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An Annotated Subtitling of the Sitcom 'Yes, Prime Minister'

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Dedication

This dissertation is dedicated to my family who supported and guided me in each decision I have made so far, to my colleagues who shared with me the hard and the good moments throughout my educational Journey, to my friends Azzedine, Abdel Naim, Abdelkarim, Oussama, Taha and to my cousins Ouail, Abdou, Sari, Marouane and Rayane.

Mohi Eddine



Dedication

I would like to dedicate this work to my beloved family, my amazing supportive friends Mohi Eddine and Maarouf belkhair, who contributed very much the person I'm today.

Azzeddine



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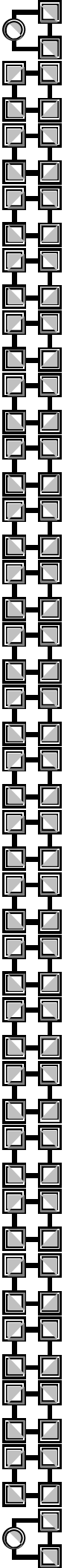
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Abstract

In the realm of Arab television, subtitling is considered an important mode of audiovisual translation due to its usage in foreign TV shows of all kinds from action and drama to sitcoms. Additionally, subtitled works are important for other reasons such as language learning and serving the needs of the deaf and hard-of-hearing people.

The research aims to analyze the challenges encountered in the audiovisual translation process faced in subtitling the British sitcom " Yes, Prime Minister" into Arabic. Besides, the study identifies the strategies, procedures, techniques, and methods used in transferring the humorous elements and cultural references to the Arab audience. Moreover, it provides a commentary on how the different aspects (lexical, phraseological ...etc) of the sample were translated from the Source language text to their equivalence in the Target language through Annotation and classification and suggested equivalence in each case and through. examining if some of the humorous elements were preserved in the target language.

Furthermore, this study endeavor seeks to contribute to the field of translation studies by highlighting the complexities involved in bridging the linguistic and cultural gaps between the source and target languages. The research further points out the creative and adaptive approaches utilized by translators to address the challenges posed by humor and cultural references, which facilitates effective cross-cultural communication and audience engagement.

Keywords: subtitling, audiovisual translation (AVT), sitcom, annotated translation, humorous effects, cultural reference.

المستخلص:

تعد المترجمة في التلفزة العربية نموذج هام في مجال الترجمة السمعي البصري، بحيث يستعمل في مترجم البرامج الأجنبية إلى العربية مثل قنوات "إم بي سي"، وغيرها من الاستعمالات لأسباب عدة ك توظيف المترجمة في تعلم اللغات وتلبية حاجات الأشخاص الذين يعانون من فقدان أو ضعف في السمع.

يهدف البحث العلمي إلى تحليل المشاكل التي وجدت في عملية الترجمة السمعي والبصري الخاصة في مترجم البرنامج البريطاني "نعم، رئيس الوزراء" إلى اللغة العربية، مع التركيز على الاستراتيجيات والإجراءات والتقنيات والطرق التي انتهجت في نقل العنصر الفكاهي والثقافي إلى المشاهد العربي، وكذلك تحديد كيف تمت عملية نقل العناصر الفكاهية والثقافية إلى ما يقابلها في اللغة الهدف من خلال التعليق على كل حالة وتصنيفها واقتراح مكافئ لها، مع دراسة مدى الحفاظ على العناصر الفكاهية المنقولة في اللغة الهدف.

تطمح هذه الدراسة العلمية في المساهمة في مجال دراسات الترجمة، عن طريق إبراز التعقيدات في عملية مليء الفراغات اللغوية والثقافية بين اللغة الأصل والهدف، بالإضافة إلى إظهار الجانب الإبداعي والتكفي التي انتهجها المترجمون من خلال التحديات التي فرضتها الفكاهة والدلالات الثقافية التي تساهم في التواصل الثقافي والتفاعل الجماهيري.

كلمات مفتاحية: المترجمة، ترجمة السمعي البصري، برنامج كوميدي، المترجمة بالتعليق، المونثرات الفكاهية، الدلالات الثقافية.



Résumé

Dans le domaine de la télévision arabe, le sous-titrage est considéré comme un mode important de traduction audiovisuelle en raison de son utilisation dans des émissions de télévision étrangères de tous genres, allant des émissions d'action et de drame aux sitcoms. De plus, les œuvres sous-titrées sont importantes pour d'autres raisons, telles que l'apprentissage des langues et la satisfaction des besoins des personnes sourdes et malentendantes.

La recherche vise à analyser les défis rencontrés dans le processus de traduction audiovisuelle lors du sous-titrage du sitcom britannique " Yes, Prime Minister" en arabe. En outre, l'étude identifie les stratégies, procédures, techniques et méthodes utilisées pour transférer les éléments humoristiques et les références culturelles au public arabe. De plus, elle fournit un commentaire sur la manière dont les différents aspects (lexicaux, phraséologiques, etc.) de l'échantillon ont été traduits du texte de la langue source à leur équivalence dans la langue cible grâce à l'annotation et la classification, ainsi que les équivalences suggérées dans chaque cas et en examinant si certains des éléments humoristiques ont été préservés dans la langue cible.

En outre, cette étude vise à contribuer au domaine des études de traduction en soulignant les complexités impliquées dans le comblement des écarts linguistiques et culturels entre les langues source et cible. La recherche souligne également les approches créatives et adaptables utilisées par les traducteurs pour relever les défis posés par l'humour et les références culturelles, ce qui facilite la communication interculturelle efficace et l'engagement du public.

Mots clés: sous-titrage, traduction audiovisuelle (TAV), sitcom, traduction annotée, effets humoristiques, référence culturelle.



List of Abbreviations

1. ASR..... Automatic Speech Recognition.
2. AVT.....Audiovisual Translation.
1. BBC..... British Broadcasting Corporation.
4. DVD.....Digital Versatile Disk.
5. SDH.....Deaf or Hard of Hearing.
6. SL.....Source Language.
7. S.V.O..... Subject/Verb/Object.
8. TL.....Target Language.
9. TV.....Television.
10. UK..... United Kingdom.
11. V.S.O.....Verb/Subject/Object.

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Introduction

Statement of the Problem

With language, one can express their thoughts, opinions, and emotions, or send a message to a designated audience. With that in mind comes the role of translation in helping to bridge the gap between different cultures and social norms in a multifaceted world. Furthermore, translation finds itself in a peculiar position when faced with the problem of transporting humor from one language to another. Because humor is subjective, its perception and impact vary from one culture to another due to the difference between cultural norms and the specific topics humor and comedy might tackle to address certain political, social, or cultural issues.

Rationale of the Study

The rationale behind conducting this research is the ongoing need for investigating problematic cultural and linguistic elements in English and in Arabic regarding humor. Another motive is to explore the problems a translator may face when translating humor from English to Arabic. Eventually, we aim to find practical solutions and strategies to solve these kinds of problems.

a) Who might need it?

- Translators/Subtitlers in the field of Audiovisual Translation
- Linguists and researchers in the field of translation studies.
- The deaf and hard-of-hearing people.

b) For what?

- Translators/subtitles in the field of Audiovisual Translation:

This research will benefit translators aiming enter a dabble in the audio-translation field, and particularly in the industry of subtitling.

-Linguists in the field of translation studies:

This research will benefit linguists focusing on translating language-specific features by adding more literature in the field of translation, in particular the translation studies of cultural elements related to the language of humor.



Introduction

Research Objectives

The objectives of the present study are:

- to analyze the different issues encountered during the course of translating the sitcom 'Yes, Prime Minister'
- to identify the most pertinent strategies, procedures, and techniques for transferring the humorous elements and cultural references in the Arabic subtitled version of the second and third series of "Yes Prime Minister"

Research questions

Accomplishing the objectives of this study is led by the following research questions:

1. What differences does a contrastive analysis of the Source Text and the Target Text reveal regarding the transfer of humorous effects from the source language to the target audience?
2. What strategies are adopted in order to translate the humorous elements and cultural references in the Arabic subtitled version of the third series of "*Yes Prime Minister*?"

Hypothesis

We assume that dubbing humor is unlike translating it lexically because humor possess social and cultural connotations and complexity that the dubber must treat carefully by using certain procedures and techniques avoid falling into the trap of translationese.



Introduction

Methodology

This study is an annotated translation through which the researchers construct a detailed explanation to clarify their selection of translation equivalents. The corpus of this study is *'Yes, Prime Minister'*, which is considered as one of the most famous British sitcoms and as an icon of political satire worldwide. The sample derived from the aforementioned corpus is analyzed qualitatively by identifying, classifying, and addressing the issues encountered along the process of translation in order to offer relevant solutions. The method used in tackling the issues found in the sample to account for the closest equivalent possible in the subtitling process along with commentary is best represented by a qualitative exploratory and descriptive approach (Berg, 2001).

Structure of the study

This research will be divided into two sections. The first section begins with a theoretical framework which sets the literature review. The second section contains a definition of the corpus of subtitling and the corpus transcripts in the ST and TT. After that, we explain the methodology used during the translation and subtitling processes. This is followed by our commentary about subtitling the selected material, the problems faced, and the procedures to mitigate them. Finally, a summary of all the research elements compiled during our investigation is provided together with a conclusion that generalizes our findings.



Literature review

Literature Review

Annotated subtitling as a concept is a variant of audiovisual translation that consists of translating a dialogue of a particular show/movie/documentary and also commenting on the translation and subtitling process by analyzing the differences and similarities between the source language and the target language on multiple levels including lexical, sociocultural and stylistic levels, this technique of subtitling has gained some momentum in the translation research domain due to its innovative techniques in helping to bridge the gaps between the SL and the TL which provides a seamless dynamic viewing experience for the audience.

One of the important pieces of information regarding this field of study is Nedergaard-Larsen's (1993) article titled "Culture-Bound Problems in Subtitling" which discusses the challenges and problems in the field of subtitling across multiple cultures, it offers tremendous insights into the aspects that pose difficulties in subtitling and adapting of the audio-visual material through subtitles.

Nedergaard goes on to elaborate on issues that face the translator such as idiomatic expressions, wordplay, and cultural specific items, and he gives great importance to the awareness the translator must have to deal with all the linguistic and sociocultural nuances to deliver the intended message in the source language content.

Bogucki Lukasz's article (2004) titled "The Constraint of Relevance in Subtitling." The Journal of Specialized Translation" explains what subtitling means and highlights the obstacles in the subtitling process and categorizes them into three types of problems: technical limitations, abstract constraints, and meta constraints.

This article also mentions numerous techniques and strategies employed by subtitlers to overcome these translation constraints such as condensation adaptation and omission, Bogucki goes on to explain that there are a lot of metalinguistic and cultural factors to consider that must not be ignored when subtitling any original



Literature review

material and interlingually. This article contributed a lot to this field by offering a comprehensive look at the “relevance constraints” in subtitling.

Georgakopoulou’s article (2009) titled "Subtitling for the DVD Industry" this article points out that due to DVDs’ being forms of interactive entertainment, their language options and interactive features present unique problems that directly influence the subtitling process.

Additionally, it focuses on the process of subtitling cinema entertainment in cd formats and what separates it from other types of audiovisual translation processes by bringing multiple factors and aspects that affect this type of subtitling such as technical requirements and the importance of coordination between the subtitlers and the producers to guarantee the most effective and accurate subtitles that meet the viewer’s expectations and subsequently ensure market success.

A recent aspect of subtitling is automatic speech recognition (ASR) where Aliprandi Carlo, Cristina Scudellari, Isabella Gallucci, Nicola Piccinini, Matteo Raffaelli, Arantza del Pozo, Aitor Álvarez, et al explore the topic of live subtitling in their research piece (2014) titled "Automatic Live Subtitling: state of the art, expectations, and current trends" by defining all the prerequisites for subtitling systems such as accuracy, adaptability, and latency.

This study also talks about machine translation Technologies and their development and efficiency in live subtitling and also discusses the future of automated live subtitling with the advancements of such tools. The researchers made real-time subtitling the central point of this research field presenting the challenges and potential solutions that come with a beneficial piece of literature that moves the audio-visual translation field a step further into the future.

Another crucial piece of literature is in Zabalbeascoa's chapter (2020) in “The Palgrave Handbook of Audiovisual Translation and Media Accessibility”, it provides an in-depth overview of Comedy and the role of humor in audiovisual



Literature review

translation, this includes a discussion of its historical developments, theoretical foundations and potential areas of research, this chapter also provides a definition of humor and how and why it is included in the audiovisual translation field along with a deep dive study on humoristic variables and forms and how are they rendered from one natural language to a foreign one, and that preserving the essence of those forms will ultimately lead to more development in the translation research field.

Faithfulness to the source vs adhering to the target audience takes center stage in Yonamine's article (2022) "Domestication and Foreignization in Interlingual Subtitling: A Systematic Review of Contemporary Research," where she references Venuti's work on these cultural strategies that to a certain extent can hinder the audience's viewing experience or improve it.

This article uses all the findings, theoretical framework, and methodologies to closely inspect these strategies' application in interlingual subtitling and deliver an illustrated synopsis of current research on the concepts of domestication and foreignization.

