Microstrategies Employed for Translation of English Humor Subtitled into Persian:

A Case Study of The Simpsons Movie

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Abstract

Humor is a universal concept. It is widely used in many different forms of literature. It is not surprising then, that in translation practice, the translator often comes across this phenomenon. This study was an attempt to identify the strategies employed to translate United States' humor into Persian subtitle in a comic genre, and to determine their frequency, as well. Based on Ross's (1998) classification of humor and Gottlieb's (1997) microstrategies, this study examined The Simpsons Movie. The results indicated that the most frequently used strategy was "transfer" and the least frequently used strategies were "decimation", "deletion", "imitation", "resignation" and "substitution". The results of the study were in line with Gottlieb's (1992) finding, who found by using strategies 1-5 (expansion, paraphrase, transfer, imitation and condensation) we get a more or less adequate rendering of the source text material into the target language, whereas strategies 6-8 (decimation, deletion and resignation) involve some degree of semantic and stylistic loss.

Introduction

"The Simpsons" series is best known for its use of humor to depict current issues, prejudice and the life of people both verbally and visually. These aspects of humor are often addressed to native adults and can be difficult to transfer to other cultures and countries. "The Simpsons" has been a huge success worldwide, and in 2007, this lead to a screen version: "The Simpsons Movie". Therefore, it is particularly interesting to examine how humorous elements in The Simpsons Movie (TSM, hereafter) are translated for Persian audience.

The purpose of this study is to make a descriptive study of a sequence of a 2007 American animatedcomedy film, TSM, by means of an analysis of the microstrategies employed in the target text; the Persian subtitle.

The language of humor

In order to examine humor in TSM, it is necessary to define humor. The definition of what humor is ultimately depends on the purpose for which it has been used. As Attardo (1994, p. 4) points out, in the field of literary criticism, for example, there is a need for a fine-grained categorization, whereas linguists have often been happy with broader definitions, arguing that whatever evokes laughter or is felt to be funny is humor, i.e. that humor can be deduced from its effect. Ross (1998, p. 1), defines humor as "something that makes a person laugh or smile." There are exceptions to this definition; "things can be funny without laughter and in other cases, laughter is a sign of fear or embarrassment and has nothing to do with humor" (Ross 1998, p. 1). "The definition of humor depends on the sender, the receiver and on the purpose for which the definition is used" (Spanakaki 2007, p. 2). Spanakaki (2007, p. 2) suggests that

"humor is whatever is intended to be funny, even if it might not always be perceived or interpreted as such".

Subdivisions of humor

In order to carry out the analysis, it is important to understand different kinds of humor, and how they can have an effect on the choice of microstrategies. For this purpose, Ross's (1998) different categories of humor are presented. The definitions are then used to elaborate on humor in the selected segments and to estimate the microstrategies applied to the target texts.

The incongruity theory

The incongruity theory is based on the element of surprise. Humor based on the incongruity theory arises through the conflict between the expected and what actually happens.

Structural ambiguity

Structural ambiguity and wordplay can occur at different levels: the *phonological*, *graphological*, *morphological*, *lexical* and *syntactical* level.

Allusion

Allusions in humor involve extra-linguistic knowledge to be understood, thus, the sender and receiver have to share the same knowledge of the world.

Intertextuality

Intertextuality is closely related to section 1.2.4, but this category is narrower than the above. It is the way one text echoes or refers to an existing text or style; for instance a film or a joke.

Parody

Parody is "the mocking imitation of a person, text or genre" (Ross, 1998, p. 114).

Taboo-breaking

Taboo-related humor often concentrates on topics such as sex, death and religion.

Nonsense or absurdity

Nonsense is the combination of words and meaning that make no sense.

Microstrategies applied for translation of humor

As mentioned earlier, the translator's choice of microstrategies is crucial for the effect and meaning of a translation. Microstrategies deal with specific translation problems at the micro level such as words, phrases and sentences as opposed to the macrostrategies (Schjoldager 2008, p. 89). A target-text-oriented macrostrategy involves a communication that takes place through a translator, who acts as a mediator between primary parties and produces the message (Schjoldager 2008, p. 23). This kind of communication is employed when there is a language barrier between the addresser and the addressee.

