 1 Pier store from it's nevermind</p> <p>DT:</p> <ul style="list-style-type: none"> - I like your apartment. Where is this guy from? - It's an 18th century Indian Artefact from Calcutta - So your interest is beyond dinosaurs - Much more - Oh my god, I'm so sorry - Nevermind. It's from the store Pier One
Target	-
Situation	Mona dropped Ross' alleged original Indian artefact which turns out to be a fake
Norm	NA/O

Acceptance/opposition	
Image	Ross is not interested and doesn't bat an eye after the artefact was broken
Constraint	-
Presupposed knowledge	Pier One Imports Inc. is an American retail store
Intertextuality	-
Interpersonality	-
Translation strategy	Retention + specification
Type of humour	Stylistic figures
Type of ECR	Placenames
Conclusion: partial transfer	
<p>Explanation: the humour in this segment is based on the fact that the alleged Indian artefact turned out to be a fake one from Pier One. The audience is not familiar with the fact that Pier One is a retail store and does not sell original artefacts like the one Ross allegedly has; therefore, would not understand the humour in Ross' statement. However, they do see Ross' facial expressions and the way he reacted which shows that he is not shocked at all about the artefact being broken, which is humorous.</p>	

#62, S08E09	
SL	<p>Monica: Aww thanks! God Will I'm so glad that you came! You look great! You must've lost like...</p> <p>Will: 150 pounds. Yeah, I'm gonna be in one of those Subway sandwich commercials.</p>
TL	<p>- يا إلهي، "ويل"، أنا سعيدة بمجيتك.</p> <p>أنت تبدو رائعاً. لا بد أنك خسرت...</p> <p>Khasarta annaka laboda rae'an tabdo anta</p>

	<p>Lost that.you it.must.be great look you</p> <p>68 - كيلو غراماً.</p> <p>Kilograman 68</p> <p>Kilograms 68</p> <p>أجل، سأظهر في إحدى دعيات</p> <p>di'ayat ihda fi saathharo ajal</p> <p>commercials one.of in I.will.appear yes</p> <p>شطائر "صّب واي".</p> <p>Subway shatair</p> <p>Subway sandwiches</p> <p>DT:</p> <ul style="list-style-type: none"> - Oh my god Will, I'm happy with your arrival. You look great. You must have lost... - 68 kilograms... Yes I will be in one of those Subway sandwiches commercials.
Target	-
Situation	Will lost a lot of weight
Norm	NA/O
Acceptance/opposition	
Image	Monica is shocked by the amount of weight that Will lost since high school. Will looks proud of the fact that he will be in the commercial
Constraint	-

Presupposed knowledge	Subway is an American fast food substitute chain whose goal is to introduce a “healthier” substitute to fast food, and their commercials often show weight loss transformations.
Intertextuality	-
Interpersonality	-
Translation strategy	Direct translation+Retention
Type of humour	Witticism
Type of ECR	Food, drink and medication
Conclusion: no transfer	
Explanation: the humour is based on Will who’s going to be in those Subway commercials which show the weight loss transformation that he’s gone through by eating Subway sandwiches. The humour also lies in the fact that Will did not really lose the weight because he ate subway sandwiches instead of regular fast food. The target audience is not familiar with Subway and their weight loss transformation commercials, therefore the humour is not transferred successfully into the target language.	

#63, S08E11	
SL	[Rachel is on the phone.] Rachel: Yes. Hi, I’d like to order a pizza. Okay, can I ask you a question? Is-is the cute blond guy delivering tonight? <i>Very Abercrombie & Fitch.</i>
TL	أجل، أريد طلب الـ"بييتزا". أيمكنني طرح سؤال؟ أيعمل الشاب الوسيم الأشقر بالتوصيل الليلية؟ يشبه عارضي "أبركرومبي آند فيتش". Fitch and Abercrombie ‘aridi yoshbiho Fitch and Abercrombie models he.resembles DT: - Yes I want to order pizza. Can I ask a question? Does

	the handsome blond guy work in delivery tonight? He looks like Abercrombie and Fitch models.
Target	-
Situation	Rachel wants a good-looking delivery guy to deliver her pizza
Norm Acceptance/opposition	NA/O
Image	-
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel is pregnant and has an uncontrollable desire to be around guys all the time - Abercrombie and Fitch is a retail store chain in the US that hires very sexy models to model clothes outside the stores.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+ specification
Type of humour	Witticism
Type of ECR	Placenames
Conclusion: partial transfer	
<p>Explanation: the humour is based on Rachel's embarrassing sexual desires as well as her comparison of the delivery guy to an "Abercrombie and Fitch" model. Although the audience is not familiar with the aforementioned retail store, the word model is sufficient for the humour to be partially transferred into the target language.</p>	

#64, S08E12

SL	<p>Rachel: ...you were 50 minutes late to the class, what did you crawl there?!</p> <p>Ross: No, I ran. It was really far, and when did people stop understanding the phrase, "Get the hell out of my way!"</p> <p>Rachel: Well, why didn't you just take a cab?</p> <p>Ross: Ugh, between the traffic that time of day and all the one-way streets it'll take me twice as long. Besides, I teach the class three times a week, who am I? Rockefeller?</p>
TL	<p>- تأخرت 50 دقيقة عن الدرس؟ هل ذهبت زحفاً إلى هناك؟</p> <p>ومنذ متى لا يفهم الناس جملة: "تنحوا كلا، بل ركضت، أتفهمين؟ إنه بعيد جداً. - عن طريقي"؟</p> <p>لم لم تستوقف سيارة أجرة؟-</p> <p>ذات الاتجاه الواحد، كنت سأقضي بسبب زحام هذا الوقت من النهار والشوارع - ضعف الوقت. كما أنني أدرس الصف 3 مرات أسبوعياً.</p> <p>هل أنا بدرجة ثراء "روكافيلير"؟</p> <p>Rockefeller tharaei bidarajati ana hal</p> <p>Rockefeller wealth with.the.degree.of I am</p> <p>DT:</p> <ul style="list-style-type: none"> - You were 50 minutes late to the class? Did you go crawling there? - No I ran, you know? It's very far. And since when do people not understand the sentence: get out of my way? - Why didn't you stop a taxi? - With the traffic of this time of the day and the one way streets, I would have spent double the time. Besides I teach the class 3 times a week, am I as rich as Rockefeller?
Target	-

Situation	Ross being late for his class and not being able to take a cab
Norm	NA/O
Acceptance/opposition	
Image	Ross looks frustrated
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Taking a cab in New York city is very expensive - Rockefeller is an American business magnate. He is the wealthiest person in modern history
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+ specification
Type of humour	Stylistic figures (Comparison)
Type of ECR	Celebrities, personalities, and characters
Conclusion: transfer	
<p>Explanation: the humour is based on the comparison that Ross made saying that he is not as rich as Rockefeller and cannot afford to take a cab three times a week for a long period of time. Although the target audience is not familiar with Rockefeller, the subtitler added the reference “as rich as” which brings the meaning closer to the audience who otherwise would have missed the humour embedded in the reference “Rockefeller’ alone. The humour is successfully transferred to the target language.</p>	

#65, S08E13	
SL	<p>Ross: I know! I know. You know what? I’m putting Ruth back on the table!</p> <p>Rachel: Oh, yes! We’ll have ourselves a little baby Ruth...</p> <p>Ross: Permission to veto.</p> <p>Rachel: Yes, please.</p>

TL	<p>أجل! أتعرفين؟ سأعيد "روث" إلى الخيارات. أجل، سنُرزق بـ"بيبي روث". Ruth Baby.bi sanorzaqo ajal Ruth Baby.with we.will.give.birth yes</p> <p>- أطلب الإذن بالـ"فيتو". - أجل، أرجوك.</p> <p>DT:</p> <ul style="list-style-type: none"> - Yes you know? I'm bringing back Ruth to the options. Yes we will have a Baby Ruth - I ask permission to "veto" - Yes please.
Target	-
Situation	Rachel and Ross are debating about what to name their unborn child
Norm	NO
Acceptance/opposition	
Image	Ross and Rachel both have a look of surprise and disappointment on their faces after Rachel says "Baby Ruth"
Constraint	-
Presupposed knowledge	"Baby Ruth" is the name of an American candy bar.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Pun
Type of ECR	Food, drink, and medication
Conclusion: no transfer	

Explanation: the humour is based on the coincidence being that Baby Ruth is the name of an American brand of candy bar. The target audience is not familiar with the reference therefore the humour was not successfully transferred into the target language.