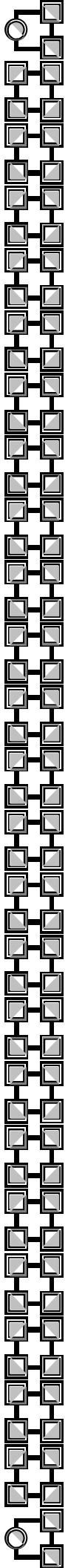
After reviewing several articles, it was found that annotated subtitling can improve the accuracy and quality of audiovisual translation, especially in situations involving different languages and cultures. Moreover, this technique can help researchers to understand and learn more from audiovisual media. On the other hand, using annotations can also highlight certain issues the translator should resolve to better the viewing experience for the audience.



Literature review

Humor AVT, is a complex problem since Language and cultural elements are involved. Which requires flexible and deep knowledge of both languages. The analysis suggests that previous studies offer interesting ideas about the strategies and difficulties of audiovisual translation, as they can be a reliable resource for researchers in the audiovisual translation field.

The present research, an annotated subtitling of the sitcom “Yes, prime minister”, is a practical study that highlights and addresses all the obstacles and challenges encountered while subtitling selected scenes of a political satire, and explores the translatability of different kinds of humor and sarcasm. This research provides a commentary about all the objective and subjective decisions made during the entire process.



CHAPTER ONE:

The Theoretical Framework

CHAPTER 1

This study aims to provide a basic understanding of audiovisual translation and specifically in the Arab world as well as definitions of subtitling in the First part, the second part is about definitions and types of Humor.

1.1 Audiovisual Translation:

Audiovisual translation is a major field in Translation studies, is based on the transference of visual and auditory material from one language to another, using dubbing and subtitling techniques to deliver the meaning and the impact meant by the original work on a different variety of entertainment platforms such as movies documentaries and TV programs, this allows cultural-specific Works to be adopted over to other cultures rather than remaining exclusive to the source language audience.

Diaz Cintas (2007) stated that “Audiovisual programs use two codes, image and sound” and “the translation of products in which the verbal dimension is supplemented by elements in other media” (2008).

Moreover, Diaz and Remael proposed three possibilities for the AVT process, which will be explained in the following table:

Type	Audio only	Visual only	Audio and visual
AVT	Radio programs, songs	-	Movies, Documentaries
Literary Translation	-	Newspaper, advertisements, comics	-

Table 01: AVT process (Remael, 2006, p. 13).

Therefore, Audiovisual translation is different from any type of translation particularly literary translation (Remael, 2006, p. 13).

CHAPTER 1

Natalia Matkivska (2014) describes audiovisual translation as the process of shifting verbal components of the products from the original language into another language (p. 01)

The Audiovisual product contains audio-verbal, audio-nonverbal, visual-verbal, and visual-nonverbal channels, each one containing different visual signs from the other (Zabalbeascoa 2008). as explained in the following table:

Channel	Description	Examples
Audio-Verbal Channel	Dialogues and verbal communication	Conversations in movies, voice-overs in commercials
Audio-Nonverbal Channel	Music and sound effects	Background music in films, sound effects in games
Visual-Verbal Channel	Visible writing or text	Subtitles in videos, on-screen text in presentations
Visual-Nonverbal Channel	Visual signs, symbols, and images	Icons in infographics, facial expressions in movies

Table02: AVT channels (Zabalbeascoa 2008, p.24)

As indicated in the table, each audiovisual channel has its own role in conveying messages. For instance, the audio-verbal channel is responsible for dialogue in movies and voiceovers in commercials. On the other hand, the audio-nonverbal channel is responsible for background music in films and sound effects in games. Furthermore, the visual-verbal channel is responsible for subtitles and on-screen text in presentations. Finally, the visual nonverbal channel includes visual signs, symbols, and images, such as icons and infographics, as well as facial expressions in movies.



CHAPTER 1

1.1.2 Audiovisual translation in the Arab world:

The Year 1932, Witnesses the birth of Audiovisual translation in the Arab world in Egypt through a silent film named “**Children of The Rich**” as a motion picture with a synchronized soundtrack in addition to intertitles and some dialogues (Gamal 2007, p. 79).

In the Late 90s, the number of broadcasting channels has grown and reached around 100 channels in the Arab world, which calls for the need for translating English programs into Arabic to cover the broadcasting hours focusing mainly on subtitling (Gamal 2007, p. 80).

Audiovisual Translation has become increasingly popular as an educational tool, according to Gamal (2012, p. 822), AVT helped to improve the education standards in the digital age. In Egypt, DVDs were initially utilized as educational resources in language centers and by individuals who had access to personal computers back in 1998. and the majority of these DVD materials were subtitled, which supports Gamal's claim (2007, p. 79) “that subtitling has been the preferred form of audiovisual translation in the Arab world”.

Subtitling was the best option in Egypt because it was costless, the opposite of dubbing, and also not competing with the local industry. Thanks to the works of Anis Ebaid, who led the audio-visual scene between the years 1944 and 1989(Moussa 2021, p.63)

The flourishing of the Egyptian cinema industry, along with strict censorship rules for the language of subtitling foreign films, concerning explicit content, bad language, and other religious connotations, every film undergoes a test from the censor, who determines if the film will be released publicly before the subtitling process, making Egyptian subtitling a unique genre of written Arabic on screen (Gamal, 2008, p. 3).

CHAPTER 1

1.2 Definitions of Subtitling:

According to Díaz Cintas and Remael (2007), subtitling is defined “as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)” (p.8).

Similarly, Pavlović (2002) stated “TV subtitle consists of one or two (occasionally three) lines of translation” and “mostly in white or yellowish letters against a darker background, appearing near the bottom of the screen simultaneously with the source text and its accompanying moving image” (p.386-387).

Shuttleworth and Cowie (2014) describe subtitling as a model of audio-visual translation employed in film and television to transfer the language from the source text to the target text (p. 161).

Gottlieb (1994) described the nature of subtitling as “an amphibion: it flows with the current of speech, defining the pace of reception; it jumps at regular intervals, allowing a new text chunk to be read; and flying over the audiovisual landscape, it does not mingle with the human voices of that landscape: instead, it provides the audience with a bird's-eye view of 'the scenery” (p.101).

Furthermore, Gottlieb (2004) explained that the subtitling process occurs diagonally.

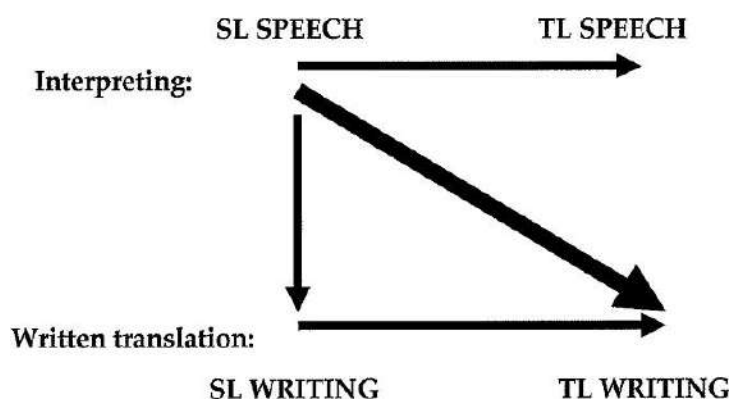


Figure 1: Diagram of Subtitling as Diagonal Translation (Gottlieb, 2004, p. 220)

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Therefore, subtitling is a unique form of audiovisual translation, which renders speech into a written form (p.220).

1.2.1 Types of subtitling:

According to Diaz Cintas (2007), there are three types of subtitling, intralingual, interlingual, and bilingual subtitling:

Interlingual subtitling: It is a process of adding written target language text rendition to the original audiovisual product to transfer its content to the target audience (Karamitroglou, 2000.p.5).

intralingual subtitling: also called “captions” is a technique used to convert speech into written form within the same language, primarily for individuals who are deaf or hard of hearing (SDH), (Díaz Cintas and Remael 2007, p.14).

Bilingual subtitling: is a unique subtitling model by showing two subtitles at the same time in two different languages, this type is used in multilingual countries such as China, Finland, and Belgium. Bilingual subtitling includes both roles of intralingual and interlingual subtitling (Liao et al, 2020, p. 70-73).

Diaz Cintas explain the role of each type of subtitling in this figure:

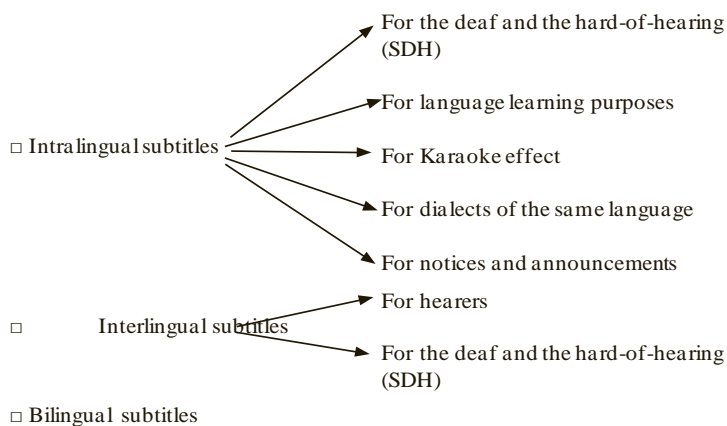


Figure 2: Types of Subtitles (Cintas & Remael, 2007, p.14)

CHAPTER 1

1.2.2 Strategies of subtitling:

There are many strategies to deal with subtitling challenges. The first attempt to establish basic strategies to overcome subtitling challenges was made by Vinay and Darbelnet (1958), who introduced the procedures of translation, which were developed by Gottlieb (1992). The following table summarizes the ten translation strategies proposed by Henrik Gottlieb.

Type of strategy	Character of translation
1) <i>Expansion</i>	Expanded expression (culture-specific references)
2) <i>Paraphrase</i>	Altered expression, adequate rendering (non-visualized language-specific items)
3) <i>Transfer</i>	Full expression (slow unmarked speech)
4) <i>Imitation</i>	Identical expression (proper nouns, international greetings)
5) <i>Transcription</i>	Non-standard expression (dialects, intended speech defects)
6) <i>Dislocation</i>	Differing expression, adjusted content (musical/visualized language-specific items)
7) <i>Condensation</i>	Condensed expression, concise rendering (mid-tempo speech with some redundancy)
8) <i>Decimation</i>	Abridged expression, reduced content (fast speech; low-redundancy speech)
9) <i>Deletion</i>	Omitted expression (fast speech with high redundancy)
10) <i>Resignation</i>	Deviant expression, distorted content (incomprehensible or „untranslatable“ speech)

Table 03: Henrik Gottlieb's subtitling strategies (Gottlieb, 1992)

The rendition of the source text will be more or less adequate from strategies 1 to 7. On the other hand, strategies 8-10 are likely to result in some loss of semantic and stylistic elements. Moreover, although Gottlieb's strategies sound scientifically proven, in fact, there appears subjective options and overlaps under a rigorous study (Jaskanen, 1999).

CHAPTER 1

1.2.3 Procedures or Translation:

Jean- Paul Vinay and Jean Darbelnet:

Vinay and Darbelnet are experts in the field of translation studies, who introduced the procedures of translation in their book “Comparative Stylistics of French and English a methodology for Translation” For example:

Borrowing:

This is the process of taking a word or expression directly from The Source language to the Target language to fill the gaps between the two languages ,for example, the term "Savana " was borrowed from Arabic "سافانا". Vinay and Darbelnet (1995) explained that the borrowing procedure is used “To overcome a lacuna, usually a metalinguistic one (e.g. a new technical process, an unknown concept), borrowing is the simplest of all translation methods” and that “in order to introduce the flavour of the SL culture into a translation, foreign terms may be used”. (p.31).

Calque: This procedure is similar to borrowing but instead of taking the term exactly as it is, it creates a TL equivalent using the SL style of wording, for example translating the term” the cold war” to "الحرب الباردة".

Vinay and Darbelnet (1995) define the calque procedure as “a special kind of borrowing whereby a language borrows an expression form of another but then translates literally each of its elements. (p.32).

Literal Translation: This is the word-for-word or direct translation of The Source language and keeping its structure and form as it is in the TL, paying no

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attention to any semantic, linguistic, or any other aspect besides the syntax and structure, for example translating "Jack ate the apple" to "جاك اكل التفاحة".

Vinay and Darbelnet (1995) clarify that "Literal, or word for word, translation is the direct transfer of an SL text into a grammatically and idiomatically appropriate TL text in which the translator's task is limited to observing the adherence to the linguistic servitudes of the TL". (p.33-34).

Transposition: Is to change the grammatical classification or the syntactical role of the SL words and expressions in the TL for example, changing an English noun to an Arabic verb and vice versa, this method is sometimes necessary due to how languages have different grammar rules, translating a question like: how old are you to كم عمرك.

Vinay and Darbelnet (1995) mention that transposition "involves replacing one-word class with another without changing the meaning of the message Besides being a special translation procedure". (P.36)

Equivalence: This procedure often marks how accurate and close a TL translation is to its SL, for example, translating he earns an honest wage to يكسب قرش حلال.

Vinay and Darbelnet (1995) go on to say that "most equivalences are fixed, and belong to a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, etc. In general, proverbs are perfect examples of equivalences". (p.38).

Adaptation:

Cultural modulation and tuning are sometimes necessary to avoid a cultural gap or a clash in sociocultural concepts. for example, translating a "pub" in English to مقهى in Arabic.

