

**BEYOND ‘LITERAL’: A STUDY ON INTERLINGUAL
SUBTITLING OF METAPHORICAL EXPRESSIONS IN
*MADAM SECRETARY***

*A Thesis Submitted During 2026 to the University of Hyderabad in Partial
Fulfilment of the Award of a Ph.D. Degree in*

TRANSLATION STUDIES

BY

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FEBRUARY 2026



CERTIFICATE

This is to certify that the thesis entitled **“Beyond ‘Literal’: A Study on Interlingual Subtitling of Metaphorical Expressions in *Madam Secretary*”** submitted by **Mr. Aswin Kumar DBVN** bearing Registration Number **20HAPT02** in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy in Translation Studies from the University of Hyderabad is a bonafide research work carried out by him under my supervision and guidance.

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A. Published the following research papers

1. DBVN, Aswin Kumar and Naresh Annem. “Reifying Love - A Study of Conceptual Metaphors Related to the Emotion of Love” *Singularities*, vol. 9, no. 1, January 2022, ISSN 2348-3369.
2. DBVN, Aswin Kumar and Naresh Annem. “Translating Metaphors from Literature to Film” *Bhavaveena*, vol. 19, no. 7(2), July 2022, ISSN 2456-4702.

B. Presented research papers in the following conferences and seminars:

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2. DBVN, Aswin Kumar. “Translating Metaphors: Exploring the challenges in graphic narratives”, Two days International conference on “Translating Cultures: Exploring the Intersections of Language and Literature” organised by The Department of English, Maulana Azad National Urdu University, and National Translation Mission, CIIL, Ministry of Education, Mysore on 25th and 26th May 2023.

Further, the student has passed the following courses towards the fulfilment of the coursework requirement for Ph.D.

Course Code	Name	Credits	Pass/Fail
TS801	Research Methodology	04	Pass
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TS821	Adv. Topics in Translation Studies	04	Pass
TS824	Research Oriented Readings	04	Pass
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DECLARATION

I, Aswin Kumar DBVN, hereby declare that this thesis entitled “**Beyond ‘Literal’: A Study on Interlingual Subtitling of Metaphorical Expressions in *Madam Secretary***” submitted to the University of Hyderabad in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy in Translation Studies embodies the veritable research work carried out by me under the guidance and supervision of Prof. Naresh Annem, Centre for Applied Linguistics and Translation Studies, School of Humanities, University of Hyderabad. It is a research work which is free from plagiarism.

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RELEVANCE TO SDGs

Thesis Title: Beyond ‘Literal’: A Study on Interlingual Subtitling of Metaphorical Expressions in *Madam Secretary*

Registration Number: 20HAPT02

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The work incorporated in the thesis addresses **SDG 4 and SDG 10**.

SDG 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

This study contributes to the goal set by SDG 4 by strengthening the practical applicability of translation studies, particularly in the area of audiovisual translation. Metaphors are cognitively and culturally grounded and the way they are handled in subtitles has a direct impact on comprehension. By examining how metaphorical expressions are translated across languages in a politically oriented television series, this study helps identify strategies that improve clarity and also enables cultural transfer. This is helpful not only for professional translators but also for students of languages, linguistics, and media studies who rely on subtitled content as a learning resource. This study supports lifelong learning by enhancing the educational value of subtitled audiovisual material.

SDG 10: Reduce inequality within and among countries.

SDG 10 aims to reduce inequalities within and among countries, including inequalities related to access to information and cultural expression. Subtitling is a key tool for addressing linguistic inequality, as it enables audiences who do not speak the source language to access audiovisual

content in a language they understand. This study focuses on translation of metaphorical expressions, an area where meaning is often lost or changed. By analysing how metaphorical expressions are handled in interlingual subtitles, this study contributes to better equitable access to complex political narratives and meanings. This is particularly important in a series like *Madam Secretary*, which deals with international relations and global politics.

TRANSLITERATION SCHEME

అ	a	ఆ	aa	ఇ	i	ఈ	ii	ఉ	u
ఊ	oo	ఋ	RRu	ఎ	e	ఏ	E	ఐ	ai
ఒ	o	ఓ	O	ఔ	au				

క	ka	ఖ	kha	గ	ga	ఘ	gha	ఙ	Nga
చ	cha	ఛ	chha	జ	ja	ఝ	jha	ఞ	Nja
ట	Ta	ఠ	Tha	డ	Da	ఢ	Dha	ణ	Na
త	ta	థ	tha	ద	da	ధ	dha	న	na
ప	pa	ఫ	pha	బ	ba	భ	bha	మ	ma
య	ya	ర	ra	ల	Ra	ళ	la	ళ	La
వ	va	శ	sha	ష	Sha	స	sa	హ	ha
క్ష	kSha								

ం	m	ః	H	ఁ	M				
---	---	---	---	---	---	--	--	--	--

ా	aa	ి	i	ి	ii	ు	u	ూ	oo
ృ	Ru	ౄ	RU	ె	e	ే	E	ై	ai
ో	o	ో	O	ౌ	ou				

LIST OF FIGURES

Fig. No	Description	Page No.
Fig. 1	Four components of an Audiovisual Text	18
Fig. 2	Quantitative Distribution of Target Domains	46
Fig. 3	Quantitative Distribution of Source Domains	63
Fig. 4	Quantitative Distribution of Subtitling Strategies	77
Fig. 5	Visual Representation of the Model for Subtitling Metaphorical Expressions	122
Fig. 6	Logo of the Heisman Trophy	131

LIST OF TABLES

Table No.	Description	Page No.
Table 3.1	Retention Strategy - Example 1	78
Table 3.2	Retention Strategy - Example 2	79
Table 3.3	Retention Strategy - Example 3	80
Table 3.4	Retention Strategy - Example 4	81
Table 3.5	Condensation Strategy - Example 1	83
Table 3.6	Condensation Strategy - Example 2	84
Table 3.7	Expansion Strategy - Example 1	85
Table 3.8	Expansion Strategy - Example 2	86
Table 3.9	Metaphor Substitution Strategy - Example 1	88
Table 3.10	Metaphor Substitution Strategy - Example 2	89
Table 3.11	Omission Strategy – Example 1	90
Table 3.12	Omission Strategy – Example 2	92
Table 3.13	Example of Retention and Expansion	93
Table 3.14	Visual Cues in a Metaphor – Example 1	95
Table 3.15	Visual Cues in a Metaphor – Example 2	97
Table 3.16	Visual Cues in a Metaphor – Example 3	98
Table 3.17	Visual Cues in a Metaphor – Example 4	99
Table 3.18	Visual Cues in a Metaphor – Example 5	101

Table 3.19	Visual Cues in a Metaphor – Example 6	102
Table 4.1	Constraint-Driven Situation – Example 1	124
Table 4.2	Constraint-Driven Situation – Example 2	127
Table 4.3	Cultural Adaptation – Example 1	130
Table 4.4	Cultural Adaptation – Example 2	134
Table 4.5	Cultural Adaptation – Example 3	137
Table 4.6	Conceptual Preservation – Example 1	138
Table 4.7	Conceptual Preservation – Example 2	140
Table 4.8	Application of Model – The Case of no existing subtitle	142

CONTENTS

Certificate	ii-iii
Declaration	iv
Acknowledgments	v
Relevance to SDGs	vi-vii
Transliteration Scheme	viii
List of Figures	ix
List of Tables	x-xi
Contents	xii-xv
Chapter 1: Introduction	01 - 15
1.1 Background and Context	
1.2 Rationale of the Study	
1.3 Research Questions	
1.4 Research Objectives	
1.5 Primary Source	
1.6 Significance and Scope of the Study	
1.7 Exclusions	
1.8 Operational Definitions	
1.9 Structure of the Thesis	
Chapter 2: Theoretical Framework and Review of Literature	16 - 43
2.1 Theoretical Framework	
2.1.1 Multimodality in Audiovisual Content	
2.1.2 Audiovisual Translation Theories	

- 2.1.3 Subtitling
- 2.1.4 Metaphor Theories
- 2.1.5 Language of Politics
- 2.2 Review of Literature
- 2.3 Research Gap
- 2.4 Research Methodology and Design

Chapter 3: Interlingual Subtitling of Metaphorical Expressions in *Madam Secretary* 44-111

- 3.1 Metaphors in the Primary Source
 - 3.1.1 Analysis of Target Domains
 - 3.1.1.1 Human/Social Relations Cluster
 - 3.1.1.1.1 Emotions as Physical States and Forces
 - 3.1.1.1.2 Political Relations as Physical Closeness and Coordination
 - 3.1.1.1.3 People as Non-human Entities
 - 3.1.1.1.4 Responsibility and Morality as Physical Properties
 - 3.1.1.2 Political Cluster
 - 3.1.1.3 Process Cluster
 - 3.1.1.4 Conflict Cluster
 - 3.1.1.5 Control and Strategy Cluster
 - 3.1.1.6 Knowledge Cluster
 - 3.1.1.7 Institutional Cluster
 - 3.1.1.8 Problems Cluster
 - 3.1.2 Analysis of Source Domains
 - 3.1.2.1 Sports and Games Cluster
 - 3.1.2.2 War and Violence Cluster
 - 3.1.2.3 Journey, Movement, and Paths Cluster

- 3.1.2.4 Temperature, Energy, and Pressure Cluster
- 3.1.2.5 Physical Objects, Structures, and Systems Cluster
- 3.1.2.6 Nature, Animals, and Natural Forces Cluster
- 3.1.2.7 Orientation and Perception Cluster
- 3.1.2.8 Life, Living things, Diseases, and Relationships Cluster
- 3.2 Metaphor Corpora
- 3.3 Metaphor Subtitling Strategies in *Madam Secretary*
 - 3.3.1 Retention (M1 → M1)
 - 3.3.2 Metaphor Substitution (M1 → M2)
 - 3.3.3 Expansion
 - 3.3.4 Condensation
 - 3.3.5 Omission
- 3.4 Distribution of Metaphor Subtitling Strategies
 - 3.4.1 Retention Strategy
 - 3.4.2 Condensation Strategy
 - 3.4.3 Expansion Strategy
 - 3.4.4 Metaphor Substitution Strategy
 - 3.4.5 Omission Strategy
 - 3.4.6 Hybrid Strategy of Retention and Expansion
- 3.5 Role of Visual Cues in Metaphor Depiction
- 3.6 Conceptual Domains and Subtitling Strategies
- 3.7 Metaphors as a form of Translation

Chapter 4: Model for Subtitling Metaphorical Expressions

112 - 148

- 4.1 Introduction
- 4.2 Macro and Micro Strategies

4.3	Model for Subtitling Metaphorical Expressions – Descriptive Approach	
4.4	Visual Representation of the Model for Subtitling Metaphorical Expressions	
4.5	Limitations of the Model	
4.6	Applying the Model	
4.6.1	Constraint-Driven Strategies	
4.6.2	Cultural Adaptation	
4.6.3	Conceptual Preservation	
4.7	Observations from Applying the Model	
4.8	The Role of Metaphor Knowledge	
	Chapter 5: Findings and Conclusion	149 – 158
5.1	Summary of the Findings	
5.2	Contributions of the Study	
5.2.1	Methodological Contribution	
5.2.2	Practical Contribution	
5.3	Limitations of the Study	
5.4	Scope of Further Research	
	Works Cited	159 - 177
Appendix 1	List of Metaphorical Expressions in Madam Secretary, Seasons 01 – 04	I – XLVIII
Appendix 2	Research Papers	
Appendix 3	Conference Certificates	
Appendix 4	Similarity Report	

Chapter 1

Introduction

1.1 Background and Context

Audiovisual media has increased in volume across the globe in the past few decades. This can be majorly attributed to the advent of the internet and other technological advancements that make sharing media files not only faster but also easier. Audiovisual content has audio and visual modes that are creatively used to convey meaning. There is an interplay of verbal, other auditory, non-verbal, and visual elements in audiovisual content. Multimodality, which is a primary characteristic of an audiovisual product, is “the use of several semiotic modes in the design of a semiotic product or event” (Kress and van Leeuwen, *Multimodal Discourse* 20). Each of these semiotic modes contributes to the construction of meaning and the absence of one or more of these might change the resultant meaning, causing the viewer to misunderstand the intent of the director/creator. Hence, each of these elements is interdependent on other elements for the overall meaning to be efficiently constructed. For example, in a film, a character might convey happy news to another character through spoken dialogue, while their facial expression and the background score enhance the emotional tone to represent happiness. This creates a layered narrative experience. If the spoken language in the scene is incongruous with the background score or the facial expression of the character, the meaning is not properly conveyed. This interplay, while seemingly simple, is in actuality complicated. For example, gestures carry specific meanings within particular contexts so if they are not complemented by other modalities, the resultant meaning changes.

Monomodal translation happens within a single mode, such as translation of a text written in one language to a different language. On the other hand, multimodal translation deals with multiple forms of communication at once, such as text, images, audio, visuals etc.

Audiovisual translation (AVT in short) is a type of multimodal translation where audio and visual elements are translated. The integration of sound and visual components adds a layer of complexity to the translation process of audiovisual content, when compared to the translation of a written text. While there are common translation challenges between monomodal and multimodal translation, the latter has to deal with additional technical constraints such as space and time limitations. The two developments that have caused a sharp increase in interest in AVT are improvements in communication technology and the consequent increase in the circulation of audiovisual materials; and the growing inter-dependence between audiovisual translation and technological innovation (Pérez-González, *Audiovisual Translation* 12).

Sharing audiovisual content across linguistic and cultural boundaries happens both at a personal level through emails and media sharing platforms as well as at a global level through films and digital streaming platforms such as Netflix, Amazon Prime Video, JioHotstar, and Hulu, among others. While making global content accessible to every corner of the world, this has also changed how audience engage with audiovisual content. Paid subscribers of Netflix surpassing thirty crores in number by the end of 2024 is an indication of the consumption of audiovisual content across the globe (Stoll). In 2024, the digital video audience in India who watch audiovisual content through either Subscription Video on Demand (SVOD) or Advertising-based Video on Demand (AVOD) is around fifty-five crores, which is a 13.8% increase from 2023 (Ormax Insights Desk “The Ormax OTT Audience Report: 2024”). In 2025, this number has increased to sixty crores in one year, which is a 9.9% growth from 2024 (Ormax Insights Desk “The Ormax OTT Audience Report: 2025”). Furthermore, 1800 to 2000 films are produced per year by the Indian film industry alone (Joy). This makes translation of this content into various languages imperative to cater to the wide range of audience of these films. This is especially important when films are released outside India at the same time they are released in India. Considering other genres such as documentaries, sitcoms, and educational

videos, the production of audiovisual content is much larger. The wide distribution of films and other audiovisual content highlights translation's crucial role in breaking language barriers, allowing stories, ideas, and cultural expressions to reach viewers beyond their original linguistic and cultural contexts. This expansion has created jobs for translators, subtitlers, and language professionals, while promoting linguistic diversity in an increasingly interconnected world. Translated audiovisual content brings audiences closer to new languages and cultures and at the same time transforms audiovisual translation from a peripheral activity to a critical component of global media.

In this scenario, AVT, which comprises of Subtitling, Dubbing, and Voiceover as the three prominent modes, has become not only desirable but also necessary. Subtitling is a mode of AVT that involves displaying written text on the screen that depicts the audio dialogue or soundtrack and other linguistic elements that form part of the visual image, like letters and graffiti (Díaz-Cintas, "Introduction – Audiovisual Translation" 5). Dubbing replaces the original dialogue with the target language equivalent. Voiceover involves retaining the original soundtrack at a lower volume and superimposing it with the target language soundtrack. From a translation perspective, subtitling is the only mode where the "unmodified" original is part of the final translation product. In dubbing the original soundtrack is eliminated, and in voiceover it is kept to a minimal, so these do not have the original in the same form in the translated product. Furthermore, in subtitling, the visuals as well as the audio are kept as-is, while converting the soundtrack to written text on the screen. This makes subtitling additive in nature (Gottlieb, "Anglicisms and TV" 252). The presence of multiple modalities increases the complexity of an audiovisual product, and makes the translation of such products complicated, thereby necessitating a holistic approach to translation. Subtitles, for example, must consider visual and audio elements to ensure that the subtitle aligns with the timing, tone, and the cultural nuances present in the audiovisual product. Dubbing on the other hand, has to consider the lip

synchronization between the source and target. These factors make analysis of a multimodal product different from that of a monomodal one. Monomodal products like novels use language to convey meaning. So, monomodal analysis of written text usually focuses on linguistic or cultural features. In addition to these considerations, multimodal analysis requires an integrated approach that examines how different modalities interact with each other to create meaning.

AVT has advanced in different ways in different countries. While both dubbing and subtitling are flourishing businesses across the world, most countries favour one mode over the other. One of the primary considerations in the choice of audiovisual translation mode is the cost of labour and technology involved in the process. Dubbing is more expensive than subtitling, so much so it is cost prohibitive in some cases. Typically, countries with fewer viewers usually choose subtitling because it is cheaper and consequently demands lesser investment in production. On the other hand, larger countries often prefer dubbing as even though it costs more, it can help attract more viewers (De Linde and Kay 1). European countries, like France, Germany, and Italy, favour dubbing over subtitling, while countries with smaller film industries, such as Belgium, Netherlands, and Switzerland, tend to favour subtitling (Pérez-González, *Audiovisual Translation* 18). A survey conducted by YouGov in 2019 concluded that among Indian audiences watching audiovisual content, 72% of the sampling preferred subtitles, while 24% preferred watching the dubbed versions (Sharma). Furthermore, according to this study of over one thousand respondents, viewers from southern states of India prefer subtitled content, whereas those from the northern states prefer dubbed content. According to a study done by *Morning Consult* in 2022 having 999-2,211 respondents across geographies, the growth of streaming platforms has increased the availability of audiovisual content across the world, resulting in an increase for translation services such as subtitling and dubbing. This study found that 41% of the respondents from India prefer watching audiovisual content that is not in their native language, dubbed into their native

language, 42% prefer watching in the original language with subtitles in their native language, and 17% prefer watching in the original language without subtitles (Shevenock).

In the current media-centric world, AVT has demanded attention from practitioners and researchers alike in the recent decades. Newer insights in the discipline of Translation Studies combined with advances in technology provide a unique opportunity for research in this area and in developing effective practical and research methods in AVT. In the Indian context, the number of consumers of audiovisual content is on the rise with increasing access to local and global audiovisual content. AVT is quintessential in the context of the broad and thriving media and entertainment sector in India which caters to multilingual and multicultural audience.

Despite its need and benefits, audiovisual translation involves challenges, some of which are germane to translation of an audiovisual product and some that are common to the larger practice of translation of other genres of source material too. These specific challenges in AVT can be broadly divided into technical and cultural challenges. Brevity in terms of space and time is a result of the technical constraints, and cultural challenges are a result of subjectivity in interpretation, or cultural insensitivity or unfamiliarity with what is being said or shown on the screen. Constraints like limited space and time for subtitling, lip syncing and maintaining voice quality for dubbing constitute technical challenges whereas preserving cultural nuances, accurately translating idiomatic expressions and humour from the source language are examples of cultural challenges. Subtitlers and dubbing artists turn to translation strategies to convey meaning effectively, thereby making the balance between fidelity and accessibility a central issue in audiovisual translation.

1.2 Rationale of the Study

In the process of subtitling television programs and films, subtitlers frequently encounter what may be called “Translation Crisis Points” involving complex elements such as

puns, songs, or slang. These require particular attention, as subtitlers must make deliberate and strategic decisions on ways to convey these elements in a manner that ensures viewer comprehension (Pedersen, “High Felicity” 101). One of the challenges that is common to any translation in general but is more challenging due to spatial and temporal constraints in subtitling is the translation of figurative language.

In this context, translation of metaphor can be considered a Translation Crisis Point because of the complexity involved in representation and comprehension of this aspect of figurative language. Metaphor is typically rooted in culture and needs special attention for translation to be meaningful to the target audience. Metaphor is “a word or phrase used to describe somebody/something else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful” (Lea et al. 511). This traditional view of metaphor focuses on how two things are alike and was first proposed by Aristotle in his works *Poetics and Rhetoric*. The perspective of metaphor as ornamentation and a decorative usage of language continued for centuries. This view changed with advances in cognitive linguistics in the late twentieth century.

George Lakoff and Mark Johnson’s work in the early 1980s changed the paradigm by introducing Conceptual Metaphor Theory (CMT), which asserts that metaphor goes beyond language and is a key part of how humans think (Lakoff and Johnson 6). This extends the role of metaphor in human communication from being rhetorical feature of language to something that is basic to human thought and makes it ubiquitous in everyday language. While conceptual metaphor refers to the underlying cognitive structure that enables us to understand one concept through another, linguistic metaphorical expressions are actual expressions that are used in language. In a conceptual metaphor, we understand the abstract target domain by relating it to a concrete source domain. This is usually represented in the A IS B format. A denotes the target conceptual domain and B denotes the source conceptual domain. In the metaphor LIFE IS A

JOURNEY, we understand the abstract idea of life through the concept of a journey. This is evident in metaphorical phrases like “He is at a crossroads in his life”, “She has come a long way”, or “They are on different paths”. We can understand these phrases because of the “mapping” between the source and target domains, where a person is mapped to a traveller, choices are mapped to paths, life goals are mapped to destinations etc. Because of these mappings, it is possible to understand the abstract concept of life by relating them to a concrete concept of journey which is based in experience. Essentially, conceptual metaphors are the deeper, cognitive mappings that influence our thought processes, while linguistic metaphorical expressions are the more obvious linguistic instantiations of a conceptual metaphor. From its origins in 1980, CMT has developed over the decades with new concepts being added to it, such as Grady’s Primary Metaphor Hypothesis, Gilles Fauconnier and Mark Turner’s work on Conceptual Blending etc.

Both metaphor and translation are concerned with the concept of transfer. Interlingual translation of metaphors is a bipartite problem where the translator should not only resolve the reference of one word/term with another (metaphor) but also ensure the transference of meaning from one language to another (translation). Metaphors can present a challenge for translation as “transferring them from one language and culture to another one may be hampered by linguistic and cultural differences” (Schäffner, “Metaphor” 1253). With advancements in metaphor and translation studies, collaboration between these disciplines is advantageous for both disciplines (Shuttleworth 62). At a time when “AVT is definitely one of the fastest growing areas in the field of Translation Studies...” (Díaz-Cintas, “Introduction – Didactics” 1), research in AVT has the potential of bringing insights about not only the translation products but also the process of AVT. In an audiovisual product, depiction of a metaphor sometimes uses both visual and verbal cues, thereby generating an audiovisual metaphor. In the context of an audiovisual product, metaphors can be monomodal or

multimodal. They can be represented through only audio; only visual cues; or a combination of audio and visual cues. When a metaphor is represented using both audio and visual cues, it is a multimodal metaphor. Furthermore, “[m]eanings belong to culture, rather than to specific semiotic modes. And the way meanings are mapped across different semiotic modes, the way some things can, for instance, be ‘said’ either visually or verbally, others only visually, again others only verbally, is also culturally and historically specific.” (Kress and van Leeuwen, *Reading Images 2*). So, multiple factors need to be considered in translating a metaphorical expression.

The polysemiotic (compounded by dialogue, visuals, and sound) nature of an audiovisual product can “cause serious translation problems when a metaphor is visualized” (Pedersen, “How Metaphors” 421). This is further complicated depending on the context in which figurative language is used. For example, political discourse uses metaphors for conveying a particular interpretation in lieu of any other interpretation as “...rhetorically, metaphors contribute to mental representations of political issues, making alternative ways of understanding these issues more difficult...” (Charteris-Black, *Politicians and Rhetoric 28*). For this reason, metaphor is frequently used in political language (Beard 19). Using metaphors to bring forward the speaker’s desire to influence the hearer’s interpretation highlights the persuasive nature of metaphor. As persuasion is a primary consideration in political language, metaphor is used regularly in such communication.

Considering the complexity of figurative language and multimodality together, research on the multimodal nature of audiovisual products is important in the current times, as,

Although multimodality and multimediality, when seen as combinations of writing, speaking, visualisation, sounds, music, etc., have always been omnipresent in most of the communicative contexts in which humans engage, they have for a long time been ignored, as various academic disciplines have pursued their own research agendas as

research fields. Thus, it is relatively recent that [...] scholars [have started] to think about the particular characteristics of these modes and the way they semiotically function and combine in the modern discourse worlds. (Ventola et al., “Introduction” 1)

Thus, multimodal perspective to audiovisual products is an analysis tool that can generate insights into the process of AVT. The increase in audiovisual content across languages both within India and globally, need for studies that are positioned at the intersection of metaphor and translation with a focus on multimodality, and the lack of studies in this area for Indian languages prompt the current study. By considering multimodality in subtitling metaphors, the current study attempts to analyse metaphor subtitling practices from English to Telugu.

1.3 Research Questions

The current study pursues the below research questions:

1. Which conceptual source and target domains underlie the metaphorical expressions in the primary source, and how are these domains distributed across the primary source?
2. How are metaphorical expressions rendered in English-Telugu interlingual subtitles, and which subtitling strategies are employed to negotiate linguistic, cultural, and technical constraints?
3. How do visual cues complement verbal cues, and how does this influence subtitlers’ decisions in subtitling metaphorical expressions?
4. Does consideration of conceptual mappings influence the strategy chosen to subtitle a metaphorical expression?
5. What implications do the findings have for developing a model for the subtitling of metaphorical expressions in audiovisual media?

1.4 Research Objectives

The following objectives have been set to address the research questions of the current study:

1. To identify the main conceptual source and target domains used in metaphorical expressions in the primary source and to examine how often they appear across the primary source.
2. To examine how metaphorical expressions are translated in English-Telugu interlingual subtitles and to describe the subtitling strategies used to address linguistic, cultural, and technical constraints.
3. To analyse how visual cues support or reinforce verbal cues and how this affects subtitlers' translation strategies when subtitling metaphorical expressions.
4. To investigate how the consideration of underlying conceptual mappings in metaphorical expressions influences the selection of subtitling strategies.
5. To derive practical implications from the findings of the study in order to propose a model for subtitling of metaphorical expressions in audiovisual media.

1.5 Primary Source

The primary source for the current study is the American political drama series, *Madam Secretary*. Aired by the American commercial broadcaster CBS (Columbia Broadcasting System) from September 2014 to December 2019, *Madam Secretary* comprises six seasons divided into one hundred and twenty episodes with approximately eighty hours of total viewing time. The plot of the series is focused on the life of the Central Intelligence Agency (CIA) operative Elizabeth McCord, who is first appointed as the United States Secretary of State. The ensuing challenges and complications test her professionally and personally. Navigating through these challenges, she becomes the President of the United States. The series has received critical acclaim and has been nominated for various awards, including American

Cinema Editors Awards (2015) and Humanitas Prize (2015 and 2016). Existing studies have established the pervasiveness of metaphors in political discourse (Charteris-Black, *Corpus Approaches*; Vestermark). As a political drama, *Madam Secretary* employs various metaphors and is a strong source for the current study that deals with subtitling metaphorical expressions. The primary source has been watched on the streaming platform Amazon Prime Video. Of the six seasons, the first four seasons have subtitles available in Telugu on the streaming platform. As the current study focuses on subtitles, the availability of subtitles is necessary. Hence, the first four seasons which comprise of ninety episodes and an approximate viewing time of sixty-eight hours are considered as the primary source for the current study.

1.6 Significance and Scope of the Study

While there have been advancements in metaphor studies and translation studies as independent disciplines, interaction between these disciplines is required as there is a “great potential for a two-way interaction between these two disciplines” (Shuttleworth 53).

Several existing studies on the interaction of metaphor and translation have focused on metaphors in literary works. However, audiovisual media presents challenges and opportunities germane to this type of media. Considering the ubiquitous nature of metaphor in regular conversations as well as films and other audiovisual content, relatively few studies have been done on handling metaphors in audiovisual translation (Pedersen, “How Metaphors” 416). Subtitling involves representing verbal dialogue and other sounds used in audiovisual content to a written form that is presented on the screen. Depending on the target audience, subtitles are created in the same language as the verbal dialogue (Same language subtitling or Intralingual subtitling), or a different language from the verbal dialogue (Interlingual Subtitling). Intralingual subtitling typically retains the source utterances in written form as subtitles, as far as the space and time constraints allow. A focused study on interlingual subtitling of metaphors can bring insights which can help the theory and practice of subtitling

as unlike intralingual subtitling, the change in language between audio and subtitles adds to the complexity of translation. The current study, by being situated at the intersection of AVT and metaphor studies, contributes majorly to three areas. Firstly, it has academic contribution by analysing subtitling of metaphorical expressions in Telugu, which is a research gap in the area of subtitling as inferred in Chapter 2. Secondly, it has practical implications to subtitlers by highlighting the strategies used in subtitling metaphorical expressions. Finally, it has a potential for forming subtitling guidelines by proposing a model for subtitling metaphorical expressions. It should also be noted that because of the subjective decisions that are needed for translating metaphorical expressions, this study proposes only a generic model that describes the factors to be considered when metaphorical expressions are subtitled.