#66, S8E14	
SL	<p>Chandler: Not too shabby, I got this all off myself...using my wife's tools. Oh my God!</p> <p>Monica: (entering) (Gasps) How did you get in there?!</p> <p>Chandler: (laughs) You're messy.</p> <p>Monica: Oh no! You weren't supposed to see this!</p> <p>Chandler: I married Fred Sanford!</p>
TL	<p>كان أدائي جيداً. خلعتها كلها بنفسى... مستخدماً أدوات زوجتي. يا للهول. كيف فتحت هذا الباب؟ أنت فوضوية. Fawdawiya anti Messy you're</p> <p>- كلا! لم يُفترض بك رؤية ذلك! Thalik roeyato bika yoftarado lam kalla That see you supposed not no</p> <p>- تزوجت من "فريد سانفورد". Sanford Fred min tazawajto Sanford Fred to I.got.married</p> <p>DT:</p> <p>- My performance was good; I took it all off by myself... using my wife's tools. Oh my god!</p>

	<ul style="list-style-type: none"> - How did you open this door? - You're messy - No you weren't supposed to see this! - I married Fred Sanford
Target	Monica
Situation	Chandler is surprised to discover a closet where Monica keeps junk
Norm Acceptance/opposition	NA/O
Image	Chandler takes the door off the frame and finally gets to see what's behind the green door! It is stacked, floor to ceiling, with junk.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Monica is very clean and does not normally hoard junk. - Fred Sanford is a character from the series "Sanford and son". He's a junk dealer.
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention
Type of humour	Stylistic figures (metaphor)
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: the humour is based on the comparison of Monica to Fred Sanford. The target audience is not familiar with Fred Sanford and would not understand the humorous reference. The humour effect is lost in this segment.	

#67, S08E16	
SL	Joey: (Exhales slowly)—Is it hot in here?

	<p>Rachel: No. Not-not for me, but why don't you take off your sweater?</p> <p>Joey: I would, but this is a nice place and my T-shirt has a picture of Calvin doing Hobbes.</p>
TL	<p>هل الجو حار هنا؟</p> <p>كلا. ليس بالنسبة لي. لم لا تخلع قميصك؟</p> <p>كنت لأفعل ذلك لكنه مطعم راقٍ، وعلى قميصي</p> <p>صورة لـ "كالفين" يضاجع "هوبز".</p> <p>Hobbes yodaji'o Calvin li soraton</p> <p>Hobbes having.sex.with Calvin of picture</p> <p>DT:</p> <ul style="list-style-type: none"> - Is it hot here? - No not for me. Why don't you take off your shirt? - I would do it but it's a fancy restaurant, and on my shirt is a picture of Calvin having sex with Hobbes
Target	-
Situation	Joey not being able to take his shirt off in the restaurant
Norm	NA/O
Acceptance/opposition	
Image	-
Constraint	-
Presupposed knowledge	Calvin and Hobbs are animation characters (a little boy and a tiger) from an American comic strip.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism

Type of ECR	Celebrities, personalities, and characters
Conclusion: partial transfer	
Explanation: the humour is the fact that Joey has a picture of two cartoon characters having sex on his shirt. Even though the target audience is not familiar with Calvin and Hobbes, the fact that this image of two being having sex on his shirt is funny on its own regardless of who is doing the act. However, it would have been funnier if the audience understood that cartoon characters are the ones involved in this. Thus, the humour is only partially transferred.	

#68, S08E17	
SL	<p>Ross: (entering) Hey! Has anyone seen my shirt? It's a button down, like a, like a faded salmon?</p> <p>Monica: You mean your pink shirt?</p> <p>Ross: Faded salmon color.</p> <p>Monica: No, I-I haven't seen your pink shirt.</p> <p>Ross: Great! Great. Then I must've left it at Mona's. I knew it!</p> <p>Chandler: Well, I'm sure you get another one at Ann Taylor's.</p>
TL	<p>مرحباً، هل رأى أي منكم قميصي؟ إنه قميص بأزرار، بلون السلمون الفاتح؟ أتقصد قميصك الوردى؟ لون السلمون الفاتح لا، لم أر قميصك الوردى. رائع. إذن لابد أنني نسيتته في منزل "مونا". كنت أعرف. يمكنك شراء قميص آخر من yomkinoka shirao qamis akhar min you.can buy shirt another from</p>

	<p>متجر "أن تيلور". Taylor Ann matjar Taylor Ann store</p> <p>DT:</p> <ul style="list-style-type: none"> - Hi, has anyone of you seen my shirt? It's a buttoned shirt in a faded salmon color - You mean your pink shirt? - Faded salmon color - I haven't seen your pink shirt - Great. Then I must have left it at Mona's house. I knew it. - You can buy another shirt at the store Ann Taylor
Target	Ross
Situation	Ross losing his shirt
Norm Acceptance/opposition	NO
Image	Ross is annoyed at Chandler who's mocking him and laughing at him
Constraint	-
Presupposed knowledge	Ann Taylor is a retail store chain for women's clothing
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention+specification
Type of humour	Witticism/teasing
Type of ECR	Placenames
Conclusion: no transfer	
Explanation: the humour is based on Chandler insinuating that Ross bought his shirt from the women's clothing store Ann Taylor because the shirt's colour was pink. The target audience does not know that Ann Taylor is a women's clothing store hence would not understand the	

humour embedded in the reference. The humour is lost in this segment.

#69a, S08E18

SL

Parker: So where's the party?

Monica: It's out on the island. It's in Massapequa.

Parker: Maaaassapequa, sounds like a magical place. Tell me about Massapequa, is it steep in Native American history?

Ross: Well, there is **an Arby's** in the shape of a tee-pee.

TL

- أين يقام الحفل إذن؟

- على الجزيرة، إنه في "ماسا بيكوا".

"ماسا بيكوا"، تبدو ساحرة. أخبرني بشأنها. هل تزخر بتاريخ سكان "أمريكا" الأصليين

بها مطعم "أربيز" على هيئة

biha mat'am Arby's 'ala Hayeati

it.has restaurant Arby's on Shape

خيمة السكان الأصليين.

khaymati ssokkani Al-asliyyiin

tent inhabitants Native

DT:

- Where is the party then?
- On the island, it's in Massapequa
- Massapequa? It sounds charming. Tell me about it. Is it full of Native American history?
- It has an **Arby's restaurant** in the shape of the native inhabitants' tent.