Gottlieb's (1997, p. 75) ten types of strategies are consulted and briefly defined by means of examples from TSM. Two of the strategies; *Transcription* and *Dislocation*, will not be elaborated as they are not applied to the selected segments and thereare no evident elements of these in our sample. Because Gottlieb's strategies specifically focuseon screen translation, they are found more useful for our study than Schjoldager's. Yet, as the twoapproaches are very similar, Schjoldager's (2008) definitions are also implemented in the overview and one of her strategies; *Substitution*, is introduced.

Expansion

As the name implies, expansion is an expanded expression where the translator adds a unit of meaning not mentioned in the source text. This strategy often occurs with culture-specific references (Gottlieb 1997, p. 75), where the translator finds it necessary to add something to make the dialogue more target friendly (Schmidt 2008, p. 29).

Paraphrase

In this strategy, the expression of the ST are modified and changed, but the rendering is still adequate. Gottlieb (1997, p. 75) suggests this to be applied to non-visualized language specific expressions. The translator recasts the content of the original dialogue so it makes more sense to the target group (Schmidt 2008, p. 29).

Transfer

In this strategy, the word or expression is translated fully and almost directly. According to Gottlieb (1995, p.75), this strategy is used in neutral discourses with a slow tempo in speech. There are no complications in this translation, and the strategy can also be defined as a word-for-word procedure (Schjoldager 2008, p. 92).

Imitation

Imitation is an identical expression, which is often evident with proper nouns, international phrases, greetings and so on. The rendering from the ST to the TT is equivalent and unchanged (Gottlieb 1997, p. 75).

Condensation

This strategy is applied to normal speech where the content is shortened and condensed but still in accordance with the original dialogue (Gottlieb 1997, p. 75). Schjoldager (2008, p. 92) defines this strategy as a shortened translation, which may involve making ST information implicit, but I don't agree with the definition.

Decimation

Decimation is the strategy of both shortening an expression and reducing the content. Gottlieb (1997, p. 75) states that this strategy creates an abridged expression, and it is applied to fast speech of some importance.

Deletion

Schmidt (2008, p. 33) explains this strategy as a deletion or omission of a line from the original dialogue; often occurring in fast speech of less importance.

Resignation

In this strategy the translator is unable to render the ST adequately and must use a different expression. This often occurs with untranslatable elements or puns when no translation solution can be found and meaning is inevitably lost.

Substitution

The researcher has chosen to include Schjoldager's (2008, p. 106) substitution strategy because it is relevant for the paper. Gottlieb's (1997) strategies are more focused on the content being shortened, altered or changed due to either semantic problems, differences in sound, wordplay or double meaning. Schjoldager (2008, p. 108) defines substitution as a change in the semantic meaning and content of a ST. This is evident when a translation is given different connotations than the original ST.

Screen translation

In this part, the researchers have used Gottlieb's (1997 and 2008) and Dries' (1995) works to briefly define the kind of screen translation relevant to this study: subtitling. According to Gottlieb (2008, p. 208), "subtitling can be defined as diamesic translation in polysemiotic media (including films, TV, video and DVD) in the form of one or more lines of written text presented on the screen in sync with the original dialogue." In other words, it is the textual version of a dialogue in a film or TV programme. Subtitles can appear as either a written translation of a dialogue in a foreign language, known as interlingual translation, or as a written rendering of the dialogue in the same language for the deaf and hard of hearing, called intralingual translation (Gottlieb 1997, p. 71).