1.7 Exclusions

The current study is limited to Telugu subtitles of English soundtrack of the first four seasons of the television series *Madam Secretary*. Situations that employ non-English language(s) for narrative are excluded from the study. Other tropes which are distinct yet typically come up in discussions on metaphor, like metonymy, synecdoche, and hyperbole, are excluded from this study. Some theorists subscribe to the idea of metaphor being a reductionist view of the simile (Tirrell 338); however, for the purpose of this study, similes are excluded from analysis. Identifying a simile as an explicit comparison of two concepts (in contrast to the implicit comparison done in a metaphor) by using *like* or *as*, similes are excluded from the current study. While some idioms are not recognised as metaphors because of their continuous usage over time, there are idioms that have an apparent metaphoricity attached to them, i.e., in conceptual metaphor theory's terms, the source and target concepts can be identified easily. This study considers the latter as part of the metaphor identification, whereas phrases used as idioms without any apparent source and target domains are excluded.

The study is conducted by identifying metaphors in the English audio and analysing the corresponding Telugu subtitles. The rare instances where the English source audio does not have a metaphorical expression but the Telugu subtitle has a metaphorical expression are excluded from the study.

1.8 Operational Definitions

The key terms used in the current study are defined below:

Metaphorical Phrase/Metaphorical Expression/Linguistic Metaphorical Phrase: “a word or phrase used to describe somebody/something else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful” (Lea et al. 511).

Conceptual Metaphor/Metaphor: Understanding an abstract concept (target) by relating it to something more concrete (source) (Lakoff and Johnson 105; Kövecses, *Extended Conceptual Metaphor Theory* 1). Metaphorical phrase or expression/Linguistic metaphorical phrases can be understood as an instantiation of mapping in a conceptual metaphor, expressed in language. In the context of the current study, the terms conceptual metaphor and metaphor are used interchangeably.

Subtitling: “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” (Díaz-Cintas and Remael 8).

Visual Cues: Non-verbal elements that contribute to conveying meaning in audiovisual media. While metaphorical expressions are mostly uttered, visual cues can contribute to the overall representation of the metaphor.

Subtitling Strategy: A translation strategy is defined as “a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language to another” (Lörscher 76). In the context of subtitling, a subtitling strategy is a translation strategy which considers multimodality of the content, spatial and temporal limitations that are pertinent to subtitling.

1.9 Structure of the Thesis

Chapter 1 – Introduction, of this thesis sets the context of the study and describes the rationale for the study. It gives a brief description of audiovisual translation, its importance, the concept of conceptual metaphor, and highlights the need for a study that is situated at the intersection of metaphor studies and AVT. It also lists the research questions and research objectives; and scope and limitations of the study. It also defines the key terms used in the thesis to handle the ambiguity in meaning that these terms carry based on the context they are used in. This chapter ends with a concise description of the chapters and structure of the thesis.

Chapter 2 – Theoretical Framework and Review of Literature, gives an overview of the theoretical concepts used, and documents a critical review of existing studies that are relevant to the current study. It starts with reviewing concepts and previous studies based on AVT, studies affirming CMT and those that raise questions, before reviewing studies based on metaphor subtitling in various languages. It then highlights the research gap, based on observations from the literature review. This chapter also describes the data collection method, research methodology and design of the study.

Chapter 3 – Subtitling of Metaphorical Expressions in *Madam Secretary*, discusses the analysis of data and addresses research objectives 1 through 4. It starts with analysing the type of target domains and source domains that were used in the representation of metaphors in the corpus. The chapter then documents the existing corpora of metaphors and highlights the need for corpora specific to subtitling. It then describes the subtitling strategies that are derived from

the corpus, using examples. This chapter also highlights the impact of considering conceptual mappings on the subtitling strategy. It also analyses the role of visual cues in representation of metaphors and the subtitling strategies used in these cases, before analysing if metaphors can be considered a form of translation.

Chapter 4 – Model for Subtitling Metaphorical Expressions, generalises the insights from the previous chapter and proposes a model for subtitling metaphorical expressions. It applies the model using examples from the corpus and highlights that the model is only a first step towards a matured procedure for subtitling metaphorical expressions. It concludes that a matured model can be achieved through further testing and adjustments to the model, based on other corpora. It discusses examples from the corpus and asserts that awareness of conceptual mappings in a metaphor and consideration of other factors described in the model can result in a different subtitling strategy than the one used in the corpus.

Chapter 5 – Findings and Conclusion, summarises the findings of the study, describes the contribution of the study, and makes concluding remarks. This chapter ends by describing limitations of the current study and suggestions and scope for future studies.

Chapter 2

Theoretical Framework and Review of Literature

This chapter gives an overview of the theoretical framework of the study and documents critical review of the existing studies, progressing from foundational concepts in audiovisual translation to the specific challenges of interlingual subtitling of metaphorical expressions. The objective of this chapter is to introduce the theoretical concepts, gain insights from previous studies and discuss their strengths and weaknesses. Through a thorough review of existing literature, the research gap is identified and documented in this chapter. The research methodology is described at the end of the chapter.

2.1 Theoretical Framework

This section briefly covers multimodality in the context of audiovisual content, audiovisual translation, subtitling, and metaphor theories, especially CMT before documenting the literature review.

2.1.1 Multimodality in Audiovisual Content

Traditional view of translation is typically a process of converting spoken or written word from one language to another. With the advent of new forms of communication and entertainment, there are other elements that need to be considered. There is an increase in information received not only through written text but also pictures and non-verbal audio among other ways. Multimodality involves the usage of several sign systems or representational modes in making a text or audiovisual product. In other words, multimodality is the usage of “multiple semiotic resources such as language, sound and image” (Hirvonen and Tiittula 1). Furthermore, using different modalities for communication is not a new phenomenon and has been in use in majority of human communication (Ventola et al. 1).

Multimodality refers to ways of understanding communication as more than just language. It looks at all the different forms people use to communicate, such as written text, verbal utterances, pictures, motion, and gestures, and how these work together in the production of meaning. Multimodality “steps away from the notion that language always plays the central role in interaction, without denying that it often does” (Norris 3). The meaning of spoken or written language, like all other forms of communication, is always connected to the meanings created by the other modes present in the situation. These modes work together, and their interaction is what creates meaning (Kress et al. 52).

According to Zabalbeascoa, audiovisual content utilises four different kinds of signs, “audio-verbal (words uttered), audio-nonverbal (all other sounds), visual-verbal (writing), [and] visual-nonverbal (all other visual signs)” (24). To be called an audiovisual product, he proposes three criteria. Firstly, the product should have “[a] combination of verbal, nonverbal, audio, and visual elements to the *same degree of importance*” (Zabalbeascoa 24; emphasis added). However, the degree of importance might differ between these modes in an audiovisual product depending on the genre and the meaning being produced. Secondly, these modes should be complementary to each other, i.e., understanding the information being presented through all the modes involved is important in understanding the overall message. However, “[w]hen ‘reading’ a multimodal text, average recipients will normally become only dimly aware of the fact that they are processing information encoded in different modes” (Stöckl 16). Thirdly, the production phase should include pre-shooting, shooting, and post-shooting (Zabalbeascoa 24). Presence of multimodal elements in an audiovisual product increases the level of complexity because just as verbal utterances, “[v]isual language is not [...] transparent and universally understood; it is culturally specific.” (Kress and van Leeuwen, *Reading Images* 4).


	Audio	Visual
Verbal	Words heard	Words Read
Nonverbal	Music/Special Effects	Pictures

Fig. 1 Four components of an Audiovisual Text (adapted from Zabalbeascoa 24)

Much of the work done in the area of multimodality has been linguistically based. As Gambier notes, “[t]here is a strong paradox: we are ready to acknowledge the interrelations between the verbal and the visual, between language and non-verbal, but the dominant research perspective remains largely linguistic” (“Multimodality” 97). However, these works have “...provided an impetus to developing ideas on how to exploit multimodal analyses in the area of AVT” (Taylor 222).

As Pérez-González notes, multimodality is expected to become increasingly important in translation research in the coming years as developments in technology and “new forms of amateur and participatory communication and translation move towards the core of mainstream cultural industries” (“Multimodality” 128).

2.1.2 Audiovisual Translation Theories

Egwuogu defines AVT as “...the adaptation of multimedia and audiovisual content from one language to another. It covers a range of media types including films, television programs, video games and digital content”. This definition covers translations between languages but does not include intra-lingual (translation within the same language) translation specifically. Chiaro defines AVT as “the term used to refer to the transfer from one language to another of the *verbal components* contained in audiovisual works and products” (290; emphasis

added). This definition only covers the verbal components of audiovisual content. This is because according to Chiaro, while the verbal and visual elements are interlinked to a level where the audio typically relies on visuals, “the translation of these products operates on a verbal level alone” (290). Focusing only on the verbal aspects is problematic as this separates the language element from the rest of the message (Cattrysse 1). Díaz-Cintas elaborates the definition of AVT in this way:

Audiovisual translation (AVT) is an academic discipline and professional activity that involves the localization of audiovisual media content by means of different translation practices. Translating this type of material requires awareness of the coexistence of the acoustic and the visual communication channels through which verbal and non-verbal information is concurrently conveyed. (“Audiovisual Translation” 209)

The above definition considers audio and visual channels, as well as verbal and non-verbal cues, thereby providing the most encompassing definition of AVT. The term ‘Audiovisual translation’, while being the preferred term, is mostly used synonymously with screen translation, multimedia translation, and multimodal translation, among other terms.

Luyken et al. opined that there is scarcity of theoretical knowledge about impacts of language translation in audiovisual products (165). However, in the past two decades, with the unprecedented growth of AVT, there are more studies that bring forward insights by analysis of this form of translation. Furthermore, the traditional focus of translation studies on fidelity has seen a change in the recent past. Chaume opines that the concept of faithfulness has begun to lose ground in the discipline’s theoretical landscape as a result of the “shift in focus from the source text to the target culture as a reference point in translation assessment”; instead, it is now “understood as the fidelity to the norms governing the target system” (17). Changes such

as the above in combination with growing access to audiovisual content across the world has created a dynamic platform for research in the area of AVT.

Due to its close connection with technology and constant developments, audiovisual translation is considered to be one of the fastest growing branches of translation studies. The challenges audiovisual translation poses like accurately characterising its identity and essence; the predominantly prescriptive nature of the majority of available guidelines; the prevalence of descriptive studies as a leading theoretical paradigm embraced by most scholars in the discipline; the imperative to connect linguistic, multimedia, multimodal, and multidisciplinary approaches to address the various issues inherent in AVT; and the dismantling of both professional and academic barriers, among other factors are still “reductionist” when compared to where audiovisual translation situates itself (Díaz-Cintas and Neves 1).

Various methods are used in researching audiovisual translation. In underscoring the complementary nature of various research methods used in this area of study, Pérez-González lists five major types of research methods. Conceptual research prioritises the exploration of ideas rather than the analysis of data. Observational methods, such as those that use eye-tracking, focus on how people see and understand audiovisual translations. They help us learn how viewers process information that they see in an audiovisual product and how this knowledge can improve audiovisual translation practice. Interaction-based methods, like questionnaires and interviews, look at how audiences respond to audiovisual translations. These approaches highlight important issues related to how translated content is received. Documentary methods, traditionally involving archival research, now extend to innovative ethnographic methodologies where investigators involve themselves as participants in online translator communities. Lastly, quantitative research methods in audiovisual translation scholarship predominantly focus on computer-held corpora (Pérez-González, *Audiovisual Translation* 12). In the context of this typology, the current study can be considered a hybrid

study that brings aspects of observational method by analysing the subtitling strategies used in the primary source and a quantitative study that uses a corpus to arrive at the most used conceptual domains and subtitling strategies.

In highlighting the importance of theory in research, Díaz-Cintas opines, “more analyses are needed with a more theoretical and less anecdotal approach” and believes that Descriptive Translation Studies “offers an ideal platform from which to launch this approach” (“In Search of” 31). Studies that focus on a specific aspect of AVT and analyse the norms in that area have a potential to contribute to not only newer insights but also the formation of theories in AVT.

2.1.3 Subtitling

Subtitling, one of the three major modes of AVT, presents written text on screen to convey spoken dialogue and other audio information that is part of audiovisual content. The practice of subtitling originated during the silent films period of the late nineteenth century to early twentieth century. During this period, title cards called intertitles were used to present dialogue and narrative information in between the scenes of a film. When sound films emerged in the late 1920s, language barriers became a major challenge for international film distribution. In this context, subtitling became a practical solution that allowed films to be shown abroad without reshooting or replacing audio tracks.

O’Connell defines subtitling as “supplementing the original voice sound track by adding written text on the screen” (169). Gottlieb considers other relevant factors and defines subtitling as a written (distinguished by its written rather than spoken form), additive (addition of verbal material to the original content while preserving the discourse of the source language), immediate (in the filmic media all discourse unfolds in a continuous manner outside the control of viewer), synchronous (original film and translated dialogue are presented simultaneously),

and polymedial (utilisation of at least two parallel channels to effectively convey the complete message of the original content) translation (“Subtitling” 162). When language is transferred from spoken to written form in subtitling, it is a diamesic shift in which some of the features of speech are lost. These features include tone of voice, changes in pitch, regional accents, and specific grammatical patterns (Perego 65). Highlighting the creative nature of the process of interlingual subtitling, Naficy opines, “multilinguality, which necessitates extensive titling, turns the film frame into a calligraphic page” (qtd. in Egoyan and Balfour 29).

Subtitling can be categorised into various types based on different criteria. The most common categorisation is of Intralingual and Interlingual subtitles. The primary difference between intralingual and interlingual subtitling arises from the intended audience: intralingual subtitling majorly caters to deaf and hard-of-hearing viewers, whereas interlingual subtitling serves non-native language users. In intralingual subtitling, the aim is to replace the dialogue and essential elements of an audio track with a written representation. On the other hand, interlingual subtitling seeks to attain a level of translation equivalence (De Linde and Kay 2). Expanding on the basic types, Gottlieb proposes four types of subtitles - Intralingual, Interlingual, Open, and Closed (“Subtitling” 163).

Various parameters play a vital role in the process of subtitling. Based on these parameters, subtitling can be classified into Pre-prepared/Offline (based on when the subtitles are prepared), Live/Online (based on the time available for preparation); Block, Cumulative, or Scrolling (based on the display mode); Open, Closed (based on technical parameters); Mechanical and thermal, Photochemical, Optical, Laser etc (based on methods of projection); and Cinema, Video, VHS, DVD, VCD, Blu-ray, Television, Internet (based on the mode of distribution) (Díaz-Cintas and Remael 11-29). Coming up with a taxonomy that covers all types of subtitles is a tough one as “the types of subtitles in existence seem too varied to be accounted for, the classification of them risks being overlapping, intricate or meticulous, which would

make a systematic study of the subject all the harder” (Liu 1103). The most common type of subtitles are the closed and open subtitles. In case of closed subtitles, the viewers have an option to turn off the subtitles when they are distracting or when the viewer feels that the audiovisual content can be understood without the subtitles. Contrastingly, open subtitles are embedded into the audiovisual product and the viewer does not have an option to turn them off.

Subtitling is widely recognised as a professional practice and the language and format of the subtitles differ based on the guidelines of specific organisations that contract subtitling projects. The same content might have different subtitles across platforms (films released with subtitles, subtitles on streaming platforms etc). However, amateur subtitling under the name of fansubs, which Busnello and Romanenko define as “fan-made derivative works created and distributed as user-generated content on the Internet” (qtd. in Čemerin 83) is on the rise in the recent decades. Fansubbing usually does not have any official permission to translate the original and is typically not paid for. It is driven by enthusiasm rather than money. Fansubs have influenced how global audiences find and engage with media across the world.

Temporal and Spatial constraints are the most important considerations in subtitling. Subtitles are recommended to be visible for at least 1 second and no more than 6 or 7 seconds. Each subtitle should consist of a maximum of two lines, with each line containing between 37 to 42 characters, including spaces. These specific technical limitations contribute to the presence of traces indicating that subtitles are often derived from translated, summarised, or transcribed texts (Arias-Badia 27).

The multimodal nature of audiovisual texts can cause issues as well as be helpful for subtitlers. Visuals sometimes create challenges, especially when there are word–image puns that are hard to translate. At the same time, the visuals often repeat or support what is said. Because of this complementing aspect of visuals, some verbal details become less necessary.

This can make it easier for subtitlers to shorten the text without losing meaning (O’Sullivan 11).

2.1.4 Metaphor Theories

The word metaphor comes from the Greek words *meta* (over) and *pherein* (carry), and means “carry over”. It refers to the figurative word or expression that is used to carry over features or characteristics of one object to another and is a way of looking at something as if it were (or in terms of) another thing. According to Aristotle, “Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy” (Bywater 4999). The capacity to create metaphors has been exalted when Aristotle said “...the greatest thing by far is to be a master of metaphor. It is the one thing that cannot be learnt from others; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars.” (Bywater 5003). In *Rhetoric*, Aristotle opines “Metaphor, moreover, gives style clearness, charm, and distinction as nothing else can: and it is not a thing whose use can be taught by one man to another” (Roberts 4799). For centuries, people saw metaphor as something decorative rather than essential. Many later writers proposed that metaphors were misleading and took attention away from the seriousness of formal speech (Redden).

A contrary understanding is presented when Mahon argues that Aristotle’s position on the metaphor is misconstrued and his writing in *Rhetoric* “acknowledges that *everybody* uses metaphors in conversation, and he [Aristotle] simply encourages orators and writers to work on producing *better* metaphors” (Mahon 75). The assertion that metaphor creation does not need special intellect is congruent with Lakoff and Johnson’s findings that metaphor is not only a stylistic device but is a primal part of human cognition, thus being a fundamental part of

language. If Mahon's argument is true, thinkers after Aristotle have misinterpreted Aristotle's definition of metaphor. Secondly, in Aristotle's opinion, a simile is also a metaphor, with slight differences (Roberts 4805). The difference is in the form – simile is an explicit or direct comparison whereas metaphor is implicit or indirect. Word additions such as *like* or *as* contribute to turning a metaphor into a simile. This is the basis for the “metaphor is an elliptical simile” view. Later thinkers rejected this view that metaphors are simple elliptical similes because metaphors are “stronger” than similes (Glucksberg and Keysar 406).

Aristotle's “comparison” view of the metaphor is only one of the many views that have been attributed to term, and cannot be considered synoptic of all views. Metaphor proved to be an incessantly difficult area that theorists have worked on. Different aspects of metaphor, like the motivation for creation of metaphors, understanding and interpreting the metaphors and the factors that influence this interpretation have been researched across studies in philosophy, linguistics, psychology etc. Rhetoricians in the later centuries have proposed various thoughts about metaphor, which were predominantly variants of Aristotle's classical theory. I.A. Richards' argument that thoughts are metaphorical and a metaphor is a “borrowing between and intercourse of *thoughts*, a transaction between contexts” (Richards 94; emphasis added) is a pre-cursor to Lakoff and Johnson's CMT. Roman Jakobson's distinction between metaphoric and metonymic units of language, Max Black's interaction view of the metaphor (where a metaphor is a result of the interaction between the *focus* and the *frame*), Donald Davidson's assertion that there is only literal interpretation and no metaphorical meaning, John Searle's discussion on metaphor from a speech act perspective and ideas from many others have contributed to the understanding of metaphor. The major breakthrough in the understanding of the metaphor came in the twentieth century. By the late twentieth century, understanding of metaphor shifted from the conscious and confined use as an embellishment, to its ubiquitous presence in everyday language.

Metaphor has traditionally been considered secondary to natural language and has been characterised by five of its properties. First, metaphor is a feature of language. Second, metaphor is used for rhetorical purposes. Third, metaphor relies on the similarity between the two concepts that are compared. Fourth, it requires special talent to be able to use metaphors well. Fifth, metaphor is not a rudimentary part of language use and is used only for special effects (Kövecses, *Metaphor* ix-x). This view changed with advances in cognitive linguistics in the past few decades. George Lakoff and Mark Johnson's work from the 1980s changed the paradigm with their CMT which states that metaphor is not just a rhetorical aspect of language, but it also has a cognitive dimension and is fundamental to human thought. Lakoff and Johnson argue "...metaphor is not just a matter of language, that is, of mere words. We shall argue that, on the contrary, human *thought processes* are largely metaphorical" (6). Metaphor is ubiquitous in everyday language. Contrary to the belief that metaphor is an occurrence of elite use of language which is used as a trope for special effect, CMT proposes that metaphor is a primary part of language and thought. Using their famed ARGUMENT IS WAR, and various other examples, Lakoff and Johnson explain the workings of conceptual metaphor. A systematic mapping between the two domains of a metaphor is significant in interpreting the conceptual metaphor that metaphorical linguistic expressions represent. These mappings are unidirectional and go from the source to the target. Furthermore, the image-schematic organisation of the target domain determines what can be mapped from the source domain. This is called the "invariance hypothesis" in CMT (Kövecses, *Extended* 5).

An aspect of figurative language that is related to metaphors are idioms as "[m]any idioms are metaphoric" (Dancygier and Sweetser 35). Kreuz et al. define idioms as "[s]egments that contain special meanings not obtainable from the usual meaning of the words in an expression" (86). Regular usage of idioms over time have led to contemporary language users not recognising those expressions as idioms anymore. Such type of idioms do not have an

apparent metaphoricity to them. However, other idioms retain strong metaphoricity as “...idioms often include aspects of metaphor...” (Gibbs and Colston 51). Gibbs opines “analyzable idioms have been shown to evoke both source and target domains in processing” (Gibbs, *The Poetics of Mind* 44).

Gilles Fauconnier and Mark Turner’s theory of conceptual blending or the conceptual integration model has many similarities with Lakoff and Johnson’s CMT. The basic premise of both theories is that metaphor not just a linguistic aspect of language but is conceptual. The difference between the two theories is that while CMT has two domains (the concrete source and the abstract target), conceptual blending theory allows for more than two “mental spaces” which give rise to a blended space. These spaces not same as the domains of the conceptual metaphor theory but rather depend on a subset of the domains. A mental space “is a short-term construct informed by the more general and more stable knowledge structures associated with a particular domain” (Grady et al. 102). An important aspect of the blending theory is the generic space, which constitutes the common elements of the various input mental spaces. Specific features from the input spaces combine to form the blended space. Features that are not distinct in any of the input spaces can still be manifested in the blended space. While the blended spaces are not necessarily always metaphorical, these two theories are complementary as “the metaphor theorist strives to capture generalizations across a broad range of metaphoric expressions, the blending theorist typically focuses on the particulars of individual examples” (Grady et al. 121). Instead of simply mapping one concept onto another, there is a blending of elements from multiple sources to form a new, integrated meaning in the mind. Fauconnier and Turner propose assert that this process helps us understand complex or creative metaphors (127).

Gerard Steen’s Deliberate metaphor theory differentiates between deliberate and non-deliberate metaphors in communication and posits that “[d]eliberate metaphor is an overt

invitation on the part of the sender for the addressee to step outside the dominant target domain of the discourse and look at it from an alien source domain” (Steen 38; emphasis added). In simple words, metaphor is processed so because of how speakers intend to shift perspectives deliberately and receivers process this shift. Deliberate Metaphor Theory adds a communicative aspect to metaphor, focusing on the communicative goal of making the receiver see something in a new way through explicit comparison. This is different from previous theories of metaphor which are based on language and thought. Deliberate metaphor is not only a feature of language; it is also a feature of other modalities where metaphors are used. Describing visual metaphors, Forceville opines, “[u]sually when we interpret something as a metaphor, this something was probably *meant* to be construed as a metaphor” (“Metaphor in Pictures” 468).

2.1.5 Language of Politics

Language is a means of communication, but it also shapes how arguments are presented. Political arguments are rarely neutral. They are rooted in systems of belief. Language cannot be separated from the ideas it conveys, because the way it is used reveals how those ideas are formed and organised. For this reason, analysing political texts requires close attention to language. It is important to examine how linguistic choices reflect the ideological position of the speaker or the author, as well as how the listener’s or reader’s or own ideology may influence interpretation (Beard 18). Charteris-Black opines that politics is about getting, keeping, and using power. It is also about how resources are distributed and how people work together to reach certain goals. It is arguable if language would have evolved without politics, but it is undeniable that politics would never have grown without language (*Politicians and Rhetoric* 4). He continues, “in political contexts metaphor can be, and often is, used for ideological purposes because it activates unconscious emotional associations and thereby

contributes to myth creation: politicians use metaphor to tell the right story” (*Politicians and Rhetoric* 28).

Metaphor is powerful in political communication because it draws on conceptual associations that people might not notice consciously. These associations are shaped by culture and history. As a result, metaphors can be highly persuasive. They influence how we think and feel about actions, people, and political issues. This influence can majorly work in two ways. Sometimes it is direct, like in the case of new or creative metaphors which can shape the main message of a speech and stay in the listener’s short-term memory. At other times, the effect is more indirect. Familiar metaphors are used often in political discourse. They refer to shared ideas that have been repeated over time. Because of this, they are stored in long-term memory and are no longer processed actively (Charteris-Black, *Analysing Political Speeches* 202).

Schäffner discusses three perspectives related to politics and translation: “the politics of translation, the translation of political texts, and the politicisation of translation (studies)” (Schäffner, “Politics and Translation” 135). Censorship, as well as ideological and political considerations, significantly influence audiovisual translation. The choice between dubbing and subtitles is also a political decision, as dubbing restricts the audience’s access to the original text. Studying how political talk is translated can lead to helpful insights about the complex political landscape in an interconnected world. Investigating how translation and politics are connected, especially in translating political texts, can be a valuable addition to the growing field of critical translation studies (Schäffner, “Politics and Translation” 147).

2.2 Review of Literature

Roman Jakobson proposed three types of translation - intralingual translation or *rewording*, interlingual translation or *translation proper*, and intersemiotic translation or *transmutation* (233). In defining these types, the focus is on the interpretation of “verbal signs”

using another set of signs, either in the same language in case of intralingual translation or another language in the case of interlingual translation. Intersemiotic translation involves the reinterpretation of verbal signs through the application of nonverbal sign systems. While not specific to only verbal signs, audiovisual translation can be put into the category of intersemiotic translation. Jakobson's categorisation is based on linguistic aspects alone and does not address the influence of other factors like culture on the semiotic systems of verbal and nonverbal signs. Critiquing Jakobson's types of translation, Umberto Eco highlights the use of the word *interpretation* in each of the three types and opines "...every translator is an interpreter, [...], but this does not mean that every interpreter is a translator" (*Mouse or Rat* 125), thereby asserting that Jakobson's triad is that of interpretation and is not necessarily of translation.

Various challenges are encountered by the translator in the process of translation. These can be related to a specific aspect of language or culture, or in the case of audiovisual material, challenges caused by technical constraints. Figurative language such as metaphorical expressions have been a problematic of translation from centuries. Various scholars have studied translation of metaphorical expressions in written texts.

Dagut opined that the degree of translatability of metaphors is somewhere in between Eugene Nida's view that all metaphors can be translated and Kloepfer and Reiss's view that it is not easily possible to translate metaphors (24). There is no generalised way to translate metaphors and a metaphor's translatability depends on the linguistic terms and cultural experiences that the metaphor utilises, and the accuracy with which these metaphors can be transferred to the target language (TL) depends on the degree of cultural *overlap* in each case (Dagut 32). In contrast to this, van den Broeck proposed that by not being prescriptive and by observing actual metaphor translations it is possible to establish general, tentative rules for metaphor translation (van den Broeck 77). In his *The Translation of Metaphor*, Peter Newmark

critiques Dagut's opinion and notes "Dagut may be at fault in overlooking the fact that an original metaphor is likely to have fewer local cultural associations than an idiom, and therefore can be transferred more easily" (98). Newmark itemised metaphors into five categories (dead, cliché, stock, recent, and original), and opined that stock metaphors are most amenable to translation and proposed seven procedures for translating metaphors (95-97).