Target	-
Situation	Parker, Phoebe's boyfriend, asking about Native American history in the island of Massapequa
Norm Acceptance/opposition	NA/O
Image	Parker looks very enthusiastic, Ross enjoys telling him about the island
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Arby's is an American fast food chain - Massapequa is an island in the US, rich in native American history - Tee-pees are the tents that native Americans built and lived in.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Stylistic figures (paradox)
Type of ECR	Placenames
Conclusion: no transfer	
<p>Explanation: the humour is based on the paradox portrayed in the modern American Arby's restaurant that's built in the shape of a tepee which is a traditional native American tent. Although the subtitler substituted the reference tepee with "native American tent", the problem lies in the first reference "Arby's" which the target audience is not familiar with. They do not understand that it is a fast food restaurant and that that creates the humorous paradox. The humour is lost in this segment</p>	

#69b, S08E18

SL	<p>Parker: So where's the party?</p> <p>Monica: It's out on the island. It's in Massapequa.</p> <p>Parker: Maaaassapequa, sounds like a magical place. Tell me about Massapequa, is it steep in Native American history?</p> <p>Ross: Well, there is an <i>Arby's</i> in the shape of a tee-pee.</p>
TL	<p>- أين يقام الحفل إذن؟</p> <p>- على الجزيرة، إنه في "ماسا بيكوا".</p> <p>"ماسا بيكوا"، تبدو ساحرة. أخبرني بشأنها. هل تزخر بتاريخ سكان "أمريكا" الأصليين</p> <p>بها مطعم "أربيز" على هيئة</p> <p>biha mat'am Arby's 'ala Hayeati</p> <p>it.has restaurant Arby's on Shape</p> <p>خيمة السكان الأصليين</p> <p>khaymati ssokkani Al-asliyyiin</p> <p>tent inhabitants Native</p> <p>DT:</p> <ul style="list-style-type: none"> - Where is the party then? - On the island, it's in Massapequa - Massapequa? It sounds charming. Tell me about it. Is it full of Native American history? - It has an Arby's restaurant in the shape of the native inhabitants' tent.
Target	-
Situation	Parker, Phoebe's boyfriend, asking about Native American history in the island of Massapequa

Norm	NA/O
Acceptance/opposition	
Image	Parker looks very enthusiastic, Ross enjoys telling him about the island
Constraint	-
Presupposed knowledge	Tee-pee
Intertextuality	-
Interpersonality	-
Translation strategy	Substitution
Type of humour	Stylistic figures (paradox)
Types of ECR	Religions, ethnicities, communities, and lifestyles
Conclusion: no transfer	
<p>Explanation: the humour is based on the paradox portrayed in the modern American Arby's restaurant built in the shape of a tepee which is a traditional native American tent. Although the subtitler substituted the reference tepee with "native American tent", the problem lies in the first reference "Arby's" which the target audience is not familiar with. They do not understand that it is a fast food restaurant and that that creates the humourous paradox. The humour is lost in this segment</p>	

#70, S08E18	
SL	<p>Woman: Oh my God. That sounds amazing. I would love to see pictures.</p> <p>Rachel: So would I. You wouldn't think that Annie Liebovitz would forget to put film in the camera.</p>
TL	<p>- أود كثيراً مشاهدة الصور.</p> <p>- نعم، وأنا أيضاً.</p> <p>من كان ليظن أن تنسى</p> <p>Tansa an liyathonna kana man</p>

	<p>She.forgets that thought would.have who</p> <p>الشهيرة المصورة "ليبويتز" "آني"</p> <p>Shahira Imosawwira Liebovitz Annie</p> <p>Famous photographer Liebovitz Annie</p> <p>وضع فيلم في الكاميرا.</p> <p>DT:</p> <ul style="list-style-type: none"> - I'd very much like to see pictures - Yes, me too. Who would have thought that Annie Liebovitz the famous photographer would forget to put film in the camera.
Target	-
Situation	Rachel is lying to some people about having a wedding and getting Annie Liebowitz as her photographer
Norm	NA
Acceptance/opposition	
Image	The people Rachel is talking to are surprised and confused
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel and Ross are attending a party for Ross' family. Rachel and Ross have a child together and Ross' parents told the family that Rachel and Ross are married (they're not). The family are asking about the alleged wedding that they missed. Rachel is making up stories about her fake wedding. - Annie Liebovitz is a famous American photographer.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification

Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: transfer	
Explanation: the humour is based on the blatant lies that Rachel tells. Eventhough the audience may not be familiar with Annie Liebovitz, the subtitler specified that she is a “famous photographer”. Besides, the audience knows that what Rachel is saying is all lies which is what creates the humour. The humour is kept in the target language of this segment.	

#71, S08E21	
SL	Cashier: I can tell you work out. A paleontologist who works out, you’re like Indiana Jones. Ross: I am like Indiana Jones .
TL	- مز اولتك للرياضة واضحة. عالم حفريات يزاول الرياضة. <p style="text-align: center;"> أنت مثل "إنديانا جونز". anta mithla Indiana Jones you're like Indiana Jones </p> - أنا مثل "إنديانا جونز" فعلاً. DT: - It's obvious that you practise sports. A palaeontologist who practices sports. You're like Indiana Jones . - I'm like Indiana Jones indeed.
Target	Ross
Situation	The cashier is flirting with Ross
Norm	NA/O

Acceptance/opposition	
Image	Ross is pleased with what the cashier says.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Ross is a palaeontologist and goes to the gym. - Indiana Jones is a character from the famous American movie “Indiana Jones”
Intertextuality	-
Interpersonality	Compliment
Translation strategy	Retention
Type of humour	Comparison
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: the humour is based on the comparison that the cashier made. A continuous watcher of the show knows that Ross is not as brave and as strong as Indiana, and the only thing they have in common is the job title and the fact that they both exercise. So in a way, they are similar, but at the same time, they could not have been more different, which is what provokes the humour. The target audience is not familiar with Indiana thus would not understand the paradox between the two characters. The humour is not transferred successfully into the target language.</p>	

#72, S08E21	
SL	<p>Rachel: Well, we were paying for our stuff and this saleswoman just started flirting with him.</p> <p>Phoebe: Well did she know you two weren't married?</p> <p>Rachel: Yeah.</p> <p>Phoebe: Oh my God! Well the idea of a woman flirting with a-with a single man, we-we must alert the church elders!</p> <p>Rachel: You don't understand! You didn't see how brazen</p>

	<p>she was.</p> <p>Phoebe: Sounds like you're a little jealous.</p> <p>Rachel: No! I'm not! I-I-I just think it's wrong! It's-it's that I'm—Here I am about to pop and he's out picking up some shop girl at Sluts 'R' Us!</p>
TL	<p>- كنا ندفع ثمن أغراضنا حين بدأت البائعة تغازله. هل تصدقين ذلك؟</p> <p>- هل كانت تعرف أنكما غير متزوجين؟</p> <p>- أجل.</p> <p>- يا إلهي. مجرد فكرة امرأة تغازل رجلاً أعزب؟ لا بد أن نخطر كبار الكنيسة.</p> <p>- لا. أنت لا تفهمين. لم تري كم كانت وقحة.</p> <p>- يبدو أنك تغارين قليلاً.</p> <p>- لا، غير صحيح. كل ما في الأمر أنني أرى ذلك خاطئاً. أنا في الشهر الأخير من الحمل، بينما</p> <p>يغازل هو بائعة في متجر "المنحلات"؟</p> <p>Lmonhallat matjar fi bai'atan hua yoghazilo</p> <p>"Sluts" store in saleswoman he he.flirts</p> <p>DT:</p> <ul style="list-style-type: none"> - We were paying for our stuff when the saleswoman starts to flirt with him. Can you believe it? - Did she know that you weren't married? - Yes - Oh my god. Just the thought of a woman flirting with a single man? We must alert the church elders. - No you don't understand you didn't see how brazen she was. - It looks like you're a little bit jealous. - No, that's not true. It's just that I think it's wrong. I'm in my last month of pregnancy while he's flirting with a saleswoman in the "sluts" store.
Target	Cashier

Situation	Rachel is upset about the cashier and Ross flirting at the Toys R Us store
Norm Acceptance/opposition	NA/O
Image	Rachel and Phoebe are sitting in the living room talking about what happened at the store.
Constraint	
Presupposed knowledge	Toys R Us is a famous American toy store
Intertextuality	Link to #72
Interpersonality	Insult
Translation strategy	Substitution (paraphrase with sense transfer)
Type of humour	Putdown, distortions
Type of ECR	Placenames
Conclusion: partial transfer	
Explanation: the humour is based on the fact that Rachel substituted Toys R Us, the store, with Sluts R Us. By saying that, Rachel is indicating that the cashier is a slut. The subtitler managed to keep the meaning by substituting and paraphrasing the reference with “the slut store” which is partly humourous. The humour is partially kept in this segment.	