Even though subtitling is faster and cheaper than dubbing, there are some constraints to the technique. The two most important factors are: the size of the television screen, which limits the number of characters to 70, distributed over a maximum of two rows (Gottlieb 1997, p. 73), and, second, the fact that the average reading speed of a viewer is particularly slower than the talking speed of a person and should not exceed 12 characters per second (Gottlieb 2008, p. 210). This means that two rows containing 70 characters should stay on the screen for 6 seconds in order for 90% of the viewers to be able to read it (Pedersen 2007, p. 48). The result of the constraints can be the employment of the microstrategy *condensation*, which means rendering the contextual meaning of the ST in a shorter way (Schjoldager 2008, p. 102). Another constraint is the fact that translating subtitles involves a shift of language; the translation from an oral media in one language to a written media in another language. As mentioned, this is referred to as a diamesic interlingual translation (gottlieb 2008, p. 208).

The aim of this study is to examine how the element of humor has been dealt with in the subtitling of The Simpsons Movie from English into Persian. For this purpose, the following research questions were addressed:

1. What are the translation strategies applied to humorous elements in the target text?
2. Which microstrategies has the translator employed in the Persian subtitled version?

Methodology

The starting point will be to investigate selected segments from scenes that all contain characteristics for the humor genre. On the basis of this, the following steps are going to be taken:

1. Examination of the translation strategies applied to humorous elements in the target text.
2. Examination of the humorous segments from TSM to estimate which microstrategies the translator has employed in the Persian subtitled version.
3. Explanation for the choice of translation strategies.

The foundation of this study will be an analysis of ten scenes (Appendix). These will reflect humor in the entire sequence. In order to carry out the analysis, several definitions and theoretical tools are needed. It is central to the study to understand the concept of humor. Thus, a theoretical definition of humor and its subdivisions proposed by Ross (1998) were introduced (section1.1-1.2). Next, target texts were categorized by means of Schjoldager's (2008) tools and then, a definition of subtitling by means of Gottlieb's (1997 and 2008) was introduced. In the following sections, the researchers will define the microstrategies relevant to the study and use these to estimate the strategies applied to the target text. To make the taxonomy adequate, the researchers have consulted both Gottlieb's and Schjoldager's definitions. Then, the introduced strategies will be employed in the analysis of the selected segments. The next part will contain an assessment of the analyzed segments leading to the final conclusion.

The source text "The Simpsons Movie"

The Simpsons movie is an American animated sitcom created by Matt Groening for the Fox Broadcasting Company in 2007. The film is about the Simpsons family and the regular characters form the comedy.

The core themes of the film are the environment, politics and religion. Pollution in Lake Springfield has reached a dangerous level, and the government forbids dumping in the lake. Homer saves a pig and takes it home as a pet. He keeps the pig droppings in a silo, but as this is filled up, he throws it in the lake. This is the final drop for the government and to prevent the pollution from spreading, the Environmental Protection Agency3 seals Springfield in a dome. When the people of Springfield realize that Homer is responsible, they try to lynch him. Thanks to Maggie, the Simpsons family manages to escape from the dome and move to Alaska. To prevent more escapes, the head of the EPA decides to blow up Springfield, and as a result of this, Marge and the children decide to go save Springfield. It takes an epiphany to make Homer realize that other people matter too, and he then returns to Springfield as well. Together with Bart, he manages to save Springfield from being blown up and afterwards, he is reconciled with his family and the people of Springfield.

The target text

Schjoldager's (2008, p. 27) translation analysis is used to categorize the target text translations according to the medium. The subtitled version is a written translation of the film into Persian made by Salman Abdollahi available on www.subscene.com.

The skopos theory

In order to examine translation strategies, it is of great importance to know the reasons for translating a source text, and the functions of the target text (Munday 2001, p. 79). This is part of the skopos theory, which was introduced by Hans Vermeer and Katharina Reiss (1984). The theory of skopos focuses on "the purpose of a translation, which determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result" (cited by Munday 2001, p. 79). The purpose of translating TSM into subtitles is to make the film easier to understand for the adult audience and the people who are familiar with "The Simpsons". The skopos of TT is, therefore, to entertain the Persian audience and make the film more intelligible to the receivers .When translating to the TT, the translator has to take different cultural and social aspects into consideration. The comedy satirizes all aspects of the American society and to understand this, the translator has to be familiar with the American culture to be able to match this to the Persian culture.