Vinay and Darbelnet (1995) explain that this procedure is "used in those cases where the type of situation being referred to by the SL message is unknown in the

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TL culture. In such cases, translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence". (p.39).

Anthony Pym's Natural Equivalence:

Pym (2023) mentioned in his book 'Exploring Translation Theories that 'Natural equivalence' exists between languages prior to the act of translating, which means that the translator seeks an equivalence that lies somewhere in the Target Language, as he mentioned in his example of 'Friday the 13th is an unlucky day in English-language cultures but not in most other cultures. In Spanish, the unlucky day is Tuesday the 13th, Therefore, the natural equivalent of the unlucky day in Spanish language is Tuesday the 13th. (p.7).

Catford's Category Shift:

"Category shifts are departures from formal correspondence in Translation". Catford (1965) also introduced this type of category shift as structure shifts as part of the many shifts that are required in the transition process and defined this type of shift as "amongst the most frequent category shifts at all ranks in translation; they occur in phonological and graphological translation as well as in total translation". (p.77).

Mona Baker's Translation by Omission:

Baker (2018) addressed in her book titled "In Other Words" a Coursebook on Translation" **the omission strategy** "it does no harm to omit a translation of a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit to translate the word or expression in question." (p.40).

Eugene Nida's Dynamic Equivalence:

Eugene A. Nida (1964) coined the term "dynamic equivalence" in his book named "Toward a Science of Translating" as "in such a translation one is not so concerned with matching the receptor language message with the source language message, but with the dynamic relationship, that the relationship between receptor and language



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should be substantially the same as that which existed between the original receptors and the message”. (p.159).

Peter Newmark’s Free translation:

According to Newmark (1988), “Free translation reproduces the matter without the manner, or the content without the form of the original. Usually, it is a paraphrase much longer than the original, a so-called 'intralingual translation*', often prolix and pretentious, and not translation at all”. (p.40-41)



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1.3. Humor:

Humor can create moments of laughter and amusement. Moreover, humor plays a crucial role in social interactions, fostering connections and strengthening relationships. When life presents challenges, humor acts as a potent stress reliever, offering a much-needed respite and promoting positive mental health. Its impact goes beyond mere entertainment and socialization; humor also stimulates problem-solving abilities and encourages creative thinking. By providing a fresh perspective and breaking conventional barriers, humor fuels innovation and unlocks new possibilities. Thus, humor weaves itself into the fabric of our existence, enhancing our overall well-being and enriching our experiences.

1.3.1 Definitions of humor:

Humor is a complex concept, and there is no absolute definition for this phenomenon, therefore, there are multiple definitions of the term “Humor”.

Cambridge Dictionary defines humor as “the ability to be amused by something seen, heard, or thought about, sometimes causing you to smile or laugh, or the quality in something that causes such amusement “(Cambridge Dictionary, n.d.).

Humor is “The ability to smile and laugh, and to make others do so” (Walker, 1998, p. 3).

According to Matrasová (2007), Humor is a communicative act for relieving stress, being playful regardless of social status, also to show admiration and critique. Humor is characterized as language-based emotion, generally as the verbal activity which uses the language to transfer humorous messages such as words, and wordplay.

Martin (2007) defines humor as a multi-faceted concept that, mainly consists of three key elements: perception, cognition, and affective responses. Perception refers to anything that a person says or does that is perceived as funny, while cognition involves the mental processes involved in creating or recognizing amusing stimuli. Affective responses include positive emotions such as enjoyment that arise from experiencing humor.



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Humor is when Someone laughs after hearing or seeing something. Therefore, the person finds the audial or visual stimulus amusing such as comical situations, stories, and thoughts (Raskin,2012).

1.3.2 Types of humor:

Humor is a broad term and there are multiple types of humor, selected types were mentioned:

Jokes: are humorous narratives or statements with the intention to provoke laughter and amusement which. consist of a story, followed by an unexpected twist or punchline that serves as a form of entertainment.

Wordplay and puns: Wordplay encompasses multiple textual occurrences that utilize the structural tools of the language to create a certain exchange between two or more linguistic structures that bend the traditional rules of utterance to deliver a unique communicative message, Dirk Delabastita(1996) shares this sentiment, and defines wordplay as “the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings” (1996, 128).

Wordplay can also be defined as a humor technique used to take advantage of the many linguistic attributes of the language to achieve a certain comedic effect.

Irony: is a literary or rhetorical device characterized by a contradiction in which the literal meaning is the opposite of or different from the intended to create a sense of surprise, humor, or deeper meaning.

Satire: a genre or literary device using humor, exaggeration, and irony to critique something, such as mocking human or social norms, famous figures, or government policies to make people laugh while highlighting corruption and hypocrisy.



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Sarcasm: the use of words that are opposite of what they mean to mock, or criticize someone or something, it involves the delivery of a sneering remark that expresses contempt or irony in a humorous way

Humor as a communicative act:

humor's inherent social fabric makes it abundantly clear it is an important subject of study in the field of communication because one of the main foundations of any communication process is the receiver which is the audience.

Those who offer their unbiased unfiltered judgments on the humor they hear and see determine its success or failure. But unlike any other communication process which requires a back-and-forth Exchange of information between two parties or more. Humor's communication with the audience is a receiver-centered relationship that does not transgress the limits of delivering an intended message.

In his book titled "Humor as a Double-Edged Sword: Four Functions of Humor in Communication" Meyer clearly shares this point of view noting:

"Such social properties make humor a natural focus for communication study. Central to all communication is the audience those to whom a message may be directed. The audience gives attempts at humor at their success or failure. This receiver-centered nature of humor, focusing on the intended effect of a message on the hearers, suggests that a rhetorical perspective on humor will lead to insights into how humor influences audiences" (Meyer, J.C, 2000, p.311).

1.4 Definition of Sitcoms:

Sitcoms or "situation comedies" are regular weekly/daily tv programs that focus on a number of characters with a consistent setting and theme that provide comic relief and entertainment for the viewers using a variety of comedic techniques, their run time spans between 30-35 minutes depending on the length of the dialogue and the commercial ads that run in the halfway point of the episode.

Sitcoms do not provide a continuous plot that progresses with each episode but rather each episode is separated from the previous ones due to how the narrative and context vary from one episode to the other, this allows this form of tv programming to tackle a variety of current social and political issues with a humorous tone that the audience can relate to.



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1.4.1 The context of the sitcom:

The Prime Minister (Jim Hacker):

Jim Hacker, who is in the position of Prime Minister of the United Kingdom, is an inexperienced politician with good intentions, He possesses ambition and wit but can also be naïve and emotional at times, in the sitcom he aims to overcome political, administrative, and personal problems with the help of his advisers (sir Humphrey and Bernard).

Sir Humphrey Appleby:

Sir Humphrey is a malignant bureaucrat politician in the position of Cabinet Secretary, he is considered to be the prime minister's right-hand man and often has influence when it comes to any decision the PM is about to make, and for that, he is portrayed as a master of manipulation and deception due to how he uses the system to his favor to control the narrative and achieve his and his allies' goals through his bureaucratic and diplomatic experience.

Bernard Woolley:

Bernard Woolley is a civil servant in the position of Private Secretary of the Prime Minister, he seems out of the loop and oblivious to the happenings of the day-to-day government workings, despite that he is very perceptive and has a rich political jargon that allows him to express his ideas and opinions in a witty obscure way, his loyalty to the prime minister is displayed in the sitcoms numerous times which makes him one of the most liked characters on the show.



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The context of the selected scenes.

Scene 01: The Grand Design: (20:30-22:06min).

In this scene, The Prime Minister and Sir Humphrey get into a heated debate over the issue of buying nuclear weapons for the sake of defending the realm due to the looming danger of the soviet union's nuclear prowess and capabilities hanging over their heads, the prime minister seems to be dismissive and uninterested in bolstering the UK nuclear weapon arsenal and thinks that the nuclear system they possess now is more than capable, while Humphrey keeps emphasizing that the current nuclear system is old and weak and would not stand a chance against the soviets counter nuclear systems unless they replace it with something new and more powerful (Trident).

Scene 02: The Smoke Screen: (10:00-13:03min).

In this scene, after Dr. Peter Thorn(Minister of State at the DHSS) visited the Prime Minister and proposed the elimination of smoking and showed him the statistics of yearly deaths caused by smoking, the prime minister discusses the proposal with Sir Humphrey who rejects such a proposal and ridicules it for how silly it is, the prime minister decides to support it and takes a defensive stance against Humphrey who sees this proposal as irrational and its cons outweigh its pros in an eye-opening argumentative conversation about how the health system works in the UK and how far the tobacco industry reach really is.

Scene 03: A Victory for Democracy: (10:25-13:18min).

In this scene, The Prime Minister asks Bernard about the exact location of George's Island, then Bernard suggests looking for it in the globe located in the Foreign Office, Once there they discuss the possibility of the Soviet's goals of controlling the area, Luke(the PM personal secretary) interrupts their discussion by dismissing their concerns over the soviets desire to expand their reach, which



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prompts Bernard to warn the PM not to discuss such delicate topics in his presence, because not only is he an employee at the PM office but he is an inside man that works for the foreign office, which leads to a humorous conversation on why the foreign office is keeping secrets from the PM and who knows what about it.

Scene 04: A Diplomatic Incident: (04:25-6:44min).

In this scene, Sir Humphrey asks the Prime Minister about his predecessor's (the previous prime minister's) memoirs which makes him upset and worried about the harmful and negative nature of what was written about him in said memoirs if it ever gets published and read by the public, this makes the prime minister revoke all of his predecessor's privileges as retaliation.

While discussing this concerning topic, the PM's office receives a call answered by Bernard informing him that the previous prime minister had suffered a heart attack and died shortly after, the sheer unexpected joy from this wonderful news managed to flip the PM's sour mood to ecstatic due to the fact his predecessor's memoirs will not see the light of day as a result, while simultaneously realizing its wrong to be happy to hear tragic news and turns his joyful smile into a hypocritical obvious sad expression in a scene that highlights its dark humor and displays the bad blood between politicians as a theme.

Scene 05: A Conflict of Interest: (00:04-03:37min).

In this scene, the Prime Minister and Bernard react to the press's overwhelmingly negative coverage of the PM administration, that he is all talk with no results, claiming he made no changes or improvements in his government since his appointment as Prime Minister, meanwhile the threat of a scandal in the city haunts the PM thoughts if left unanswered, especially at a crucial time of importance to his administration, This makes his advisers (Humphrey and Bernard) remind him that the press is shallow and unimportant.

This leads the PM to list every major newspaper and its targeted audience in a humorous and clever fashion filled with political satire as a flavor that shows how every press panders to their reader's opinions and that objective journalism is not prioritized anymore.



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Summary of the sitcom:

Yes, Prime Minister is a British sitcom televised in the 80s, its first episode was broadcasted in 1986, written by Antony Jay and Jonathan Lynn, and directed by Sydney Lotterby and Peter Whitmore, it ran for 16 episodes from 1986 to 1988. All but one of the episodes lasted half an hour, and almost all ended with a variation of the title of the series spoken as the answer to a question posed by three main characters Jim Hacker (the prime minister), Sir Humphrey Appleby, and Bernard Woolley.

The sitcom highlights the daily complex problems of British politicians and the power dynamics between them, using wordplay, witty dialogue, and satire to comment on important government issues of that time period.



CHAPTER TWO:
Annotation and Analysis



CHAPTER 2

This chapter presents a detailed account of data collection including: corpus description, the sample, and methodology (translation and analysis procedures, choice of equivalents), as well as transcript (ST), and translation (TT) of the selected sample. This is followed by annotations of lexical and phraseological, and grammatical issues. Besides, the chapter reports pragmatic and sociocultural, and technical issues as well as limitations of the study.

2. Annotation and Analysis

2.1 Data Collection:

The data collection method used for gathering the necessary information required to carry out this investigation is a **qualitative observational Primary data collection method** as the research is based on non-participating data (video samples) and an observational on-interfering approach by the researchers to increase the internal validity and credibility of the research findings.

2.1.1 Corpus Description:

The Sampling:

For this investigation to present legitimate and valid results, a **qualitative random sampling method** was utilized by selecting five (5) samples in the scene-selection process.

The duration of each scene spans from 1:30 min up to 3:00 min approximately, with each scene possessing and offering a unique chance for inquiry and different contexts and challenges that are prime samples for research that relate significantly to this study and its intended goals.



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The Sample:

A/Transcription:

Yes, Prime Minister S01E01 - The Grand Design:

PM: What do you say, Humphrey?

Mr. Humphrey: You can't just reorganize the entire defense of the realm. Just like that!

PM: I'm the prime minister

Mr. Humphrey: Yes, but!!!

PM: I have the power.

Mr. Humphrey: Yes. Within the law and the constitution and the constraints of administrative precedent, budgetary feasibility, and cabinet government. So, you'll plan to buy "cruise" instead?

PM: No. we shall buy no more nuclear weapons.

Mr. Humphrey: But prime minister! you are not a secret unilateralist?

PM: You know we still have "Polaris".

Mr. Humphrey: Polaris is a ramshackle old system. The Soviets might easily develop a multi-layered ballistic missile defense system, which could intercept "Polaris".



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PM: By when?

Mr. Humphrey: What, in strategic terms? Any day now.

PM: By what year Precisely?

Mr. Humphrey: 2020? But that's sooner than you think!