#73, S09E05	
SL	Chandler: I would never lie to get someone into bed. Monica: You used to tell girls you were a Kennedy .
TL	ما كنت لأكذب لممارسة الحب. كنت تقول للفتيات إنك من آل "كينيدي". Kennedy aal min inaka lilfatayat taqolo kunta Kennedy the from that.you to.girls say you.used

	DT: <ul style="list-style-type: none"> - I wouldn't lie to make love - You used to tell girls you are from the Kennedys.
Target	Chandler
Situation	Chandler lying to girls to get them into bed
Norm	NA/O
Acceptance/opposition	
Image	Chandler is embarrassed
Constraint	-
Presupposed knowledge	Kennedy was a former US president.
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention
Type of humour	Teasing
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: the humour is based on the fact that Chandler lied to girls and told them he was related to Kennedy to get them into bed. The target audience is not familiar with Kennedy despite him being an international figure and part of world politics. If the subtitler had specified that Kennedy is a president, the humour would have been kept. The humour is therefore not transferred successfully into the target language.	

#74, S09E06	
SL	Rachel: That was kind of rude! Ross: Oh, I'm sorry. Please apologise to Sandy and the

	<p>Snufflebumps for me.</p> <p>Rachel: You know, he was just doing his job...</p> <p>Ross: Well, you know what... I-I'm sorry I'm the only one who isn't in love with Gary Poppins out there... But I just... I can't... I can't go through with this.</p>
TL	<p>- كان هذا فظاً.</p> <p>- آسف. أرجوك اعتذري باسمي من "ساندي" والـ"سنافلبوبس".</p> <p>- كان يقوم بعمله وحسب.</p> <p>- أتعرفين؟ آسف لأنني الوحيد الذي ليس</p> <p>Laysa lathi lwahid liannani asif ata'riffin ?</p> <p>not who the.only.one that.I'm sorry you.know?</p> <p>مغرمًا بالسيد "غاري بوبينز".</p> <p>Poppins Gary bissayyid moghraman</p> <p>Poppins Gary with.mister in.love</p> <p>لكن لا يمكنني الاستمرار بهذا.</p> <p>DT:</p> <ul style="list-style-type: none"> - That was rude - Sorry, please apologize on my behalf to Sandy and the Snufflebumps. - He was just doing his job - You know what? I'm sorry I'm the only one who's not in love with mister Gary Poppins.
Target	Sandy
Situation	Ross not liking the new male babysitter Sandy

Norm Acceptance/opposition	NA/O
Image	Ross is annoyed by Sandy, and Rachel is mad at Ross for being rude to Sandy
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Ross and Rachel are talking about the new male babysitter Sandy. The latter is playing with muppets “the Snufflebumps” in front of the baby. - Ross tries to make fun of Sandy by calling him Gary Poppins which is a male rendition to Mary Poppins, the famous American fictional character. Mary is a sweet, tender, feminine babysitter.
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention
Type of humour	Putdown, distortions
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: the humour is based on mocking Sandy and insuatiating that he is very feminine because of his babysitting job by calling him Gary Poppins, the male version of Mary Poppins. The Arab audience is not familiar with the aforementioned reference, thus the humour in this segment is lost.	

#75, S0906	
SL	Ross: Here goes... Rachel: I can't watch. It's like firing Elmo .
TL	الآن. لا يمكنني أن أرى هذا.

	<p>هذا أشبه بطرد "إيلمو".</p> <p>Elmo bitardi ashbaho hatha</p> <p>Elmo to.firing similar this.is</p> <p>DT: Ross: now</p> <p>Rachel: I can't watch this. It's similar to firing Elmo.</p>
Target	-
Situation	Ross firing Sandy, the babysitter
Norm Acceptance/opposition	NA/O
Image	Rachel is very upset
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Sandy is a male babysitter that Rachel hired. Ross doesn't like him and is going to fire him - Elmo is a muppet character from the American muppet show " Sesame Street"
Intertextuality	Link to #75
Interpersonality	-
Translation strategy	Retention
Type of humour	Lexemes/witticism/stylistic figures
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: the humour is based on comparing Sandy to Elmo because both of them are very sweet and innocent and don't deserve to get fired. The target audience is not familiar with Elmo and the Sesame Street characters and would not understand the meaning behind this comparison. The humour is therefore lost in this segment.</p>	

#76, S09E11	
SL	<p>Rachel: Listen. Sudden change of plans. My maternity leave just ended. They told me that if I didn't come back today, they were gonna fire me.</p> <p>Ross: What? No, that's illegal. I'm gonna have the labor department down her so fast they won't even...</p> <p>Rachel: Alright, alright. Calm down Norma Rae. They didn't actually say that. I'm just afraid if I don't come back right now this guy's gonna try to squeeze me out.</p>
TL	<p>اسمع، حدث تغيير في الخطط. انتهت إجازة أمومتي للتو. قالوا إنه إن لم أعد اليوم، سيطردونني.</p> <p>ماذا؟ لا، هذا غير قانوني. سأحضر وزارة العمل إلى هنا بسرعة، ولن... حسناً اهدأ</p> <p>"نورما راي". لم يقولوا هذا في الواقع</p> <p>Lwqi' fi hatha yaqolo lam Rae Norma</p> <p>Reality in that they.say not Rae Norma</p> <p>DT:</p> <ul style="list-style-type: none"> - Listen, there's a change of plans. My maternity leave ended just now. They said that if I didn't come back today, they will fire me. - What? That's illegal. I will bring the ministry of labour here so fast, and... - Okay calm down Norma Rae, they didn't actually say that.
Target	Ross
Situation	Ross is trying to defend Rachel's rights in the workplace
Norm	NA/O
Acceptance/opposition	

Image	Ross is infuriated with what the boss allegedly told Rachel
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Rachel went on a maternity leave and when she came back to check up on her work, she found another man in her office trying to take over her project. She then lied to Ross about her boss telling her she has to come back to work immediately otherwise they'll fire her. Ross is trying to defend her by threatening to call the labour department on this clear, although fake, violation of labour rights. - Norma Rae is a character from an American movie with the same title. Norma is an activist in the labour union at a factory.
Intertextuality	-
Interpersonality	Teasing
Translation strategy	Retention
Type of humour	Witticism/teasing/stylistic figures (metaphor)
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: the humour in this segment is based on comparing Ross to Norma Rae because he was infuriated with the labor right violation and wanted to take immediate action by calling the labour department. The target audience is not familiar with Norma Rae and thus would not understand the reference. The humour is lost in this segment.	