Data Analysis

This section will contain a thorough analysis of ten selected segments from TSM. The segments will be examined with reference to Ross' definitions of humor (see section1.1) and Gottlieb's microstrategies (cf. section 1.2).

The selected scenes

The overall purpose of this paper is to examine humorous elements in TSM and estimate the microstrategies applied to the target text (see section 1). Due to the limit of space, 10 scenes are chosen which best reflect the main themes and elements of humor in TSM. As the selected scenes satirize different elements and targets, the researchers believe they present an overall picture of the film. The analyzed segments will not always contain explicit signs of humorous elements as it is often implemented in the entire scene. The analysis of the remaining segments relevant to this study is included in the appendix and will be used in the discussion of results in section 5.

Analysis of the selected segments

Segment 1

Original English version	Persian subtitled version

| Michael Pritchard: Gentlemen,

It's been an honor playing with you tonight. | .آقایان افتخارهِ که امشب با شما بنوازم

Gentlemen, it's an honor playing with you tonight. |

In this case, the target audience easily gets the humor because this is a good example of intertextuality as the segment echoes the film "Titanic" both visually and verbally. The raft is about to sink, and the band decides to play a final symphony before drowning; exactly like the scene in Titanic. In this case, the reference can be seen as a mocking of the real catastrophe. Furthermore, the segment satirizes the relevance of the environmental debate.

The subtitled segment has been shortened and modified by changing the tense, yet, the message has not been compromised; so **condensation** has been applied.

Segment 2

Original English version	Persian subtitled version
Homer: If you ask me, everybody in this theater is a giant sucker.	.به نظر من، هر کسي اینجاست یه احمق واقعیه In my opinion, everybody is here is a real stupid.

This segment is an example of the incongruity theory as the audience does not expect to hear the sentence from Homer and it makes an unexpected twist. The subtitled segment has been applied **condensation** because the underlined parts have been shortened in the subtitled version.

Segment 3

| Homer: Relax. Those pious morons are too busy talking to their phony-baloney God. | نه بابا , اون ابله ها سخت مشغول صحبت کردن با خداي ساختگي شون هستن.

No, those stupids are too busy talking to their factitious God. |

This is a mockery of religion. In the target culture, the category is taboo because it is a ridicule of religion. The segment points to one of society's moral panics that is religion. The microstrategy of the subtitled version is **decimation** as the sentence has been shortened, and elements such as "pious" and "baloney" have been reduced. The rendering is adequate but abridged. The reason of such shortening may be due to the translator's attempt to skip religious issues as much as possible.

Segment 4

Original English version	Persian subtitled version
Lisa: Do you play? -Just piano, guitar, trumpet, drums and bass.	تو آهنگ میزني؟ فقط پیانو , گیتار , ترومپت، طبل و دهل Do you play?

| | -Just piano, guitar, <u>trumpet</u>, drums and bass. |

This is also an example of incongruity theory, because after the word "just" many musical instruments have been mentioned that is not expected and this makes it humorous for the viewer. Because of direct translation of all the elements, the dominant strategy applied here is **transfer**. About the word "trumpet", the strategy of **imitation** has been applied; the translator could use "شیپور" as the equivalent in Persian.

Segment 5

Original English version	Persian subtitled version
Russ Cargill: Well, I've narrowed your choices down to five unthinkable options.	خوب من براتون راه هاي <u>مختلف</u> رو <u>تنها</u> به پنج راه دور از ذهن محدود كردم. Well, I've narrowed down for you different choices to five unthinkable options.

This is an element of parody aimed at top leaders, who have power over others; in this case the president. The subtitled segment is an example of **expansion** as the elements"تنها" ,"مختلف" and "براتون""-which mean "different", "only" and "for you", respectively-have been added to make the meaning more clear.

Segment 6

Original English version	Persian subtitled version
President Schwarzenegger: I was elected to lead, not to read.	من انتخاب شدم براي رهبري كردن نه براي خوندن. I was elected to lead, not to read.