Academic interest in metaphor has been on the rise, especially after CMT was proposed in the late 1970s. Shibles' work was the first exhaustive annotated bibliography on the topic of metaphor. In highlighting the importance of metaphor, Shibles opines, "one of the most important features of philosophical systems, poetry, and theories of any sort [is] that they [are] highly metaphorical" (XIII). A bibliographic study of publications on metaphor from 1970 to the summer of 1984 was done by Noppen. In the time period of close to fifteen years, Noppen found 4,317 works dealing with metaphor (Noppen, *Metaphor* 497). A subsequent work that covers the five year time period from 1985 to 1990 resulted in finding over 3,500 works (Noppen and Hols 300). This interest on metaphor has only grown in the twenty first century as the work of Yuan and Sun on articles related to metaphor from Web of Science database claims that "metaphor remained a hot study topic from 2010 to 2020" (239) and "conceptual metaphor research and its interdisciplinarity are main topics..." (227).

Ritchie studied metaphors in political speeches and compared the speeches of Tony Blair and Barack Obama. He concluded that sometimes political metaphors are carefully planned by speechwriters. However, many speakers also use common metaphors that are commonplace in everyday conversations. Different metaphors can be mixed to create irony or sarcasm. They can also be contrasted to highlight differences between political views. Looking at political metaphors helps us understand how speakers see their situation. It also shows what they are trying to achieve. It is useful to study metaphors in formal political speeches (Ritchie 183). A study by Borčić et al. asserts this as the authors opine that persuasive communication

can be made effective by using metaphors (73). In the Indian context, Antil and Verma analysed the metaphors used by politicians from two major political parties in India, and conclude “to be an effective speaker while representing the country in global fora or before domestic audience, metaphors are one of the best rhetorical devices for an effective speaker” (223).

CMT does not mention a singular modality such as language when defining a metaphor. As metaphor is a function of human thought, it can be represented in modalities other than language (Forceville, “Metaphor in pictures” 463; Fahlenbrach 95). Cienki and Müller’s study on the metaphoricity of combination of spoken words and gestures confirms the assertion of CMT that metaphor is a characteristic of human thought, and not just of language. Basing their analysis on metaphorical gestures, the authors conclude that gestures may produce new linguistic metaphorical expressions and opine “[t]aking spoken language and gestures into consideration uncovers that metaphors may be instantiated in various modalities, notably without necessarily drawing upon the same conceptual metaphor” (Cienki and Müller 498).

Terry’s study focussing on the metaphors related to the taboo topics of death, disease, and sex uses five television series created in the United States as the corpus for analysis. This study concludes that metaphors related to the above target domains cannot be taken as representing real and natural conversations. Terry concludes that the creativity involved in the screen metaphors is different from that of the conventional language, as they have different functions than in reality (18).

Gottlieb proposes ten strategies for subtitling – Expansion (for culture-bound references that need expanded representation), Paraphrase (phenomena with linguistic specificity that need paraphrasing in different words), Transfer (equivalent expression), Imitation (using the exact words in the subtitles as the audio), Transcription (for anomalous expression), Dislocation (for musical or visualised language-specific phenomena), Condensation (the condensed version where the loss is of language features and not semantic), Decimation (the

abridged version where the loss is of semantic nature), Deletion (elimination), and Resignation (using a different expression which is not an equivalent of what is being said) (Gottlieb, “Subtitling” 166). The strategies of deletion and decimation result in semantic loss, but this is sometimes complemented by the visuals on the screen. While Gottlieb’s typology is detailed, there are only subtle differences between some of the strategies and other scholars like Lomheim opine that there is a need for “simpler classifications” (Bianchi 10).

Lomheim’s study of three audiovisual products broadcasted by Norwegian Broadcasting concludes that a fast subtitle pace does not always match a fast-moving scene. The programme with slowest on-screen action had the fastest subtitling pace in this study (Lomheim 199). Based on the observations, Lomheim proposes six subtitling strategies, namely Omission, Compression, Expansion, Generalisation, Specification and Neutralisation (202-204). This model, while consolidating some of Gottlieb’s strategies into larger categories, does not explicate on strategies like Paraphrase.

Focussing on reduction strategies which are a “typical feature of subtitling” and depend on “systemic similarities and differences between source and target language”, Kovačič’s 1994 study uses English to Slovene subtitles and proposes partial and total reduction as the two strategies used by subtitlers (247-249). The study concludes that the framework of Relevance Theory explains the strategies, and should be included as part of subtitling and translator training programmes (251). However, this study only focuses on reduction strategies and does not consider the other types of subtitling strategies. A similar study was done by Georgakopoulou for the language pair English-Greek which concluded that the genre of the audiovisual product influences the subtitle reduction levels (462).

Bianchi’s study on subtitling strategies used in science documentaries analyses subtitles from English to Italian, both qualitatively and quantitatively. Initially, the Italian subtitles were

compared with the English audio with an aim of identifying the subtitling strategies used. Furthermore, the type of linguistic elements such as modifiers were also identified. Bianchi concludes that some subtitles were shortened, simplified, or clarified the source. However, other subtitles were made to increase the level of formality. This study also compares the subtitles to the dubbed version of the science documentaries and confirms that the same strategies and linguistic features were used in both versions. This suggests that the shift to a more formal style is not just a result of subtitling but it reflects the translators' intention to adapt the source text to Italian culture. The study concludes "...achieving greater formality should be considered a driving force in the subtitling of science documentaries from English into Italian, on a par with clarifying, simplifying and shortening" (Bianchi 7). While the aspect of formality is relevant to science documentaries where causal conversations are not as common as a film or fiction television series, considering formality in the latter might not bring considerable insights on subtitling. This study proposes five subtitling strategies, namely Addition, Effacement, Substitution, Literal Transfer, and Reformulation (Bianchi 16).

Mutiyara and Juppy studied the musical film *The Greatest Showman* and analysed how the force of metaphors impacts the poeticness in the translation of song subtitles. This study shows that dead metaphors (metaphors that are overused, leading to a loss of original imagery and metaphorical meaning and are no longer recognised as metaphors but as being literal expressions or clichés) are the most used metaphor category in the selected source text. There is a relationship between force of a metaphor and poeticness as "the more frequent a metaphor is used, the weaker the force and the less poetic the expression" (Mutiyara and Juppy 3). As Jasinski opines, "...the force of *metaphor*, arises from its ability to help us look at something in a new way" (242). Mutiyara and Juppy conclude that while most of the metaphors are retained in translation, the force of metaphors decreased in translation, thereby weakening the poeticness of the target text. While highlighting the aspects that influence poeticness of the

translation, this study does not delve into the strategies used by the subtitlers. Also, as dead metaphors are the most used category in the source, poeticness of the metaphors is low to begin with.

Pedersen's investigation on Swedish subtitling of metaphors from the British sitcom *Yes, Prime Minister* concluded that subtitlers consider metaphors important and hence are less prone to omit them in translation. Furthermore, subtitlers use more strategies to subtitle monocultural metaphors than transcultural metaphors (Pedersen, "How Metaphors" 416). In contrast to Mutiyara and Juppy's study, Pedersen's study found that "subtitlers appear to have tried to retain the metaphorical force of the ST, except in cases where the constraints made it impossible and a metaphor had to be omitted or reduced to sense" ("How Metaphors" 436). While Pedersen's study considers dead metaphors that resemble stock metaphors, it does not consider all dead metaphors from the source data as they are not considered to be metaphorical in regular discourse at all ("How Metaphors" 427).

Jalali's study on English subtitling of metaphors from Persian concludes that "reproducing the same SL image in the target language and deletion, respectively, are the most frequent and the least frequent strategies used by Iranian subtitlers" (ii). This study uses the typology of strategies proposed by Newmark in 1988. The seven strategies for metaphor translation outlined by Newmark, while applicable for monomodal texts, do not consider the multimodal nature of audiovisual products. A similar study done by Alasina and Munandar on the translation strategies used in subtitling metaphors in the Indonesian versions of two Hollywood movies concludes that "...reproducing the same image is the most frequently used strategy..." (210). This observation indicates that there are equivalent metaphors in Indonesian for most of the English metaphors used in the source data. While this study confirms the results of Jalali's study, it also uses Newmark's strategies which do not consider multimodality of the source text.

A study that uses a different typology of strategies is done Siegfrieda and Martha, and uses English subtitles as the source text and Indonesian subtitles as the target text. This study uses the eight metaphor translation strategies proposed by Pedersen, based on Lindqvist's strategies proposed in 2002 (qtd. in Pedersen 2015). These strategies are word-for-word translation, replacement with a different type of figurative language, translating a metaphorical expression to non-metaphorical expression, omission, an expression that does not have metaphoricity translated into a metaphorical expression, and adding a metaphor in the TT when there is nothing in the ST, specification (expansion), and retention. The strategy of translating an expression which does not have metaphoricity into metaphorical cannot be treated as a metaphor translation strategy as it is "to a metaphor" and not "from a metaphor". This study observed that word-for-word strategy accounts for 42.86% of the corpus followed by paraphrase which accounts for 38.09% of the corpus (Siegfrieda and Martha 70).

Schmidt's study on subtitling metaphors uses the Croatian film *Što je muškarac bez brkova?* as the source text and the corresponding English subtitles as the target text. Combining Toury and Kövecses's translation typologies, Schmidt proposes six strategies to subtitling metaphors. These are, retaining the conceptual metaphor, subtitling using a different conceptual metaphor, translating a metaphorical expression to an expression that is not metaphorical, omission, an expression that is not metaphorical translated into a metaphorical expression, adding a metaphor in the subtitle when there is none in the audio (832-833). This study observed that retention strategy is the most used, accounting for 61% of the corpus. The factors influencing the translation strategy are "universality of metaphor, the conventionality of expression and the technical constraints of subtitling..." (Schmidt 839).

Postigo's study of idioms with strong metaphoricity and their subtitling from German and Spanish to English concludes that metaphorical expressions are often reduced in English subtitles. This varies depending on the original language of the film. When translating from

Spanish, subtitles tend to use more explicit meanings than when translating from German. The findings of this study can be useful in foreign language teaching and professionals working in audiovisual subtitling (46).

Lakoff and Johnson proposed structural, orientational, and ontological as the three types of metaphors (14-25). This typology was used in combination with Al-Hasnawi's subtitling strategies for studying English to Persian subtitles (Iranmanesh 2014), Pedersen's metaphor translation strategies for studying English to Lithuanian and Russian subtitles (Listov 2017), Schmidt's subtitling strategies to study French to English subtitles (Megaptche 2022), Toury's translation strategies to study metaphor subtitling from English to Arabic (Ronza 2023; Sahari 2024), among other language pairs.

Sarić's study on subtitling metaphors and metonymies in the television series *House of Cards* uses the six metaphor translation strategies proposed by Schmidt and extends them to metonymies. This study reverses the source and target languages of Schmidt's study and uses English audio and Croatian subtitles as source. 9.8% of the corpus studied are metonymies and the rest are metaphorical expressions. This study observed that retention of conceptual mapping in the target language is the most used strategy, accounting to 39.1% of the corpus. This was followed by retaining the conceptual metaphor with a different mapping, accounting for 26% of the corpus. There were no omission cases that were observed (42). While this study uses a more recent proposal of translation strategies, it does not consider the multimodal nature of the audiovisual content being analysed and ignores the visual cues in representing metaphors.

The study of visualised metaphors was carried out by scholars like Forceville and Fahlenbrach (Forceville 1994, 2008; Fahlenbrach 2017). Pedersen's 2015 study on subtitling visualised metaphors from the television series *Yes, Prime Minister* concludes that subtitling visualised metaphors is a rare translation problem and when encountered, can be resolved using

conventional translation strategies. In very rare cases, visualised metaphors cause unresolvable translation problems, thus creating intersemiotic tension (“On Subtitling” 177).

Very few existing studies focussed on audiovisual translation in India. Gupta’s study on non-verbal culture specific references concludes that sometimes “cultural references invoked by the interaction of [...] nonverbal codes with the verbal code are omitted altogether” and it is necessary to consider the role of these non-verbal cues while translating an audiovisual product (84). Rachabattuni and Rao’s study focuses on audiovisual translation practices in India and uses television advertisements to bring forth the challenges in translating advertisements and the strategies used by subtitlers in addressing these challenges. Highlighting the need for AVT research in India, the authors opine, “[i]n India, although audiovisual translation is used extensively for media translation, there is little academic research in the field to rely on” (50).

Of the few studies that focussed on the end-user reception of audiovisual translation is Petar Božović’s 2023 study on the viewer preferences of subtitling and dubbing. In subtitling, the preferred strategy is foreignisation and in dubbing it is domestication (Božović 92). This difference is because of two reasons according to the author. Firstly, subtitling creates different expectations than dubbing for viewers. People tend to be more critical of what they see on the screen. They often expect the subtitles to match exactly what they hear. Secondly, degree of humour-encodedness of the cultural elements in the source text impacted target audiences’ preference. If elements of culture were humour-encoded in the source text, the domesticated version was preferred, otherwise the foreignised version (Božović 92).

Several studies took *Madam Secretary* as a primary source for analysis. Results of Schwind’s study show that as the protagonist of the show, Elizabeth McCord’s character can defend herself in a traditionally masculine environment. This study reveals that *Madam Secretary* confirms the postfeminist concept that “women can have it all” (ii). In a more

expansive study of female presidents, Smith concludes that three messages are focussed on in the depiction of fictional female presidents. Firstly, how women presidents reach the administrative highest office in the USA. Secondly, how leadership traits seen as masculine are preferred in powerful positions. Finally, the unique challenges women presidents face and how they navigate gender double binds (119).

Clue's study focuses on a different aspect of the series, by focussing on how the series was received from the perspective of social justice. Using mirror theory, Clue argues that *Madam Secretary* gave viewers a way to examine their own beliefs about social justice and by handling this topic with care, the series helps push public discussion about social justice forward (288). Another reception study was carried out by Hoewe and Sherrill which concludes that political dramas "have prosocial implications, including the non-stereotypical representation of women as well as increased political engagement among viewers" (59). An expansive study across genres and time periods was carried out by Kollman. By analysing fictional written works, films, and television series from the 1930s to the twenty first century, Kollman highlights the reasons for which the USA had not had a female President so far. Regarding the impact of *Madam Secretary*, she opines, "a woman becoming president is plausible [...and it is] not seen as a negative moment in American political history" (177).

Heyrman's study on *Madam Secretary* focussed on depiction of fictional foreign policy and the role of female leadership in driving this policy. By comparing *Madam Secretary* with another political drama *House of Cards*, this study concludes that *Madam Secretary* shows far more clearly how officials in the executive and legislative branches of administration interact and negotiate to put foreign policy in action (1).

While most studies on *Madam Secretary* focussed on the political aspects of the series and the reception of a female president by the audience, Anderson's study of the first four

seasons of *Madam Secretary* observed two major aspects of non-English languages used in the show. Firstly, the study observed that violence was not portrayed in most of the non-English dialogues. Secondly, American characters in the series, while not speaking completely in a foreign language, used foreign words at a word level. The study concluded that this “align[s] with a trend of increasing openness to other languages pursuant of “realism,” while bucking a trend to depict Arabs as inevitably villainous” (Anderson 55).

2.3 Research Gap

Review of the existing literature on the topic of the current study highlighted two aspects. Firstly, most of the existing studies related to subtitling metaphorical expressions ignore the multimodal nature of an audiovisual product and focus on linguistics aspects of the subtitles. As audiovisual products are polysemiotic, studies that consider both visual and audio elements have a potential of bringing valuable insights. Secondly, studies so far have been majorly focusing on Western languages, with a few exceptions of Persian, Arabic, Indonesian, and Thai, among a few other languages. While a few studies focused on intra-lingual subtitling (Kothari et al., 2004; Kothari and Bandyopadhyay 2014; among others) and few on subtitling as a practice in India (Sinha 2021; Kumar 2024; Pradeep 2024; among others), the review did not bring forth any studies done so far that focus on interlingual subtitling of metaphorical expressions in an Indian language. Considering the proliferation of audiovisual content in India and the increasing number and accessibility of online streaming platforms, studies specific to audiovisual content in Indian languages are essential. Furthermore, most studies agree that translating metaphors is harder than translating literal expressions. More research is needed in “multimethodologically and in real-life, technology-supported contexts” (Jakobsen and Alves 16).

Metaphor, being a translation problem, is more complex in an AVT setting because of information being conveyed by multiple modalities. Cognitive perspectives like the conceptual metaphor are crucial for analysing any product, literary or otherwise, in an increasingly interconnected and media accessible world. As Giovanni notes, studies on subtitling are typically “confined to comparative studies focusing on the product of subtitle translation, with little or no consideration of the conditions of creation and reception” (1). It was observed through review of existing literature that in AVT research there is a lack of studies on certain language pairs, especially Indian languages. Furthermore, there is an underrepresentation of cognitive perspectives like the conceptual metaphor in subtitling research. Finally, there is a need for multimodal analysis of an audiovisual product instead of focussing on a single aspect of source data. An apparent research gap needs to be filled with research on topics related to metaphors in interlingual subtitles.

Another major observation from literature review is the existence of many studies that use a top-down approach where the set of strategies are fixed and are applied to the data being studied. Instead of considering only a set of strategies proposed by previous studies, the current study uses a bottom-up approach based on the data from the primary source and arriving at the strategies used. It observes the techniques used by subtitlers in handling metaphorical expressions in Telugu subtitles. Furthermore, it attempts to generalise the findings in the form of a generic model that describes considerations for subtitling metaphorical expressions. By doing this in the context of English to Telugu subtitles, using conceptual metaphor theory, the current study contributes to filling the identified gaps.

2.4 Research Methodology and Design

The primary sources for this study are first four seasons of the American political drama series *Madam Secretary*, comprising of ninety episodes, with an approximate viewing time of

sixty-eight hours. The series is hosted on Amazon Prime Video, in addition to Netflix and JioHotstar. The current study uses Prime Video as the source for the English series and Telugu subtitles. Data collection was done by closely viewing the source television series to identify metaphorical utterances. This involved repeated and careful watching of the primary source to ensure that all relevant metaphorical expressions were accurately recognised. The Metaphor Identification Procedure put forth by Pragglejaz Group (Group 2007) and the enhanced MIPVU proposed by Steen et al. are systematic procedures to identify metaphors but are linguistic methods that are designed for written or spoken text, but not audiovisual content. While MIPVU is aligned to conceptual metaphor theory, both these procedures were designed for word level analysis of metaphors and are not suitable methods for subtitling because of the role played by visual cues in representation of metaphors. In the current study, attention was given to visual and contextual cues that contribute to metaphorical meaning, in addition to the spoken dialogue. Metaphorical expression in the context of the current study is identified as a word/phrase/gesture that has two features. Firstly, it should be used to compare two disparate concepts where the comparison is implicit. In such cases, the relationship between the concepts being compared is suggested rather than explicitly stated. Secondly, this comparison can happen through verbal, non-verbal, or a combination of these modes. This includes spoken dialogue, body language, visual imagery, or a combination of these elements, reflecting the multimodal nature of metaphors in audiovisual content.

After identification of metaphors in English, the corresponding Telugu subtitle was documented in the data collection template presented in Appendix 1. The source data for this phase were the Telugu subtitles on Prime Video. Subsequently, the conceptual metaphor for each of the metaphorical expression in the subtitles was identified using Forceville's three questions - (1) Which conceptual domains are being compared? (2) Which of these two conceptual domains is the target, and which one the source? (3) Which properties or features

are projected from the source onto the target?” (“Pictorial Metaphor” 1). As the next step, subtitling strategy was identified for each of the conceptual metaphor. This process required analysing how the original metaphorical expression was subtitled in the target language, while considering cultural and linguistic factors.

The current study is predominantly a descriptive qualitative study, with a few quantitative data (frequency of source, target domains and frequency of subtitling strategies). As this study involves inferring based on the translation strategies, Qualitative Content Analysis (QCA) is a suitable method as “the goal of content analysis is to enhance the inferential quality of the results by relating the categories to the context or environment that produced the data” (Downe-Wamboldt 314). With focused research questions related to a particular aspect (subtitling of metaphorical expressions), qualitative content analysis is a suitable method for data analysis. Focusing on particular aspects of the source data differentiates QCA from other qualitative methods for data analysis (Schreier 4).

The collected data was coded into categories of source domains, target domains, and subtitling strategies. This standardised format helped maintain consistency and made it easier to compare different examples in the corpus. Through data analysis, a new typology of subtitling strategies was arrived at. This typology was developed by observing recurring patterns in how metaphorical expressions were subtitled in Telugu. Inferences were made based on the data analysis, which helped in arriving at a generic model for subtitling metaphors.

Chapter 3

Interlingual Subtitling of Metaphorical Expressions in *Madam Secretary*

This chapter examines the underlying conceptual domains that were revealed through the metaphorical expressions identified in the primary source. It also describes the subtitling strategies used and identifies the considerations relevant to each of the strategies. Furthermore, the importance of being aware of the conceptual metaphors in subtitling metaphorical expressions is discussed.

3.1 Metaphors in the Primary Source

Examining the underlying conceptual mappings in addition to the metaphorical expressions is crucial as “language reflects some underlying conceptual reality, hence it is possible to recover the content and structure of concepts through an analysis of language...” (Kövecses, “Happiness” 29). By analysing the conceptual metaphors that underlie metaphorical expressions, the structure of concepts can be understood and commonality between the way these structures are presented in the source and target languages/cultures can be identified. This is important as research on metaphors has been “...predominantly informed by more traditional views of metaphor as a linguistic phenomenon and mainly devoted to metaphorical expressions, with little consideration of the conceptual level of which the linguistic expressions were representations” (Schäffner and Chilton 329).

3.1.1 Analysis of Target Domains

Target domains are the concepts being talked about or the conceptual areas that *receive* metaphorical structure in a conceptual metaphor. Source domains are the concepts being used to talk about target domains or the conceptual areas that *give* metaphorical structure. For example, in the conceptual metaphor PEOPLE ARE ANIMALS, the characteristics of animals are used to describe people, like in the phrase “They are willing to throw that little fish back in

order to make a larger point...” (“The French Revolution” 00:14:58:985-00:15:05:861). In this metaphorical expression, a person is being referred to as “small fish”, highlighting that he is unimportant. Before analysing the most used source domains in the metaphors from the primary source, an analysis of the target domains is presented in this section. For example, the image that frames anger or politics (focussing on the source domain) is discussed in the next section, whereas the current section describes what kind of thing anger or politics becomes when metaphors operate (focussing on the target domain). This focus on the target domain exposes conceptual hierarchies. Some domains (politics, conflict, emotion) are consistently metaphorised, while others are not. Because of the size of corpus of the current study, the most commonly used target domains are categorised into following clusters for easier interpretation. Rest of the target domains are low-frequency residual domains in the corpus (less than three occurrences for each target domain).

Conceptual metaphor for each of the metaphorical expression was determined and the target domain was coded into categories. This categorisation resulted in eight main clusters which account for ninety one percent of the corpus. The other metaphors have target domains that quantitatively have less than three occurrences in the corpus and do not fit into any of the below clusters. Of the clusters identified, the Political Cluster deals with target domains related to areas such as politics, government policy, international policy etc. Institutional Cluster deals with target domains related to areas such as organisations and the government as an organisation. Human/Social Relations Cluster deals with target domains related to people, emotions, Social Relations, Responsibility, and Agency. Control and Strategy Cluster deals with target domains related to Control, Leadership, Authority, and Strategy. Knowledge Cluster deals with target domains of Communication and Ideas. Conflict Cluster deals with target domains related to Conflict, Violence, and Escalation. Process Cluster deals with target domains from areas of Life, Progress, Time, Action, Journey, Movement, Events, and

Situations. Finally, Problems Cluster deals with the target domains in the areas of Problems, Failure, and Loss.

The below graph represents the quantitative distribution of the target domains in the metaphor corpus.

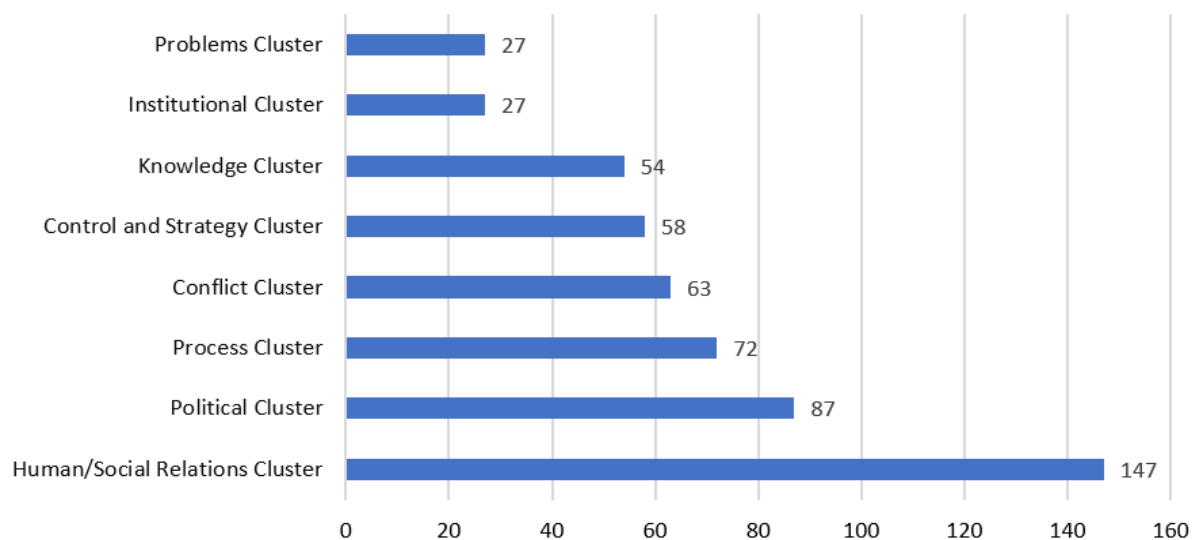


Fig. 2 Quantitative Distribution of Target Domains

Target domains from human/social relations cluster have the highest occurrence in the corpus whereas institutional cluster and problems cluster have the lowest representation. It should also be noted that some of the metaphors overlap clusters. For example, **TERRORISTS ARE DISEASES** can be categorised in the Conflict Cluster, Human/Social Relations Cluster, or even the Institutional Cluster (considering Terrorist organisations). An important aspect of this is that each of these clusters map to a different type of structure. The Conflict Cluster focuses on violence and opposition. The Human/Social Relations Cluster focuses on how people relate to each other. The Institutional Cluster focuses on organised groups and systems. This metaphor can be seen in “I hope that we can find a way to come together and eradicate it” (“The Necessary Art” 00:19:12:785-00:19:16:689) in the context of eradicating terrorism, even if it through violent means. The word “eradicate” is often used when talking about diseases.

This makes terrorism something that spreads and must be removed. The sentence also suggests collective action. It implies that strong measures may be needed. Based on this context, it is put in the Conflict Cluster. The focus here is on fighting and eliminating an enemy. For this reason, the metaphor fits best in the Conflict Cluster.

3.1.1.1 Human/Social Relations Cluster

Many of the metaphorical expressions in this cluster represent embodied metaphors, related to heat, weight, height etc. The major target domains used are described below.

3.1.1.1.1 Emotions as Physical States and Forces

Emotions are conceptualised through temperature and heat. This is evident in metaphors such as ANGER IS HEAT, and RELIEF IS TAKING HEAT OFF. These metaphors frame emotional intensity as something that builds up and needs release or cooling down. As Kövecses opines, "...in order to be able to arrive at the metaphors, metonymies, and inherent concepts, and, eventually, the prototypical cognitive models, one needs to study the conventionalised linguistic expressions that are related to a given emotion" ("Happiness" 30). For example, "Did you get your hotheaded senator to back down?" ("You Say You Want a Revolution" 00:21:15:775-00:21:18:578) represents the ANGER IS HEAT metaphor. In this example, calling the senator "hotheaded" frames his anger as a physical temperature. It suggests that his emotions are overheated and implies a lack of control. It also suggests quick and intense reactions. This creates an image of increasing pressure and too much of this pressure can lead to an outburst. This metaphor makes anger seem dangerous if not controlled. A hot head suggests heat building up inside the body, like steam in a container. Similarly, "backed down," implies that this heat has been reduced or released, or the anger cooled enough for the senator to stop reacting aggressively. Kövecses opines, "there is a large number of metaphors, or more precisely metaphorical source domains, that speakers of English use to

understand their emotions, like anger, love, fear. These include HOT FLUID, FIRE, DANGEROUS ANIMAL, OPPONENT, BURDEN, NATURAL FORCE, etc” (*Metaphor and Emotion* 16).