#77, S09E15	
SL	<p>-Monica: Okay, have you considered using a girl with huge knockers?</p> <p>-Chandler: No, I don't think that's the kinda thing they're looking for.</p> <p>-Joey: Hey, that'd work on me! Why did I get to buy Mrs. Butterworth?</p>
TL	هلا تساعديني لمحاولة بيع هذه؟

	<p>حسناً. هل فكرت في استعمال فتاة كبيرة الثديين؟</p> <p>ليس هذا ما يريدونه.</p> <p>هذه الفكرة تنجح في إقناعي. لم أشتري</p> <p>شراب "السيدة (باترورث)" المحلى برأيكما؟</p> <p>Biraayikom Imohalla Butterworth sayida sharab</p> <p>In.your.opinion sweetened Butterworth Mrs. Syrup</p> <p>DT:</p> <p>Will you help me sell this?</p> <p>Okay. Have you thought about using a girl with big breasts?</p> <p>That's not what they want.</p> <p>This idea convinces me. Why do you think I buy Mrs. Butterworth sweetened syrup?</p>
Target	-
Situation	Chandler is asking for ideas on how to advertise rollerblades
Norm	NA/O
Acceptance/opposition	
Image	Monica and Chandler are confused
Constraint	-
Presupposed knowledge	<p>Chandler works in advertisement and his boss asked him to advertise a pair of sneaker-like roller blades.</p> <p>Mrs. Butterworth is an American brand of maple syrup. The bottle is shaped like a woman with big breasts</p>
Intertextuality	-

Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Witticism
Type of ECR	Food, drink, and medication
Conclusion: no transfer	
Explanation: the humour is based on the fact that Joey likes to buy Mrs. Butterworth because she has big breasts. The target audience is not familiar with this particular maple syrup and the scene does not show an image of the syrup bottle. Therefore, the humour is not transferred successfully into the target language.	

#78, S09E20	
SL	<p>Ross: You... you dated Albert Wintermeyer?</p> <p>Charlie: Yeah...</p> <p>Ross: ... And you called him Alby!?! (laughs) I mean that's like... like calling Albert Einstein... er... Alby...</p> <p>Charlie: Yeah, well, he is a brilliant man.</p> <p>Ross: Eh, you think? I mean, you went out with a guy who improved the accuracy of radiocarbon dating by a factor of 10!</p> <p>Charlie: Yes! And while that is everything one looks for in a boyfriend, he had a lot of issues...</p> <p>Ross: (very interested) Oh! like what?! (Charlie looks at him confused, but smiling) Oh I'm sorry, I don't mean to pry... it's just that this must be what regular people experience when they watch "Access Hollywood".</p>
TL	<p>- هل كنت تواعدين "ألبرت وينترماير"؟</p> <p>- نعم.</p> <p>- وكنت تنادينه "ألبي"؟ أعني كما لو كنت تنادين "ألبرت أينشتاين" ... "ألبي".</p>

	<p>- نعم، حسناً، إنه رجل فائق الذكاء.</p> <p>- هل تعتقد ذلك؟ أعني، كنت تواعدت الرجل... الذي حسن دقة التأريخ بالكربون بنسبة 10!</p> <p>- نعم، وفي حين أن هذا كل ما أبحث عنه لدى الحبيب... كان يعاني الكثير من المشاكل.</p> <p>- ماذا مثلاً؟ آسف. لا أتعمد التطفل لكن لا بد من أن هذا... ما يشعر به الأشخاص العاديون</p> <p>عندما يشاهدون "أكسيس هوليوود".</p> <p>Hollywood Access yoshahidona 'indama</p> <p>Hollywood Access they.watch when</p> <p>DT:</p> <ul style="list-style-type: none"> - Were you dating Albert Wintermeyer? - Yes - And you called him Alby? I mean it's like calling Albert Einstein... Alby. - Yes, okay, he's a brilliant man. - You think? I mean you dated the man... who improved the accuracy of carbon dating by a factor of 10 - Yes, and while that's all I'm looking for in a boyfriend... he had a lot of problems - Like what? Sorry, I don't mean to intrude but that's gotta be what regular people feel when they watch Access Hollywood.
Target	-
Situation	Ross learning private details from his girlfriend about her ex who's a famous scientist
Norm Acceptance/opposition	NA/O

Image	Ross looks very excited. Charlie is taken aback by Ross' excessive enthusiasm
Constraint	-
Presupposed knowledge	Access Hollywood is an American entertainment news program that mainly broadcast celebrity news and interviews.
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Stylistic figures (comparison)
Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
Explanation: the humour is based on Ross comparing his feeling to what people feel when they watch celebrity news shows, except that now he's able to learn more because he's got an inside source. The target audience is not familiar with Access Hollywood and would not understand what Ross meant. The humour is lost in this segment.	

#79, S09E21	
SL	<p>Monica: Honey, we've been trying to have a baby for over a year. I think it's a good idea to find out if everything's ok. Just a few routine tests.</p> <p>Chandler: But I don't wanna do it in a cup!</p> <p>Monica: What is the big deal?</p> <p>Chandler: It's weird! In a doctor's office?</p> <p>Monica: It's not ok to do it in a doctor's office but it is ok to do it in a parked car behind a Taco Bell?</p>
TL	- نحاول الإنجاب منذ سنة. أعتقد أنه من الجيد معرفة ما إن كان كل شيء على ما يرام. إنه مجرد فحص روتيني.

	<p>- لكن لا أريد فعل ذلك مع كوب.</p> <p>- ما المشكلة الكبيرة؟</p> <p>- هذا غريب! سنكون في عيادة طبيب.</p> <p>- ليس من الجيد فعل ذلك في عيادة طبيب... .. لكن لا بأس من فعله في سيارة</p> <p>مركونة خلف مطعم تاكو بيل؟</p> <p>Bell Taco mat'am khalfa markona</p> <p>Bell Taco restaurant behind parked</p> <p>DT:</p> <ul style="list-style-type: none"> - We've been trying to have a baby for a year. I think it's good to know whether everything is okay. It's just a routine test. - But I don't want to do it with a cup - What's the big problem? - It's weird! We'll be at the doctor's office. - It's not good to do it in a doctor's office... but it's okay to do it in a parked car behind the restaurant "Taco Bell"?
Target	Chandler
Situation	Monica mocking Chandler about not wanting to deposit his sperm in a cup at the doctor's office
Norm	NO
Acceptance/opposition	
Image	Chandler is embarrassed
Constraint	-
Presupposed knowledge	Taco Bell is an American\Mexican fast food restaurant
Intertextuality	-
Interpersonality	Mockery

Translation strategy	Retention+specification
Type of humour	Teasing/putdown
Type of ECR	Placenames
Conclusion: transfer	
<p>Explanation: the humour is based on the fact that Chandler masturbated in a parked car behind a Taco Bell. Eventhough the audience is not familiar with Taco Bell, the subtitler specified that it is a restaurant; and it is universally humourous that somebody would do this kind of act in the aforementioned location. The humour is therefore successfully transferred into the TL</p>	

#80a, S09E21	
SL	<p>Charlie: And first, I have to see the MET!</p> <p>Joey: Ok, let me stop you right there. The Mets suck, ok? You wanna see the Yankees.</p> <p>Charlie: No, no, no, not the Mets, the MET, singular!</p> <p>Joey: Which one, they all suck!</p>
TL	<p>- لكن أولاً، يجب أن أرى ميت.</p> <p>Met ara an yajibo awalan lakin</p> <p>Met I.see that must first but</p> <p>- حسناً، دعيني أقاطعك.</p> <p>Oqati'ok da'ini hasanan</p> <p>Interrupt.you let.me okay</p> <p>فريق الميتس، مزّر، حسناً؟</p> <p>Hasanan mozrin Al.Mmets fariq</p>

	<p>Okay sucks Mets team</p> <p>لا بد من أن تري اليانكيز.</p> <p>The.Yankees taray an min labodda</p> <p>The.Yankees you.see that it's.necessary</p> <p>لا، لا، لم أعن فريق الميتس. بل الميت.</p> <p>alMet bal alMets fariq a'ni lam la la</p> <p>the.Met rather the.Mets team I.mean didn't no no</p> <p>بالمفرد.</p> <p>Bilmofrad</p> <p>Singular</p> <p>أي واحد؟ كلهم فاشلون.</p> <p>Fashiloun kolohom wahid ayo</p> <p>Losers all.of.them one which</p> <p>DT:</p> <ul style="list-style-type: none"> - But first I have to see Met - Okay let me interrupt you, the Mets team sucks okay? You must see the Yankees. - No, no, I didn't mean the Mets team, but the MET, singular. - Which one? They are all losers.
Target	-
Situation	Joey misunderstanding Charlie