Structural ambiguity has been applied to this segment as the wordplay with "lead" and "read" occurs at the morphological level. The segment is funny because of the pronunciation of the two rhyming morphemes combined with the content of the statement; picturing the president as academically stupid and ignorant. The subtitled segment has been applied **transfer** as all the elements have been translated directly; however, it was better to use another strategy to render the wordplay for *lead* and *read*.

Segment 7

Original English version	Persian subtitled version
Russ Cargill: Of course I have. Did you ever try going mad without power? It's boring. No one listens to you.	البته كه شدم، تو هيچوقت سعي كردي بدون قدرت ديوونه بشي؟ كسل كننده است.هچكس به حرفهات گوش نميده! Of course I have got. Have you ever tried going

mad without power? It's boring. No one listens to you.

Here, parody has been applied and the segment is a very good example of humor. The statement, coming from one of the top leaders, reflects a satirical but also very critical representation of the American society and its leaders. The segment takes its roots in the superiority theory. Jensen (2007: 10) states that powerful people, politicians especially, are often targets of humor, and by laughing they come down to earth. **Expansion** has been applied in the subtitled segment because the elements "که شدم"-which means *I have got* and "تو" which means *you*-have been added to the subtitle.

Segment 8

Original English version	Persian subtitled version
Monty Burns: Well, for once, the rich white man is in control.	خوب , براي اولين بار مرد ثروتمند سفيد كنترل رو در دست گرفت. Well, for the first time, the rich white man took the control in his hands.

This segment is an instance of allusion because it involves extra-linguistic meaning about history to be understood. The receiver has to be aware of the history of slavery to understand the elements of humor. Again the subtitled version has been applied **expansion** as the element "كنترل رو در دست گرفت"-which means *take the control* has been added to the subtitle.

Segment 9

Original English version	Persian subtitled version
Guard: We pay every resident a $1000 to allow the oil companies to ravage our state's natural beauty.	ما به هر ساكن 1000 دلار ميديم تا اجازه بدين كه كارخونه هاي نفتطبيعت زيباي كشورمون رو ويران كنند. We pay every resident a $1000 to allow the oil companies destroy our country's beautiful nature.

The incongruity theory has been applied to this segment as it involves an element of surprise and the viewer does not expect to hear the second part. The subtitled segment has been employed **transfer** as all the words have been translated fully. Although the expression "state's natural beauty" has been translated "طبيعت زيباى كشورمون"-which means our country's beautiful nature-the elements are rendered fully.

Segment 10

Original English version	Persian subtitled version
Bart: How-dilly-doo-dilly.	اگوگوري مگوري!
How-dilly-doo-dilly.	اگوگوري مگوري!

	An expression which makes others laugh.

This is another example of the structural ambiguity, because the pronunciation of the rhyming morphemes makes it humorous. The strategy applied in this case is **resignation**. As the translator cannot render the source text expression, a suitable expression in the target language is chosen.

Results and Discussion

The purpose of this study has been to examine the microstrategies applied to the target texts when translating humorous elements. In section 2.3, it was estimated that the skopos of the target text was to entertain the Persian audience.

In the following section, the results of the analyzed segments in section 3.2. and the appendix are evaluated and discussed . The table below indicates how often the different microstrategies have been applied to the subtitles.

Table1. Distribution of translation strategies applied in subtitles

Strategy	Frequency	Percentage
transfer	10	34.48%
expansion	8	27.59%
condensation	4	13.79%
paraphrase	2	6.89%
decimation	1	3.45%
deletion	1	3.45%
imitation	1	3.45%
resignation	1	3.45%
substitution	1	3.45%
Total	29	100%

The results show that the most common microstrategy in target text are transfer, expansion and condensation. Transfer is one of the most common strategies, and the researchers find this very logical seeing that a translator should always, if possible, endeavor to render the source text as accurately and adequately as possible.