Metaphors also frame emotions as physical conditions or substances, such as EMOTIONS ARE PHYSICAL TEMPERATURES and EMOTIONS ARE FLUIDS/NATURAL FORCES. These metaphors suggest that emotions have movement and they exert pressure, often beyond conscious control. In contrast to the metaphors dealing with warmth or hotness are metaphors dealing with coldness such as EMOTIONLESSNESS IS COLDNESS and HEARTLESSNESS IS BEING COLD. Emotional absence is framed as lack of warmth, reinforcing a moral evaluation where warmth equals humanity and coldness signals moral or social failure. Taking an example of AFFECTION IS WARMTH, which related emotion with temperature, Lakoff and Johnson opine that this metaphor, “arises from the common experience of a child being held affectionately by a parent; here, affection occurs together with warmth [...] [i.e.] they are conflated. There is neuronal activation occurring simultaneously in two separate parts of the brain: those devoted to emotions and those devoted to temperature” (256-257).

Several metaphors also emphasise the burdensome or damaging nature of emotions. EMOTIONAL BURDEN IS PHYSICAL WEIGHT frames feelings as something carried over time, implying tiredness and strain. An example of the EMOTIONAL BURDEN IS PHYSICAL WEIGHT can be seen in “But it’s been weighing on me” (“Need to Know” 00:19:46:846-00:19:48:757) and “Oh, that must be a great weight off” (“The French Revolution” 00:37:31:814-00:37:36:950). According to CMT, these utterances are related to our bodily experiences as “...there are *systematic correlates* between our emotions [...] and our sensory-motor experiences ...” (Lakoff and Johnson 58).

Lakoff and Johnson assert that we as human beings understand our experiences as inside and outside our bodies and “[w]e project our own in-out orientation onto other physical objects that are bounded by surfaces. Thus, we also view them as containers with an inside and an outside” (29). Furthermore, the inside-outside frame can also be extended to other areas as “[v]arious kinds of states may also be conceptualized as containers” (30). This can be seen in the conceptual metaphor EMOTIONS ARE CONTAINERS. This can be seen in the metaphorical expression “he fell into a depression, never pulled out of it” (“The Race” 00:24:55:334-00:24:57:459). Kövecses opines “...the CONTAINER metaphor pervades our thinking about personhood and emotion and [...] this is the metaphor that we evoke to make sense of a large number of emotional experiences” (*Emotion Concepts* 158-159). These metaphors represent emotions as entities that can be held in or released. This framing implies that loss of emotional control may be sudden and disruptive as can be seen in the above metaphorical expression.

3.1.1.1.2 Political Relations as Physical Closeness and Coordination

Political relations are framed through physical proximity and movement that happens in coordination. The most frequent metaphor in this category is ALLIANCES ARE INTIMATE RELATIONSHIPS. This metaphor positions political or social alliances as emotional and trust-based relationships. Trust is an important part of both alliances and intimate relationships. Both involve loyalty and shared goals. On the other hand, both involve risk. This metaphor also suggests closeness and mutual involvement. This can be seen in utterances such as “So, Marsh was in bed with Suarez’s opponents?” (“Game On” 00:09:57:459-00:10:00:338) and “Why jeopardize that by getting into bed with Jihadists who want to destroy us?” (“Connection Lost” 00:20:48:481-00:20:56:055). The phrase *in bed with* usually refers to romantic or sexual relationships. However, in the above case it is used to describe political cooperation. It suggests secrecy and closeness. This phrase makes the alliance sound personal rather than only a

strategic political decision. Alliances are not only strategic political arrangements but relationships that require care and commitment. This is reinforced by AGREEMENT IS PHYSICAL CLOSENESS, where shared or common views are mapped to reduced distance. By implication, disagreement is mapped to separation. Unity metaphors such as UNITY IS PULLING TOGETHER and UNITY IS A FABRIC emphasise cohesion and mutual dependence.

3.1.1.1.3 People as Non-human Entities

A striking feature of this cluster is the conceptualisation of people as non-human entities, especially animals. PEOPLE ARE ANIMALS, which might have its origin in cave art, where humans were often depicted as animals (Kövecses, *Metaphor in Culture* 25), is one of the most frequent metaphors in the corpus. This framing emphasises instinctiveness and sometimes the absence of rational control. It suggests a view of human behaviour as driven by basic impulses (emulating animalistic behaviour) instead of rationality. Animal metaphors are typically used in negative situations as “metaphor patterns in English reflect the strong tendency to regard animal behavior as something for humans to avoid” (Goatly 15). Quoting Persson, Kiełtyka and Grzaśko, opine that this is because “people tend to perceive animals as possessing or at least mirroring certain negative, frequently distorted, characteristics...” (173). In Grady’s typology, PEOPLE ARE ANIMALS is not a correlation metaphor that is based on experience, but is a resemblance metaphor which works on observing the similarity between two domains (“A Typology of Motivation” 87).

Other metaphors in the corpus extend this dehumanisation. PEOPLE ARE CHESS PIECES and PEOPLE ARE GAMBLING CHIPS frame individuals as interchangeable elements in the context of a larger strategy. Their value depends on the position being occupied or their utility. This can be noticed in metaphorical phrases like “You cannot use her like some

pawn” (“The Doability Doctrine” 00:13:53:633-00:13:55:835). Agency is further removed in PEOPLE ARE MACHINES and PEOPLE ARE VEHICLES metaphors, mapping function and direction rather than intention. This can be seen in “The guy’s just not wired to think about anyone but himself” (“Chains of Command” 00:02:10:071-00:02:13:016).

3.1.1.1.4 Responsibility and Morality as Physical Properties

Responsibility is consistently framed as something tangible. RESPONSIBILITY IS A BALL IN A SPORT suggests that responsibility can be passed and avoided, or mishandled. This metaphor makes responsibility feel more concrete. In sports, players pass the ball to others. Sometimes they do this to avoid pressure. In some cases, the ball is dropped or kicked. This reflects how responsibility can be shifted or ignored. This mapping can be noticed in “I have to kick this over to state” (“Another Benghazi” 00:09:29:643-00:09:32:054) and “and the deputy chief of mission kicked her over to us” (“The Doability Doctrine” 00:07:19:640-00:07:23:076). The metaphor shows how people move responsibility to others instead of keeping it. RESPONSIBILITY IS PHYSICAL WEIGHT emphasises burden and obligation.

Similarly, MORALITY IS A FABRIC, which can be observed in “I don’t have time to worry about my decaying moral fibre” (“The Operative” 00:34:10:857- 00:34:14:938) and MORALITY IS A PHYSICAL STRUCTURE in “I talk a good game, but I am no pillar of virtue” (“The Operative” 00:42:45:214-00:42:48:426) frame morality as something physical. As a fabric it suggests integrity and as a physical structure it suggests risk of collapse. BEING MORAL IS BEING A SAINT highlights morality as an idealised state.

The Human/social relations cluster maps human life to embodied experiences, pressure, and as physical entities. It suggests that feelings, relationships, and moral judgments are not internal reflections. Instead, they are physical states and interactions that carry weight and consequences.

3.1.1.2 Political Cluster

The target domain of politics is primarily represented in the corpus as competition, with an emphasis on contest and opposition. This can be seen in the metaphor POLITICS IS A SPORT which is the most frequent metaphor in the cluster, with forty-one occurrences. In addition to this, politics being represented as a chess game, card game, or gambling occurs twenty-four times in the corpus, thereby highlighting that politics is considered a sport or a game in most metaphors. From a cognitive perspective, this mapping represents familiar schemas such as competition, rules, and score. These give a concrete structure to the abstract processes of legislation and governance which are part of politics. Using metaphors makes politics a play-ground with players, rules, and viewers. Furthermore, POLITICS IS A SPORT maps politicians being portrayed as players who are in constant competition with each other and citizens portrayed as viewers.

Closely related to this metaphor are the POLITICS IS A GAME, POLITICS IS A GAME OF CHESS, and POLITICS IS A CARD GAME metaphors. These highlight politics as something that requires calculated actions, foresight, and strategising. Chess-related metaphors highlight planning and anticipation of opponents' moves, while card-game metaphors emphasise uncertainty and hidden information. The metaphor POLITICS IS GAMBLING further underscores the involvement of risk, chance, and the possibility of sudden loss, which are aspects of both politics and gambling. The metaphor POLITICAL ARENA IS DANGEROUS ANIMAL HABITAT reinforces this sense of risk. Here, politics is not just competitive but hostile and potentially lethal. Being in politics implies exposure to threats which cannot always be controlled. This view contrasts with sport metaphors, where risk exists but within regulated boundaries that are monitored and in most cases do not have permanent consequences.

A complementing metaphor for the same target domain is the POLITICS IS WAR metaphor which highlights attack and confrontation in the target domain POLITICS. This metaphor suggests that political defeat can have negative consequences which can sometimes be permanent. The usage of games and war source domain for the same target domain POLITICS allows a flexibility for politicians to use depending on the situation. If metaphor usage is in a situation that requires rule based mapping with less risk involved, a game based metaphor can be used.

3.1.1.3 Process Cluster

The process target domain has metaphors that reflect movement through space and time. Life, action, progress, and events are consistently framed as journeys, paths, and motion. These mappings emphasise direction, pace, and obstacles. The most prominent metaphor is LIFE IS A JOURNEY, which frames life as extended movement with stages, destinations, and detours. Metaphors such as this “can actually govern the way we think about life” (Kövecses, *Extended* 6).

Progress is also mapped to movement, with PROGRESS IS MOTION ALONG A PATH and PROGRESS IS DISTANCE metaphors as can be seen in “no movement on the budget amendment?” (“Shutdown” 00:07:56:376-00:07:58:612) and “So we are moving in the right direction” (“News Cycle” 00:39:58:830-00:40:00:350). According to these metaphors, progress is measurable and is directional. Moving forward is considered good and represents success, and moving backwards is considered bad and represents failure. Lack of movement implies being at the same position, reflecting stagnation.

Time is framed as valuable and finite, as shown in TIME IS MONEY and TIME IS A VALUABLE ITEM. This can be seen in “that will buy us all another 100 years on this planet” (“North to the Future” 00:36:43:935-00:36:47:806). Time can be bought or spent. It can also

be saved or wasted. These metaphors frame time as scarce and manageable. Lakoff and Johnson opine that these metaphors form a “single system based on categorisation” (9) and these subcategories “characterize entailment relationships between the metaphors. TIME IS MONEY entails that TIME IS A LIMITED RESOURCE, which entails that TIME IS A VALUABLE COMMODITY”. (9).

The process target domain emphasises momentum, timing, and direction. Life and action are understood as ongoing movement shaped by opportunities and constraints.

3.1.1.4 Conflict Cluster

This cluster demonstrates how political thinking is often built around conflict. The conflict target domain is framed as destructive and difficult to contain. Conflict is rarely neutral or static. Instead, it is depicted as something that spreads, intensifies, and threatens to overwhelm those involved.

Argument is most frequently conceptualised as war or physical combat, as seen in ARGUMENT IS WAR and ARGUMENT IS PHYSICAL CONFLICT. These metaphors frame disagreement as oppositional and aggressive. Winning matters more than understanding, and engagement is mapped to attack and defence. However, conflict broadly is framed through battle and fire metaphors, including CONFLICT IS BATTLE, CONFLICT IS FIRE, and DESTRUCTION IS FIRE. Fire metaphors emphasise uncontrollability and spread. Once conflict ignites, it is difficult to contain, and damage extends beyond the original source.

Escalation is one of the most densely represented targets in this cluster. ESCALATION IS AN EXPLOSION, ESCALATION IS FIRE, and ESCALATION IS BOILING OVER all frame intensification as sudden and dangerous. Escalation is not something that progresses gradually but is abrupt. This reinforces the idea that conflict can quickly go beyond human control.

Negotiation is framed competitively in NEGOTIATION IS BOXING, suggesting that even attempts at resolution are confrontational. This framing implies that compromise is difficult and that even negotiation still involves winners and losers.

Actors involved in conflict are also dehumanised. TERRORISTS ARE DISEASES and TERRORISTS ARE ANIMALS frame terrorists as non-human threats that must be eradicated or contained. This removes moral complexity and frames conflict in terms of eradication rather than resolution.

The metaphor DECLINE IS A SLIPPERY SLOPE maps gravitational laws to the target domain of conflict in politics and “leads us to experience the end state of a policy-making process in terms of the danger associated with an unrestrained slide down a steep hill” (Ritchie, *Metaphor* 182). Another related metaphor from the same conceptual domain is the DEFENSE IS A BULWARK as “[the political] policy may include a ‘*hedge*’ against unwanted side-effects or a ‘*bulwark*’ that will prevent the slide from the instant case to the danger case” (Ritchie *Metaphor* 182). The phrases *instant case* and *danger case* are borrowed from Schauer who distinguishes between a *state of rest* meaning how situation is at the present time, *instant case* meaning the issue at hand and *danger case* meaning an issue that can happen in the future as a result of the instant case (Schauer 365).

The conflict target domain is unstable and destructive. Conflict is something that grows and consumes, leaving little room for neutrality or calm deliberation. According to the metaphors used in this cluster, debates are mapped to battles, and due to this, escalation seems inevitable. As a result, a peaceful resolution is rarely achievable because of the conflict that is in-built in the source domain of war or battle. Even internal discussions are framed as INTERNAL CONFLICT IS PHYSICAL STRUGGLE, reinforcing the escalation based mapping in this cluster.

3.1.1.5 Control and Strategy Cluster

The target domain of control and power is framed as manipulation of space and movement. Control is not framed as abstract but as something that is physically exercised or lost.

Control metaphors such as CONTROL IS GUARDING A GATE, CONTROL IS REINING, and CONTROL IS A SPIDER'S WEB emphasise restriction and monitoring. Control involves limiting access to something and guiding someone's behaviour. CONTROL IS PULLING LEVERS introduces a mechanical element, suggesting indirect influence.

Leadership metaphors emphasise direction and forward motion. LEADERSHIP IS DRIVING A TRAIN seen in "We all know you're driving this train" ("Chains of Command" 00:12:54:408-00:12:55:883) frames leaders as guiding momentum rather than controlling every detail. This is especially true for leaders of the country where controlling every detail by one person is not only impractical, but also impossible. LEADER IS THE TIP OF A SPEAR positions leadership at the front line, exposed and decisive. Authority is physically framed in AUTHORITY IS A SEAT and AUTHORITY IS HOLDING COURT. Authority resides in a position that can be occupied, reinforcing hierarchy and legitimacy tied to a specific position or place.

Strategy is heavily dominated by game-based metaphors, especially card games and chess. STRATEGIC OPTIONS ARE CHESS MOVES and STRATEGIES ARE CARDS together occur twenty-one times in the corpus. These metaphors suggest that strategy involves limited, predefined options and careful timing. Strategy is about choosing the right move or playing the right card, combinations of which are already pre-determined by rules of the game. As a result, strategy is not about creating entirely new possibilities. STRATEGIZING IS PLAYING CHESS further emphasises planning and foresight. INTERACTIONS ARE WEATHER EVENTS introduces unpredictability, suggesting that not all strategic outcomes

are controllable. Power itself is framed hierarchically in POWER IS VERTICAL HEIGHT. This orientational metaphor suggests that power places actors above others, granting oversight and advantage.

This cluster frames power as something exercised through structure and position. Strategy is deliberate and constrained, reinforcing a view of power as something that must be managed carefully to avoid loss or derailment.

3.1.1.6 Knowledge Cluster

This cognitive target domain is framed as effortful and as having material consequences. Thinking, knowing, and communicating are not treated as passive mental states but as processes that involve movement, force, and risk. Knowledge is something that must be worked for and handled carefully.

Ideas are most frequently conceptualised as living entities, as shown in IDEAS ARE LIVING ORGANISMS and IDEAS ARE SEEDS. This framing presents ideas as things that grow, spread, and develop over time, or be killed. Ideas are not static facts but evolving entities that can thrive or fail, depending on conditions.

Several metaphors frame ideas and information as tools or weapons. IDEAS ARE AMMUNITION and INFORMATION IS A WEAPON position knowledge as something that can be used aggressively, particularly in argumentative or strategic contexts. INFORMATION IS A KEY frames knowledge as granting access, reinforcing the idea that knowing something opens up options that are otherwise not recognised.

The risks associated with knowledge are evident in LEAKING INFORMATION IS AN EXPLOSION. This can be seen in “Who could’ve blown this?” (“Whisper of the Ax” 00:27:50:641- 00:27:54:154). This metaphor frames the release of information as destructive

and uncontrollable. Information is not treated as a neutral entity and mishandling it results in damage.

Cognitive labour is consistently framed through physical extraction and sensory activity. SEARCHING IS DIGGING frames inquiry as effortful and time-consuming, requiring persistence. INVESTIGATION IS FISHING and INVESTIGATION IS SNIFFING suggest uncertainty and indirect access, where results are not guaranteed. These metaphors emphasise patience and attentiveness rather than certainty.

Several metaphors rely on sensory perception, particularly smell and sight. DETECTION IS GETTING A WHIFF, SURVEILLANCE IS SEEING, KNOWING IS SEEING frame cognition as perceptual access to something. According to these metaphors, to know is to see clearly and ignorance implies blindness. A inter-textual metaphor WATCHFULNESS IS SURVEILLANCE BY AN ALL-SEEING EYE which is observed in “Relax, she's not Sauron” requires the viewer to be aware of the *Lord of the Rings* literary work or the adaptations into movies to understand the metaphor.

The value of knowledge is highlighted in metaphors such as INTELLIGENCE IS A VALUABLE ASSET and DISCOVERY IS STRIKING GOLD. Knowledge is something rare and rewarding, reinforcing its importance. This aligns with EXCELLENCE IS LIGHT, IMPORTANCE IS LIGHT, and IMPORTANCE IS DEPTH, which frame cognitive value in terms of visibility and depth. Conversely, UNIMPORTANCE IS DARKNESS associates lack of significance with obscurity.

The target domains in this cluster are also labour intensive. Knowing is not merely having information but actively extracting and applying it, often under conditions of uncertainty. This requires effort. Conversely, keeping information to oneself also requires effort and not doing this can have unfavourable repercussions.

3.1.1.7 Institutional Cluster

The institutional target domain is largely framed in terms of structure and functionality. Institutions are not primarily understood as collections of people but as systems that exist beyond individual actors. This is most evident in metaphors that conceptualise ORGANISATIONS and GOVERNMENTS as physical or mechanical entities.

The most prominent framing is ORGANISATION IS A PHYSICAL STRUCTURE and ORGANISATIONS ARE BUILDINGS. These metaphors position institutions as things that are built, supported by foundations, and capable of standing on pillars or collapsing. Problems within organisations can therefore be interpreted as structural weaknesses rather than personal failings.

ORGANISATION IS PHYSICAL STRUCTURE is “a result of correlation in experience between interacting with complex objects – i.e. parts as wholes – and forming mental representations of logical/causal relationships holding in those objects” (Grady, *Foundations of Meaning* 53). This structural view is reinforced by ORGANISATION IS A MACHINE. When organisations are machines, they are expected to operate efficiently, with different parts performing specialised functions. So, breakdowns are technical rather than moral. This framing supports understanding of institutions, where success depends on optimisation and maintenance, not morality and principles.

Metaphors in the corpus also frame institutions as living entities, as seen in ORGANISATION IS A LIVING ENTITY and GOVERNMENT IS A LIVING ENTITY. This introduces ideas of growth and adaptation. Institutions can evolve over time, become old, or become sick. Furthermore, unlike machines, living entities adapt to their environment, suggesting that change is imperative.

The institutional target domain is depersonalised. Institutions are stable entities that can be built, maintained, grown, or repurposed. Responsibility is diffused across structure and process rather than located in individual intention.

3.1.1.8 Problems Cluster

The target domain of problems and failure is framed as hidden and dangerous. Problems are rarely small or abstract, they are threats that can escalate or cause harm if not properly addressed. Problems are frequently framed as dangerous entities, such as PROBLEMS ARE ICEBERGS, PROBLEMS ARE TOXIC SUBSTANCES, PROBLEMS ARE FIRE, and PROBLEMS ARE CANCERS. These metaphors emphasise invisibility, the ability to spread, and long-term damage.

Other metaphors emphasise difficulty and resistance, such as DIFFICULT PROBLEMS ARE THORNS and COMPLICATED CHALLENGES ARE DRAGONS. These frame problems as painful or dangerous opposition requiring effort to overcome. Failure is consistently framed through downward and possibly destructive motion, including FAILURE IS FALLING WITHOUT SAFETY, FAILURE IS SINKING, and FAILURE IS CIRCLING THE DRAIN. Failure is mapped as something that is often sudden, uncontrollable, and usually irreversible.

Loss is framed as bodily harm or coldness, as seen in LOSS IS PHYSICAL INJURY and LOSS IS COLDNESS. These metaphors highlight the mapping between loss, human body and emotional warmth. Disruption is framed as loss of direction in DISRUPTION IS DERAILING, aligning failure with loss of control and momentum.

This cluster presents problems and failure as threats that happen suddenly, spread quickly, and cause damage that extends over time. They are mapped as something that requires attention and intervention to prevent damage.

Analysis of target domains using the above clusters reveals that the target domains are handled in a consistently concrete way. Abstract concepts such as emotion, knowledge, power, time, or failure are not treated as neutral or only conceptual. Instead, they are repeatedly grounded in experiences that are physical and spatial. This suggests a broader tendency to understand complex domains through what they do and what effects they produce, rather than what they mean in an abstract sense. Basing these in experiences suggest that preference is given to primary metaphors, that are prompted by experiences.

An analysis of the target domains showed that some target domains are typically framed as dynamic and unstable. Politics, conflict, and processes are all depicted as domains that grow and unfold over time and have a potential to escalate. Politics is dominated by competition and risk, conflict by fire and explosion, emotions by heat and pressure, and processes by journeys and motion. These framings position target domains as things that must be managed continuously rather than resolved once and for all.

Another recurring feature is the emphasis on stakes and consequences. Political decisions carry danger, knowledge can be used as a weapon, conflict spreads destructively, and problems are not typically visible until they cause damage. Domains like time are framed as scarce, limited, and easy to lose. This handling of target domains encourages a sense of monitoring and vigilance. Engagement with these domains is portrayed as necessary but at the same time risky.

The data also shows a strong tendency to depersonalise or reduce agency within target domains. People are frequently framed as animals, game pieces, or forces, while institutions are framed as machines or structures. Responsibility is something that is passed, carried, or dropped, and strategy is limited to predefined chess moves or rule based card games. These patterns suggest that many target domains are understood as operating beyond individual

intention. Outcomes are portrayed to be influenced by systems or structures rather than by individual choice alone.

At the same time, embodiment plays a crucial role. Emotions, morality, and responsibility are framed through weight, heat, and depth. This gives target domains an aspect of bodily experience. According to such metaphors, failure is down, loss is coldness, understanding is depth, and emotional strain is physical weight. These framings reinforce the idea of primary metaphors that are motivated by sensorimotor experiences.

3.1.2 Analysis of Source Domains

The most commonly used source domains are categorised into following clusters for easier interpretation. For consistency, the same metaphors that were considered for target domain analysis are also considered for source domain analysis. Sports and Games Cluster deals with source domains related to areas sports, games, gambling, toys, etc. Nature, Animals, and Natural Forces Cluster deals with target domains related to areas such as animals, weather, terrain, and plants. Physical Objects, Structures, and Systems Cluster deals with target domains related to machines, structures, containers, objects, weight, and systems. Journey, Movement, and Paths Cluster deals with target domains related to journeys, paths, motion, and vehicles. War and Violence Cluster deals with target domains of war, weapons, military actions, and physical violence. Life, Living things, and Relationships Cluster deals living beings, growth, relationships, and intimacy. Temperature, Energy, and Pressure Cluster deals with target domains from areas of temperature, energy (fire etc), and pressure. Orientation and Perception Cluster deals with the target domains in the areas of up/down, seeing, light/dark, depth, and spatial orientation.

The below graph represents the quantitative distribution of the source domains in the metaphor corpus.

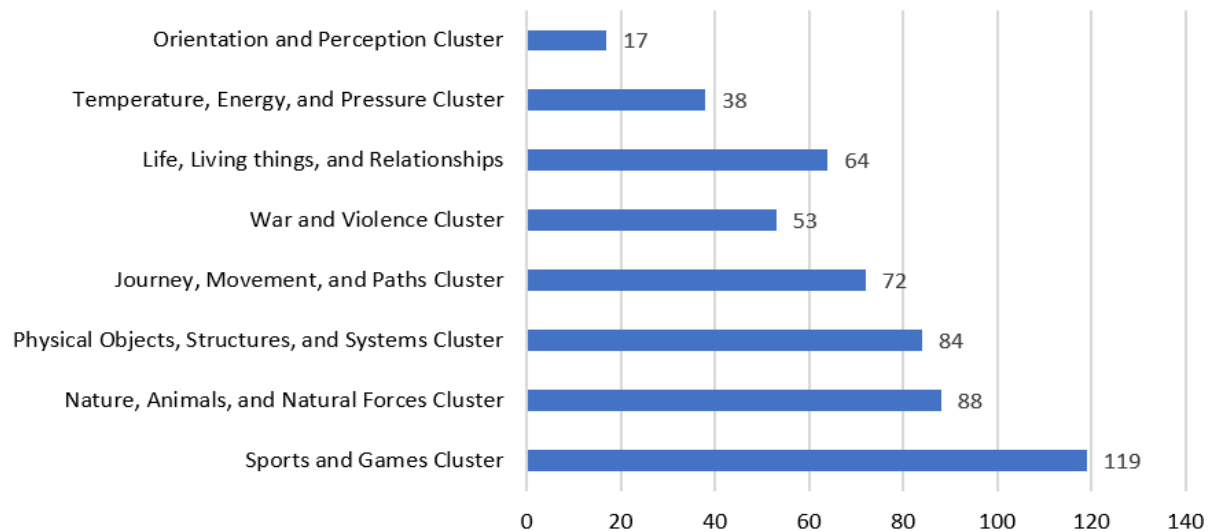


Fig. 3 Quantitative Distribution of Source Domains

Source domains from sports and games cluster have the highest occurrence in the corpus whereas orientation and perception cluster has the lowest. It should be noted that some of the metaphors overlap clusters. For example, LEAKING INFORMATION IS AN EXPLOSION can be categorised in the War and Violence Cluster as well as well as Temperature, Energy, and Pressure Cluster. This metaphor can be seen in “Who could’ve blown this?” (“Whisper of the Ax” 00:27:50:641-00:27:54:154) in the context of keeping information about a governmental secret mission within a closed group. Based on context, it is put in the Temperature, Energy, and Pressure Cluster instead of the War and Violence cluster.

3.1.2.1 Sports and Games Cluster

From a Conceptual Metaphor Theory perspective, the sports and games cluster uses source domains rooted in embodied, rule-based activities. Sports and games are typically learned early in life, which makes them powerful source domains. They are useful in metaphorical mapping because of their defined structure containing players, rules, strategies, risks, and outcomes (winning or losing).

Physical sports such as boxing, seen in ARGUMENT IS A BOXING MATCH, NEGOTIATION IS BOXING, and EXCLUSION IS BOXING OUT reflect embodied schemas of force and bodily contact. In CMT terms, these metaphors activate image schemas related to balance, impact, and containment. The team-sport metaphor SOCIAL RELATIONS ARE TEAM SPORTS relies on a coordination schema, while RESPONSIBILITY IS A BALL IN A SPORT uses the object-transfer schema, allowing responsibility to be passed, dropped, or carried.

3.1.2.2 War and Violence Cluster

War and violence metaphors represent a source-domain mapping that is motivated by embodied experiences of threat, injury, and survival. Unlike sports, war lacks a rule-based play, and this difference is reflected in the mapping from these source domains. The war source domain is structured around attack and defence schemas. POLICY CRITICISM IS MILITARY ATTACK, JUSTIFICATION IS DEFENSE, DEFENSE IS HIDING BEHIND, and DEFENSE IS A BULWARK all activate spatial and bodily schemas involving barriers, shields, and exposure.