Norm	NO
Acceptance/opposition	
Image	Joey looks confused
Constraint	-
Presupposed knowledge	The MET is the Metropolitan Museum of Art in New York
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism
Type of ECR	Institutions
Conclusion: no transfer	
<p>Explanation: the humour is based on Joey misunderstanding what Charlie meant. Charlie was talking about seeing the Metropolitan Museum of Art, while Joey thought she wanted to see the Mets team. The only difference between the two expressions is the “s”. A consistent watcher of the show would know that Joey is not that bright and is not familiar with any intellectuality related locations. On the other hand, he is interested in sports, which is why he thought Charlie meant the Mets baseball team. This misunderstanding is the butt of the joke, and if the target audience is not familiar with the two references, the humour would be lost, which is exactly the case in this segment. Although the subtitler specified that the second reference is a team, he could not specify what the first reference is otherwise, he would invalidate the joke as a whole. The humour is therefore not transferred to the TL.</p>	

#80b, S09E21	
SL	<p>Charlie: And first, I have to see the MET!</p> <p>Joey: Ok, let me stop you right there. The Mets suck, ok? You wanna see the Yankees.</p> <p>Charlie: No, no, no, not the Mets, the MET, singular!</p> <p>Joey: Which one, they all suck!</p>

TL	<p>- لكن أولاً، يجب أن أرى ميت. Met ara an yajibo awalan lakin Met I.see that must first but</p> <p>- حسناً، دعيني أقاطعك. Oqati'ok da'ini hasanan Interrupt.you let.me okay</p> <p>فريق الميتس مزّر، حسناً؟ Hasanan mozrin Al.Mmets fariq Okay sucks Mets team</p> <p>لا بد من أن تري اليانكيز. The.Yankees taray an min labodda The.Yankees you.see that it's.necessary</p> <p>لا، لا، لم أعن فريق الميتس. بل الميت. alMet bal alMets fariq a'ni lam la la the.Met rather the.Mets team I.mean didn't no no</p> <p>بالمفرد. Bilmofrad Singular</p>
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	<p>أي واحد؟ كلهم فاشلون. Fashiloun kolohom wahid ayo Losers all.of.them one which</p> <p>DT:</p> <ul style="list-style-type: none"> - But first I have to see Met - Okay let me interrupt you, the Mets team sucks okay? You must see the Yankees. - No, no, I didn't mean the Mets team, but the MET, singular. - Which one? They are all losers.
Target	-
Situation	Joey misunderstanding Charlie
Norm Acceptance/opposition	NO
Image	Joey looks confused
Constraint	-
Presupposed knowledge	The METS are a New Yorkan baseball team
Intertextuality	-
Interpersonality	-
Translation strategy	retention+specification
Type of humour	Witticism
Type of ECR	National sports
Conclusion: no transfer	
<p>Explanation: the humour is based on Joey misunderstanding what Charlie meant. Charlie was talking about seeing the Metropolitan Museum of Art, while Joey thought she wanted to see the Mets team. The only difference between the two expressions is the “s”. A consistant watcher of the show would know that Joey is not that bright and is not familiar with any intellectuality related locations. On the other hand, he is interested in sports, which is why he</p>	

thought Charlie meant the Mets baseball team. This misunderstanding is the butt of the joke, and if the target audience is not familiar with the two references, the humour would be lost, which is exactly the case in this segment. Although the subtitler specified that the second reference is a team, he could not specify what the first reference is otherwise, he would invalidate the joke as a whole. The humour is therefore not transferred to the TL.

#81, S09E23	
SL	<p>Ross: (Excited) You're never going to guess who I just saw downstairs!</p> <p>Joey: Oh! ah! eh... Britney Spears!?</p> <p>Ross: Yeah, she never misses these conferences!</p>
TL	<p>لن تصدقاً من رأيت في الأسفل. Asfal fi raayto man tosadiqa lan Downstairs in I.saw who you.believe won't</p> <p>بريتني سبيرز! Spears Britney Spears Britney</p> <p>نعم. لا تفوت هذه المؤتمرات أبداً. Abadan lmoetamarat hathihi tofawito la na'am Never conferences these she.miss doesn't yes</p> <p>DT:</p> <ul style="list-style-type: none"> - You won't believe who I saw downstairs - Britney Spears - Yes, she never misses these conferences.

Target	-
Situation	Ross being sarcastic in his reply to Joey's stupid guess
Norm Acceptance/opposition	NO
Image	Ross looks annoyed and taken aback by Joey's guess
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - The friends are at a palaeontology conference in Barbados - Britney Spears is an American pop star
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: the humour is based on the fact that Joey guessed "Britney Spears" to Ross' question which is ridiculous because they are at a palaeontology conference and it is highly unlikely that Britney would attend these kinds of conferences considering that she is a pop star and has nothing to do with palaeontology. The target audience is not familiar with Britney and would therefore not understand the humour behind the reference. The humour is not transferred successfully into the target language.</p>	

#82, S09E23	
SL	<p>Monica: Ok fine. I'll handle this. (goes to Phoebe who's talking to Rachel) Phoebe?</p> <p>Phoebe: Yeah?</p> <p>Monica: (looking very serious) I need to talk to you.</p>

	Phoebe: Are you leaving " The Supremes "?
TL	<p>- حسناً، لا بأس. سأتولى الأمر. "فيبي"؟</p> <p>- نعم؟</p> <p>- عليّ التكلّم معك.</p> <p>- هل ستتركين فرقة "سوبريمز"؟</p> <p>Supremes firqat satatrokina hal</p> <p>Supremes band you.leave will</p> <p>DT:</p> <ul style="list-style-type: none"> - Okay, it's fine. I will handle it. Phoebe? - Yes? - I need to talk to you - Are you leaving the band "Supremes"?
Target	Monica
Situation	Monica needs to talk to Phoebe, the latter is being sarcastic
Norm	NA/O
Acceptance/opposition	
Image	Monica looks serious. Phoebe is smiling
Constraint	-
Presupposed knowledge	The Supremes are a famous American band constituted of three female singers
Intertextuality	-
Interpersonality	Teasing
Translation strategy	Retention+specification
Type of humour	Witticism/teasing
Type of ECR	Celebrities, personalities, and characters

Conclusion: no transfer

Explanation: the humour is based on Phoebe’s sarcastic comment. Phoebe is comparing the trio (Rachel, Phoebe, Monica) to the supremes because they’re always together, and that now Monica probably wants to talk to Phoebe because she wants to leave the “group”. The target audience is not familiar with The supremes, and eventhough the subtitled specified that it is a band, they don’t know that it’s constituted of three females, similar to the female group of friends (Rachel, Phoebe, and Monica); therefore, the audience would not understand the humour in the reference. The humour is lost in this segment.

#83, S10E01	
SL	<p>Monica: Wait a minute... Ross and Charlie, Joey and Rachel, Phoebe and Mike! We're the only people leaving with the same person we came with.</p> <p>Chandler: That's not true. I came with Monica and I'm leaving with Weird Al.</p>
TL	<p>يا للعجب! مهلاً لحظة! "روس" و"تشارلي" و"جوي" و"رايتشل". "فيبي" و"مايك". نحن الوحيدان اللذان سنغادر مع الشخص الذي جئنا معه! هذا ليس صحيحاً، جئتُ مع "مونیکا"</p> <p>و سأغادر مع "ويرد آل".</p> <p>Al Weird ma'a saoghadiro wa</p> <p>Al Weird with I.will.leave and</p> <p>DT:</p> <ul style="list-style-type: none"> - How weird! Wait a moment! Ross and Charlie, Joey and Rachel, Phoebe and Mike. We’re the only ones leaving with the person we came with. That’s not true, I came with Monica and I will leave with Weird Al

Target	Monica
Situation	Chandler making fun of Monica's hair
Norm Acceptance/opposition	NA/O
Image	Monica's normally straight hair is now very poofy and frizzy
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - The friends came to Barbados to attend a conference. Ross came with Rachel and is now leaving with Charlie. Joey came with Charlie is leaving with Rachel. Phoebe came with her boyfriend David and is leaving with her ex boyfriend Mike. Chandler came with Monica and is now teasing her saying that he came with her and is leaving with Weird Al, referring to her abnormally frizzy hair. - Alfred Matthew "Weird Al" Yankovic is an American singer who has long, curly, frizzy hair.
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention
Type of humour	Witticism/putdown
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: the humour is based on comparing Monica to Weird Al because of her hair. The target audience is not familiar with Weird Al and would not understand the reference. The humour is not transferred successfully in this segment.	