Expansion has often been employed to make a sentence more coherent or to make it sound more like the Persian language. By employing this strategy, the translator has done a very good job adapting the elements of humor to the audience, as new elements are added to make the content intelligible and target text oriented.

Another common strategy is condensation. Condensation is the best strategy to use as it condenses an expression without reducing or omitting important elements of the content.

Paraphrasing is also a target text oriented strategy. There are only two examples of this strategy. The translator could use it more, because translator has to alter expressions so that they appeal to the audience and reflect its culture and humor. Looking at the analyzed segments, it becomes evident that the translator has often employed paraphrase and expansion to make the content more suitable and intelligible to the audience.

Decimation, deletion, imitation, resignation and substitution are the least frequently employed strategies in the analyzed segments. It may be due to the fact that the omission of an expression just for translator's convenience is in conflict with an adequate translation. However, in most cases, this strategy occurs with less important elements, and this is evident with segments where the essential source text meaning is not lost.

Conclusion

The aim of this study has been to examine microstrategies applied to the humorous elements of TSM in Persian subtitle. The specific focus has been on scenes and segments containing humorous elements. To carry out this examination, different theorists within the area of translation were consulted and several relevant tools for the translation analysis were found. As the basis for analysis, the subdivisions of humor introduced by Ross (1998) were defined and the relevant microstrategies introduced by Gottlieb (1997) and Schjoldager (2008) were exemplified. These definitions helped the researchers identify the applied microstrategies and made the analysis more accurate. The employed microstrategies were mainly target text oriented, as the most frequent strategies were paraphrase and expansion. The analysis showed that these strategies were applied to make the content more accessible to the audience. The dominating microstrategies of the subtitled segments were transfer, expansion and condensation. As expected, these strategies were applied due to the constraints of time and space. Yet, the translator managed to apply a target text oriented strategy without differing significantly from the source text. The applied microstrategies also emphasize the determined skopos of the target text, namely to entertain the audience and make the film more intelligible. The analysis shows that humorous elements have been fully translated into the target text. The analysis and results show that it is possible to translate satirical and ironic depictions of current issues, prejudice and lifestyles to a Persian audience. In TSM, the most evident mockery was that of religion, politics and the environment.

For humor to be rendered to the audience, the socio-cultural context within which the humorous element is created is essential. At the same time, the cultural norms of the target audience should be meticulously observed. Regarding TSM, the audience of the subtitled version has been exposed to this mockery as the source text content has been adequately rendered to the target text. Furthermore, regarding the cases that religious and political issues are at work, the strategies have been employed which help the translator skip the content easier since talking about these topics is a taboo in the target culture. However, in the instances of shortening or deleting elements, the main content has been kept. As a whole, the translation of the target text has proved to be adequate. Finally, we agree with Gottlieb (1992) that with strategies 1-5 (expansion, paraphrase, transfer, imitation and condensation) we get a more or less adequate rendering of the source text material into the target language, whereas strategies 6-8 (sections7-6 to 7-8) involve some degrees of semantic and stylistic loss.

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The Simpsons Movie. Twentieth Century Fox and Gracie Films (2007). DVD version.

List of abbreviations

TSM: The Simpsons Movie

Appendix

Original English version	Persian subtitled version	Translation strategy
- <u>You suck</u>! - Shut up and play!	‏- خفه شو و آواز بخون! ‏- کله میخ زن! Shut up and play.	substitution
- I hate being late. - Well, I hate going.	‏- من متنفرم که دیر برسیم! I hate to arrive late. ‏- من متنفرم که بیام! I hate coming.	Transfer
- Dad, Do something! - This book doesn't have any answers!	‏- بابا یه کاری بکن! Dad, Do something! ‏- این کتاب هیچ جوابی نمیده! This book doesn't give any answers.	Transfer
- What about Grampa? - I want syrup!	‏- چه <u>اتفاقي</u> براي پدر بزرگ <u>افتاد</u>؟ What happened to grandpa?	expansion