Conflict metaphors such as CONFLICTS ARE EXPLOSIVES rely on force-dynamics schemas. These schemas emphasise buildup, loss of control, and sudden release, which shape how processes are conceptualised. Once an explosion occurs, reversal is impossible, an entailment that can be derived from the source domain. Embodied violence metaphors like INSULT IS A KICK IN THE TEETH, FINANCIAL PRESSURE IS STRANGLING, and TAKING CONTROL OF COMMUNICATIVE EVENT IS PHYSICAL SEIZURE rely on direct bodily harm as their experiential basis. CMT explains the power of these metaphors through highlighting their grounding in sensorimotor experience. They compress complex social or economic processes into moments of physical pain or constraint, making abstract

harm immediately intelligible. Quoting Madler, Grady opines that embodied aspect of metaphors start forming from a very early age, as “infants not only encode spatial-sensory information, but also “redescribe spatial structure in the form of image-schemas.” That is, from an extremely early stage, infants are abstracting schematic information from concrete sensory input” (Grady, *Foundations of Meaning* 18).

The mappings in war source domain in the corpus suppress ideas of mutual benefit or compromise, replacing them with victory and defeat. This illustrates a central claim of CMT, which is that “metaphorical concept[s] can keep us from focusing on [...] aspects of the concept that are inconsistent with that metaphor” (Lakoff and Johnson 10).

3.1.2.3 Journey, Movement, and Paths Cluster

Journey metaphors are foundational in CMT because they rely on basic image schemas of motion, and usually have a origin–path–goal structure. The domains of POLITICS, COMMITMENT, and PROCESS, all map to the domain of JOURNEY. This illustrates how deeply entrenched these schemas are in human cognition. In CMT terms, journeys provide a temporally extended source domain that allows abstract processes to be understood as movement.

Path metaphors such as ACTIONS ARE PATHS, STRATEGIES ARE PATHS, and CONFLICT IS A PATH draw on the embodied experience of choosing routes, when multiple choices exist. These metaphors activate inferential patterns about commitment and deviation. Once on a path, changing direction has repercussions, which is an inference directly inherited from the source domain. Conversely, assistance and guidance metaphors like GUIDANCE IS LIGHTING A PATH activate visual and spatial support schemas. From a CMT standpoint, these structures help as enabling movement rather than changing goals.

Train metaphors, such as *EVENTS ARE TRAINS* and *OPPORTUNITIES ARE TRAINS* introduce constrained motion. Trains follow tracks, which limits choice. However, once a path is chosen, momentum on that track increases. *DISRUPTION IS DERAILING* highlights the danger of deviating from fixed paths. Furthermore, journey metaphors de-emphasise agency at specific moments. Once on a path, movement feels natural and stopping attracts repercussions. Missed opportunities become missed trains, implying regret rather than responsibility.

3.1.2.4 Temperature, Energy, and Pressure Cluster

This cluster is grounded in embodied sensation, which is a core proposal of CMT. Heat, cold, and pressure are primary sensory experiences, and these are used as source domains for abstract intensity and emotion.

Metaphors such as *EAGERNESS IS HEAT* and *PRESSURE IS HEAT* rely on temperature. Fire metaphors like *CRITICISM IS ROASTING ON FLAMES* and *STARTING AN ACTIVITY IS LIGHTING A FIRE* extend this mapping by adding the chance of spreading and danger as inferences. Pressure metaphors like *EMOTIONS OR ENERGY BUILDUP IS PRESSURE IN A STEAM* draw on container schemas. This source domain also removes deliberation from causality. If pressure builds naturally, then explosion is inevitable. If heat rises, then cooling becomes the immediate goal rather than questioning the system that generated the heat. This framing is especially powerful in politics because heat and pressure obey laws of physics and they not have motives. When applied metaphorically, they shift attention away from responsibility and towards management. This is especially important in political discourse when the speaker is trying to absolve themselves from responsibility.

Cold metaphors such as *HEARTLESSNESS IS BEING COLD* and *EMOTIONLESSNESS IS COLDNESS* rely on absence-of-heat schemas, mapping lack of

affection onto physical chill. From a CMT perspective, this cluster illustrates how metaphors grounded in bodily regulation are especially effective for expressing inevitability and loss of control.

3.1.2.5 Physical Objects, Structures, and Systems Cluster

Structural metaphors like GOVERNMENT IS A PHYSICAL STRUCTURE and RELATIONSHIPS ARE STRUCTURES rely on balance, foundation, and integrity schemas. Container metaphors such as SITUATION IS A CONTAINER, IDEAS ARE CONTAINERS, and EMOTIONS ARE CONTAINERS draw on basic inside–outside schemas. CMT emphasises that these schemas are acquired early in life. Some of the container metaphors are correlational, i.e., they are motivated by experience. However, all container metaphors do not need to be correlational as “even where there is no natural physical boundary that can be viewed as defining a container, we impose boundaries—marking off territory so that it has an inside and a bounding surface...” (Lakoff and Johnson 29).

3.1.2.6 Nature, Animals, and Natural Forces Cluster

This cluster draws on non-human agency as its source domain. PEOPLE ARE ANIMALS and related metaphors rely on folk-biological knowledge and culturally shared animal traits. Natural force metaphors such as REFUGEES ARE WAVES, IMMIGRANTS ARE A FLOOD, GETTING OVERWHELMED IS BEING IN A TIDAL WAVE, and GETTING OVERWHELMED IS DROWNING rely on force-dynamics schemas emphasising the large scale inherent to the source domain and possible large scale damage.

This cluster minimises agency and intentionality of the actors when natural forces are used as source domains. Intentionality of the actors does not matter because a natural force is outside the control of an individual and in this context, their intentionality will not make a difference in the natural force.

3.1.2.7 Orientation and Perception Cluster

This cluster relies on spatial orientation and sensory perception, both central to embodied cognition. SADNESS IS BEING DOWN and HUMILIATION IS DOWN map emotions onto bodily posture. Such metaphors “are not arbitrary. They have a basis in our physical and cultural experience” (Lakoff and Johnson 14). KNOWING IS SEEING and SURVEILLANCE IS SEEING illustrate the strong CMT link between perception and cognition. The metaphor AGREEMENT IS SHARED GROUND uses spatial overlap to indicate consensus.

3.1.2.8 Life, Living things, Diseases, and Relationships Cluster

This cluster combines biological and relational source domains. Disease metaphors like TERRORISM IS CANCER and CRIMINAL ACTIVITY IS A VIRUS draw on spread schemas, framing problems as threats that sometimes cannot be controlled. Relationship metaphors such as ALLIANCES ARE INTIMATE RELATIONSHIPS and COLLABORATION IS DANCING TOGETHER rely on coordination and closeness schemas. In CMT terms, this cluster emphasises vulnerability and interdependence rather than control or competition.

Across clusters, there is a strong preference for source domains that are internally organised and rule-based, like sports and games, war and military activity, physical structures and systems. Many dominant source domains systematically reduce the chance of ethical reflection. Examples of this pattern appear across games (winning and losing), natural forces (floods and waves), heat and pressure (boiling over), disease (viruses and spreading). All these source domains share a common trait that they operate according to necessity rather than rational thinking and choice. For example, a flood does not decide, pressure does not negotiate, and a virus does not argue. By relying on these experiential frames, discourse shifts attention

away from the actor towards management and mitigation. Source domains that emphasise inevitability, pressure, or natural forces make it easier to explain outcomes without assigning agency or responsibility. Source domains like heat, fire, and life do not consider reasoning and act on feeling. Analysis of the source domains revealed that metaphors do not merely explain reality. They also select which kinds of experiences count as reliable guides to understanding reality. This highlights the ideological aspect of metaphors.

3.2 Metaphor Corpora

Analysis of the target and source domains has highlighted that there is a recurrence of source domains that are used to map to certain target domains. For example, politics is mapped to sports/games very frequently. Having a corpus of metaphors makes these patterns easier to see. A corpus brings together examples from different texts and contexts, which will allow researchers to compare how metaphors are used across domains. This type of evidence helps confirm that these mappings are not random but recurrent across contexts. The current section describes some of such corpora and their focus areas.

Conceptual metaphor knowledge base is built and shared in the form of corpora that are organised with lists of metaphors. One such repositories is developed by the MetaNet project which consists of a network of conceptual metaphors and frames in English, French, and Spanish. MetaNet databases form a system that “moves beyond detection of metaphor, and enables us to perform many kinds of semantic analyses of metaphors in text” (Dodge et al. 47).

MetaNet.HR inspired by MetaNet project is a metaphor repository in Croatian. This is a smaller corpus of four hundred and thirty-seven conceptual metaphors and three hundred and fifty frames for these metaphors. The conceptual metaphors are categorised into “metaphor families” based on the source and target concepts.

Hamburg Metaphor Database (HMD) is a curated database of metaphorical expressions in French and German annotated with source and target domains. This project not only annotated conceptual metaphors but focussed on cross-linguistic commonality of metaphors between French and German. With over four hundred metaphors and one thousand six hundred metaphorical expressions, this database was a result of a project at the University of Hamburg in 2002, but is not directly available online anymore.

Another corpus is the Language Computer Corporation (LCC) Metaphor Datasets. These are large, multi-genre datasets with metaphor annotations, including source and target domain labels in CMT style. This corpus is developed with an “express purpose of enabling and improving the development and evaluation of a system for enterprise-quality, open-text metaphor identification” (Mohler et al. 4222). Using web documents as the source, these datasets include one hundred and fourteen source domains and thirty-two target domains and annotations are done in English, Spanish, Russian, and Farsi.

Taking LCC datasets as a base, the “A Corpus of Rich Metaphor Annotation” is a corpus designed to represent metaphors with annotation, building on mapping metaphorical language to conceptual source and target domains. With its focus on semantics, this corpus is more detailed than many metaphor datasets built for Natural Language Processing, so it is closer to the idea of metaphor interpretation, not only detection. This corpus has seventy source domains and fourteen ontological categories, which “provide a more insightful view of metaphors than the identification of source and target concepts alone [as the] instantiation of the associated conceptual schemas can reveal how a person or group conceives of a target concept” (Gordan et al. 64).

CM3D or Chinese Multimodal Metaphor Mapping Dataset is a multimodal dataset of over six thousand Chinese multimodal (text and image) metaphors. This corpus includes

annotations that include source and target domains and shows how mapping annotation is extended beyond English and beyond text-only approaches. A study by Zhang et al. used the “Chain-of-Thought (CoT) Prompting-based Metaphor Mapping Identification Model (CPMMIM), which simulates the human cognitive process for identifying [...] [metaphorical] mappings” (1) and proposes CPMMIM as a useful tool for analysing metaphor comprehension in Natural Language Processing.

Focusing on multimodal metaphors related to emotions, EmoMeta is a multimodal corpus of five thousand metaphors from Chinese advertisements (text and image). This corpus is a result of a study by Lu et al. and is “annotated for metaphor occurrence, domain relations and fine-grained emotion classification encompassing joy, love, trust, fear, sadness, disgust, anger, surprise, anticipation, and neutral” (3080).

Other metaphor corpora like the Medical Metaphors Corpus (MCC), are specific to a particular discipline. VU Amsterdam Metaphor Corpus is a database with manual metaphor annotations across registers, is based on MIPVU methodology. This corpus does not explicitly identify conceptual metaphors and majorly focuses on word-level metaphoricity. Other corpora like Trofi and MOH-X also do not conder conceptual mappings and are verb-focused metaphor datasets.

Other corpora which are useful for analysis of audiovisual translation include the Pavia corpus, with focus on English film dialogue and their corresponding Italian dubbed dialogue, the TRACCE project with focus on audio description for Spanish, English, French and German films, and IndicDialogue Dataset. However, these corpora are not specific to metaphors.

The above existing metaphor corpora can be categorised into corpora that identify conceptual metaphors across frames which help in research related to metaphor comprehension; corpora used for natural language processing which help in training artificial

intelligence systems; and corpora that identify metaphors for a specific domain. While there are analyses of metaphors in real political speeches (Chilton and Ilyin 1993; Malan, 2008; Müller, 2010; Charteris-Black, 2014; Lenard and Ćosić, 2017; Petrović, 2024 among others), the current study could not find any corpus of conceptual metaphors specifically for the domain of politics. A repository of source and target conceptual domains that are frequently used in political speeches and audiovisual products can help subtitlers in assessing the feasibility of using a particular source domain and mappings. If such a corpus can also document cross-linguistic commonality of source and target domains between two or more languages, the subtitlers can use it as a ready reference for translation. By identifying the most frequent source and target domains of the conceptual metaphors in the political drama *Madam Secretary*, the current study makes progress in this direction. Other studies based on various audiovisual products related to politics can produce a metaphor repository that is specific to this domain. While such a database gives the metaphorical mappings, subtitling is basically a process of translation. This requires the subtitler to use translation strategies that are pertinent to subtitling. These strategies can be driven by the conceptual metaphors used in the audiovisual product. Taking metaphors in *Madam Secretary* as the base, the below section details the most used strategies for subtitling in Telugu.

3.3 Metaphor Subtitling Strategies in *Madam Secretary*

Based on the collected corpus of metaphorical expressions, the subtitling strategy used was identified for each of the expressions. These strategies were then grouped into Retention, Metaphor Substitution, Expansion, Condensation, Omission, and the hybrid strategy Retention and Expansion. Both visual as well as auditory cues are considered when categorising the strategies. If the visual cues contribute to the representation of a metaphor, they are specifically mentioned in the corpus, because “once the functions of the verbal aspect in the audiovisual flow [...] and the interplay between what is said and what is shown have been understood, only

then can the translator decide what strategies to employ” (Gambier “Moves towards Multimodality” 8).

The below strategies are majorly applicable to the subtitles that do not have a visual cue for metaphor representation. The metaphors that use both subtitle and visual or only visual cues for representation are discussed in the section 3.5.

3.3.1 Retention (M1 → M1)

Retention is when the Telugu subtitle keeps the same source-domain mapping as English, even if the wording is not word-for-word. This is mostly used when the metaphor is natural in Telugu and readable within subtitle constraints. For example, “I’ve put the full weight of the justice department behind this operation” (“Tamerlane” 00:00:01:580-00:00:05:891) which uses the conceptual metaphor MENTAL CAPACITY IS PHYSICAL WEIGHT subtitled as “జస్టిస్ శాఖ యొక్క పూర్తి బరువు ఉంచాను ఈ ఆపరేషన్ వెనుక” (jasTis shaakha yokka poorti baruvu unchaanu ii aaparEShan venuka), uses the retention strategy. It can also be observed in “that would shake the very foundation our government was built upon” (“Gift Horse” 00:00:24:720-00:00:28:115) subtitled as “దాని వల్ల మొత్తం పునాదులు కుడా కుదేలైపోగలవు దేనిమీదైతే మన ప్రభుత్వం నిర్మింపబడుందో” (daani valla mottam punaadulu koodaa kudElai pOgalavu dEnimiidaitE mana prabhutvam nirmimpabaDundO). It should be noted that the current study focuses only on the metaphorical expressions. In the above case, the subtitle does not read natural to a Telugu viewer because it does not follow the structure of Telugu language. However, it does retain the mapping in the source metaphor and carries it to the Telugu subtitle. A more natural subtitle in Telugu for the above case would be “అది మన ప్రభుత్వ పునాదులని కూల్చేస్తుంది” (adi mana prabhutva punaadulani koolchEstundi), which retains the source mapping of the metaphor GOVERNMENT IS A PHYSICAL STRUCTURE.

3.3.2 Metaphor Substitution (M1 → M2)

Metaphor Substitution happens when the Telugu subtitle replaces the English metaphor with an equivalent metaphor that is closer to the target culture. Here the metaphoricity is retained but switches to a different source domain based on culture. This strategy includes “cultural adaptation” and “metaphor shift” but this study does not distinguish between cultural adaptation and metaphor shift because they behave the same in subtitling. The source utterance has a metaphor and the target has a different metaphor, only the imagery changes. This strategy is typically used when the English metaphor is considered culturally inappropriate in Telugu, or when Telugu has a more natural metaphor for the same point being made by the English metaphor. For example, “So, Marsh was in bed with Suarez's opponents?” (“Game On” 00:09:57:459-00:10:00:338) which uses the conceptual metaphor ALLIANCES ARE INTIMATE RELATIONSHIPS subtitled as “అంటే, స్వారెజ్ ప్రత్యర్థులతో మార్ష్ చేతులు కలిపాడా?” (antE, svaarej pratyardhulatO maarSh chEtulu kalipaadaa?), uses the metaphor substitution strategy. The Telugu substitution is a more of an alliance image instead of the English intimate relationships image.

3.3.3 Expansion

Expansion is where the meaning of the English metaphor is explained through an expanded paraphrase. Sometimes the metaphorical image is removed in the subtitle and in other cases, the metaphor is retained with an explanatory note if time and space constraints allow for this expanded explanation, leading to the hybrid strategy of retention and expansion. Telugu subtitle typically adds explanatory cues that makes the meaning clearer than a simple paraphrase would. For example, “- I want you to step in - step into what” (“Another Benghazi” 00:00:07:548-00:00:09:159) is subtitled as “- నేను నవ్వు రావాలి అనుకుంటున్నా. - ఏ విధముగా

రావాల్లి?” (- nEnu nuvvu raavaali anukunTunnaa. - E vidhamugaa raavaali?) removes the metaphorical image and the meaning of the source metaphor is explained in the subtitle.

3.3.4 Condensation

Condensation is when the Telugu subtitle keeps only the core communicative point and compresses the English utterances. The metaphor (and sometimes nuance) is sacrificed to fit time and space of the subtitle. While this can also be termed as simplification, the subtitling constraints of time and space make the term ‘condensation’ a distinct practical strategy. For example, “What did ‘stepping it up’ mean?” (“Collateral Damage” 00:29:56:565-00:29:59:699), which uses the conceptual metaphor EFFORT IS INCREASE IN ELEVATION subtitled as “అంటే ఏంటి?” (anTE EnTi?) uses the condensation strategy. Here the metaphor is removed, and the statement is condensed to an essential question. In some cases of condensation, the metaphor is retained but the length of the subtitle is reduced to fit the time and/or space limitations.

3.3.5 Omission

When the source metaphorical utterance is not subtitled at all, it is the omission strategy. This is usually used in case of a fast dialogue, redundancy, timing constraints, or contextually low-importance metaphors. This strategy is very rare in subtitling and is the last resort for a subtitler. For example, “and let it collapse into chaos again” (“Collateral Damage” 00:25:38:543-00:25:40:621) is not subtitled due to a the time constraint. This scene involves a fast dialogue and the subtitle cannot fit into the available time frame without having too much to read on the screen.

The initial coding of strategies did not consider expansion and condensation as separate strategies, and combined both as de-metaphorisation. Following the initial coding, a second

validation pass was done to distinguish condensation and expansion as sometimes the metaphor is retained and in other cases it is not. This resulted in category adjustments which were reflected in the final counts. Although the strategies identified in the current study could be divided into narrower categories, they were deliberately left at a low number due to the following reasons. Subtitling is a form of translation that operates under space and time constraints. Many sub strategies that can be generated from the above strategies produce the same effect and have the same motivation. Grouping related strategies under a small number of wider categories helps the analysis by reducing ambiguity between categories. Furthermore, keeping the number small focuses on the main translational choices instead of on small variants of these strategies.

3.4 Distribution of Metaphor Subtitling Strategies

The below chart shows the quantitative distribution of the subtitling strategies used. This shows that low intervention strategies like Retention were preferred by the subtitler(s) while high intervention strategies like Expansion and Metaphor Substitution occur less frequently.

Retention strategy is used in 48.04% of the cases, Condensation in 33.73%, Expansion in 5.79%, Metaphor substitution in 8.85%, Omission in 3.23%, and the hybrid strategy 'retention and expansion' in 0.34% of the corpus. Retention and expansion is put into a separate category even though its representation is the least, as this category highlights that understanding the underlying conceptual mapping while subtitling metaphorical expressions can change the strategy of subtitling, as long as the time and space limitations of subtitling allow. The other strategies can also be sub-divided into more detailed typology, but they are left at a generic level so as to reduce the overlap between strategies.

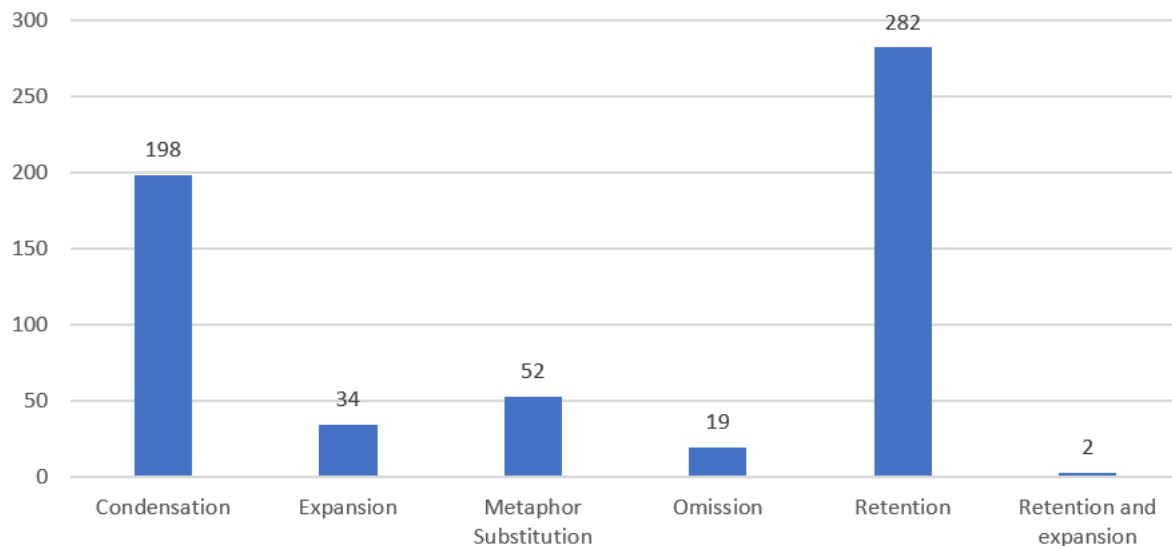


Fig. 4 Quantitative Distribution of Subtitling Strategies

3.4.1 Retention Strategy

Retention is the most frequent strategy in the corpus. This strategy is not just word-for-word translation. By using this strategy, the subtitle retains the source meaning and metaphorical framing. In some cases, the metaphor in the subtitle is close enough to the source metaphor that the same conceptual structure is retained.

Retention is typically used in two contexts. Firstly, when the conceptual mapping is easy to carry from English into Telugu. This is when the metaphor is conventional in Telugu and does not strain the viewer in understanding it. Secondly, a direct or a near-direct lexical depiction exists that sounds natural in Telugu as a subtitle. This makes this strategy more than word-for-word translation as it considers whether or not the metaphor is already accessible to the Telugu audience. It should be noted that the successful implementation of this strategy requires the subtitler to be aware of the metaphors used in the target culture, as without this knowledge, judging the cultural appropriateness of the source metaphor is difficult.

In the example from table 3.1, people are framed in the imagery of animals, representing the conceptual metaphor PEOPLE ARE ANIMALS.

Table 3.1 Retention Strategy - Example 1

Season: 01, Episode: 01 – “Pilot”	
Timecode: 00:02:52:165 → 00:02:55:462	
Context: George, a government employee is talking about his job at the middle east desk.	
ST (English)	TT (Telugu)
I mean, they could at least have pastured me somewhere interesting	అంటే, వాళ్ళు నన్ను కనీసం వేరే ఏదైనా మంచి చోటలో కూర్చోబెట్టి మేపొచ్చు కదా (amtE, vaaLLu nannu kaniisam vErE Edainaa manchi chOTaLO koorchObeTTi mEpOchchu kadaa)
Subtitling Strategy: Retention	

The strategy of retention works in this case because “[u]nlike original metaphors, conventional metaphors do not unsettle our modes of perception, feeling, or action, since they have achieved currency as an acceptable way of constructing, conceptualizing, and interacting with reality” (Goatly 16). Original metaphors here refer to novel metaphors that are created based on contemporary situations which can be specific to a particular geographical area, community, or can be recognised universally. For example, “Elections have become a reality show” is a novel metaphor which has not had, in Goatly’s words, the time to achieve currency as a metaphor. POLITICS IS ENTERTAINMENT underlies this metaphorical expression, where political candidates are mapped to performers in a reality show, political scandals as plot twists, and voters as audience. Regular usage of novel metaphors make them conventional in a particular culture, or universally in cases like the above where the source domain is recognised across the world.

The conceptual metaphor PEOPLE ARE ANIMALS is culturally acceptable and sounds natural to Telugu viewers. This is because PEOPLE ARE ANIMALS can also be seen in regular conversations in Telugu in phrases such as ఈ ఆఫీసులో అతనే పులి (ii aapheesulo atanE puli - He's the tiger of this office), representing dominance, authority, or fearlessness in a group setting. Retention is a proper strategy to use in this case because the source metaphor is also entrenched in the target culture.

The below metaphor frames responsibility through the imagery of sports, representing the conceptual metaphor RESPONSIBILITY IS A BALL IN A SPORT.

Table 3.2 Retention Strategy - Example 2

Season: 01, Episode: 02 – “Another Benghazi”	
Timecode: 00:12:02:564 → 00:12:05:176	
Context: Elizabeth McCord is talking about a task that was assigned to her by the President	
ST (English)	TT (Telugu)
...and the president has put the ball in my court	మరియు అధ్యక్షుడు బంతిని నాకు వదిలిపెట్టాడు (mariyu adhyakShuD u bantini naaku vadilipeTTaadu)
Subtitling Strategy: Retention	

Here the ball metaphor is retained directly, even though the sport in the source metaphor is different than the sport in the subtitle. The source metaphor comes from court sports where one player hits a ball into the court of an opponent, who is then required to respond. This in metaphorical terms is mapped onto responsibility, where responsibility is passed from one person to another. Here, the Telugu subtitle does not do a word-for-word translation but activates the same RESPONSIBILITY IS A BALL IN A SPORT metaphor. A Telugu viewer

might not think of a court sport and might think of something closer to the target culture, like cricket or soccer, which still activates the same conceptual metaphor as the ball is passed in these sports too. So, the Telugu subtitle preserves the same image of possession and turn-taking. This highlights that the goal of Retention strategy is not word-to-word matching, but retaining the conceptual mapping. Because the metaphor is interpretable in Telugu, retention serves both meaning and naturalness in this case. A word-to-word translation might not work in some cases, as in the below example.

Table 3.3 Retention Strategy - Example 3

Season: 01, Episode: 04 – “Just Another Normal Day”	
Timecode: 00:34:03:529 → 00:34:05:307	
Context: Elizabeth McCord’s daughter is talking about portraying China as bad	
ST (English)	TT (Telugu)
but you can’t paint it with this broad, evil brush	కానీ నువ్వు దీన్ని పెయింట్ చేయలేవు వెడల్పాటి, చెడు బ్రెష్ లో (kaanii nuvvu diinni pEinT chEyalEvu veDalpaaTi, cheDu breSh tO
Subtitling Strategy: Retention	

While the subtitling strategy of retention is feasible in this case, a word-for-word translation sounds unnatural in Telugu, even though the conceptual metaphor JUDGING IS PAINTING is an active metaphor in Telugu. It can be seen in phrases like “మీడియా అతన్ని విలన్‌లా చిత్రించింది” (miidiyaa atanni vilanlaa chitrinchindi - The media painted him as a villain). An alternate subtitle for the above English metaphor is “కానీ నువ్వు దాన్ని చెడుగా చిత్రించలేవు” (kaani nuvvu daanni cheDugaa chitrinchalEvu - but you cannot paint it badly), which would still be interpretable to Telugu audience without losing the metaphoricality and at the same time sounding natural in Telugu.

Another risk of a literal word to word translation is that of polysemy. A word can have multiple meanings and the meaning is based on the context the word is used in. In the below example, retention causes conceptual shift in the subtitle because the context was not considered when subtitling the word *net*. This created an incorrect subtitle that not only does not fit the context, but also confuses the audience.