#84, S10E03	
SL	Ross: You sprayed my front twice!

	<p>Assistant: You've never turned?</p> <p>Ross: No, I barely even got to three Mississippi.</p> <p>Assistant: Mississippi? I said count to five!</p> <p>Ross: Mississippiesly?</p>																																																												
TL	<table border="0"> <tr> <td>- لقد</td> <td>رششت</td> <td>مقدمتي</td> <td>مرتين.</td> </tr> <tr> <td>laqad</td> <td>rashashta</td> <td>moqadimati</td> <td>Maratayn</td> </tr> <tr> <td>have</td> <td>you.sprayed</td> <td>my.front</td> <td>Twice</td> </tr> <tr> <td>- ألم</td> <td>تستدر؟</td> <td></td> <td></td> </tr> <tr> <td>alam</td> <td>Tastadir</td> <td></td> <td></td> </tr> <tr> <td>have.not</td> <td>You turned</td> <td></td> <td></td> </tr> <tr> <td>- لا .</td> <td>عددت</td> <td>حتى</td> <td>3 "ميسيبيبي"!</td> </tr> <tr> <td>la</td> <td>'adadto</td> <td>hatta</td> <td>Mississippi 3</td> </tr> <tr> <td>no</td> <td>I.counted</td> <td>until</td> <td>Mississippi 3</td> </tr> <tr> <td>- "ميسيبيبي"!</td> <td>طلبت</td> <td>منك</td> <td>العدّ</td> </tr> <tr> <td>Mississippi!</td> <td>talabto</td> <td>minka</td> <td>l'add</td> </tr> <tr> <td>Mississippi!</td> <td>I.demanded</td> <td>from.you</td> <td>counting</td> </tr> <tr> <td>حتى</td> <td>الخمسة.</td> <td></td> <td></td> </tr> <tr> <td>hatta</td> <td>Lkhamsa</td> <td></td> <td></td> </tr> <tr> <td>until</td> <td>Five</td> <td></td> <td></td> </tr> </table>	- لقد	رششت	مقدمتي	مرتين.	laqad	rashashta	moqadimati	Maratayn	have	you.sprayed	my.front	Twice	- ألم	تستدر؟			alam	Tastadir			have.not	You turned			- لا .	عددت	حتى	3 "ميسيبيبي"!	la	'adadto	hatta	Mississippi 3	no	I.counted	until	Mississippi 3	- "ميسيبيبي"!	طلبت	منك	العدّ	Mississippi!	talabto	minka	l'add	Mississippi!	I.demanded	from.you	counting	حتى	الخمسة.			hatta	Lkhamsa			until	Five		
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	<p style="text-align: right;">- بلا "ميسيسيبي"؟</p> <p style="text-align: right;">Mississippi bila?</p> <p style="text-align: right;">Mississippi without?</p>		
Target	-		
Situation	Ross is at a tanning salon. The assistant told him that when they spray his front, he has to count to five then turn around. Ross got sprayed twice in the front and never turned because he couldn't count to five properly. He counted: 1 mississippi, 2 mississippi, 3 mississippi, etc. instead of 1, 2, 3, etc.		
Norm Acceptance/opposition	NA		
Image	The scene shows Ross getting sprayed twice then storming out of the tanning booth angry		
Constraint	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">SL: "Mississippilessly" is a made-up word</td> <td style="width: 50%;">TL: Without Mississippi (the subtitler did not use a made-up word)</td> </tr> </table>	SL: "Mississippilessly" is a made-up word	TL: Without Mississippi (the subtitler did not use a made-up word)
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Presupposed knowledge	Counting with Mississippi is a method used by kids in the United States. Saying "1 Mississippi" is estimated to be one second. So if one wanted to count three seconds and want them to be as close as possible to clock-time, saying "1 mississippi, 2 mississippi, 3 mississippi" will add up to exactly 3 seconds.		
Intertextuality	-		
Interpersonality	-		
Translation strategy	Substitution (situational paraphrase)		
Type of humour	Witticism		
Type of ECR	Placenames		
Conclusion: no transfer			
Explanation: the humour is based on the word that Ross made-up (mississippilessly) which,			

according to him, is an alternative way to count to five with the mississippi method. The target audience is not familiar with the aforementioned method and the substitution that the subtitler made is not humorous. The humour is therefore not transferred in this segment.

#85, S10E03	
SL	<p>Chandler: Hold on! There is something different.</p> <p>Ross: I went to that tanning place your wife suggested.</p> <p>Chandler: Was that place... The Sun?</p> <p>Ross: Oh! And it gets worse! (Turns his side to Chandler and Monica and pulls up his shirt.)</p> <p>Chandler: Oh My God! You can do a duet of Ebony and Ivory all by yourself!</p>
TL	<p>مهلاً، ثمة شيء ما مختلف.</p> <p>ذهبت لمكان الاسمرار الذي اقترحته زوجتك.</p> <p>هل كان هذا المكان هو الشمس؟</p> <p>والأمر يزداد سوءاً.</p> <p>يا إلهي، يمكنك تقديم الأغنية الثنائية</p> <p>Thonaia loghniya taqdim yomkinoka ilahi ya</p> <p>Duet song perform you.can my.god oh</p> <p>لـ "إيبوني" و "إيفوري" وحدك.</p> <p>Wahdak Ivory wa Ebony li</p>

	Alone Ivory and Ebony of
Target	Ross
Situation	Chandler making fun of Ross' tan
Norm Acceptance/opposition	NA/O
Image	There's a distinct line across Ross' body, where his front is very tanned and his back is very pale.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Ross went to a tanning salon and got accidentally sprayed in the front 4 times as opposed to none at all in the back. - Ebony and Ivory is a famous song performed by Paul McCartney (white man) and Stevie Wonder (African-American)
Intertextuality	Link to #84
Interpersonality	Mockery
Translation strategy	Direct translation+ Retention
Type of humour	Teasing/witticism
Type of ECR	Songs, famous speeches and quotes
Conclusion: no transfer	
Explanation: the humour is based on Chandler's comment saying that Ross can do the duet by himself because he is half black and half white due to the unfortunate tan he had. The target audience is not familiar with Ebony and Ivory; therefore, would not understand the humour in the reference. The humour is not transferred to the target language.	