	.من با شیره میخوام - I want it with syrup.	
- We ignore it? Right Grampa? - I want bananas on my waffles.	آیا ما اونو نادیده نگرفتیم؟ اینطور نیست پدر - بزرگ؟ Didn't we ignore it? .من تو کلوچه ام موز میخوام - I want pieces of banana in my pie	transfer
Thanks for giving me your pregnancy pants. Never known comfort like this.	ممنونم از این که شلوار بارداري خودتو بهم دادي. Thank you for giving me your pregnancy trousers مِن هیچوقت مثل الان احساس راحتي نکرده بودم. I've never felt comfortable like now.	expansion
It was all his idea! He's out of control, I tell you!	همش فکر خودش بود! من بهتون میگم, اون کنترل نشدنیه! It was his own idea. I tell you, he cannot be controlled.	transfer
If you need pants, I carry an extra pair. You know how boys are, always praying through the knees.	اگه به شلوار نیاز داري من یه دونه اضافي دارم. If you need trousers, I have an extra pair of them. تو میدوني پسرا چجوري همیشه رو زانوهاشون دعا میکن. You know how boys pray on their knees.	transfer
- "a thousand eyes." What could that be? - I'm pretty sure a thousand is a number.	هزار چشم. چي میتونه باشه؟ - "a thousand eyes." What could that be? .من تا حدودي مطمئنم که هزار یه عدده - I'm somehow sure that a thousand is a number.	transfer
If you like fish like I do, you want them to die with dignity.	اگه مثل من ماهي ها رو دوست داشته باشي میخواي که اونا با وقار بمیرن. If you like fish like I do, , you want them to die with dignity.	condensation

- Are we having fun yet? - We are now.	- ما هنوز در حال تفریح کردنیم؟ Are we having fun yet? ما الان داریم <u>تفریح میکنیم</u>.we are having fun now.	expansion
- <u>Am I getting through to anyone</u>? - Hell, yeah. We need a new one of those things.	- <u>کسی حرفامو فهمید</u>؟ Did anybody understand what I said?? - آره ! ما به یه جدید از اون چیز نیاز داریم. Yes, we need a new one of that.	paraphrase
- Chief, I think there was a dead body in there. - I thought that too, until <u>he</u> said "yard trimmings".	- رئیس فکر کنم <u>اون یه جسد بود</u>. Chair, I think it was a corpse. - منم همینطور فکر میکردم تا موقعي که گفت : آشغال هاي حياط. I thought the same until he said "yard trimmings".	condensation
- Well, maybe not you, but they'll kill Grampa - I'm part of the mob!	- خوب شايد تو رو <u>نگيرن ولي</u> پدر بزرگ رو ميکشن! Ok. It is possible that they do not arrest you but they will kill the grandpa. - منم جزو جمعيتم! I'm one of the mob.	expansion
I want 10,000 tough <u>guys</u>... and I want 10,000 soft <u>guysto make the tough guys look tougher.</u>	من ده هزار نفر خشن ميخوام، و ده هزار نفر نرم تا <u>همرا خشن ها بگردن</u>. I want 10,000 tough <u>guys</u>... and I want 10,000 soft <u>guysto gather around the tough guys</u>	paraphrase
My boy loves Alaska <u>so much</u>, he's applauding it.	اوه، پسرم عاشق آلاسكاست، O, my son loves Alaska. داره براش كف ميزنه. he's applauding for it	deletion
Anyone can pick something when they know what it is. It takes real leadership to pick something you're clueless about.	هر كسي ميتونه چيزي رو انتخاب كنه وقتي بدونه اون چيه. Anyone can select sth when he knows what it is. من راهنمايي انتخاب چيزي كه درموردش بي اطلاع هستيد به عهده ميگيرم.	transfer

	I take the responsibility of helping you select what you do not have the knowledge of.	
- What are you doing up there? -Looking through people's luggage.	- اون بالا چه کار میکني؟ he's applauding it .دارم تو چمدون مردم رو نگاه میکنم- I'm looking in people's luggage	expansion

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