PM: And are you saying that this nuclear defense system, would stop all 192 Polaris missiles?

Mr. Humphrey: Well not all. No, virtually all 97%.

PM: Well, that would still leave. What? about five bombs that would get through?

Mr. Humphrey: Precisely! A mere five.

PM: Enough to obliterate Moscow, Leningrad, and Minsk.

Mr. Humphrey: Yes, but that's about all.

PM: I thought it was enough to make the Russians stop and think.

Mr. Humphrey: But it's not fair! With Trident, we could obliterate the whole of Eastern Europe!

PM: I don't want to obliterate the whole of Eastern Europe.

Mr. Humphrey: It's a deterrent.



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PM: It's a bluff. I probably wouldn't use it.

Mr. HUMPHREY: Yes, but they don't know that you probably wouldn't.

PM: They probably do.

Mr. Humphrey: Yes. They probably know that you probably wouldn't but they can't certainly know.

PM: They probably certainly know that I probably wouldn't.

Mr. Humphrey: Yes. But even though they probably certainly know that you probably wouldn't. They don't certainly know that although you probably wouldn't
There's no probability that you certainly would.



CHAPTER 2

Yes, Prime Minister S01E03 -The Smoke Screen

Mr. HUMPHREY: Ah Prime Minister!

PM: Humphrey!

Mr. Humphrey: I was just wondering; did you have an interesting chat with Dr. Thorn?

PM: Yes, He proposed the elimination of smoking.

PM and Mr. Humphrey: “Mutual laughter”

Mr. Humphrey: By a campaign of mass hypnosis perhaps.

PM: By raising tobacco taxes sky high, and simultaneously banning all advertising, including a point of sale.

Mr. Humphrey: “Laughing”

PM: As you think his position is admirably moral?

Mr. Humphrey: Moral perhaps, but extremely silly, no man in his right mind could possibly contemplate such a proposal.

PM: I'm contemplating it.



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Mr. Humphrey: Yes, of course, prime Minister. Please don't misunderstand me. It is quite right, of course, you should contemplate all proposals that come from your government, but no sane man would ever support it.

PM: I'm supporting it.

Mr. Humphrey: And quite right too, Prime Minister, if I may say so, the other little problem is that the tax on tobacco is a major source of revenue for the government.

PM: It's also a major source of deaths from killer diseases.

Mr. Humphrey: Yes, indeed, but no definite causative link has ever been proved, has it?

PM: The statistics are unarguable.

Mr. Humphrey: Statistics, you can prove anything with statistics.

PM: Even the truth.

Mr. Humphrey: No!

PM: It says here: Smoking-related diseases cost the NHS 165 million pounds a year.

Mr. Humphrey: Yes, but we've been into that. It has been shown that if there was extra 100,000 people, had lived to a ripe old age. They would've cost us even more in pensions and social security than they did in medical treatment. So financially speaking, it's unquestionably better that they continue to die at about the present rate.



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PM: when cholera killed 30,000 people in 1833, we got the Public Health Act when smog killed two and a half thousand people. In 1952, we got the Clean Air Act. a commercial drug kills half a dozen people and we get it withdrawn from sale. Cigarettes kill a hundred thousand people a year. And what do we get?

Mr. Humphrey: 4 billion pounds a year. about 25,000 jobs in the tobacco industry. A flourishing cigarette export business, helping our balance of trade. 250,000 jobs related to tobacco news agents, packaging, transport.

PM: These figures are just guesses.

Mr. Humphrey: no, their government stati-- They're facts.

PM: I see So your statistics are facts, and my facts are merely statistics.

Mr. Humphrey: Prime Minister, I'm on your side. I'm merely giving you some of the arguments that you'll encounter.

PM: Thank you, Humphrey, I'm so glad to know that we still have support such as yours.

Mr. Humphrey: But Prime Minister. It'll be pointed out that the tobacco companies are great sponsors of sport. Now, where would the BBC sports programs be? If cigarette companies couldn't advert--, couldn't sponsor the events that they televise.

PM: Humphrey, we're talking about a hundred thousand deaths a year



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Mr. Humphrey: Yes. But cigarette taxes pay for a third of the cost of the National Health Service. We're saving many more lives than we otherwise could because of those smokers who've voluntarily laid down their lives for their friends.



CHAPTER 2

Yes, Prime Minister S01E06 - A Victory for Democracy

PM: Bernard?

Bernard: Oh yes prime minister.

PM: Where exactly is George's Island?

Bernard: Um, shall we look at the globe? There's one in the private office.

PM: Good idea.

PM: Good afternoon, Luke.

Luke: Good afternoon Prime Minister.

PM: Now, where is it?

Bernard: Uh uh, it's here in the Arabian Sea.

PM: Right near the Persian Gulf.

Bernard: Yes, the lifeline of the West. And look, there's Afghanistan, which is now under Soviet control, that's only 400 miles north of the Arabian Sea. If the Soviets ever took Pakistan.

Luke: Which they wouldn't.



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Bernard: Well, if they did, they would control, The Persian Gulf, the Arabian Sea, and the Indian Ocean, and the Soviets have always wanted what they call a warm water port.

Luke: But there's no risk. They wouldn't invade Pakistan, anyway, the Americans have a fleet permanently stationed here..... The Indian Ocean.

Bernard: Uh, prime Minister. May I have a word with you about, uh, home affairs?

PM: Home Affairs?

Bernard: Yes.

PM: Couldn't it wait? We're discussing foreign affairs.

Bernard: No. Prime Minister. It's rather urgent.

PM: All right Bernard?

Bernard: Yes, prime Minister, please.

PM: Oh, very well Excuse me, Luke

PM: What was that about?

Bernard: Well, I don't wanna be disloyal or anything. I didn't think it was an awfully good idea to continue that conversation in front of Luke.

PM: Luke, what?



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Bernard: Security.

PM: He's your colleague. He's one of my private secretaries. What on earth am I to accept to allowing such....

Bernard: Prime Minister, he's not that sort of security risk, it's just that he, he works for the foreign office.

PM: He works for me.

Bernard: Uh, yes, but he's. He's not only your man from the foreign office, he's also their man in number 10. He's a plant!

PM: Oh, ah, oh!

Bernard: Do you understand?

PM: Yes, No. Bernard, are you telling me the foreign office is keeping something from me?

Bernard: Yes.

PM: What?

Bernard: I don't know. They're keeping it from me too.

PM: how do you know?

Bernard: I don't know.



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PM: You just said that the foreign office was keeping something from me. How do you know if you don't know?

Bernard: Well, I don't know specifically what Prime Minister, but I do know the foreign officer always keep everything from everybody. It's normal practice.

PM: Who does know?

Bernard: Um, may I just clarify the question, you are asking Who would know what it is that I don't know and you don't know, but the foreign officer know that they know, that they are keeping from you so that you don't know. But they do know. And all we know is that there is something we don't know and we want to know, we don't know what because we don't know.is that it?

PM: May I clarify the question? Who knows foreign office Secrets apart from the Foreign Office?

Bernard: Oh, that's easy. Only the Kremlin.



CHAPTER 2

Yes, Prime Minister S02E03 -A Diplomatic Incident

PM: let's have a glass of Sherry Bernard.

Mr. Humphrey: Prime minister May we now discuss the next question of your predecessor's memoirs?

PM: Oh Lord. What now?

Mr. Humphrey: Well, it seems that the final chapter concerns his resignation and your accession to the premiership, and to that end, he wants access to certain government papers.

PM: Can we stop these bloody memoirs!

Mr. Humphrey: Well, memoirs alas are an occupational hazard.

PM: It's a betrayal That upsets me.

Mr. Humphrey: Mm-hmm.

PM: until I'd read the first seven chapters of his book, I thought he was a friend. He says some shocking things about me.

Mr. Humphrey: Oh.

Bernard: Such as?

PM: What, he calls me two-faced.



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Bernard: That was very wrong.

PM: oh, you admitting he was wrong?

Mr. Humphrey: Yes, indeed. Cheers.

Bernard: Unforgivably indiscreet.

PM: indiscreet?

Bernard: Oh, and wrong.

Bernard: What lies? Oh yes.

PM: What's in it for him?

Mr. Humphrey: Bestseller.

PM: No, it's not that. he lies not because it's in his interest, but because it's in his nature. He's treacherous. Malevolent, and vile. if He thinks he's going to get any more honors or quangos or royal commissions. He's got another thing coming. He's not getting one ounce more recognition while I'm here.

Bernard: Yes? look, this is important, because? Oh! No! Oh! he was dead on arrival? I see, Thanks.

PM: Bad news, Bernard?



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Bernard: Yes, and no, your predecessor the previous Prime Minister of Great Britain and Northern Ireland has just died of a heart attack.

PM: going from delightfully surprised to pretending to be horrified by the “tragic” news.

PM: Tragic.

Mr. Humphrey & Bernard: Tragic.

PM: He was a great man.

Mr. Humphrey & Bernard: Great man.

PM: He'll be sorely missed.

Mr. Humphrey & Bernard: Sorely missed.

PM: So, his memoirs.

Bernard: which will never be finished.

Mr. Humphrey: Alas!

PM: Alas!

Bernard: Apparently just before the end, he expressed a hope that he might have a state funeral, but in view of your wish to pay him no further honors.



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PM: Oh, No. No, no, no. You must have misunderstood me. I'm sure a tremendous number of people will want to attend his funeral.

Mr. Humphrey: to pay tribute to a great Prime minister.

PM: Yeah. and to make sure he's dead.



CHAPTER 2

Yes, Prime Minister S02E04 -Who reads the papers

Bernard: Morning Prime Minister. Morning Prime Minister. Is it the newspapers?

PM: Yes. They all say that since my administration came into office, nothing has changed.

Bernard: You must be very proud.

PM: That's not meant as a compliment Bernard. I read all ten of this morning's London newspapers. There's not a good word about me in nine of them.

Bernard: But the tenth is better?

PM: Tenth is worse. Doesn't mention me at all.

Bernard: what have they got against you this morning?

PM: Well, basically they all say the same thing, that I'm a windbag.

Bernard: Good heavens!

PM: Yeah, extraordinary, isn't it? They say that my administration's all rhetoric that I talk and. But nothing ever gets done, simply isn't true. There are many reforms in the pipeline. Great new change of direction, great new schemes of development, a whole new philosophy of government. Profound change in the whole social fabric and geopolitical climate of this country.

Bernard: So, what is actually happening?

PM: Nothing Yet obviously.

Bernard: Oh, that'll be Sir. Humphrey

PM: Oh, send him in.



CHAPTER 2

Bernard: send Sir. Humphrey

Bernard: I suppose the origin of this criticism is just rumor about another big scandal in the city.

PM: How did you guess?

Mr. Humphrey: Good morning, Sir!

PM: Oh, Humphrey, I've decided to respond to all this criticism about a scandal in the city. The press is demanding action.

Mr. Humphrey: What are you proposing to do?

PM: I shall appoint. Someone.

Mr. Humphrey: And when did you take this momentous decision?

PM: Today When I read the papers.

Mr. Humphrey: But when did you first think of it?

PM: Today When I read the papers.

Mr. Humphrey: And for how long may I ask Did you weigh the pros and cons of this decision?

PM: Not long. I decided to be decisive.

Bernard: The prime minister, if I may say, I think you worry too much about what the papers say.

PM: Only a Civil Servant could have made that remark Bernard. I have to worry about them, particularly with the party conference coming up, these rumors of a scandal just won't go away, you know?



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Mr. Humphrey: Well, let's not worry about it until it becomes something more than a rumor. I'd just like to show you the cabinet's agenda.

PM: No, not just now. For this is rather far more important

Mr. Humphrey: With respect prime minister it is not, the only way to understand the press is to remember that they pander to their reader's prejudices.

PM: Don't tell me about the press. I know exactly who reads the papers. "The daily mirror" is read by people who think they run the country. "The guardian" is read by people who think they ought to run the country. "The Times" is read by the people who actually do run the country. "The Daily Mail" is read by the wives of the people who run the country. "The Financial Times" is read by people who own the country. "The morning star" is read by people who think the country ought to be run by another country. "The Daily Telegraph" is read by people who think it is.

CHAPTER 2

B/Translation:

ترجمة حوار المسلسل " نعم يا معالي الوزير " الموسم الاول (1) الحلقة (1) – النظام الكبير

رئيس الوزراء : ما رأيك يا همفري ؟

همفري : لا يمكنك إعادة تنظيم دفاع المملكة بهذه البساطة!

رئيس الوزراء : انارئيس الوزراء.

همفري : نعم لكن!

رئيس الوزراء : لدي السلطة لفعل ذلك .

همفري : نعم لكن ضمن حدود القانون والدستور و ضوابط السبق الإدارية وإمكانية التمويل والحكومة

الوزارية, اذا انت تخطط للشراء نظام "كروز" عوضاً عنه ؟

رئيس الوزراء : لا, لن نقوم بشراء اي اسلحة نووية بعد الان.

همفري : لكن يا معاليك!, انت لست أحادي الرأي في السر اليس كذلك ؟

رئيس الوزراء : لا, لازلنا نمتلك "بولاريس".

همفري : "بولاريس" نظام مهترئ و قديم, بإمكان السوفييت بسهولة تطوير نظام ذو عدة طبقات دفاعية

للردع الصواريخ قادرة على اعتراض "بولاريس".

رئيس الوزراء : بحلول متى ؟

همفري : بمنطلق استراتيجي؟ اي يوم من الان.