Table 3.4 Retention Strategy - Example 4

Season: 01, Episode: 03 – “The Operative”	
Timecode: 00:42:12:314 → 00:42:14:681	
Context: Elizabeth and Henry McCord voluntarily lose access to monitor their daughter’s online activities	
ST (English)	TT (Telugu)
Parenting without a net	అంతర్జాలం లేకుండా తల్లి దండ్రుల బాధ్యతను నిర్వర్తించడం (amtarjaalam lEkumDaa talli damDrula baadhyatanu nirvartinchaDam)
Subtitling Strategy: Retention	

This subtitle highlights that all retention is not automatically successful. While retaining the metaphoricity, the subtitle shifts the intended conceptual domain. The English metaphor relies on the PARENTING IS A DANGEROUS PERFORMANCE metaphor by mapping parenting without a safety net to parenting without support or protection. The Telugu subtitle interprets “net” as internet. This causes a conceptual shift from SUPPORT to TECHNOLOGY, which changes the meaning of the metaphor. While the strategy is marked as retention, the result is not conceptual retention.

The way retention strategy is used in the corpus highlights that the applicability of the metaphor framing in the target language and culture should be the major consideration when using this strategy.

3.4.2 Condensation Strategy

Condensation is the second most frequent subtitling strategy in the corpus. In the context of subtitling, condensation is the most natural strategy as subtitles must work with time and space constraints, and dialogue often contains redundant information that viewers can infer through visuals.

Condensation is typically used when the English expression is longer than needed for Telugu subtitle representation; or when the Telugu subtitle focuses on the message rather than the full metaphorical frame; or when the metaphor is conventional but the conceptual mapping is retained using lesser words. It should also be noted that condensation in this context is from the perspective of the metaphorical expression. In some cases, the metaphorical expression can be part of a larger utterance and if it is condensed while the rest of the utterance remains same, it is still considered as condensation. So, condensation can work in two different ways. Concept-preserving condensation where metaphorical meaning remains, and Concept-replacing condensation where metaphor is replaced with a direct or smaller statement. The latter typically results in de-metaphorisation. In other words, observing condensation only from the perspective of the metaphorical expression means the subtitle does not necessarily become smaller in length, but it is observed in the corpus that typically the length of the subtitle remains same or less than the English utterance.

In the below example, ANGER IS FIRE metaphor is condensed into a non-metaphorical expression. The English metaphor links excitement and anger to fire imagery. The Telugu

subtitle replaces this conceptual mapping with a direct explanation of the metaphor with the subtitle meaning “Governor’s speech made someone angry”.

Table 3.5 Condensation Strategy - Example 1

Season: 01, Episode: 12 – “Standoff”	
Timecode: 00:20:06:893 → 00:20:09:137	
Context: Elizabeth McCord’s speech writer, Matt Mahony is talking about a Governor’s speech making someone angry	
ST (English)	TT (Telugu)
Looks the Governor’s oratory got someone fired up	గవర్నర్ ప్రసంగం ఎవరికో కోపం కలిగించినట్టు ఉంది (gavarnar prasamgam evarikO kOpam kaliginchinaTTu umdi)
Subtitling Strategy: Condensation	

In the Telugu subtitle, the fire imagery is removed, but the underlying meaning of the English metaphorical expression is directly mentioned in the subtitle.

Similarly, in “Is she a puddle?” (“The Operative” 00:07:07:177-00:07:08:421) translated as “తను బాధపడుతోందా?” (tanu baadhapaDutOndaa? - is she sad?), the metaphor is completely removed through the condensation strategy. It should be noted that condensation does not always result in a major decrease in the number of words, but also covers cases when the metaphor is removed using almost the same number of words as the English audio. In English, the usage of puddle metaphorically maps someone who is emotionally collapsed. Telugu condenses it into a direct emotional-state question. The physical-state imagery is removed, but the intended meaning is communicated efficiently. Whether this is considered a “translation loss” depends on the context of the subtitle and goal of subtitling this metaphorical

utterance. Though Condensation can act as a metaphor-to-literal shift, in subtitling it is often used because the viewers do not contextually need the metaphor (in this case, Elizabeth McCord is talking to her husband about their daughter’s breakup with her boyfriend), and the emotional meaning is the priority.

Similar to the retention strategy, sometimes the condensed form can cause a conceptual mismatch. In the below example, the usage of “fluid” represents flexibility and instability, and activates the SITUATIONS ARE FLUID SUBSTANCES metaphor. The Telugu subtitle changes this word to “కఠినం” (kaThinam) which represent difficulty. This is not only condensation, it is also a conceptual shift from CHANGEABLE to DIFFICULT. However, the subtitle does not use a metaphor, thereby making this a case of de-metaphorisation.

Table 3.6 Condensation Strategy - Example 2

Season: 01, Episode: 02 – “Another Benghazi”	
Timecode: 00:02:43:237 → 00:02:45:415	
Context: Nadine Tolliver, Elizabeth McCord’s Chief of Staff is apprising her of the attack on the US embassy	
ST (English)	TT (Telugu)
The situation is still fluid	పరిస్థితి కఠినంగానే వుంది (paristhiti kaThinamgaanE vundi)
Subtitling Strategy: Condensation	

In this case, condensation not only shortens the subtitle but also causes a potential conceptual deviation. This also highlights that the metaphor awareness of the subtitler can change the subtitling strategy employed and thereby change the translation of the utterance too. In the above case of de-metaphorisation, condensation is a feasible option because the

metaphor has less communicative priority. It should be noted that both condensation and expansion strategies can lead to de-metaphorisation, but condensation does it in the least possible words where as expansion provides an explanatory cue.

3.4.3 Expansion Strategy

Expansion is used comparatively less often than retention or condensation. This is representative of subtitling in general because of the spatial and temporal limitations. Expansion typically increases the number of words in the subtitle, thereby taking more space. Expansion is used when the Telugu subtitle compresses meaning of a complex metaphor into a short explanation phrase or when the metaphor relies on inference rather than explicit meaning or when a direct Telugu equivalent would be misleading to the viewers.

Table 3.7 Expansion Strategy - Example 1

Season: 01, Episode: 14 – “Whisper of the Ax”	
Timecode: 00:10:24:368 → 00:10:28:982	
Context: A judge in a hearing is addressing Elizabeth McCord	
ST (English)	TT (Telugu)
And I think it is just the tip of the iceberg	నేను అనుకుంటున్నాను అది పెద్ద సమస్యలో...చిన్న వివరం మాత్రమే అని (nEnu anukumTunnaanu adi pedda samasyalo...chinna vivaram maatramE ani)
Subtitling Strategy: Expansion	

In the above example, the English utterance draws on the metaphor PROBLEMS ARE ICEBERGS, where problems are mapped to icebergs where the complete picture is not visible to the naked eye. In the Telugu subtitle, the metaphor is not represented as a metaphor, instead the meaning is expanded. This expansion replaces the compact metaphor with a fuller

explanation that clarifies the speaker’s intent for the target audience. Here the metaphor’s underlying mapping is removed and is interpreted and elaborated in the subtitle to ensure clarity. The Telugu subtitle means “I think in a big problem...this is only a small detail”.

Similarly, in the below example for expansion strategy, the subtitler explained the meaning of the source utterance without using a metaphor. The English utterance uses the metaphor PEOPLE ARE ANIMALS or more specifically PERSISTENCE IS BEING A PREDATORY ANIMAL. Daisy, the press coordinator for Elizabeth McCord is referring to a journalist who is persistent in asking about an uncomfortable situation and would not let go unless given an answer to. The journalist is compared to a dog with a bone, and the mapping highlights his persistence just as that of a dog with a bone. However, the Telugu subtitle removes this source metaphor and replaces it with an explanation of the intended meaning using more words. This clarifies the meaning of the source utterance to the viewer. Telugu subtitle means “I mean, he will not leave unless we fix this problem”. While this makes it simpler to understand, the reading load on the viewer increases because of expansion.

Table 3.8 Expansion Strategy - Example 2

Season: 01, Episode: 15 – “The Ninth Circle”	
Timecode: 00:07:49:785 → 00:07:51,997	
Context: Daisy, press coordinator for Elizabeth McCord is talking about a journalist	
ST (English)	TT (Telugu)
I mean, he was a dog with a bone	నా ఉద్దేశం, అతను మనం ఈ సమస్యని సరి చేస్తే కానీ వదిలేలా లేడు (naa uddESham, atanu manam ii samasyani sari chEstE kaani vadilElaa lEDu)
Subtitling Strategy: Expansion	

3.4.4 Metaphor Substitution Strategy

Metaphor substitution as a category highlights that metaphor awareness influences strategy choice. In this strategy, the English metaphor is not retained, but it is also not demetaphorised as in some cases of condensation and expansion. Instead, it is replaced with a different metaphor that reads more naturally in Telugu and carries the same function as the source metaphor. Metaphor substitution is used when the English metaphor is culturally specific, or when a literal translation would sound unnatural or confusing in Telugu, or when there is a different metaphor that is more culturally grounded in Telugu as an alternative for the English metaphor. Understanding the conceptual mapping of the metaphor is crucial in identifying the culturally equivalent metaphor in the target language. This understanding can also help the subtitler identify the aspects of the metaphor that should be carried forward to the subtitle and the aspects that can be safely omitted. Metaphor awareness thus causes a subtitle that reads more natural in Telugu.

In the below example, the English utterance activates the conceptual metaphor DEAL IS A LIVING ENTITY, mapping political agreements and disagreements to terms of life and death. In the Telugu subtitle, this metaphor is not retained but is replaced by another metaphor. Instead of death imagery, the subtitle activates a source domain associated with sinking or drowning, typically linked to failure. While the metaphoricity is preserved, the source-domain mapping shifts from *life/death* to downward movement or sinking. In this way, the subtitle conveys the same pragmatic meaning but through a different conceptual image. This is an example where understanding the conceptual mapping in the source metaphor can help in replacing the metaphor in the subtitle with a different mapping that is consistent with the original metaphor.

Table 3.9 Metaphor Substitution Strategy - Example 1

Season: 03, Episode: 08 – “Breakout Capacity”	
Timecode: 00:35:48:233 → 00:35:54:891	
Context: Elizabeth and Henry McCord are discussing a high-stakes arms control negotiation between the US and Russia	
ST (English)	TT (Telugu)
And if President Salnikov doesn't support the inspections, then the deal is dead and Conrad will lose the House.	ప్రెసిడెంట్ సల్నికోవ్ ఇన్స్పెక్షన్స్ ని సపోర్ట్ చేయకపోతే, డిల్ మునిగినట్టి. కాన్రాడ్ హౌస్ లో ఓడిపోతాడు. (presiDenT salnikOv inspekTars ni sapOrT chEyakapOtE, Diil muniginattE. kaanraaD haus lO ODipOtaaDu)
Subtitling Strategy: Metaphor Substitution	

In the below example, the English utterance has two metaphorical expressions, one based on POLITICS IS A SPORT and the other based on ORGANISATION IS A MACHINE. This utterance is cognitively dense because of the presence of two different source domains for two different target domains. The Telugu subtitle uses the same metaphor for both utterances. This reduces the extra cognitive load from the second metaphor introduced by the English utterance as different source domains are not activated in the viewer's mind. In the English utterance, *You played a pretty dangerous game* activates the POLITICS IS A SPORT metaphor, whereas *pulling every democratic lever* activates the ORGANISATION IS A MACHINE metaphor. While using two different metaphors makes the utterance metaphorically rich, in the context of subtitling which operates under space and time constraints, using a single metaphor can improve the comprehension of the viewer as the activation of two domains is not required. This especially true when the second metaphor does not add to the semantics of the utterance and is used only for metaphorical richness.

Table 3.10 Metaphor Substitution Strategy - Example 2

Season: 04, Episode: 01 – “News Cycle”	
Timecode: 00:41:49:875 → 00:41:55:881	
Context: Senator Morejon is talking to Elizabeth McCord about she taking big risks to support President Dalton’s re-election.	
ST (English)	TT (Telugu)
You played a pretty dangerous game yourself pulling every democratic lever that you could to get Dalton a second term	నువ్వే ఒక ప్రమాదమైన ఆట ఆడావు, ప్రతి పావుని కదిపి డాల్టన్ ని మళ్ళీ గద్దె మీద కూర్చోబెట్టడానికి (nuvvE oka pramaadamaina aaTa aaDaavu, prati paavuni kadipi DaalTan ni maLLii gadde miida koorchObETTaDaaniki)
Subtitling Strategy: Metaphor Substitution	

The Telugu subtitle retains the GAME metaphor, but replaces the MACHINE metaphor with an extension of the GAME metaphor. It uses the phrase “ప్రతి పావుని కదిపి” (prati paavuni kadipi - by moving every chess piece), thereby retaining the already activated SPORTS/GAMES domain in the audiences’ cognition. This may make it easier to comprehend the metaphor as there is no requirement of activating two different source domains.

3.4.5 Omission Strategy

Omission is the least used strategy in the corpus. This matches with Pedersen’s observation in the study of another political drama *Yes, Prime Minister*. Pedersen opines, “subtitlers treat metaphors as an important language feature, less prone to omission than other features”, (“How Metaphors” 416). Omission is used as a strategy when the visual cues are enough to activate the metaphor in the viewer’s mind and subtitling the metaphor does not add to the overall meaning, or when the metaphor is narratively insignificant. In some cases, the space and time constraints of subtitling can also lead subtitlers to use this strategy.

The below example highlights how cultural difference was handled in a subtitle. In the English utterance, the expression ‘tin man’ functions as a culturally specific metaphor that depends on intertextual knowledge from the movie *The Wizard of Oz*. The Tin Man character in this movie is notable for a lack a heart, and thereby invoking the metaphor A HEARTLESS PERSON IS A TIN MAN. Usage of this metaphor implies that Senator Fenworth is an emotionless and compassionless person. This meaning is not directly understood from the literal words but requires cultural familiarity with the film and its symbolism.

In the Telugu subtitle, this metaphor is omitted, and the meaning is not explained. Even when there are metaphors in Telugu which can be used, an equivalent cultural metaphor is not used. An alternative subtitle could have been “స్కూలు భోజనాల సబ్సిడీలకు వ్యతిరేకంగా వోటు చేసిన రాతి గుండె వ్యక్తా?” (skoolu bhOjanaala sabsidiilaku vyatirEkamгаа vOTu chEsina raati gunDe vyaktaa? - The stone hearted man who voted against subsidized school lunches?). The subtitler chose the omission strategy instead of the metaphor substitution strategy.

Table 3.11 Omission Strategy – Example 1

Season: 02, Episode: 04 – “Waiting for Taleju”	
Timecode: 00:04:43:717 → 00:04:46:320	
Context: Elizabeth McCord is talking about Senator Fenworth, whose vote was instrumental in the passing of a relief bill	
ST (English)	TT (Telugu)
The tin man that voted against subsidized school lunches?	స్కూలు భోజనాల సబ్సిడీలకు వ్యతిరేకంగా వోటు చేసిన వ్యక్తా? (skoolu bhOjanaala sabsidiilaku vyatirEkamгаа vOTu chEsina vyaktaa?)
Subtitling Strategy: Omission	

While ‘tin man’ might be misinterpreted by the Telugu audience and omission here prioritises processing speed over figurative language, the metaphorical meaning of ‘tin man’ is crucial to understand that Senator Fenworth is not a compassionate person. In the Telugu subtitle, this has to be inferred through the context in which it is said. This removes the metaphoricity of the utterance. This is categorised as omission and not condensation or expansion, as the subtitle does not explain the source metaphor through a direct or explanatory cue, instead it just removes the metaphor from the subtitle.

The above example is an instance of where the metaphorical expression was part of a larger utterance. In the below example, the subtitler chose to not subtitle the complete utterance. This might be because of two reasons. Firstly, the utterance is communicatively less important to the scene, as the dialogue following this scene is “His board called an emergency meeting. Ted resigned shortly after” (“Passage” 00:37:16:232- 00:37:20:575), which implies the impact of Elizabeth McCord’s speech. This utterance that comes right after the metaphorical phrase explains the intended meaning through inference. So, not subtitling the metaphorical expression in this case did not cause a loss of meaning. Secondly, there is no direct equivalent in Telugu for the metaphorical utterance in the English dialogue. Unless the viewer understands the act of using a parachute, the source metaphor is not comprehensible. However, an alternative approach is to use a different metaphor which is closer to Telugu viewers as a replacement for the metaphor used in English.

The English metaphorical expression uses the metaphor FAILURE IS FALLING WITHOUT SAFETY. It highlights that McCord’s speech had a major negative impact on the company Hepanza. This impact is mapped to a free fall after the cord is ripped from a parachute, mid-air.

Table 3.12 Omission Strategy – Example 2

Season: 01, Episode: 07 – “Passage”	
Timecode: 00:37:12:833 → 00:37:16:208	
Context: Conrad Dalton (POTUS), Elizabeth McCord, and Russel Jackson (White house Chief of Staff) are talking about the impact of McCord’s speech on a chemicals company called Heganza	
ST (English)	TT (Telugu)
Your speech snipped the ripcord from their parachute	Not Subtitled
Subtitling Strategy: Omission	

An alternative Telugu subtitle can be “నీ ప్రసంగం వాళ్ల పడవను ముంచేసింది” (nii prasamgam vaaLLa paDavenu munchEsindi), which means “your speech has sunk their boat”. While this alternative subtitle does not use the same metaphor as the source, it does retain the impact of the metaphor by using FAILURE IS SINKING. Omission in this case could have been avoided, especially because there are no space and time constraints causing the omission.

3.4.6 Hybrid strategy of Retention and Expansion

This strategy appears only twice in the corpus. In these cases, the metaphor is not only retained in the subtitle but also explained for clarity. The hybrid strategy of Retention and Expansion is used when the metaphor can be used in Telugu but the effect is achieved only with an explanatory cue. The rarity of this strategy can be due to subtitling operating within the space and time constraints. This strategy is categorised separately because it indicates the importance of understanding the conceptual mapping underlying the metaphorical expression in the source utterance.

This strategy contrasts the omission strategy as omission does not subtitle the metaphorical expression.

Table 3.13 Example of Retention and Expansion

Season: 02, Episode: 01 – “The Show Must Go On”	
Timecode: 00:28:50:296 → 00:28:52:799	
Context: Elizabeth McCord is highlighting the difference in how her husband deals with their daughter Stevie vs their other children	
ST (English)	TT (Telugu)
You're Lou Reed	లూ రీడ్ సంగీతంలా మెత్తగా ఉంటావు (loo riid sangiitamlaa mettagaa unTaavu)
Subtitling Strategy: Retention and Expansion	

The English utterance uses a culture-specific metaphor. It maps the music of the iconic musician Lou Reed to a cool and composed nature and style. As this metaphor relies on cultural knowledge, for an English-speaking audience, simply naming Lou Reed is sufficient to activate these associations without further explanation.

In the Telugu subtitle that translates to “You are soft like Lou Reed’s music”, the translation uses retention strategy because the metaphorical reference to Lou Reed is retained. The conceptual metaphor PARENTING IS ARTISTIC PERFORMANCE, embodied by Lou Reed is maintained. At the same time, the subtitle also uses the expansion strategy, because it does not rely only on the Lou Reed metaphor to convey meaning. It explicitly mentions the inferred qualities like calm and soft that Lou Reed’s music stands for, thereby explaining the metaphor for a target audience who may not associate the name with those qualities. This combined strategy allows the metaphor to remain intact while ensuring that the target audience understands it. It should also be noted that the level of expansion in this case is only addition of two words to explain the underlying mapping in the metaphor.

3.5 Role of Visual Cues in Metaphor Depiction

Visual cues are essential in audiovisual products because they provide intuitive context that enhances understanding of the scene as “semiotic resources other than words can be seen to complement a verbal message or even to emphasise it” (Taylor 226). In audiovisual content, visuals are often the first to communicate key information, setting the tone and conveying emotions before any dialogue is spoken. Typically, creators of audiovisual products use visual cues to either complement the soundtrack or dialogues, or to depict aspects of the scene that words cannot singly convey, as multimodal products are “texts which combine and integrate the meaning-making resources of more than one semiotic modality – for example, language, gesture, movement, visual images, sound and so on – in order to produce a text-specific meaning” (Thibault 311). A well made visual can have a profound impact on the viewer that remains in the mind of the viewer long after watching the audiovisual content. The human brain processes images far more quickly than text, making visual cues an invaluable tool in guiding audience perception. Colour schemes, facial expressions of a character on screen, or body language, are used to shape the narrative on screen in addition to the words uttered by the characters. Audiovisual metaphors, which use visuals to complement the dialogue in depicting the metaphor “use salient gestalt patterns in image, sound, and movement that are closely related to embodied image schemata in our minds as metaphoric source domains” (Fahlenbrach 96).

Visuals and sounds can complement each other to heighten the emotional impact on the viewer and in case of complex aspects like metaphor “[t]he complexities of AVT become foregrounded whenever a metaphor is visualised, [as]... the verbal audio and the non-verbal visual channels interact very closely” (Pedersen, “On the Subtitling” 163). In this context, the current section analyses the role that visual cues play in the depiction of metaphors in the primary source, and how the subtitler(s) handle the situations where visualised metaphors are

used, with or without the integration of speech and visuals for depicting the metaphor. However, similar to other aspects of language, not all metaphors need visuals to create meaning. Furthermore, the semiotic channels do not always work together and they can sometimes cause “semiotic tension” (Pedersen, “On the Subtitling” 168) where the audio and visual elements diverge rather than complement one another, conveying distinct or even conflicting messages. It is important to analyse the role played by visual cues in audiovisual content and their impact on subtitling strategies as the use of different modes or communicative elements, and their influence on translation choices is becoming increasingly important in translation studies (Pérez-González, “Multimodality” 128).

In the case of some visualised metaphors, the visual on the screen while contributing to metaphor depiction, does not cause confusion if used for a non-metaphorical subtitle. In these cases, the subtitler has more options for the subtitling strategy to use.

Table 3.14 Visual Cues in a Metaphor – Example 1

Season: 01, Episode: 03 – “The Operative”	
Timecode: 00:14:54:833 → 00:15:01:115	
Context: Minister of Foreign Affairs of Russia is speaking to Henry McCord about the situation in the Middle East	
ST (English)	TT (Telugu)
Religious traditions breed cultural divisions, but they can also dissolve national borders.	మతపరమైన సంప్రదాయాలు జాతి సాంస్కృతిక విభాగాలు, అయితే అవి దేశాల మధ్య వున్న సరిహద్దులను కూడా తొలగించగలవు (mataparamaiana sampradaayaalu jaati saamskrutika vibhaagaalu, ayitE avi dEshaala madhya vunna sarihaddulanu koodaa toliginchagalavu)




Subtitling Strategy: Condensation

For example, in the above scene, the Russian minister of foreign affairs uses the metaphor RELIGION IS A REACTIVE SUBSTANCE. This metaphor positions religion as something that interacts with culture like a reactive substance that is capable of producing (breeding) new forms, but also breaking down (dissolving) existing structures like borders. To support this metaphor, the minister makes a circular motion with his hands to indicate “breeding” and a circular open hand gesture to indicate “dissolve”. In the Telugu subtitle, metaphorical “breed” and “dissolve” are not used, but the usage of the literal “తొలగించగలవు” (tolaginchagalavu) instead of the metaphorical “కరిగించగలవు” (kariginchagalavu) is still in synchronisation with the visual, and does not cause any intersemiotic tension.


In the below example, the visual on the screen contributes to metaphor depiction, and the metaphor is retained in the subtitle. While the sentence “there is a definite chill in the air” can be taken literally in this scene because of the background being covered in snow, it is uttered metaphorically referring to the mediocre welcome that the Secretary and the President receive. The conceptual metaphor SOCIAL ATMOSPHERE IS TEMPERATURE is activated by this scene. According to this metaphor, a “hot” social atmosphere is one that is highly charged, intense, or passionate and a “cold” one is distant, unfriendly, or detached. By using the retention strategy, the subtitler(s) have maintained the interplay of visual and audio in the depiction of metaphor in this scene.

Table 3.15 Visual Cues in a Metaphor – Example 2

Season: 01, Episode: 19 – “Spartan Figures”	
Timecode: 00:19:40:776 → 00:19:43:644	
Context: President Dalton and Elizabeth McCord arrive in Brussels for a world leaders’ meeting and get a mediocre welcome	
ST (English)	TT (Telugu)
There is a definite chill in the air.	గాలిలో ఖచ్చితమైన చలి ఉంది (gaalilo khachchitamaina chali umdi)
	
Subtitling Strategy: Retention	

On the contrary, in the below example, the visual on the screen contributes to metaphor depiction, and the metaphor is not retained in the subtitle. The hand gesture representing swirling complements the words “...you are aware of the confusion and unease that’s been swirling in the wake of...”, thereby activating the conceptual metaphor EMOTIONS ARE FLUIDS/NATURAL FORCES. This metaphor has cultural applicability in Telugu and can be seen in phrases like దుఃఖం పొంగిపోర్లి వచ్చింది (dukkham pongiporli vacchindi). However, in the current case, the Telugu subtitle does not use a metaphor.


Table 3.16 Visual Cues in a Metaphor – Example 3

Season: 01, Episode: 22 – “There But For the Grace of God”	
Timecode: 00:06:10:786 → 00:06:17:737	
Context: A senator is speaking to Elizabeth McCord about Director Munsey’s treason	
ST (English)	TT (Telugu)
“Madam Secretary, I am sure you are aware of the confusion and unease that’s been swirling in the wake of Director Munsey’s acts of treason”	మేడం సెక్రటరీ, నాకు తెలుసు మీకు గందరగోళం గురించి తెలుసని మరి అసంతృప్తి కలగకూడదు అని డైరెక్టర్ మున్సేయ్ నమ్మక ద్రోహం వలన (mEDam sekrETari, naaku telusu miiku gandaragOLam gurinchi telusani mariyu asantRupti kalagakooDadu ani DaayarekTar munsey nammakadrOham panula valla).
	
Subtitling Strategy: Condensation	

In this case, there is a semiotic tension that is caused because of the difference in what is being said and what is being shown on the screen, leading to possible confusion on the viewer’s part. This could have been avoided by retaining the metaphor in subtitling as “మేడం సెక్రటరీ, డైరెక్టర్ మున్సేయ్ నమ్మక ద్రోహం వలన కలిగిన అసంతృప్తి మరియు గందరగోళం యొక్క సుడిగుండం గురించి మీకు తెలుసు” (mEDam sekreTari, DairekTar munsey nammakadrOham valana kaligina asantRupti mariyu gandaragOLam yokka suDigumDam gurinchi meeku telusu). This subtitle retains the interplay of visual and audio and is also shorter.

The task of the subtitler is the most difficult when a visual cue is used in the depiction of a culturally specific metaphor as “[t]he subtitler then needs to create semiotic cohesion between the channels, without having recourse to the same image in the target language, and if the vehicle is foregrounded in one channel and the topic in another, that potentially creates unintended semiotic tension” (Pedersen, “On the Subtitling” 172).

Table 3.17 Visual Cues in a Metaphor – Example 4

Season: 02, Episode: 02 – “The Doability Doctrine”	
Timecode: 00:16:06:399 → 00:16:12:972	
Context: Elizabeth McCord is speaking to the ex-Secretary about the current President	
ST (English)	TT (Telugu)
So, are you telling me that the President has given you the Heisman?	అంటే నీ అర్థం ప్రెసిడెంట్ నీకు నో చెప్పాడా? (amtE nii ardham presiDenT niiku nO cheppaadaa?)
	
Subtitling Strategy: Condensation	

In the above example, Elizabeth McCord meets her predecessor for advice on dealing with the President, who is not involving the Secretary on important decisions. The ex-Secretary asks Elizabeth McCord “President has given you the Heisman?” and makes a gesture as shown in the below table. In this sports metaphor, the ex-Secretary is referring to the Heisman

Memorial trophy which is given to the top player in college football in the United States. This utterance is complemented by a gesture made by the ex-Secretary as she poses like how the Heisman trophy looks. Physically this gesture looks like keeping someone at a distance, or not letting someone come near, thereby activating the conceptual metaphor REJECTION IS A HEISMAN. It maps the posture of the player on a Heisman trophy to rejecting someone.


This is a monocultural metaphor as the Heisman trophy is only given in the United States and there is a probability that it is not known outside the country. The Telugu subtitle omits the metaphor and replaces it with a de-metaphorised “So, you mean the President told you a ‘No’?”. By doing this, the Telugu viewers would understand the subtitle, and the posture of the ex-Secretary does not cause major intersemiotic tension as it complements the subtitle. However, by using this strategy of condensing the source metaphor into a direct and short phrase in the subtitle, the humour associated with the ex-Secretary’s utterance is lost. This might be a feasible strategy in this case as humour is sacrificed for the sake of easier comprehension of the Telugu viewers. If the visual did not complement the utterance, a different strategy could have been used. This highlights that both the visual and audio play a major part in subtitling decisions.