#86, S10E07	
SL	Chandler: Oh, just like I said. That crazy Bert ... roaming the halls. (Joey bangs on

	<p>the door again)</p> <p>Joey: Guys!?</p> <p>Monica: Keep on roaming Bert! We don't want any crazy today!</p> <p>Joey: What's going on?</p> <p>Chandler: WE'LL TALK TO YOU LATER, BERT. EVERYTHING'S FINE!!</p> <p>Joey: Everything doesn't sound fine!</p> <p>Laura: Is he alright out there by himself?</p> <p>Chandler: Oh yeah! He has a caretaker. His older brother... Ernie.</p> <p>Laura: Bert and Ernie!</p> <p>Chandler: (nervous smile) You can't make this stuff up!</p>
TL	<p>كما قلت، هذا المجنون... واسمه "بيرت"، يدور بالأروقة.</p> <p>- يا أصدقاء!</p> <p>- استمر بالدوران "بيرت"! لا نريد مجانيين اليوم!</p> <p>- ماذا يحدث؟</p>

	<p>- سنتحدث لاحقاً "بيرت". كل شيء بخير!</p> <p>- لا يبدو أن كل شيء بخير.</p> <p>- هل هو بخير هناك وحده؟</p> <p>- نعم، لديه من يعتني به وهو شقيقه الأكبر... "إيرني".</p> <p>- "بيرت" و "إيرني"؟</p> <p>Ernie wa Bert</p> <p>Ernie and Bert</p> <p>- لا يمكن اختلاق هذا.</p>
Target	-
Situation	Chandler lying to the social worker
Norm	NA/O
Acceptance/opposition	
Image	Chandler is embarrassed
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Chandler and Monica are trying to adopt. A social worker, who turned out to be Joey's ex, came to inspect their home. Joey came knocking on the door, and Chandler did not want the social worker to find out that they're associated with Joey. So Chandler lied and told the social worker that the man knocking on the door is a crazy guy named Bert who occasionally roams the halls. - Bert and Ernie are famous muppets from the well-known American show "Sesame Street".
Intertextuality	-
Interpersonality	-
Translation strategy	Retention

Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
Explanation: the humour is based on Chandler calling Joey “Bert” and making up that he has a brother named “Ernie”, just like the Sesame Street muppets. The Arab audience is not familiar with Bert and Ernie and the Sesame Street and would therefore not understand the humour behind the reference. The humour is lost in this segment.	

#87, S10E09	
SL	<p>Phoebe: Well, you know, if you want fashion help, Rachel and I are going shopping tomorrow. You're more than welcome to come with us, right?</p> <p>Ross: Really? That would be great. I mean, I have to do something, she kinda teased me about how I dress.</p> <p>Joey: I can see why, nice shirt! (sarcastic tone)</p> <p>Ross: You're wearing the same shirt!</p> <p>Joey: Stupid Gap on every corner!</p>
	<p>- إذا أردت مساعدة بالأزياء فسندهب أنا و"رايتش" للتسوق غداً. يمكنك مرافقتنا.</p> <p>- حقاً؟ سيكون هذا رائعاً. يجب أن أفعل شيئاً. إنها تنتقدني بسبب ملابسي.</p> <p>- يمكنني رؤية السبب، قميص جميل.</p> <p>- ترتدي القميص نفسه.</p> <p>- متجر "غاب" اللعين بكل مكان!</p> <p style="text-align: center;">Gap matjar lla'in bikoli makan</p>

	Place every damn Gap store
Target	-
Situation	Joey mocking Ross' fashion sense while wearing the same shirt as he is.
Norm Acceptance/opposition	NA
Image	Ross and Joey are wearing the same shirt
Constraint	-
Presupposed knowledge	GAP is a US clothing retailer
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Putdown
Type of ECR	Placenames
Conclusion: transfer	
Explanation: the humour is based on the fact that Joey mocked Ross' shirt while wearing the same one himself, as well as saying that Gap is on every corner which is the reason why they're wearing the same shirt. The subtitled specified that the GAP is a store; therefore, the humour is transferred successfully into the target language.	

#88, S10E15	
SL	Chandler: What do you think Pheeb's? Phoebe: Well, I think that shirt makes you look like you should work at a Baskin Robbins ...
TL	ما رأيك "فيس"؟

	<p>أعتقد أن هذا القميص يجعلك تبدو كأنك تعمل في "باسكين روبينز". Robbins Baskin fi ta'malo Robbins Baskin at you.work</p>
Target	Chandler
Situation	Phoebe mocking Chandler's outfit
Norm	NA/O
Acceptance/opposition	
Image	Chandler is wearing a pink and blue shirt
Constraint	-
Presupposed knowledge	- Baskin Robbins is an American icecream shop/restaurant. Its logo and clothing is pink and blue
Intertextuality	-
Interpersonality	Mockery
Translation strategy	Retention
Type of humour	Teasing/witticism
Type of ECR	Placenames
Conclusion: no transfer	
<p>Explanation: the humour is based on Phoebe comparing Chandler to a Baskin Robbins employee because of the colours of his shirt. The target audience is not familiar with Baskin Robbins and would therefore not understand the reference. The humour is lost in this segment.</p>	

#89, S10E15	
SL	<p>Janice: What a small world!</p> <p>Chandler: And yet I never run into Beyoncé!</p>

TL	<p>يا له من عالم صغير! و مع هذا، لا أصادف "بيونسيه" أبداً. Abadan Beyoncé osadifo la hatha.ma'a wa Never Beyoncé run.into don't still and DT: - What a small world! - And still, I never run into Beyoncé</p>
Target	-
Situation	Chandler is annoyed for running into Janice
Norm Acceptance/opposition	NA/O
Image	Monica and Chandler are viewing a house that they're interested in buying. Janice comes down the stairs of that house.
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Janice is an acquaintance of the six friends, and she's also Chandler's ex girlfriend. He keeps running into her all the time and is always annoyed by that. - Beyoncé is a famous American singer
Intertextuality	-
Interpersonality	-
Translation strategy	Retention
Type of humour	Witticism
Type of ECR	Celebrities, personalities, and characters
Conclusion: no transfer	
<p>Explanation: the humour is based on the coincidence that happened (running into Janice while house hunting), and on the reference to Beyoncé (if it's such a small world, why do we not run into celebrities like Beyoncé). The target audience is not familiar with the reference</p>	

and the humour is therefore lost in the target language.

#90, S10E17	
SL	<p>Chandler: Monica, we are not ready to have two babies!</p> <p>Monica: That doesn't matter! We have waited so long for this. I don't care if it's two babies. I don't care if it's three babies! I don't care if the entire cast of "Eight is Enough" comes out of there! We are taking them home, because they are our children!</p>
TL	<p>"مونیکا"، لسنا مستعدين لرعاية طفلين.</p> <p>هذا لا يهم. انتظرنا هذا فترة طويلة. لا يهمني إن كانا طفلين ولا يهمني إن كانوا ثلاثة. ولا يهمني إذا خرج</p> <p>كل ممثلي فيلم "إيت إيز إناف"</p> <p>Enough is Eight film momatili kollo</p> <p>Enough is Eight movie actors.of all</p> <p>من هناك. سنأخذهما معنا للبيت لأنهما طفلينا</p> <p>DT:</p> <ul style="list-style-type: none"> - Monica, we're not ready to raise two children. - That doesn't matter. We have waited for this for a long time. I don't care if it's two babies and I don't care if it's three. And I don't care if all the actors of the movie Eight is Enough comes out of there. We will take them home because they're our children.
Target	-
Situation	Monica and Chandler having twins instead of one baby

Norm Acceptance/opposition	NA/O
Image	Chandler is shocked. Monica is angry at Chandler for saying they're not ready to have two babies
Constraint	-
Presupposed knowledge	<ul style="list-style-type: none"> - Monica and Chandler are having a baby through a surrogate. It turns out in the delivery room that the surrogate was pregnant with twins but nobody knew. - "Eight is Enough" is an American TV show which portrays the life of a couple and their eight children
Intertextuality	-
Interpersonality	-
Translation strategy	Retention+specification
Type of humour	Witticism/stylistic figures (exaggeration)
Type of ECR	Books, films, and TV programmes and channels
Conclusion: no transfer	
<p>Explanation: the humour is based on referencing the cast of "Eight is Enough" which means that Monica doesn't care if eight children came out of the surrogate, they are their children and they're going to raise them. The subtitler used the strategy "retention" which does not transfer any meaning to the target language. The humour embedded in the reference is therefore lost.</p>	