CHAPTER 2

رئيس الوزراء: بحلول اي عام بالضبط ؟

همفري: 2020 ؟ لكن هذا موعد اقرب مما تعتقد!

رئيس الوزراء: اذا انت تقول ان هذا النظام الدفاعي باستطاعته ايقاف جميع صواريخ بولاريس المائة و اثنان و تسعون ؟

همفري: لا , ليس كلهم, لكن 97% منهم تقريباً.

رئيس الوزراء: حسناً, يترك هذا المجال لحوالي خمسة قنابل جوية بإمكانها العبور.

همفري: بالتحديد! فقط خمسة لا غير.

رئيس الوزراء: هذا كفيلاً للنسف موسكو, لينينغراد, و مينسك.

همفري: نعم لكن هذا كل ما في جعبته.

رئيس الوزراء: اعتقد ان ذلك كفيلاً للجعل الروس يفكرون قبل فعل اي شيء.

همفري: لكن هذا ليس عادل ! بنظام "ترايدنت" يمكننا نسف اوروبا الشرقية عن بكرة ابيها!

رئيس الوزراء: لكنني لا اريد نسف اوروبا الشرقية.

همفري: إنه رادع.

رئيس الوزراء: انه ورقة لن استخدمها على الأرجح.

همفري: نعم لكنهم لا يعلمون انك لن تستخدمها على الأرجح.

رئيس الوزراء: على الأرجح يعلمون.

همفري: نعم, يعلمون على الأرجح انك ربما لن تستخدمها لكن لا يعلمون قطعاً بذلك.

رئيس الوزراء: على الأرجح يعلمون قطعاً انني لن استخدمها على الأرجح.

همفري: نعم, لكن بالرغم انهم على الأرجح يعلمون قطعاً انك لن تستخدمها على الأرجح, لا يعلمون بالتأكيد

بأنك لن تستخدمها على الأرجح بالرغم بأن ليس هناك احتمالية انك سوف تقوم بذلك.

CHAPTER 2

ترجمة حوار المسلسل " نعم يا معالي الوزير " الموسم الاول (1) الحلقة الثالثة (3) ستار من الدخان

همفري: اه معالي الوزير!

رئيس الوزراء: همفري!

همفري: كنت اتساءل إذا تحدثت انت و الطبيب ثورن على اي موضوع مثير لل الإهتمام؟

رئيس الوزراء: نعم, لقد إقترح منع التدخين.

همفري و رئيس الوزراء: الضحك مع بعض في ان واحد.

همفري: ربما لو قمنا بحملة تنويم مغناطيسي للعامة.

رئيس الوزراء: يظن ان زيادة الضرائب على التبغ بشكل كبير و في نفس الوقت حظر إشهارات تروج ببيعه سيؤدي نفعاً.

همفري: (يضحك)

رئيس الوزراء: الا تظن إنه يتخذ الأمر من جانب أخلاقي؟

همفري: ربما أخلاقي لكن سخييف للغاية, ليس هناك شخص سليم العقل سينظر الى هذا الإقتراح بشكل جدي.

رئيس الوزراء: انا أنظر اليه بشكل جدي.

CHAPTER 2

همفري: نعم بالطبع يا معاليك , أرجو أن لا تسيء فهمي , قيامك بذلك شيء معقول جداً , عليك بالنظر في جميع مقترحات اعضاء حكومتك, لكن تطبيق هذا القرار ضرب من الجنون.

رئيس الوزراء: أنا سأطبقه.

همفري: و أنت محق في ذلك يا معاليك, لكن لو تسمح لي بالقول,المعضلة هنا ان عائدات الضريبة على التبغ هي مصدر كبير لتمويل الحكومة.

رئيس الوزراء: إنها ايضا مصدر كبير للوفيات من أمراض فتاكة.

همفري: نعم بالتأكيد لكن ليس هناك اي رابط سببي مثبتّ بينهما.

رئيس الوزراء: الاحصائيات لا جدال فيها.

همفري: اه! الاحصائيات, يمكنك إثبات اي شيء بالاحصائيات.

رئيس الوزراء: حتى الحقيقة.

همفري: لا !

رئيس الوزراء: يقول التقرير أن الأمراض المتعلقة بالتدخين تكلف مركز الصحة الوطني 165 مليون جنيه استرليني سنوياً.

همفري: نعم لكن خضنا هذا الحوار من قبل, تبين لنا انه لو عاش 100,000 شخص الى سن الخير والبركة , كان سيكلفنا ذلك الكثير في الإنفاق على معاشاتهم و ضمانهم الاجتماعي عوضاً عن معالجتهم الطبية. اذا من منظور مالي سيكون من الأحسن لو إستمروا بالموت بالمعدل الحالي.

رئيس الوزراء: قتلت الكوليرا 30,000 شخص عام 1833 , قمنا حينها بالتوقيع على قانون الصحة العام, قتل الضّخان 2500 شخص عام 1952 و وقعنا حينها قانون الهواء النظيف, دواء مشهور يهلك بحياة نصف دزينة من الأشخاص و نسحبه على الفور من البيع, لكن ماذا سنجني من موت 100,000 الف شخص سنوياً بسبب السجائر؟

CHAPTER 2

همفري: 4 ملايين جنيه استرليني سنوياً, و حوالي 25,000 منصب عمل في مجال التبغ, أضف الى ذلك خط تصدير سجاير مزدهر يساعدنا على موازنة التجارة و 250,000 منصب عمل متعلق بوكلاء صنّاع التبغ, تعليبه و نقله.

رئيس الوزراء: هذه الارقام مجرد تكهنات.

همفري: لا هم احصاء... إنها حقائق.

رئيس الوزراء: اذا إحصائياتك حقائق مطلقة و حقاقي مجرد احصائيات بلا إثبات.

همفري: انا في صفك يا معالي الوزير, أنا فقط أعرض عليك بعض الحجج التي ستواجهها.

رئيس الوزراء: أشكرك على هذا يا همفري, أنا سعيد للغاية للمعرفتي ان دعمك لنا قائم.

همفري: لكن عليك ان تعلم يا معاليك أن شركات بيع التبغ من الرّعاة المهمين للرياضة, ماذا الذي سيحدث للبرامج ال بي بي سي للرياضة اذا لم تقوم هذه الشركات بالإشها.....رعاية الأحداث الرياضية التي يتم بثها على التلفاز.

رئيس الوزراء: إنها 100,000 وفاة سنوياً يا همفري.

همفري: نعم لكن عائدات الضرائب على التبغ تغطي ثلث نفقة مركز الصحة الوطني, ويمكننا ذلك من إنقاذ حياة الكثيرين بفضل اولئك المدخنون الذين يؤدون بأنفسهم الى التهلكة من اجل إخوانهم المواطنين.

CHAPTER 2

ترجمة حوار المسلسل " نعم يا معالي الوزير " الموسم الاول (1) الحلقة السادسة (6) –
مكسب للديمقراطية

رئيس الوزراء: برنارد!

برنارد: نعم يا معاليك.

رئيس الوزراء: اين تقع جزيرة جورج بالتحديد؟

برنارد: هل نلقي على خريطة للكرة الأرضية؟ هناك واحدة في المكتب الخاص.

رئيس الوزراء: فكرة جيدة.

رئيس الوزراء: مساء الخير لوك.

لوك: مساء الخير معالي الوزير.

رئيس الوزراء: لنرى اين تقع.

برنارد: اه انها هنا في البحر العربي.

رئيس الوزراء: بالقرب من الخليج الفارسي.

برنارد: اجل, طوق نجاه للغرب, وأنظر هنا تقع افغانستان التي هي حالياً تحت سيطرة السوفييت. تبعد عن شمال البحر العربي بمسافة لا تقل عن 644 كيلومتر. لو قرر السوفييت الاستيلاء على حكم باكستان.

لوك: لن يفعلوا ذلك.

برنارد: لو قاموا بفعل ذلك, سيسيطرون على الخليج الفارسي, البحر العربي, والمحيط الهندي, ولطالما اراد السوفييت امتلاك بما يدعى بميناء مياه الدافئة.

لوك: ليس هناك داعي للقلق, لن يقوموا بغزو باكستان و على كل حال تملك القوات الامريكية اسطول مرتكز هنا.... في المحيط الهندي.

برنارد: اه معالي الوزير, هل يمكننا التحدث على انفراد فيما يتعلق بالشؤون الداخلية؟

CHAPTER 2

رئيس الوزراء: الشؤون الداخلية؟

برنارد: نعم (يشير بغمزة منه الى رئيس الوزراء ليتحدثوا في مكان اخر).

رئيس الوزراء: الا يمكن تأجيله؟ نحن نناقش الشؤون الخارجية الان.

برنارد: لا يا معاليك انه عاجل (يقوم بفعالها مجددا).

رئيس الوزراء: هل انت على مايرام؟

برنارد: نعم يا معاليك ,ارجوك تعال معي.

رئيس الوزراء: حسنا ,اعذرني يا لوك.

رئيس الوزراء: مالذي دهاك يا برنارد؟

برنارد: دعني اشرح لك بأنني لا أريد أن أكون خائن او شيء من هذا القبيل لذا إعتقدت أن خوض ذلك النقاش

أمام لوك لم يكن فكرة سديدة بالتحديد.

رئيس الوزراء: لماذا ؟

برنارد: دواعي امنية.

رئيس الوزراء: لكنه زميلك و أحد موظفين مكنتي الخاص بحق السماء اي نوع من الاعدا....

برنارد: عليك ان تفهم يا معاليك أنه ليس ذلك نوع من الخطر المتعلق بالامن ,كل ما في الامر أنه يعمل في

مكتب الشؤون الخارجية.

رئيس الوزراء: هو موظف عندي.

برنارد: اه بالطبع ,لكنه ليس فقط موظف عندك من مكتب الشؤون الخارجية بل هو اعينهم هنا ايضاً,انه عميل

مدسوس!

رئيس الوزراء: اوه..اه...اوه !

برنارد: هل فهمت الان؟

CHAPTER 2

رئيس الوزراء: نعم.....لا! ,برنارد ! هل تحاول القول أن مكتب الشؤون الخارجية يخبئ علي امر ما؟

برنارد: نعم.

رئيس الوزراء: ماهو؟

برنارد: لا اعرف ,انهم يخبئونه علي انا ايضاً.

رئيس الوزراء: كيف تعلم ذلك؟

برنارد: انا لا اعلم.

رئيس الوزراء: لكنك للتو قلت بأن مكتب الشؤون الخارجية يخبئ علي امر,كيف علمت بذلك اذا لا تعلم؟

برنارد: حسناً, انا لا أعلم التفاصيل يا معاليك لكنني أعلم بأن مكتب شؤون الخارجية يخبئ اسرار على الجميع, انه إجراء عادي.

رئيس الوزراء: اذا من يعلم؟

برنارد: اه...هل تسمح لي بتوضيح سؤالك؟ انت تسألني من يعلم الذي لا انا و لا انت تعلمه لكن مكتب شؤون الخارجية يعلمون بأنهم يعلمونه وهم يخبئونه عليك لكي لا تعلمه انت وهم يعلمون ذلك, و كل ما نعلمه نحن هو أن هناك امر لا نعلمه و نريد ان نعلمه لكن لا نعلم ماهو لأننا لا نعلم ,هل هذا ما أردت قوله؟

رئيس الوزراء: دعني أوضح لك السؤال,من يعرف أسرار مكتب الشؤون الخارجية عدا مكتب شؤون الخارجية؟

برنارد: اه هذا سؤال سهل,الروس.

CHAPTER 2

ترجمة حوار المسلسل "نعم يا معالي الوزير" الموسم الثاني (2) الحلقة الثالثة (3) – حادثة ديبلوماسية

رئيس الوزراء: لنحتسي بعض الشاي يا برنارد.

همفري: معاليك , هل يمكننا الآن التطرق الى موضوع مُذكرة رئيس الوزراء السابق ؟

رئيس الوزراء: يا الهي , ماذا الان ؟

همفري: يبدو ان الفصل الأخير يتحدث عن استقالته و توليك منصبه كرئيس وزراء , لذلك هو يريد الحصول على بعض الوثائق الحكومية.

رئيس الوزراء: هل توجد طريقة للإيقاف هذه المذكرات !

همفري: يمكنك إعتبار المذكرات كخطر مهني لهذا المنصب.

رئيس الوزراء: انا اعتبرها خيانة جعلتني استاء .

همفري: همم.

رئيس الوزراء: قرأت السبع الفصول الأولى من كتابه , ظننته صديقي , لكن بعدها قال اشياء صادمة عني.

همفري: اوه!

برنارد: مثل ؟

رئيس الوزراء: نعنتي بذو الوجهين.

برنارد: هذا كلام خاطئ جداً.

رئيس الوزراء: اذا أنت تُقر بأنه مُخطئ ؟

همفري: بتأكيد , في صحتك.

برنارد: فاضح للغاية.

رئيس الوزراء: فاضح ؟

CHAPTER 2

برنارد: اه و خاطئ ايضا.

رئيس الوزراء: كيف طارعه قلبه لكي يسرد الأكاذيب عني ؟

برنارد: اي اكاذيب ؟ اه نعم بالطبع.

رئيس الوزراء: ماذا سيجني من ذلك؟

همفري: الارباح.