In the below mono-modal visual metaphor, there are no words uttered. The metaphor only has visual cues and no audio cues. The policy advisor, Jay Whitman, enacts a basketball move representing a slam dunk, when talking about the various political challenges in Algeria. Through this enactment, he compares the actions of the United States to a scoring a field goal, despite all the challenges.

The utterance in this example corresponds to the conceptual metaphor POLITICS IS A SPORT. While this action is probably understood by majority of Americans, Basketball is not a prominent sport in India, and Indian viewers might miss this metaphor. As this is a monomodal metaphor, subtitling using another metaphor in the subtitle would cause

intersemiotic tension because of the different messages being communicated by the visual and the subtitle.

Table 3.18 Visual Cues in a Metaphor – Example 5


Season: 03, Episode: 02 – “The Linchpin”	
Timecode: 00:05:14:488 → 00:05:16:359	
Context: Elizabeth McCord’s Policy Advisor, Jay Whitman is talking about the political challenges in Alegria	
ST (English)	TT (Telugu)
Visual Metaphor only (no other cues)	Not Subtitled
	
Subtitling Strategy: Retention	

Retention is a default strategy in a mono-modal visual metaphor, as in subtitling the visual does not change. As nothing is uttered, the metaphor is by default retained.

In the below instance, Henry McCord is telling his wife Elizabeth McCord about their son “falling” into love, through a gesture he makes. He uses his hand to indicate “falling” while saying “This is...all the way”, depicting the conceptual metaphors LOVE IS A CONTAINER/LOSS OF CONTROL IS DOWN. In regular conversations, love is described as if it is a space we can step into and stay inside. When things go wrong in love, we talk about feeling trapped or as if the relationship has become too small to stay in. These usages suggest

that love is imagined as something with boundaries, an inside and an outside, influencing how secure or restricted we feel within it. In Lakoff and Johnson’s terms, this is a container metaphor which has an inside, an outside, and boundaries.

Table 3.19 Visual Cues in a Metaphor – Example 6

Season: 04, Episode: 07 – “North to the Future”	
Timecode: 00:25:46:212 → 00:25:48:748	
Context: Henry McCord is telling Elizabeth McCord about their son Jason falling in love	
ST (English)	TT (Telugu)
This is...all the way	ఇది... అంతా (idi...antaa)
	
Subtitling Strategy: Retention	

In analysing the metaphors within the corpus, a very small subset incorporated visual cues as part of their figurative framework. Only twenty-two metaphors utilised visual elements to enhance metaphor depiction. This represents less than 4% of the total metaphors, highlighting the relative scarcity of visual metaphors in the corpus. This finding suggests that while the visual modality plays a crucial role in depiction of metaphors, the creators of *Madam Secretary* have given it a relatively minor role in representing the metaphors within this corpus. This observation aligns with Pedersen’s study of visualised metaphors in series *Yes, Prime Minister* and “[t]he scarcity of visualised metaphors may be due to the nature of the material,

but it may also be the case that explicitly visualised metaphors are generally rare [...]” (Pedersen, “On the Subtitling” 175). Pedersen concludes that due to the cultural proximity of Swedish and English languages, and the metaphors analysed being transcultural, they do not result in considerable Translation Crisis Points (TCP) (Pedersen, “On the Subtitling” 175). On the contrary, as evidenced above, English and Telugu being non-proximal languages, pose significant TCPs in metaphor subtitling. Pedersen suggests taking “...the whole polysemiotic message into account when producing subtitles...” (“On the Subtitling” 177) so that the subtitles do not create intersemiotic tension between the audio and visuals.

3.6 Conceptual Domains and Subtitling Strategies

Identifying the most frequent source and target domains in a metaphor corpus can provide insights for subtitling metaphors. Instead of treating each metaphor as a separate translation problem, highlighting patterns across source and target domains such as the ones in above sections help subtitlers make informed and consistent decisions under the constraints of space and time.

Source domains such as WAR, JOURNEY, FIRE, PRESSURE, and CONTAINERS are used repeatedly in political discourse. These domains are grounded in everyday experiences and are relatively easier for understanding. Target domains like POLITICS, EMOTIONS, POWER, CRISIS, RELATIONSHIPS, and FAILURE are often explained through these concrete domains. When a subtitler knows which source and target pairs are most frequent, they can recognise conventional metaphors which are likely to have equivalents in the target language. Furthermore, this knowledge influences subtitling strategy choice. Metaphors that are rooted in physical experiences such as ANGER IS HEAT or PROGRESS IS A JOURNEY are shared across the source (English) and target (Telugu) languages. Because of this commonness, the metaphor feels natural in Telugu and does not require explanation.

In contrast, domains like SPORTS, GAMBLING, or specific cultural references may not produce the same effect in Telugu audiences. For example, in POLITICS IS A SPORT mapping, phrases like *fumble the ball*, *home field*, or *inside straight* are not easily understandable to Telugu audience. Instead of translating these literally each time, the subtitler can develop a consistent approach, such as either using a sport that is closer to Telugu audience like Cricket or shifting to journey or effort-based expressions. Understanding source and domain frequency can help in this macro planning of subtitling.

Another advantage of analysing domain frequency is that it helps subtitlers recognise metaphor domains that work together. Audiovisual products based on politics often have WAR, GAME, and MACHINE metaphors. Knowing this can help the subtitler in preserving some mappings in a given dialogue, even if other mappings are condensed or omitted. This way, the overall conceptual tone of the scene remains cohesive even if individual metaphors change. Domain awareness can prevent random shifts in imagery that can make the subtitles feel inconsistent.

Finally, analysing source and target domains encourages subtitlers to think beyond words and focus on conceptual meaning. Instead of looking at subtitling as translating language, it can be looked at as translating how situations are understood. When politics is mapped to war, audience expect winners, losers, and fighting. When it is framed as a journey, the audience expect progress and destinations. Domain analysis makes these mappings visible, helping subtitlers to preserve or adapt them consciously rather than through intuition.

Another observation through analysis is the aspect of consistency in handling the same domains. The same source domains, such as JOURNEY, WAR, or GAME, appear repeatedly in the corpus. Using different imagery to depict these makes the overall conceptual frame fragmented. It is important to understand the overall message of the episode/season/series and

consider consistency in subtitling strategies where applicable. By considering a consistent approach the subtitler helps the viewer build a stable mental picture of what is being said and shown on the screen. For example, when political negotiations are repeatedly framed as a journey, keeping movement-based expressions in Telugu reinforces ideas of progress and direction. This consistency can also reduce the cognitive effort for the viewer, because they do not have to constantly reinterpret new images for the same domain. This is important especially in fast-paced dialogues where such coherence might make the subtitles feel clearer and more natural while still considering the metaphorical structure of the source utterance.

For example, the Heisman mapping occurs twice in the corpus – “You gave Israel the Heisman, when what you really needed is Israel at the negotiating table” (“Sand “So, are you telling me that the President has given you the Heisman?”). In the first case the metaphor is retained and in the second condensation strategy is used. Considering the recurrence of a particular domain can help the subtitler in following a consistent strategy, considering other factors applicable to the scene. In a similar example, the source domain of ambush is used twice in the corpus – “You ambushed me” (“Render Safe” 00:03:15:543-00:03:17:501) which is subtitled as మీరు నాపై ఎదురుదాడి చేసారు (miiru naapai edurudaaDi chEsaaru) and “So you can ambush him without warning, I hope?” (“Shutdown” 00:19:53:760-00:19:55:560) which is subtitled as మీరు అతనిపై ఆకస్మిక దాడి చేయవచ్చు హెచ్చరిక లేకుండా, నేను ఆశిస్తున్నాను? (miiru atanipai aakasmika daaDi chEyavachchu heccharika lEkumDaa, nEnu aashistunnaanu?). While the second subtitle does not read natural in Telugu, the usage of ఆకస్మిక దాడి (aakasmika daaDi) instead of ఎదురుదాడి (edurudaaDi) matches the source utterance. Surprise is a fundamental aspect of an ambush so the utterance “without warning” does not add any semantic value to the sentence. In this case, recognising that there is a recurrence of the same domain at multiple instances of the series can help the subtitler in using a consistent strategy.

3.7 Metaphors as a form of Translation

At the surface level, metaphor and translation seem to have common aspects. Metaphors and translation both work with transference of meaning from one domain (source text in the context of translation and source domain in the context of metaphor) to another (target text in the context of translation and target domain in the context of metaphor). This section analyses if transference from source domain to target domain can be said to be a form of translation and the factors that support or invalidate this analogy between translation and metaphors.

It can be said that both metaphorical mapping and translation deal with similar tasks, the transference of meaning from one representational system to another one. In both cases, something that already exists in one form and culture has to be transferred so that it makes sense in a different form and culture. It should be noted that this process is typically not mechanical in both translation and metaphor. As meaning depends on context, culture, and how people interpret an utterance, a mechanical approach to both translation and metaphor are not feasible for this transference and careful choices are required in both cases. This task of transference is usually described as ‘finding equivalences’ in translation and ‘taking structure from a concrete, bodily source domain and using it to describe an abstract target domain’ in conceptual metaphor studies. In simpler terms, translation look for expressions that carry the same meaning, while metaphor look at how a concept (usually concrete) is used to explain another concept (usually abstract).

These two tasks are similar only at the topical level, but have differences when the intricacies of the tasks are considered. Translation deals with grammar, style, audience, and cultural expectations, among other factors. Metaphors focus more on how thought itself is structured through language. While translation and metaphors overlap in purpose, the

challenges they face are not always the same. This is why a strategy that works for metaphors does not always automatically work for translating them.

Translation is considered to have a process and a product aspect. The process refers to what the translator does while working with the source text. This involves understanding the meaning, making translation choices, and adapting to the target culture. The product refers to the final translated version that the audience views or reads.

A conceptual metaphor also has aspects of a process and product. Perspective forms in the mind first and then a stable pattern or structure is formed. The process aspect of a metaphor involves how people use their experiences to make sense of abstract ideas. The product is the metaphorical structure that becomes part of language. In other words, people actively think about one concept using another, and over time this way of thinking becomes part of the language. As Kövecses explains, “[t]he cognitive process of understanding a domain is the process aspect of metaphor, while the resulting conceptual pattern is the product aspect” (*Extended 1*).

In the common usage of the term, translation is the activity of expressing meaning from a source language in a target language. Classical approaches to translation stress equivalence. This equivalence can be at semantic, functional or pragmatic levels. Different texts may need different kinds of equivalence based on factors such as the *skopos* of the text and publishers’ or creators’ desired outcomes of the translation, among other factors. Even when a strict word-to-word match is avoided, translators still aim for some correspondence between the source and target systems. The source text serves as the original, while the target text is assessed in comparison to it. Factors like how well the translation conveys the same meaning, effect or function of the source text are considered. This asymmetry between source and target is an integral part of the idea of translation.

Conceptual metaphor mapping has a similar asymmetry. In metaphors like POLITICS IS WAR or LIFE IS A JOURNEY; the source domains of WAR and JOURNEY are structurally present before the creation of the metaphor. This can be loosely considered the ‘source’ in translation terms. This source domain provides the mappings that are used to describe the target domain. Furthermore, this “...metaphorical process typically goes from the more concrete to the more abstract but not the other way around” (Kövecses, *Metaphor: A Practical Introduction* 7). Thus, the target conceptual domain is “read” through the source conceptual domain.

Furthermore, in a metaphor, the characteristics of the source and those of the target are not the same, instead, there are functional correspondences. For example, from the domain of WAR, an attack can be mapped to criticism in the domain of ARGUMENT, a defence can be mapped to a justification, and a weapon can be mapped to information. These mappings are not literal but they only highlight the parts that can be mapped between the domains, which are not apparent. These mappings are activated in a metaphor depending on the context in which it is used. In translation terms, this can be thought of as dynamic or functional equivalence which should not “...be measured merely in terms of whether the words are understandable and the sentences grammatically constructed, but in terms of the total impact the message has on the one who receives it” (Nida and Taber 22).

While the above similarities can be observed between the act of translation and creating a metaphor, there are differences between these processes too. Firstly, in translation, while the choices are constrained by various factors, the translator finds equivalences by conscious deliberation and decisions. These choices are based on the type of translation and are influenced by space and time limits, audience, and cultural expectations, among other factors. Despite these factors, arriving at a translation strategy is a conscious decision of the translator. This agency is absent in conceptual metaphors as according to CMT, “human *thought processes* are largely metaphorical.” (Lakoff and Johnson 6). This means that people do not choose to think

metaphorically in a conscious way. Metaphorical thinking happens naturally and is part of how the human mind works. So, conceptual metaphor formation is not a deliberate act but is a cognitive process that is part of human thinking. There are no decisions involved in understanding a metaphor, it is comprehended because of embodied experiences and cultural knowledge.

Secondly, the concept of equivalence is different between translation and metaphor. In translation, the translator finds equivalences against a source text that is fixed and does not change. The task of the translator is to reproduce these meanings as closely as possible in the target language. The source remains stable in the process of translation. In a metaphorical mapping, the source conceptual domain itself is dynamic. In the conceptual metaphor POLITICS IS WAR, only selected aspects of WAR are mapped to POLITICS and the rest are not, as “[i]n allowing us to focus on one aspect of a concept [...], a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor” (Lakoff and Johnson 10). So, while translation attempts for equivalences in a fixed source, metaphor works with a dynamic source domain where only selected meanings are mapped. This makes metaphorical equivalence more flexible and context dependent than equivalence in translation.

Another aspect is that of completeness. While translation theory acknowledges loss and gain in translations, there is an expectation of completeness of translation. In metaphor, as only certain features of source are projected onto the target, completeness is not achievable as no two domains have all of the aspects mapped as “[t]he very systematicity that allows us to comprehend one aspect of a concept in terms of another [...] will necessarily hide other aspects of the concept” (Lakoff and Johnson 10).

Considering the relationship between the source and target conceptual domains as translation draws attention to two aspects. The first aspect is of directionality. Just as translation goes from the source language to a target language, a target concept in a metaphor is interpreted in terms of the source concept. The second is that of equivalence. A metaphor does not carry every detail of the source across to the target domain, it carries only specific elements of the source that are relevant. In Lakoff and Johnson's terms, this is the invariance hypothesis, which states that only aspects of the source that do not conflict with the target are mapped, ensuring logical consistency. Similarly, in translation, not everything is carried across as translators make conscious decisions of which elements to "carry" to the target text. Translation typically tries to be faithful to the original or even to improve the original. Metaphors cannot be evaluated in this way. A metaphor may have a strong force, it can be deceptive or be motivated by ideology, but it can still be firmly rooted in culture. ARGUMENT IS WAR works as a metaphor not because it is a good translation, but because the metaphor is rooted in many cultures across the world. It works because many cultures already understand conflict through the language of war. People talk about winning and losing arguments. They say they defend positions or someone attacked their weak points. These phrases appear across different languages and cultures. Because of this shared way of thinking, the metaphor feels natural and familiar rather than forced.

In conclusion, interpretation of the conceptual target using the source domain is like translation, provided that we take "translation" in the widest sense, which is to carry over meaning from one system of signs to another. It is not limited to words alone but includes ideas, structures, and meaning. The similarity between translation and metaphor is clear when translation is evaluated by what it does, not by exact word-for-word match. What matters in translation is whether meaning is carried across and the message is understood by the target reader/audience. In this sense, both translation and metaphor involve transferring meaning.

However, the similarity is only partial. A metaphor does not involve two languages in the traditional sense that interlingual translation operates in. Instead, metaphor is a mental operation which helps people understand abstract ideas through more concrete experiences. Mapping between source and target concepts of a metaphor can be described as a type of translation only if translation is understood broadly as the transfer of structured meaning across source and target languages/cultures, but the analogy fails when the intricacies of translation and metaphor are looked at.

Chapter 4

Model for Subtitling Metaphorical Expressions

4.1 Introduction

Unlike literary translation, subtitling does not allow for extensive explanation. Subtitlers are required to make decisions about what can be retained, what must be adapted, and what may need to be condensed or omitted. These decisions are often described in terms of translation strategies, such as the ones detailed in the previous chapter. Existing studies on subtitles typically tend to focus on the outcomes of the decisions of subtitlers rather than on the processes by which subtitlers arrive at these decisions. While these categorisations are useful for a descriptive analysis, they do not offer insights into the process of subtitling itself. A decision-based model for subtitling addresses this gap by focusing on the process of subtitling rather than its product. Models and theories in AVT are typically variants of theories and models from the wider discipline of translation studies. Pérez-González calls for a change in this approach as:

the reliance on allochthonous translation models (approaches imported from the wider context of translation studies or beyond) to the detriment of autochthonous ones (developed from within and for audiovisual translation studies) has been identified as a challenge for audiovisual translation specialists. (*Audiovisual Translation* 96)

This chapter asserts that an understanding of conceptual metaphor can assist subtitlers in making strategy choices. Rather than treating metaphor subtitling as a purely linguistic problem, this chapter considers it as a decision-making process that is influenced by the understanding of the conceptual metaphor, subtitling constraints, communicative priorities, and cultural considerations. Such an approach is necessary as “...some multimodality research takes the approach that what works for language is likely to work for other kinds of meaning-

making, and new models need only be adaptations of those already developed for language” (Ventola et al., “Introduction” 2). Instead of adapting a model based on language, the proposed model is an autochthonous model that is motivated by the strengths and constraints of audiovisual translation.

The first objective of this chapter is to propose a generic model for subtitling metaphorical expressions. This model is a result of the insights gained from the analysis of subtitling strategies detailed in the previous chapter. This procedure is termed “model” as models “are often understood as being intermediate constructions, between theory and data” (Chesterman 15). The second objective is to validate the model using examples from the corpus. Using these examples, the chapter demonstrates that applying the model can lead to different strategy choices than those observed in the primary source. These changes in strategy choices can be motivated by an understanding of conceptual metaphor. The chapter concludes that conceptual metaphor knowledge is not just descriptive, but is operational in arriving at an informed subtitling strategy.

4.2 Macro and Micro Strategies

The proposed model differentiates between macro strategies and micro strategies. This categorisation of strategies is based on the different levels at which subtitling decisions are taken. Macro strategies define the overall approach the subtitler must take in a given situation. These are not language specific. They are determined by factors such as spatial and temporal constraints, communicative priority of the metaphor, and its cultural applicability in the target culture. Micro strategies are the specific ways in which a metaphor is represented in the subtitle. Micro strategies are the five major strategies identified from the corpus and include Retention, Condensation, Expansion, Metaphor Substitution, and Omission. This is not an exhaustive list of strategies available for the subtitler, but a general list of most probable strategies. Based on

the source language, target language, and the type of audiovisual product being subtitled, these micro strategies can be extended to a larger list.

The macro and micro strategies have a hierarchical relationship. A macro strategy is first selected by the subtitler and it limits the set of micro strategies that are feasible or appropriate for that situation. For example, under time constraints, expansion based micro strategies are not feasible and condensation becomes the preferred option. Conversely, when time and space constraints are not an issue, retention based strategies become feasible. This hierarchical relationship allows the subtitler to separate feasibility from preservation of meaning of the metaphor.

4.3 Model for Subtitling Metaphorical Expressions – Descriptive Approach

This section describes the proposed model for subtitling metaphorical expressions. The model is generic wherever possible so that it can be used irrespective of specific subtitling guidelines. For example, the reading speed limit for Telugu subtitles in Netflix is twenty-two characters per second (“Telugu Timed Text Style Guide”). While Prime Video suggests the same reading speed for Telugu subtitles, it allows until twenty-five characters per second based on other factors (“Captions and/or Timed Text - Prime Video Tech Docs”). According to Bianchi, 38-40 characters per line is the maximum (9). As guidelines for factors such as characters-per-line limits can vary between different platforms, the proposed model does not use specific values for such factors. However, the examples discussed in this chapter use the values suggested by Amazon Prime Video wherever applicable, as the primary source was watched on this streaming platform. While the below factors are a logical progression towards arriving at the micro strategy, they are not required to be considered in this particular sequence in most cases.

The model for subtitling metaphorical expressions proposes the below considerations for arriving at the micro strategies:

Factor 1: Determining if the utterance is metaphorical

In this step, the subtitler ascertains that the source expression is metaphorical in context, i.e., the literal meaning of the source phrase is not the same as the contextual meaning. If the source phrase is metaphorical, the subtitler proceeds to the next step. If it is non-metaphorical, the model does not apply in this situation and the subtitler makes translation decisions that are outside the scope of the model for subtitling metaphorical expressions.

Factor 2: Identifying the Conceptual Metaphor

In this step, the subtitler arrives at the conceptual metaphor the source metaphorical expression uses (source domain to target domain mapping). Focusing on what is being talked about, and what it is being compared to, the subtitler recognises the conceptual mapping to understand how the metaphorical expression is represented beyond its literal meaning. Identifying the conceptual mapping helps the subtitler see which aspects of the utterance must be preserved and which aspects can possibly be removed. It is important to consider not only the source and target domains, but also the mapping from the source to target domains too in this exercise.

Factor 3: Assessing the communicative importance of the metaphor

In this step, the subtitler decides if representing the metaphor in the subtitle is essential or optional, based on the context. In this step, the subtitler considers the function of the metaphor. A metaphor has high communicative priority if the meaning of the overall utterance changes if the metaphor is removed from the subtitle, i.e., the metaphor contributes significantly to understanding the intended meaning of the utterance. A metaphor can be treated as low priority if the same meaning and effect would be retained in the scene if the metaphor

is removed from the subtitle. If the metaphor is low priority, reduction strategies are more acceptable depending on the time and space constraints. Conversely, if the metaphor has high communicative priority, retention based strategies are given importance in the next steps.

Factor 4: Evaluating Visual Cues

In this step, the subtitler evaluates the visual aspect of the scene and determines if any multimodal support is available through visual cues. In this step, the subtitler determines if the metaphor is monomodal or multimodal. If there are visual cues complementing the audio, the subtitler tries to retain and use the same metaphor in the subtitle, else it can cause intersemiotic tension. Audiovisual metaphors, which use both the audio and visual modalities to represent a metaphor “...use salient gestalt patterns in image, sound, and movement that are closely related to embodied image schemata in our minds as metaphoric source domains” to transfer cultural meanings using “conceptual and mentally based metaphoric gestalts” (Fahlenbrach 96). Furthermore, audio and visual modalities generate audiovisual metaphors by using conceptual mappings that are already entrenched in culture and in target audiences’ minds. However, it should be noted that a visual cue can reinforce the metaphor (supports retention), make the metaphor redundant (supports reduction), or in rare cases, contradict the metaphor (supports metaphor substitution).

Factor 5: Determining the metaphor type

In this step, the subtitler determines if the metaphor is conventional or novel in the target language/culture. Conventional metaphors are processed quickly as the probability of the audience hearing/reading the metaphor earlier is more. Usage of metaphor corpora is useful in this step as consulting metaphor corpora that quantitatively annotates the occurrence of a particular mapping in a specific language can be helpful in identifying the conventionality of the metaphor.

Factor 6: Considering Temporal Constraints

In this step, the subtitler considers two major factors. The time available for subtitle (depending on when the scene changes) and the subtitling guidelines (if applicable) on reading speed. The goal is to determine if there is enough time to subtitle the metaphor without impacting readability. If the source metaphor is being represented within a tight timeframe, a constraint-driven strategy is probable in the next steps. Temporal constraint is considered before considering the spatial constraint because if there is not enough time, having enough space might not bring any considerable value to the subtitling process.

Factor 7: Considering Spatial Constraints

In this step, the subtitler considers two major factors. The space available for the subtitle and the guidelines (if applicable) for line and character limitations. The goal is to determine if there is enough space to represent the metaphor without impacting readability. If the source metaphor is being represented in tight space limitations, a constraint-driven strategy is probable in the next steps. It should be noted that time and space constraints are a major consideration in subtitling and are not specific to metaphor subtitling. I should also be noted that the metaphorical expression can be a part of the utterance and not the whole utterance. If the rest of the utterance takes up more space on the screen, there will be less space for representing the metaphor in the subtitle. For example, in “Sure, it might buy us a few months, maybe even a few years but with the Ayatollahs still running things, Javani and Shiraz aren’t partners” (“The Ninth Circle” 00:42:37:093-00:42:45:177), the metaphorical expression *buy us a few months*, which represents the metaphor TIME IS MONEY, is only a small part of the complete utterance. This reduces the number of strategies available to the subtitler when compared to a situation where the metaphorical expression is the major part of the source utterance. In the

latter case, there are more choices in employing subtitling strategies than in the former case, depending on other factors listed in the model.

Factor 8: Assessing Cultural Applicability

In this step the subtitler assesses the cultural applicability of the metaphor. Knowledge of the conceptual metaphor is most useful in this step. If the subtitler understands the conceptual mapping, they can retain the mapping, unless the metaphor is culturally inappropriate. As Pedersen opines, “[i]t is particularly metaphors based on culture, rather than the allegedly universal metaphors that cause problems” (“On the Subtitling” 162). If the metaphor is culturally appropriate, conceptual preservation strategies are more probable in the next steps. If the metaphor is culturally inappropriate, cultural adaptation strategies are more probable in the next steps. In this step, the subtitler also determines if a primary metaphor that is common across cultures can be used in the subtitle, as “[i]f some kinds of conceptual metaphors are based on embodied experience that is universal, these metaphors should occur – at least potentially – in many languages and cultures around the world” (Kövecses *Metaphors in Culture* 35). Primary metaphors are simpler and more rudimentary mappings between source and target domains than complex metaphors. Proposed by Grady in 1997, primary metaphors have been included in the literature of conceptual metaphors from then. Grady analysed complex metaphors like THEORIES ARE BUILDINGS and proposed that these metaphors in turn are built from simpler mappings such as ORGANIZATION IS A PHYSICAL STRUCTURE and VIABILITY IS ERECTNESS (Grady, *Foundations of Meaning* 45) which are part of repeated experiences across cultures. Primary metaphors have source and target domains that are relatively basic and are motivated by “experiential correlations”, learning these correlations “is unconscious and automatic” and for this reason are good candidates for metaphors that are understood universally (Valenzuela 235). For example, MORE IS UP is a primary metaphor that is grounded in everyday physical experience. When we add more of

something to a container, the level typically rises. Over time, greater quantity is mapped to higher vertical position in the mind. This consistent pattern leads to an automatic mental link between more and up, giving rise to MORE IS UP metaphor. Because of this, metaphorical expressions such as *prices have gone off the roof*, *sales are rising*, and *her popularity is on the rise* sound natural in conversations. Considering applicability of primary metaphors while subtitling can change the translation strategy and make the subtitle easily accessible to the target audience.

The final step is the selection of a micro strategy based on the above factors. Retention, Condensation, Expansion, Metaphor Substitution, and Omission are observed in the corpus. Retention and Expansion is a hybrid strategy observed. The micro strategies are kept at a generic level to accommodate most of the situations.

Factors 1 through 8 help in arriving at one of the three macro strategies – conceptual preservation, cultural adaptation, or constraint driven reduction. If the conceptual preservation macro strategy is chosen, the goal is to retain the metaphor and the conceptual mapping as much as possible. In this case, if the metaphor can be subtitled without any extra explanatory text, the micro strategy of retention can be used as retention would maintain the conceptual mapping of the source metaphor in the subtitle. If the metaphor is high priority or novel, retention or a hybrid strategy like retention and expansion can be used. In other cases, condensation strategy can be used.

If cultural adaption is chosen as the macro strategy, the goal is to preserve the intended effect of the metaphor by adapting it to the target culture. In this case, if a culturally appropriate metaphor exists in the target language which reflects a similar conceptual mapping as the source metaphor as much as possible, then the metaphor substitution micro strategy can be used. Venuti proposes two strategies in translation, namely, Domestication and Foreignisation.

Domestication uses words/phrase/concepts that are closer to the target culture, in lieu of retaining the cultural specificity of the source culture. Foreignisation retains the foreignness of source culture by retaining the features that the target readers/audience might not understand without explicitation (Venuti 24). While the choice between domesticating and foreignising is dependent on the situation and the function of the metaphor, the time and space limitations severely constrain the usage of the foreignising approach as it typically impacts the comprehension of the metaphorical expression, unless the viewer is exposed to the source metaphor earlier. Metaphor substitution can be considered domestication of the source metaphor as it aligns the subtitle closer to the target culture. If there is no suitable metaphor in the target language/culture, then the micro strategy of expansion can be used if the time and space constraints allow.