رئيس الوزراء: لا, إنه لا يكذب من اجل مصلحته, بل لأن ذلك يسري في عروقه, هو خائن, شرير و بغيض. خسء إذا يظن انه سيحصل على المزيد من المعاملات الشرفية او المناصب شبه حكومية او اي نوع من التصريحات الملكية, لن يأخذ ذرة إعتراف اخرى و انا موجود.

برنارد (يتحدث في الهاتف بعيدا عن رئيس الوزراء و همفري): نعم, هذا مهم لذا أظن انه من ال.. اوه... لا.. اوه! مات فور وصوله ؟ لقد فهمت, حسناً.

رئيس الوزراء: هل هناك خطب ما يا برنارد ؟

برنارد: نعم و لا, تعرض رئيس وزراء السابق للمملكة البريطانية العظمى و شمال ايرلندا الى سكتة قلبية و مات جرائها.

رئيس الوزراء: ابتهاج مفاجئ و من بعدها التظاهر بالحزن و الأسى من هذا الخبر "المروع".

رئيس الوزراء: هذا مؤسف.

همفري و برنارد: جداً.

رئيس الوزراء: كان رجلاً عظيماً.

همفري و برنارد: بالفعل كان.

رئيس الوزراء: سوف نفتقدك جداً.

همفري و برنارد: بشدة.

CHAPTER 2

رئيس الوزراء: ومذكرته ايضاً.

برنارد: التي لن ترى ضوء النهار.

همفري: يا اسفاه !

رئيس الوزراء: يا اسفاه !

برنارد: يبدو أنه قبل موته, قام بإبداء رغبته لكي يتم دفنه في جنازة رسمية, لكن نظراً الى موقفك الحازم الذي قررت فيه قطع اي نوع من المعاملات الخاصة تجاهه....

رئيس الوزراء: اه لا لا لا ,لابد أنك اسأت فهمي ,أنا متأكد ان هناك العديد من الأشخاص سيودون حضور جنازته.

همفري: لكي يكرموا رئيس وزراء عظيم.

رئيس الوزراء: أجل وايضا لكي يتأكدوا من عدم عودته.

CHAPTER 2

ترجمة حوار من المسلسل "نعم يا معالي الوزير" الموسم الثاني (2) الحلقة الرابعة (4) – تضارب مصالح

برنارد: صباح الخير يا معالي الوزير, معالي الوزير.... هل انت مشغول بقراءة الصحف؟

رئيس الوزراء: نعم ! كل الصحف تقول ان إدارتي لم تقم بأي تغييرات منذ تولينا السلطة.

برنارد: لا بد انك فخور للغاية.

رئيس الوزراء: لا تأخذ كلامهم كأطراء يا برنارد, لقد قرأت كل الصحف لندن العشر اليوم و لم اجد اي كلمة مديح واحدة قيلت عني في تسعة منهم.

برنارد: لكن العاشرة احسن؟

رئيس الوزراء: العاشرة اسوء, لم تقم بذكرى حتى.

برنارد: ما الذي قيل عنك صبيحة اليوم و كان بهذا السوء ؟

رئيس الوزراء: كلهم يقولون عني نفس الكلام عموماً , بأنني ثرثار هاه !

برنارد: يا للعجب !

رئيس الوزراء: غريب اليس كذلك ؟ يقولون ان إدارتي ليست سوى كلام كثير و فعل قليل لكن هذا ليس صحيح على الإطلاق, هناك الكثير من الإصلاحات قادمة قريباً, تغيير وجهة مُعتبر, مخططات تطوير ضخمة, فلسفة حكومية جديدة, إعادة هيكلة جذرية للأسس الإجتماعية والتطورات الجيوسياسية للبلاد.

برنارد: اذا ما الذي يحدث الآن ؟

رئيس الوزراء: لا شيء بالطبع.

برنارد: لقد جاء همفري.

رئيس الوزراء: دعه يدخل

CHAPTER 2

برنارد (يتحدث على الهاتف): قولوا له ان يتفضل بالدخول.

برنارد: اظن ان مصدر الإنتقادات هو مجرد إشاعة عن فضيحة اخرى في المدينة.

رئيس الوزراء: كيف خمنت ذلك ؟

همفري: صباح الخير معاليك !

رئيس الوزراء: اه همفري , لقد قررت الرد على جميع هذه الإنتقادات حول فضيحة في المدينة, الصحافة تريد منا التصرف.

همفري: حسناً مالذي تقترح عمله؟

رئيس الوزراء: سوف اقوم بتعيين.... بشخص ما.

همفري: و متى قررت إتخاذ هذا القرار الهام ؟

رئيس الوزراء: اليوم عندما قمت بقراءة الصحف.

همفري: لكن متى قمت بالتفكير فيه؟

رئيس الوزراء: اليوم عندما قمت بقراءة الصحف.

همفري: لو تسمح لي بسؤالك كم اخذت من الوقت من اجل دراسة محاسن و مساوئ هذه القرار؟

رئيس الوزراء: ليس مطولاً, قررت التصرف بسرعة.

برنارد: لو تسمح لي بالتحدث يا معاليك, اظن انك تقلق بالك اكثر من اللازم في ما تقوله الصحف عنك.

رئيس الوزراء: هذا كلام نموذجي من موظف حكومي مثلك يا برنارد, علي القلق منهم خاصة قبل مؤتمر الحزب القريب, انت تعلم ان هذه الإشاعات حول فضيحة لن تتلاشى من العدم لوحدها.

همفري: حسناً دعنا لا نعطي هذا الأمر اكثر من حقه قبل ان يتحول للشيء اكثر من إشاعة, تفضل هذا هو جدول سير مجلس الوزراء يا معاليك.

رئيس الوزراء: لا ليس الآن , موضوعنا الحالي اهم بكثير.

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همفري: مع كل احترامي يا معاليك انه ليس كذلك, الشيء الوحيد الذي عليك فهمه به هو ان همّ الصحافة الوحيد هو إرضاء آراء قرائهم المتحيزة.

رئيس الوزراء: اوه انا على دراية بما تفعله الصحافة, اعرف بالضبط من يقرأ الصحف, من يظنون انهم يديرون البلاد يقرأون "الدايلي ميرور", و من يظنون انه حق عليهم إدارة البلاد يقرأون "الغارديان", ومن حقاً يقومون بإدارة البلاد يقرأون "التايمز", زوجات من يقومون بإدارة البلاد يقرئن "الدايلي مايل", من يملكون هذه البلاد يقرأون "الفاينانشل تايمز", من يظنون ان على بلاد اخرى إدارة بلادنا يقرأون "المورنينغ ستار" و من يعتقدون ذلك حقاً يقرأون "الدايلي تيليغراف".

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2.1.2 Methodology:

The following methods, techniques, and procedures are tools at the translator's disposal, they offer different solutions on how to convey meaning from the source text to the target text in a way that is culturally and linguistically appropriate.

The data for the study were derived from the problems thus identified and classified into categories of annotation. The qualitative method was employed using a comparative analysis translation model. This study applies the qualitative research method (Berg, 2001)

Nevertheless, it is important to mention that these tools are not always efficient or work with all language rules and systems, so the translator must use his/her judgment and expertise to determine the best approach for each translation.

2.2 Annotations

2.2.1 Annotations of Lexical and Phraseological items:

Prime minister:

The line was uttered by Mr. Humphrey as follows: "But prime minister!", the translator was given two options in this situation, either to translate it as

"لكن يا معالي رئيس الوزراء" which was correct superficially but does not take into consideration the **close relationship** between the Prime Minister and his advisor and the way the Arabic language addresses that closeness, or translate it by **omission** to:

"لكن يا معاليك" which sounded more natural and fitting by using the Arabic letter "ك" as a term of endearment and to emphasize the importance of the prime minister's position and to relate said position to said person without directly mentioning the full government title in the TL, this is in line with how the Arabic language deals with official titles when it is in a situation such as this one; the translator opted of the **omission** method for two reasons, firstly it was more concise, and efficient, secondly it was a faithful and correct way to address the person in power in the Arabic language when speaking to them directly.

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Pm:” am supporting it”:

An important question that comes to mind is why the translator opted for a translation that would seem a bit inaccurate at first glance?, Nonetheless, when looking at the context and the nuance of the Source language line, that does not seem to be the case, The main reason the line was translated as "سأطبقه" instead of "سأدعمه" is because the translator recognizes the **important role of the speaker** who is the prime minister in this case, for example, there is a big difference between a member in the House of Commons supporting a decision and the prime minister of the United Kingdom supporting a decision, The former has only legislative power over their position and can only demonstrate such power by a vote or speaking on the house floor for its approval or withdrawal while the latter exercises both executive and legislative powers and is the second most powerful figure in the United Kingdom after the king or queen, and **this choice of wording** reflects that.

“Quangos”:

Quango stands for "quasi-autonomous non-governmental organization". this **acronym**, in particular, is utilized in the United Kingdom and the Republic of Ireland referring to semi-governmental bodies outside the Civil Service that receive financial support from the government, though they are not run by the government they are given power and paid by the government-associated departments. translating this term with both accuracy and efficiency is practically impossible owing to the fact that it is a **non-existent lexical item** in the target language, meaning that **lexical inefficiency** was the biggest hurdle the translator had to overcome, and under these circumstances, the translator's options dwindled to a staggering low count, after careful deliberation, an **explanatory** interpretation of the term was the best approach to lessen the unavoidable discrepancy . The following is an assemblage of translation attempts that are still considered feasible possibilities:

1- "المناصب الملاحكومية". 2- "المناصب النصف حكومية". 3- "المناصب الغير حكومية شبه رسمية"

4- "المناصب المدعمة حكومياً". 5- "المناصب الحكومية الشبه مستقلة".

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" خريطة للكرة الأرضية "

This is another case where the Arabic language did not possess a **lexical equivalent** of the English language's word "globe" In the context this term was used in, the speaker was referring to a miniature form of the globe, although the translator understood that, an equivalent rendering of the word globe in that context was not possible, furthermore an **explanatory** translation comprising a three-word-combination was the only solution.

" التي لن ترى ضوء النهار "

This translation was just one piece of a large picture and if this piece was detached from the rest of the dialogue and treated as a separate translation of a simple separated line that says " which will never be finished",

it would be considered a poor translation however context and cohesion and some other stylistic endeavors affected the translator's choice of wording, hopefully for the better.

Furthermore, a **word-for-word interpretation** was plausible and tested in various structural forms in the target language yet none managed to deliver the same effect quite as the chosen translation, the main reason for this is that the **literal transportation** of this phrase degraded and discarded any semantic charge the source language had in the TL.

The translator has to consider a number of factors that could affect the translation beforehand, including lexical, grammatical, syntactical, and semantic factors, and depending on the whole balance and the cohesion of the dialogue in this case some factors were prioritized over others, and the final translation clearly exhibits that.

In the end, the translator favored a **free translation** that is witty and insightful and does express the whole (context) larger picture of "the memoirs not being finished as its writer has died and that it will not be seen or read by the General Public".

Unilateralist:

According to the Oxford dictionary definition, a "**unilateralist**" is an advocate of an action or decision which affects only one person, group, or country involved in a

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situation without the agreement of others, essentially acting independently without the consent of others around you, after establishing that this word possesses **political/ideological connotations**, a review of how it was used and uttered in multiple sentence structures and phrases in a variety of contexts in both the SL and the TL was applied, after close inspection, the only logical deduction was to translate it as **أحادي الرأي** since there was no **lexical equivalent** in the target language, a combination of two words forming a sense of one meaning was the only solution.

“The lifeline of the west”:

Additional investigation was employed in order to find the most accurate substitute for this term in the target language, multiple credible terminology sources such as “Britannica”, the” Cambridge University Dictionary”, “Merriam Webster”, “Collins Dictionary”, and the” Oxford Dictionary” were all taken as references, subsequently offering tremendous aid in contextualizing this term's use as it was put in multiple different examples to facilitate comprehending all of its possible connotations.

What followed was the process of choosing a proper replacement which was difficult due to the fact that many possible renderings of this term in the TL were taken into consideration but ultimately not approved, ultimately the translator opted to find an **equivalent** to match the message of the SL item. However, a select few of them were cherry-picked for being close choices, therefore, they will be mentioned here in case one of them is better than the translator’s preferred wording:

- 1- "خط الحياة للغرب".
- 2- "العمود الفقري للغرب".
- 3- "الوصلة الحيوية للغرب".
- 4- "القلب النابض للغرب".
- 5- "سبيل نجاة للغرب".
- 6- "اساس\مركز الغرب".
- 7- "حبل نجاة/ طوق نجاة الغرب".

"عن بكرة ابيها":

This was a **translation addition** made to transport the impact conveyed by the native speaker who was emotional and tense during the exchange as he slammed the desk of the prime minister shouting “With Trident, we could obliterate the whole of Eastern Europe!”.

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Although no word in the SL close to this translation was ever uttered by the native language speaker, the translator was obligated by sense of **delivering the full emotional meaning of the SL** speaker line to the target audience, the translator took into consideration how the line was uttered in the SL and the context it was used in, so it was added it to the translation due to its emphasis on carrying the **same emotional charge and impact** that the SL line had and it also seemed like an appropriate addition to the translation given how the Arabic language can be more expressive than English.

PM: "It's a bluff, I probably Wouldn't use it":

According to the Collins Dictionary, a "bluff" is an attempt to make someone believe that you will do something when you do not really intend to do it. Or claim that you are possessing something that you really don't have, essentially deceiving the other person or party into thinking otherwise. It has other synonyms like "lie" or "trick" but those are irrelevant given the context of how the word "bluff" was used here.

The word "bluff" in this context was used to refer to the nuclear weapon the UK prime minister was reluctant to use (trident), but unlike a bluff, a nuclear weapon is a real material thing that can be launched at the prime minister's command at any time but to treat it purely as a lie or a trick and translate it as *خدعة او كذبة* is a mistake and does not paint the complete picture behind the word, so, in this case, The translator focused on the **Deep structure** of the word rather than its **surface structure** and opted to translate the word bluff as "ورقة" in the context of a card game, the full translation would be "انه ورقة لن استخدمها على الأرجح". This was done to make it clear to the Target audience that "Trident" was not a lie but rather something real but unlikely to be used.

همفري: " دعنا لا نعطي هذا الأمر اكثر من حقه":

This is another demonstration of how well **equivalence procedure** can be practiced when used in a proper manner that transports the message as it was intended and understood in the source language, a literal translation was one of the solutions for this simple line in the dialogue, a word for word interpretation could

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have also been a viable option, yet the translator opted for a more **stylistic and dynamic** translation via one of the many expressions the Arabic language possesses that convey the idea **that something is being given more attention, time and importance than it deserves** or that the response or reaction to it is excessive or disproportionate to the actual situation which was the case in the context of the played scene.

2.2.2 Annotations of Grammatical Items:

"تطبيق هذا القرار ضرب من الجنون":

There are two noteworthy remarks about this translation, the first one is a **category shift**, specifically a structural shift from the S.V.O sentence structure of the English language to the V.S.O sentence structure of the Arabic language. This was simple and effective as it highlights the structural difference between the English and Arabic language since they belong to two separate language families, However, despite the difference in structure, the message can be transported with no problem.

The second thing to note is the second part of the translation:

"ضرب من الجنون" is a common Arabic expression used to describe the insanity of a situation, meaning that the situation has reached a crazy level. It is often used colloquially and figuratively to express how unbelievably insane something would be if it were to happen. the translator decided that this expression was a good equivalent to the sentence

"no sane man would ever", as opposed to translating it directly as follows:

"لا يوجد شخص سليم العقل", so the **equivalence** procedure was used here to avoid a rigid translation.

“By a campaign of mass hypnosis perhaps”:

The first and most important thing to note regarding this utterance is that it has no verb, it is a propositional phrase. English is not a nominal sentence language,

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such as Hebrew, Russian, or Arabic, and translating a propositional phrase into Arabic without making any adjustments simply wouldn't work. To demonstrate this, the following Arabic translation of the SL line in question was considered but discarded after close inspection:

"ربما بواسطة حملة تنويم مغناطيسي للعامة", it should be noted that Arabic has both nominal and verbal sentences. In this case, the translator decided to turn the prepositional phrase into a verbal sentence where the verb is one of the key elements in a sentence. So, by substituting "بواسطة" with the verb "قمنا", the translator used the **transposition** procedure to deliver a pragmatic translation that not only seems like a natural equivalent to the source language line but does not transgress or overload the translation with unnecessary changes.

رئيس الوزراء: "قتلت الكوليرا 30,000 شخص عام 1833, قمنا حينها بالتوقيع على قانون الصحة العام, قتل الضَّحان 2500 شخص عام 1952 و وقعنا حينها على قانون الهواء النظيف, دواء مشهور يهلك بحياة نصف دزينة من الأشخاص و نسحبه على الفور من البيع, لكن ماذا سنجني من موت 100,000 الف شخص سنوياً بسبب السجائر؟"

There are several noteworthy points to be highlighted in this section of the dialogue, the first was discussed previously and it is **the category structural shift** from the English language's S.V.O sentence structure to the Arabic Language's V.S.O sentence structure, it is a simple and efficient translation method that allows the translator to make the necessary changes without altering the meaning of the SL sentence while using the proper syntactic mechanics of the TL.

The second point is that the translator had no other option but to use the **borrowing** procedure on the term "cholera" from the source language as there were no available equivalents for the Disease in the target language.

The third point is that the translator made no radical change in regards to the name of the disease "smog" which is a combination of two words "fog" and "smoke".

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A ready-made equivalent in the Arabic language was present and it applied the same strategy when it came to naming the disease, by adding parts of the words *دخان و ضباب* together to form the word *ضُخَان*, It should be mentioned that this was not an attempt by the translator to mimic the naming strategy of the SL and that the word *ضُخَان* was inspected in several examples to make sure that disease name in Arabic exists and is used frequently before adding it to the translation, So the translator used the **equivalence** procedure when the TL had the appropriate replacement.

The last point to note regarding this translation is that it did not pay attention to the source language's syntactic and structural flow when it came to the last section of the passage which says "Cigarettes kill 100,000 people a year and what do we get?", By doing so the translator focused solely on delivering the intended meaning and message of the SL and opted to apply the **free translation** technique as it was effective and it added more cohesion to the entire body of the passage.

In addition, this translation manages to relay the question in the same tone and manner as the SL.

"By raising tobacco taxes sky-high":

This is a similar case to the previous one where the verb "يظن" was added as an important syntactic item of the target language so that the whole body of the sentence could function as intended in the TL, Another reason for the verb to be added was so that the verb would **refer** to the person that was not directly mentioned in the source language sentence which was **Dr. Thorne** (the one who suggested to raise the tobacco taxes sky high) but was secretly referenced in the SL, nevertheless, the translator aimed to make that information clear to the target audience.

همفري: "نعم, لكن بالرغم انهم على الأرجح يعلمون قطعاً أنك لن تستخدمها على الأرجح, لا يعلمون بالتأكيد بأنك لن تستخدمها على الأرجح بالرغم بأن ليس هناك احتمالية أنك سوف تقوم بذلك":

A **literal translation procedure** had to be taken as you can clearly see from the translation, take the word "probably", this particular word's odd placement and perplexing use made it extremely difficult to interpret equivalently and bring its full

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meaning to the target audience, for example when Mr. Humphrey says the following: "they probably certainly know that you probably wouldn't."

In both the English and the Arabic language, one can tell that "Probably" and "certainly" are modal adverbs that serve two different levels of probability purposes and that using them simultaneously shows a lack of language knowledge, unless it was intended to add some comedic effect which was assumed to be the case here but nonetheless is linguistically, semantically, and synthetically Incorrect and makes the translator's job more complicated.

While Arabic is considered more explicit than English, this type of wordplay is so specific to the British English tongue that even bringing a close version of it to the Arabic language seems daunting.

By far one of the biggest obstacles that were encountered during this process was Attempting to translate this **British wordplay** into Arabic while trying to simultaneously transport its comedic effect into Arabic and abiding by its syntactical and grammar rules.

برنارد: اه...هل تسمح لي بتوضيح سؤالك؟ انت تسألني من يعلم الذي لا انا و لا انت تعلمه لكن مكتب شؤون الخارجية يعلمون بأنهم يعلمونه وهم يخبونه عليك لكي لا تعلمه انت وهم يعلمون ذلك,و كل ما نعلمه نحن هوأن هناك امر لا نعلمه و نريد ان نعلمه لكن لا نعلم ما هو لأننا لا نعلم,هل هذا ما أردت قوله؟

This segment was highlighted for the stylistic choice of attempting to Preserve the comedy element intact by replicating the same strategy The Source language used to manifest the humor in the wordplay. Each procedure has its uses and unique traits and a capable translator knows when to use such a procedure for its intended purposes, the **literal translation** procedure matched the prerequisites of what the translator needed in order to maintain the humor in the confusing wordplay of this passage.

Unlike the other wordplay highlighted in the annotation, this went relatively better compared to the previous wordplay, factors such as the correct use of grammatical elements of the sentence in the SL and better word sequencing made the task of translating much easier and less complicated.

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PM: "I see So your statistics are facts, and my facts are merely statistics":

This line highlights, that the focus shouldn't be on what's being said on the **surface level** of the sentence but rather on reading between the lines to see the hidden intended meaning behind the prime minister's comment, An unaware language novice would pass this off as merely a reversal in points of view in the debate between the prime minister and his cabinet secretary, The statement implicates sarcasm through the prime minister's snarky and witty remark, and this is taken into account when translating the comment. Furthermore, translating this particular line as follows:

"اذا احصائياتك حقائق و احصائياتي مجرد حقائق", would only serve to confuse the target arising from taking this measure.

PM: "Today When I read the papers":

The **word-for-word procedure** was employed to translate the highlighted Source language in the mentioned above phrase, meaning the translator followed all the lexical, stylistic, and syntactical features of the SL, while this may have exhibited an orthodox usage of the target language and could have ruined the rendering process completely, no loss in meaning or any other apparent negative impact occurred.

The translator prioritized the **context** and the **potential loss of humor** if the phrase in question was translated in any other way. In addition, the repetition of the same answer by its speaker despite getting asked different questions and replying with the same highlighted phrase made the **comedic effect** more obvious. The translator wanted to transport that same effect without making any adjustments that could have potentially removed the desired effect of this sentence.

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2.2.3 Annotations of socio-cultural items:

"سن الخير و البركة":

This segment exhibits how similar the perception people have of the elderly between the source language culture and the target language culture, The common belief among English-speaking countries is that when a person reached the age of 70 or beyond, the term "**ripe old age**" is used to express honor and respect towards them for living a long and fulfilling life; coincidentally the Arabic speaking countries share this belief to a major degree, as it is accustomed in most Arab communities that treating elders with those same qualities is preferred and that perhaps doing otherwise is rude. As a result of this homogeneous ideology between the two cultures, the translator was able to apply a **natural equivalent** in the TL with relative ease.

"Their man in number 10":

This is a British expression through and through implying that the speaker is addressing the British audience specifically here. In British politics, the term " man in number 10" is referring to a person who works in the prime minister's office located at **10 Downing Street** and is likely to be one of the prime minister's closest associates, translating a **cultural-specific item** such as this one is problematic when the TL provides no close equivalent considering the term itself is deeply embedded in an SL culture that is vastly different from the target language's culture. As a result, the translator was forced to make an **explanatory** translation that elaborated the term for the target audience but did not carry the same cultural charge and charm as the SL item.

"الروس":

This particular segment accentuates how the translator kept the term within its cultural area in the target language while concomitantly enlarging its impact by elucidating its intended meaning and making it more general, clearly when inspecting the source language term and comparing it to the target language translation, one can tell that the former is **specific** ("kremlin") while the latter is **General** ("الروس"). a translator with a rich cultural understanding of both languages

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would presume that lessening the specificity of this **cultural reference** and substituting it with an item with relative relevance to the SL item but possessing a more General and clear associative reach would only serve to convey the desired effect to the target audience in a broader way.

" لأن ذلك يسري في عروقه "

It is very rare when **natural equivalence** ever occurs between the source and target language including in this instance, by comparing the SL expression and its TL correspondent, a conclusion with a few Illustrated remarks regarding this translation process is presented as the following:

First, the translator sought to follow the syntactical order of the SL expression to achieve the same linguistic SL style in the TL, this often leads to awkward interpretations and stiff language usage but not in this case, surprisingly this approach added more quality and fluidity to the TL expression with no apparent negative impact as a result.

Second, the semantic values of both the SL and TL expressions are approximately the same, the intended message behind the SL expression was conveyed in a near-perfect fashion in the TL, leaving little to no room for ambiguity or loss of meaning.

Third and last, the translator was efficient, concise, and accurate, achieving both **linguistic** and **cultural correspondence** demonstrating how well a TL expression is demonstrative of an SL item.

PM:” Can we stop these bloody memoirs!”:

British speakers use the word "bloody" as an **expletive** to communicate their sense of anger and frustration, it is considered one of the most frequently used slang terms in the United Kingdom, moreover, some British speakers use it inadvertently with no emotional purpose as it's usage grew as a habit hence it became ingrained in the everyday casual conversations among people in that region. The translator in this case was compelled to debar this term from being rendered in the target language in any way shape or form since doing otherwise would be deemed morally, and

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culturally offensive to the Target audience Thus, an **omission** in the translation had to be applied.

Recurrent translations in movies and TV shows displayed in a daily manner such as "بحق السماء" or "بحق الجحيم" were discovered to be severely condemned by most religious figures and imams as their approach to this Arabic hybrid term is that it contradicts the Islam faith by saying that heaven and Hell have any right or power, for Islam has only deity with all the right and Power. After learning this information, the translator was alert and aware and took extreme caution in omitting anything remotely derogatory or disrespectful to the Target language and culture.

رئيس الوزراء: " لنحتسي بعض الشاي يا برنارد":

Adaptation was imperative in this instance for the translation to be redeemed as adequate and acceptable for the target language audience. After inquiring that the drink mentioned in the SL dialogue was an alcoholic beverage and that transitioning this **cultural specific item** to the target language with no adjustments.

Insinuates reckless and irresponsible conduct, the translator reciprocated the SL item with one that is also relative and associated with the source language culture yet is not as controversial and obscene as the former to the TL and target audience, in fact, it's a customary activity which is drinking tea.

Drinking tea is one of the few traditions both British and Arabic communities have in common, so in a way, the translator was able to compromise and find a middle ground between the English language and the Arabic language to create an accommodating rendition of the item in question.

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“Warm water port”:

This term was highlighted not only for its translation process but rather for its **geopolitical connotation**, after further research, the data suggested that during the Cold War period (the same time period the sitcom is set in), the West believed the Russian economy would suffer for the lack of warm water ports in the region and that Russia secretly holds great desire and drive to have warm water ports to improve their import and export business.

Therefore, the **calque** procedure was applied to employ a **lexical calque** term that is being used by Arabic experts in the geopolitical field and the press/media signifying it was universally agreed upon as it's also an Arabic geopolitical expression as much as it is an English one.

Bernard:” Good heavens!”:

Initial thoughts on this expression were that it carried significant **religious connotations** from only inspecting its **surface level** yet after further investigation on how and when it is employed in multiple different situations using dictionaries of terminology as references, the general conclusion was that " it is an **idiom/exclamation** used to express astonishment, surprise and shock". It also conveys a sense of disbelief that something has happened or is about to happen. although this term utilizes religious wording, no evidence of religious implication was found when its **deep structure** use was inspected.

On that note, the next step was finding a suitable equivalent that shares its semantic characteristics and attributes in the target language, and it was يا العجب.

Two possible translations were selected as alternative options, which are:

"يا إلهي"

This TL rendering has religious implications, unlike its SL counterpart. This makes their semantic values contradict entirely even though on the **surface level** they both seem equivalent to one another.

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"يا للهلول":

What permitted this TL term from being the final translation was the additional intensity it possessed considering the mild element of surprise the context had, the SL term expressed disbelief in the scene but not to that extent, this was the deciding factor between this rendition and the final translation.

"ذو وجهين":

Translators incessantly strive to achieve **Textual correspondence** between the source language and the target language, and in this case, a suitable textual correspondence was found and applied.

Narrated by Abu Huraira:

Allah's Messenger (ﷺ)s said, "The worst of all mankind is the double-faced one, who comes to some people with one face and to others, with another face."

حَدَّثَنَا قُتَيْبَةُ، حَدَّثَنَا اللَّيْثُ، عَنْ يَزِيدَ بْنِ أَبِي حَبِيبٍ، عَنْ عِرَاكِ، عَنْ أَبِي هُرَيْرَةَ، أَنَّهُ سَمِعَ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَقُولُ " إِنَّ شَرَّ النَّاسِ ذُو الْوَجْهَيْنِ، الَّذِي يَأْتِي هَؤُلَاءِ بِوَجْهِهِ وَهَؤُلَاءِ بِوَجْهِهِ "

1- مُدْعِي الْمَظَاهِرِ:"

Dynamic equivalence was the second-best option as this technique focuses on conveying the meaning and intent of the source text in the target language without preserving the form or structure of the original term. This gave the translator additional viability to devise a translation that carries the same message and impact in weight but pays no attention to other factors:

2-"منافق":

This was heavily debated as an Arabic alternative but was dismissed since it is an equivalent of the term "hypocrite", although the terms "hypocrite" and "two-faced" share some common traits, fundamentally their semantic values are different.

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3- "مزودج الشخصية":

Coincidentally, this term also shares some traits with the source language item in question but nonetheless possesses another implication: a psychological condition named dissociative identity disorder (having multiple personalities). Safe to say this was far from what the translator was searching for in terms of an applicable equivalent.

4- "مزودج الوجه":

In simple terms, this was a **word-for-word** interpretation and did not carry any sense of the expression whatsoever, the only chance this interpretation had of being understood is if the target audience was mostly acquainted with The Source language term and subsequently recognized the attempt of rendering it in the TL.

5- "مخادع":

This term typically refers to a person who manipulates and deceives others by presenting false pretenses and using tricks and lies in every encounter. This was the least contemplated term among these possible renditions but nonetheless was considered for sharing similar attributes with the SL term.

"كلام كثير و فعل قليل":

This translation is different from the rest in how the target language was able to convey what the source language expressed in a more condensed and concise manner with equivalence and fluidity. This was achieved by applying the **free translation technique** that allowed the translator to roam outside the restrictions of following the lexical, syntactical, and grammatical structure of the SL and only focusing on delivering the intended message with the accuracy and clarity of the speech in the TL using an **idiom**.

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Polaris-Cruise-Trident:

These were proper names for nuclear weapons mentioned in the scene, in order to translate them without losing their impact, the nuclear names had to be **adapted** into Arabic as follows:

”Polaris” was translated to ”النجم الساقط” due to the shared name it has with the north star in the sky and its impact if it lands.

”Trident” was translated to ”الرُمح” as it is the name of the weapon of choice for the Greek mythological god of the sea “Poseidon”.

”Cruise” was translated to ”السهم الطائف” due to its ability to fly at extremely low altitudes compared to other rockets.

Which was risky and not guaranteed to work, or use a safe procedure like the **borrowing procedure** to transport the names as they were mentioned in the SL to the TL as follows: "بولاريس, كروز, ترايدنت" and the latter was the best approach to take.

رئيس الوزراء: "وايضالكي يتأكدوا من عدم عودته":

This segment discusses the stylistic choice of wording the translator thought was best considering how sensitive the topic of "death" can be.

The last line of this scene was the most impactful and controversial hence it was selected for annotation, no linguistic or cultural reasons permitted this line in particular from being translated in the **literal** sense, yet a slight change in tone was applied to lessen the shocking term “dead” and bring a more comedic effect as rendering the expression “dead” into the target language with no adjustments could have serious **emotive implication**.

Partial correspondence made the translation lose some of its desired effect when the term in question was replaced with a less shocking substitute, nevertheless, the positive aspects of this decision outweigh the negative as this translation was less negative in terms of impact and was more comedic in its delivery.



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2.2.4 Annotation of technical issues in subtitling:

Quick dialogue exchanges:

One of the most important features of this sitcom was the accelerated wordplay between the characters, subtitling these verbal sparring encounters was a difficult challenge on its own but adding puns and subtle nuances and innuendos in the fold made the task more daunting and significantly demanding.

This show, in particular, was renowned for its clever linguistic acrobatics and manipulation, fast-paced conversation, and clever wordplay techniques such as witty banter, puns, irony, and sarcasm to deliver humor to the audience and keep them engaged.

The wordplay used a lot of cultural referencing which relies heavily on the audience understanding the nuances and hidden intended meaning, subtitling this cultural reference-filled wordplay required a translator with enough cultural knowledge of both languages, a sensitive word selection, and careful cultural adaptation to maintain or at least keep the essence of humor mostly intact in the target language.

Quality of the footage:

Retrieving high-quality visual samples from a sitcom that was produced in the mid-80s was also one of the challenges that were faced in this investigation.

One of the important aspects to consider while subtitling a classic show like "Yes, prime minister" is accurately interpreting the visual cues and gestures in the sitcom, these cues portray the characters' emotional, attitudinal behavior and their situational tendencies, nonetheless, they are an important detail in the overall context of the show and provide additional knowledge to the audience, and the footage quality directly correlates to this issue.

Additionally, another aspect to keep in mind is the blurry and poor visibility of the overall scenes, these factors more often than not, contribute to increasing the



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difficulty of reading the facial expressions and lip movements of the characters which negatively influence the Precision and accuracy of the translation.

The third and last matter to keep in mind is the poor audio quality of the show, which in some instances made it inherently difficult to transcribe the dialogue due to unclear word pronunciation, verbal gestures, and characters constantly talking over each other, as a result, subtitling became negatively affected factoring all of these circumstances.

Subtitles font, style, size, and placement:

First, the choice of font in the selected sampled scenes had taken into account multiple factors such as the readability and clarity of the subtitles, and due to the low quality of the footage, a bright yellow color with dark highlighting surroundings its perimeters was applied to accommodate a better viewing experience for the audience relying on the subtitles to understand the context.

Second, the choice of subtitle style focused on using clear and obvious word forming and avoiding excessive and unnecessarily decorated letters, also this style helped in highlighting important lexical items in the target language.

Third, the choice in sizing and placement of the subtitles was impacted by two reasons, the first was to make sure the subtitles are large enough to be read by all types of viewers with different visual capabilities, and the second reason ties to the first one was to ensure that the placement of the subtitles did not obstruct any essential parts of the screen, so overall balancing the subtitles size and placement to accommodate audiences with all visual capabilities and simultaneously ensuring not to enlarge it to an exaggerated extent was one of the obstacles that was faced during this investigation.



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Time constraints for the integration of the subtitles:

By far the biggest obstacle faced in the subtitling process was finding the most condensed-sized translation to fit the designated time limit of the spoken source language and to ensure quick readability for the audience, especially in a show that relies heavily on wordplay and fast-paced dialogue encounters between characters.

while subtitling, preserving the timing and pace of the original dialogue to maintain the natural flow of the conversation was crucial and this all is taken into account when editing the size of the translation to tick all the boxes the translator has prioritized, such as transporting the humor to the target audience in a concise manner and simultaneously respecting the allotted time to insert the subtitles within their timely placing.

As a result, the translator made creative decisions to find alternatives to convey the humor while staying within the time constraint, this involved adapting and other translation procedures to ensure that both translation accuracy and precise timing of the subtitles were met.

2.3 Limitations of the Study

This dissertation aimed to explore the challenges and constraints involved in translating the "Yes, Prime Minister" sitcom from English to Arabic, focusing on cultural differences, linguistic nuances, time and space constraints, localization and political context, subjectivity and interpretation, as well as evaluation and validation. However, it is important to acknowledge that this study has certain limitations that may affect the generalizability and validity of the findings and conclusions.

One limitation of this study is the focus on a single case, which may not necessarily be representative of other translations or contexts. The "Yes, Prime Minister" sitcom is a complex and politically charged comedy that presents unique challenges in translation, particularly when adapting it to the Arab world. However, other types of audiovisual content or genres may have different translation challenges, and the findings of this study may not be applicable to them. Therefore, future research should consider exploring a wider range of audiovisual content and



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genres to provide a more comprehensive understanding of the challenges and constraints involved in translation.

Another limitation of this study is the focus on annotated subtitling as the primary mode of translation. While annotated subtitling is a common mode of audiovisual translation, other modes such as dubbing and voice-over may have different translation challenges and constraints. Therefore, future research should consider exploring other modes of translation to provide a more comprehensive understanding of the translation process.

Additionally, this study relied on the author's subjective interpretation and understanding of the translation process, which may introduce bias into the findings. While efforts were made to ensure objectivity and accuracy, the author's perspective and interpretation of the data may have influenced the conclusions drawn. Therefore, future studies should consider using multiple researchers or external evaluators to increase the validity and reliability of the findings.

Finally, this study did not include an extensive evaluation and validation process due to resource and time constraints. While efforts were made to collect feedback and perform subjective assessments, a more comprehensive evaluation process would have provided more robust evidence of the effectiveness and impact of the translated subtitles on the target audience. Therefore, future studies should consider incorporating a more rigorous evaluation and validation process to provide more robust evidence of the translation process's effectiveness.

To sum up, while this study provides valuable insights into the challenges and constraints involved in translating the "Yes, Prime Minister" sitcom from English to Arabic, it is important to acknowledge the limitations of the study, which may affect the generalizability and validity of the findings. Future research should address these limitations to provide a more comprehensive and nuanced understanding of the translation process.



Conclusion

Conclusion

Subtitling the sitcom "Yes, Prime Minister" from English to Arabic was a challenging task due to cultural and linguistic differences between languages, considering that each language has its own interpretation or view of humor, satire, and wordplay. Therefore, a translator with deep sociocultural knowledge of both languages should be able to understand and deliver the intended humorous message to the Arabic audience.

The purpose of this dissertation was to investigate the translation and subtitling problems that occur between the two languages, highlighting, procedures, techniques, and methods that offer relative solutions to transfer most of the meaning without significant loss in humor or overall meaning.

The first part of the study defined the theoretical framework of audio-visual translation, provided a general overview of subtitling and its aspects, and discusses the concept of humor.

The second part focused on the practical aspects, introducing the sitcom and selected samples for the translation process, along with the transcription of each scene provided.

Translating wordplay, sarcasm, dark humor, and other features in this sitcom from English to Arabic was difficult due to the different linguistic, cultural, and grammatical features of the two languages, which to this day remains a challenging task for translators.

Problematic words and expressions are thoroughly evaluated, analyzed, and commented on to suggest possible equivalents that may solve them. These solutions are explained and discussed in the annotation part, along with their classification of each type of problem.

Finally, the annotation and analysis of the selected segment positively impacted the accuracy of the translation and provided aid in finding appropriate equivalents of each type of item as the translation was a work in progress at the same time the analysis and annotation were being applied and carried out, this style of

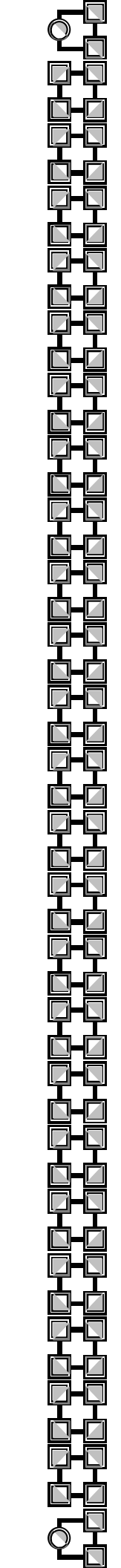


Conclusion

simultaneous translation and analysis has proven very fruitful and beneficial and will be used as a method by the translators in future academic endeavors .

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