If the constraint driven reduction macro strategy is chosen, then the goal is to make the subtitle as readable and comprehensible as possible, under the space and time constraints. In this case, if the visual cues support the audio, then the micro strategy of condensation can be used and let the visual cues contribute to the meaning of the metaphor. In case of no visual support, condensation strategy can be used if the time and space constraints allow. If the metaphor can be removed from the subtitle without impacting the coherence of the scene, and none of the other micro strategies are feasible, then the omission strategy can be used.

Another consideration should be the recurring metaphor pattern (if any) in the content being subtitled. Films/television series typically reuse the same metaphorical framing at multiple points in the content. In this case, consistency of using the same source domain should be prioritised by the subtitler. Maintaining this consistency can help preserve the original tone and conceptual structure of the utterance. For example, metaphors using the source domain of chess and war are common in audiovisual content based on politics. These domains help in understanding political conversations to be expressed in a concrete and easily recognisable

way. The subtitler should attempt to retain this framing in situations where these source domains can be used. Doing this helps the audience recognise recurring symbolic patterns, which can make following the narrative easier. In simple terms, the subtitler should consider the most common source and target domains in the content being subtitled and try to use them consistently. This involves closely noticing how abstract ideas are repeatedly represented through concrete concepts. This can reduce the time to comprehend the metaphor as the metaphorical mapping is activated the first time the viewer encounters the mapping in the subtitle and subsequent exposure to the same concept can result in faster comprehension. As a result, viewers of an audiovisual product can focus more on the narrative and story rather than on interpreting new metaphorical meanings each time they encounter them in subtitles.

However, this is not always feasible, for example, in the case of the Heisman metaphor. This metaphor occurs twice in the corpus. The utterances “You gave Israel the Heisman, when what you really needed is Israel at the negotiating table” (“The Race” 00:30:14:334-00:30:19:121) and “So, are you telling me that the President has given you the Heisman?” (“Another Benghazi” 00:16:06:399-00:16:12:972) both use the REJECTION IS HEISMAN metaphor. In the first case, the subtitler has used retention strategy and in the latter (which also has a visual cue), condensation strategy. The condensation strategy in the second case might be because part of the meaning is carried by the visual cue that complements the dialogue. As described in section 3.5, the visual cue in this case complements the utterance as the ex-Secretary makes a gesture that imitates the posture of the player on a Heisman trophy.

The below section presents the model for subtitling metaphorical expressions in a visual format. The goal of the model is not to be a prescriptive method for subtitling, but to highlight the various factors that the subtitler should consider when subtitling metaphors.

4.4 Visual Representation of the Model for Subtitling Metaphorical Expressions

The model for subtitling metaphorical expressions, described in section 4.3 can be visually represented as below:

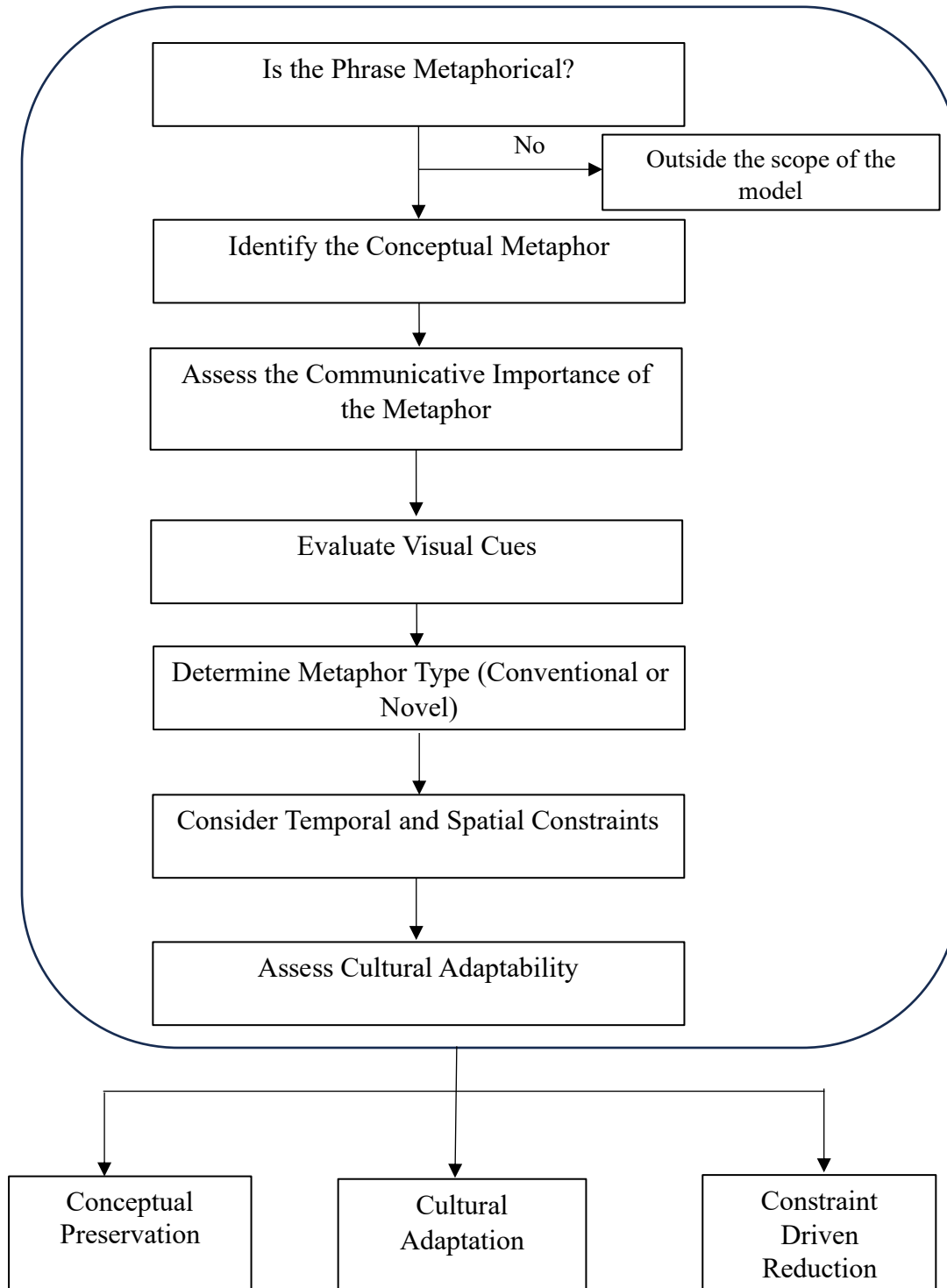


Fig. 5 Visual Representation of the Model for Subtitling Metaphorical Expressions

4.5 Limitations of the Model

Model for subtitling metaphorical expressions described above is based on the corpus collected as part of the current study. Firstly, while it covers most frequent cases of metaphor subtitling from the corpus, there can be exceptions that it does not cover. The initial model proposed here can be validated using various other subtitling corpora to improve the model.

Secondly, the model does not consider the subjectivity of the subtitler. Assessments like the communicative importance of a metaphor, or the metaphor type, can differ from one subtitler to another. A particular metaphor can carry a high communicative priority for one subtitler and low communicative priority to another. However, this limitation is not specific to the current model but is a limitation of any model that involves human decisions. This can be mitigated by annotating the conventionality of a metaphor as part of metaphor corpora and using it as a reference for subtitling metaphorical expressions. The model provides a structured way to reason about the above factors, but the final strategies are a result of professional judgement of the subtitler.

Finally, the model does not consider the target audience. If the target audience is known, there is a possibility of the translation strategies changing. Discussing dubbing in India, Ganti opines, “[o]nce the target audience became clearer, decisions about translation [are] frequently dictated by this imagined audience” (234). This can be extended to other types of audiovisual translation, like subtitling.

The model proposed in this study is intended as a flexible framework rather than prescriptive rules. The model brings a structure to decisions made in subtitling metaphors, but does not eliminate interpretive differences between subtitlers. The proposed model is an initial one to bring structure and can be developed into a matured model by applying it to various other corpora of subtitles.

4.6 Applying the Model

This section applies the proposed model against the subtitle data from the corpus. The aim of this part of the analysis is not to evaluate the quality of the existing subtitles, but to examine if consideration of the factors listed in the model results in a different final subtitling strategy. It should be noted that the subjective parts of the model like the cultural appropriateness of the metaphor in Telugu are determined by the researcher as a native speaker of Telugu. Determination of the conventionality of the metaphor is supported through existing literature wherever applicable.

4.6.1 Constraint-Driven Strategies

The below utterance from the corpus uses the expansion subtitling strategy. It uses the conceptual metaphor ESCALATION IS FIRE. This is a conventional fire metaphor used to describe political escalation. The phrase “stoke the flames” reflects the senator’s actions as deliberate. The Telugu subtitle expands the expression to make the intended meaning explicit. By doing this, the utterance is de-metaphorised.

Table 4.1 Constraint-Driven Situation – Example 1

Season: 02, Episode: 16 – “Hijriyyah”	
Timecode: 00:34:10:249 → 00:34:11:793	
Context: Elizabeth McCord is discussing with her team about a failed operation and its political consequences in the United States	
ST (English)	TT (Telugu)
And you can believe Senator Morejon will stoke the flames	అదే జరిగితే సెనేటర్ మోరేజాన్ ప్రజల్ని ఇంకా రెచ్చగొట్టాలని ప్రయత్నిస్తాడు (adE jarigitE seneTar mOrEhaan prajalni inkaa rechchagoTTaalani prayatnistaaDu)



Subtitling Strategy: Expansion

The model for subtitling metaphorical expressions is applied to this example below:

1. The expression *stoke the flames* is metaphorical. A literal meaning involves physical fire, which is not the intended meaning in the context of the scene. So, the model applies.
2. The metaphorical utterance uses the conceptual metaphor ESCALATION IS FIRE.
3. The metaphor is high-priority as it frames the senator's behaviour as an escalation rather than a neutral action. In the context of the scene, this utterance reflects that the senator is not going to let go of the issue and is surely going to incite people for action. This utterance is important to bring forth this point.
4. There is no visual cue that supports or contradicts this metaphorical utterance. The meaning of the metaphorical expression is primarily carried by the audio.
5. The expression is a conventional metaphor in both source and target cultures. Fire metaphors are widely used in American political discourse (Charteris-Black, *Fire Metaphors* 183). In Telugu, this metaphor can be noticed in expressions such as “ప్రభుత్వం ఆ ఉద్యమాన్ని చల్లార్చింది” (prabhutvam aa udyamaanni challaarchindi) and “విప్లవ జ్వాల ఇంకా ఆరలేదు” (viplava jvaala inkaa aaraledu).
6. The subtitle appears for approximately 1.54 seconds. This subtitle is relatively long for this duration. So, the reading speed pressure is high in this case.

7. As the available time is less, even if adequate space is available, it is not helpful. So, the subtitler can directly choose a constraint-driven strategy.
8. The original utterance can be considered culturally appropriate to Telugu readers.
9. Condensation is the micro strategy that is most feasible in this case due to the time constraint. Expansion is not a feasible strategy because it increases the reading load on the viewer. As the metaphor is high priority, Omission is also not feasible.

Recommended strategy: Condensation


A possible alternative subtitle in Telugu could be “అలా అయితే, సెనేటర్ మోరేహాన్ ప్రజల్ని రెచ్చగొడతాడు” (alaa ayitE, seneTar mOrEhaan prajalni rechchagoDataadu). However, this subtitle still de-metaphorises the English utterance. To retain the conceptual mapping, the subtitle could be “అలా అయితే, సెనేటర్ మోరేహాన్ మంటని రెచ్చగొడతాడు” (alaa ayite, seneTar mOrEhaan mamtani rechchagoDataaDu) or “సెనేటర్ మోరేహాన్ మంటను రెచ్చగొడతాడని నమ్ముచ్చు” (seneTar mOrEhaan mamtanu rechchagoDataaDani nammoichchu) or “మంటను రెచ్చగొట్టిది సెనేటర్ మోరేహానే” (mamtanu rechchagoTTEdi seneTar mOrEhaane). The contextual meaning of the English utterance is that Senator Morejon will increase the seriousness of the situation. The Telugu subtitle from the corpus shifts the focus from the situation to the people. By doing this, the intended meaning changes. For this reason, retaining the imagery of the source domain of fire along with the condensation strategy, as in “మంటను రెచ్చగొట్టిది సెనేటర్ మోరేహానే” (mamtanu rechchagoTTEdi seneTar mOrEhaane), is a feasible subtitle in this case. Furthermore, this demonstrates how explicitly checking for time and space constraints in the model can lead to a different strategy choice. This example shows how metaphor knowledge interacts with subtitling constraints. Understanding the metaphor allows the subtitler to identify what must be preserved under reduction, while the constraint driven strategy ensures that the subtitle is readable in the available time.

It should be noted that time and space constraints in subtitling do not always require manual checking and can also be handled by software. Most subtitling software has an inbuilt feature to set the preferred reading speed and character limitations. These are usually set in the “settings” menu of the software and are required to be set only once for a subtitling project. The values are based on the platform guidelines (if applicable). In case of the subtitle being more than the set limits, the software flags the subtitle as an error so it can be corrected. In most software, this is highlighted in a different colour so the error is easily identifiable.

In the below example, the English utterance itself forces reading speed pressure. The Telugu subtitle, by using the strategy of retention, has a similar reading speed pressure on the viewer. It uses the conceptual metaphor PEOPLE ARE ANIMALS, in this case sharks. This is part of a conversation between Elizabeth McCord and her employee Daisy, when Daisy is asked to stay in Togo while the Secretary rushes to another country. The situation in which Daisy is asked to stay are not favourable to stay as the administrative leaders of Togo would question her about the Secretary’s whereabouts. The phrase *smelling blood in the water* maps politicians as predators in water waiting to attack their prey. The image suggests they are alert and waiting for weakness. Blood signals vulnerability and an opportunity for the predator to strike. As the English metaphorical expression relies on water imagery, the predators are marine animals. In this context, the politicians are therefore mapped to sharks. This is a conventional metaphor that has cultural applicability in Telugu, so retention strategy is used by the subtitler.

Table 4.2 Constraint-Driven Situation – Example 2

Season: 03, Episode: 12 – “The Detour”
Timecode: 00:16:08:271 → 00:16:11:859
Context: Elizabeth McCord’s staff member Daisy is asked to stay in Togo under uncomfortable conditions.

ST (English)	TT (Telugu)
<p>“Wait, wait, ma’am, they’re already smelling blood in the water now you want me to spend the night in Togo”</p>	<p>ఆగండి, ఆగండి, మేడమ్, వాళ్లు ఇప్పటికే వాసన పసిగడుతున్నారు నీళ్ళలో రక్తాన్ని, ఇప్పుడు మీరు నన్ను ఈ రాత్రంతా టోగోలో వుండమంటున్నారా (aagamDi, aagamDi, mEDam, vaaLLu ippaTikE vaasana pasigaDutunnaaru niiLLalO raktaanni, ippuDu miiru nannu ii raatramtaa TOgOIO vunDamantunnaaraa?)</p>
	
<p>Subtitling Strategy: Retention</p>	

The model for subtitling metaphorical expressions is applied to this example below:

1. The expression *smelling blood in the water* is metaphorical. A literal meaning involves sharks (or other predators) in the water smelling blood of their prey, which is not the intended contextual meaning. There are no animals or blood in the scene. So, the model applies.
2. The metaphorical utterance uses the conceptual metaphor PEOPLE ARE ANIMALS.
3. The metaphor is high-priority as it intensifies the warning that Daisy is trying to deliver. It frames the situation as dangerous. The metaphor therefore carries high communicative priority in this scene.
4. There is no visual cue that supports or contradicts this metaphorical utterance. The meaning of the metaphorical expression is primarily carried by the audio.

5. The expression is conventional in both source and target cultures. Animal imagery to represent people is widely used in regular conversations as well as political discourse. So, this metaphor does not require special inferencing. As Kövecses opines, “[conceptual metaphors such as] the PEOPLE ARE ANIMALS [...] and the large-scale processes they underlie are global design features of the brain/mind of modern humans. They represent global metaphoric potentialities, or principles, of a cognitively fluid brain” (*Metaphors in Culture* 25).
6. The subtitle appears for approximately 3.58 seconds. It is relatively long for this duration. So, the reading speed pressure is high in this case.
7. As the available time is less, the subtitler can directly choose a constraint-driven strategy.
8. The original utterance can be considered culturally appropriate to Telugu readers. It can be noticed in expressions like “అధికార దాహంతో వున్న పులి” (adhikaara daahamtO vunna puli) and “వాళ్లు గొర్రెల్లా ఓటిశారు” (vaaLLu gorrellaa OTEshaaru).
9. Condensation is the micro strategy that is most feasible in this case due to the time and space constraints. By using the retention strategy, the subtitler has literally translated the English utterance but also introduced reading speed pressure on the viewer. As the metaphor is high priority, Omission is also not feasible.

Recommended strategy: Condensation

A shorter subtitle that preserves the animal imagery but removes the relatively unimportant text is preferred. This allows the warning function of the metaphor to continue even under time and space constraints. An alternate subtitle could be “అగండి మేడం, వాళ్లు నిల్లలో రక్తం వాసన పసిగట్టారు. ఇప్పుడు నేను టిగోలో రాత్రి గడపాలా? (aagamDi mEDam, vaaLLu niiLLalO raktam vaasana pasigaTTaru. ippuDu nEnu TOgOIO raatri gadapaalaa?). This differs from the

original subtitle in two ways. Firstly, the repetitive word ఆగండి (aagamDi) is removed as the repetition does not add any semantic value to the subtitle. Secondly, the animal imagery is retained but the rest of the sentence is condensed for easier reading. This example illustrates that conceptual metaphor knowledge allows the subtitler to identify which part of the imagery is important. By retaining only the important part and reducing the rest of the subtitle, the subtitler can negotiate the time and space constraints without reducing the metaphorical impact.

4.6.2 Cultural Adaptation

The below utterance from the corpus uses the retention subtitling strategy, preserving the mapping between source and target in the subtitle. It uses the conceptual metaphor REJECTION IS A HEISMAN. This metaphor occurs twice in the corpus and the subtitler has used different strategies based on the constraints and other factors that are specific to the scene in consideration. One occurrence of this metaphor is complemented with a visual cue but the below occurrence does not have a visual cue supporting the utterance.

Table 4.3 Cultural Adaptation – Example 1

Season: 03, Episode: 10 – “The Race”	
Timecode: 00:30:14:334 → 00:30:19:121	
Context: Elizabeth McCord is talking to her friend Juliet, who is in prison, about a possible Israel-Iran war	
ST (English)	TT (Telugu)
You gave Israel the Heisman, when what you really needed is Israel at the negotiating table.	మీరు ఇస్రాయెల్ కి హైస్మెన్ ని ఇచ్చేశారు, మీకప్పుడు నిజంగా అవసరమైనది ఇస్రాయెల్ చర్చా వేదిక వద్ద (miiru israayel ki haismen ni ichchEshaaru, miikappuDu nijamgaa avasaramainadi israayel charchaa vEdika vadda)



Subtitling Strategy: Retention

This metaphor might not be understood by viewers outside the United States as the concept of Heisman is rooted in American sporting culture. This word is related to the Heisman Trophy, which is awarded annually to the best player in American college football. It is used in contemporary language to describe someone rejecting or brushing off an idea/a person. This meaning is attributed to the word Heisman because of the posture of the player in the Heisman trophy with his stiff-arm position, which looks like he is keeping someone at a distance or saying a strict no to someone.



Fig. 6 Logo of the Heisman Trophy (picture credit: <https://www.heisman.com>)

This metaphor is not understood universally as this is rooted in American culture. The Telugu subtitle uses the retention strategy, which makes it difficult for Telugu viewers to understand the subtitle unless they are acquainted with American college football.

The model for subtitling metaphorical expressions is applied to this example below:

1. The phrase *you gave Israel the Heisman* is metaphorical. A literal meaning involves physically giving Israel the Heisman trophy, which is not the intended meaning in the context of the scene. The contextual meaning involves a diplomatic decision of saying a no to Israel. So, the model applies.
2. The metaphorical utterance uses the conceptual metaphor REJECTION IS A HEISMAN. Rejection is framed as physically pushing someone away.
3. The metaphor is high-priority as comprehending this metaphor is essential in understanding the overall meaning of the sentence uttered in the scene. It frames the act of saying a no to Israel as giving a Heisman trophy. The metaphor therefore carries high communicative priority in this scene.
4. There is no visual cue that supports or contradicts this metaphorical utterance. The meaning of the metaphorical expression is primarily carried by the audio.
5. The expression is a novel metaphor in both English and Telugu. It requires special inferencing for audience who are not acquainted with American college football to understand. While the related POLITICS IS A SPORT metaphor is more conventional in Telugu, the specific mapping of a football trophy is not.
6. The subtitle appears for approximately 4.79 seconds. The reading speed pressure is moderate in this case.
7. There is space available to replace the metaphor.
8. The original utterance cannot be considered culturally appropriate to Telugu readers because of culturally specific source domain to target domain mapping.
9. Cultural adaptation is the most feasible in this case, if the replacing metaphor uses similar space and time as the metaphor in the source. As the metaphor is high priority, Omission is not a feasible option.

Recommended strategy: Metaphor Substitution.


An alternative subtitle can be “ఇస్రాయెల్లో చర్చల కోసం తలుపు తెరిచి ఉండాల్సిన సమయంలో మీరు మూసేశారు” (israayel tO charchala kOsam talupu terichi unDaalsina samayamlo meeru mooseesaaru). In this subtitle, the culturally specific metaphor in the source is replaced with the metaphor OPPORTUNITIES ARE DOORS, which is a metaphor that Telugu viewers recognise. By condensing the sentence, the subtitle gives more time for the viewer to read it, at the same time retaining the intended meaning. As there is no visual cue that supports or contradicts the English utterance, metaphor substitution will not cause an intersemiotic tension and confusion to the viewer. This example demonstrates the role of conceptual metaphor knowledge in cultural adaptation strategy. By understanding the mapping behind the expression, the subtitler can replace culture-specific imagery while preserving the intended meaning.

The below instance is an example of subtitling strategy in the corpus matching the strategy arrived at by applying the model. The English utterance uses the metaphor POLITICS IS A MACHINE. This frames politics as mechanical systems that need parts, need maintenance, and coordination to function. This is a conventional metaphor that can be seen in phrases like “This policy needs fine-tuning” and “This administration is grinding to a halt”. This metaphor is also understood by Telugu viewers but it is not as entrenched in the target context as it is in the source context.

The conceptual metaphor POLITICS IS A VEHICLE also fits the utterance. This can be seen in expressions like “The administration is changing gears” and “They are fast-tracking the bill” etc. While this metaphor is applicable to the specific English utterance, considering the overall context of the scene, POLITICS IS A MACHINE is a more suitable metaphor. The intelligence officer is explaining the way medicines are smuggled from one country to another through designated people and a system of bribes. He explains the process as a monotonous

yet dangerous activity. This makes POLITICS IS A MACHINE more appropriate than POLITICS IS A VEHICLE in this context.

Table 4.4 Cultural Adaptation – Example 2

Season: 02, Episode: 06 – “Catch and Release”	
Timecode: 00:35:03:302 → 00:35:06:238	
Context: An intelligence officer is explaining how medicines are smuggled from Turkey to Syria.	
ST (English)	TT (Telugu)
...but these guys have greased every wheel.	కాని వాళ్ళు ప్రతి ఒక్క మనిషి చేతులు తడిపి పెట్టారు (kaani vaaLLu prati okka maniShi chEtulu taDipi peTTaaru)
	
Subtitling Strategy: Metaphor Substitution	

The model for subtitling metaphorical expressions is applied to this example below:

1. The phrase *greased every wheel* is metaphorical. A literal meaning involves physically greasing wheels of a machine, which is not the intended meaning in the context of the scene. The contextual meaning involves bribing officials to smuggle medicines from Turkey to Syria. So, the model applies.

2. The metaphorical utterance uses the conceptual metaphor POLITICS IS A MACHINE. Politics is framed as a machine that needs maintenance.
3. The metaphor is high-priority as comprehending this metaphor is essential in understanding the overall meaning of the sentence uttered in the scene. It frames the act of bribing someone in terms of greasing a wheel in a machine. The metaphor therefore carries high communicative priority in this scene.
4. There is no visual cue that supports or contradicts this metaphorical utterance. The meaning of the metaphorical expression is primarily carried by the audio.
5. The conceptual metaphor has familiarity to Telugu viewers. This metaphor is used in expressions such as “ప్రభుత్వ యంత్రాంగం సరిగ్గా పనిచేయడం లేదు” (prabhutva yantraamgam sariggaa pani chEyaDam ledu) in Telugu. However, it is not as entrenched in Telugu as it is in English.
6. The subtitle appears for approximately 2.93 seconds. The reading speed pressure is moderate in this case.
7. There is space available to replace the metaphor.
8. The original utterance can be replaced by a culturally entrenched metaphor in Telugu.
9. Cultural adaptation is the most feasible in this case, if the replacing metaphor uses similar space and time as the metaphor in the source. As the metaphor is high priority, Omission is not a feasible option.

Recommended strategy: Metaphor Substitution.


The Telugu subtitle కాని వాళ్ళు ప్రతి ఒక్కరి చేతులు తడిపి పెట్టారు (kaani vaaLLu prati okkari chEtulu taDipi peTTaaru) uses the conceptual metaphor MONEY/BRIBE IS A LIQUID. This metaphor frames bribe as a liquid and maps liquid reducing friction to bribes reducing

resistance. This is more entrenched in Telugu culture than the English metaphor. By using metaphor substitution strategy, the subtitler can make the metaphor comprehension better for Telugu audience.

The below example from the corpus uses the retention subtitling strategy, preserving the source and target domains in the subtitle. It uses the conceptual metaphor POLITICS IS A GAME, a game of chess in this case. While the source domain of chess is frequently used in political language (Beard 20; Gibbs ““The Allegorical Character” 264), using “ten dimensional” as-is can be confusing to the Telugu viewers. Also, నేను ఇక్కడ పది పరిమాణాల చెదరంగం ఆడుతున్నాను (nEnu ikkaDa padi parimaaNaala chedaramgam aaDutunnaanu) does not sound natural in Telugu. Removing the ten-dimensional attribute from the Telugu subtitle will reduce the force of the metaphor. In this case, retention or condensation of the subtitle will not result in a proper subtitle. By applying model for subtitling metaphorical expressions an alternative subtitle that is more entrenched in the target culture is more feasible in this case.

An alternate subtitle that is closer to the target culture is “నేను ఇక్కడ అభిమన్యుని పద్మవ్యాహంలో చిక్కుకున్నాను” (nEnu ikkaDa abhimanyuni padmavyoohamlo chikkukunnaanu), which frames the situation of Elizabeth McCord in terms of the mythological story from the *Mahabharata*. This subtitle has similar time and space demands as the one from the corpus and at the same time makes it easier for the Telugu viewers to understand. The alternative subtitle uses the conceptual metaphor POLITICS IS WAR, but by using the mapping of strategy from the source domain of war, it aligns to the mapping in the POLITICS IS A GAME (A GAME OF CHESS), which also maps strategy. In this way, understanding the mappings and entailments of the source conceptual metaphor can help the subtitler in replacing the metaphor with an “equivalent” metaphor in the target language.


Table 4.5 Cultural Adaptation – Example 3

Season: 03, Episode: 04 – “The Dissent Memo”	
Timecode: 00:23:45:685 → 00:23:48:644	
Context: Elizabeth McCord is talking to Susan Thompson, a United States diplomat about the complexity of her work.	
ST (English)	TT (Telugu)
...I’m playing ten dimensional chess here	నేను ఇక్కడ పది డైమెన్షన్ల చెస్ ఆడుతున్నాను (nEnu ikkaDa padi DaayimenShanla ches aaDutunnaanu)
	
Subtitling Strategy: Retention	

4.6.3 Conceptual Preservation

The below utterance from the corpus uses the retention subtitling strategy, preserving the source and target domains in the subtitle. It uses the metaphor PROGRESS IS MOTION ALONG A PATH. This primary metaphor is rooted in everyday physical experience. We regularly experience moving forward as a way of getting closer to a goal. Also, progress is understood in terms of physical motion, across cultures. This is why *moving ahead*, *falling behind*, *we are on the right track*, and *going nowhere* feel natural in regular conversations. This metaphor does not rely on culture-specific knowledge. It is entrenched as a metaphor because of repeated experiences of walking toward a destination.

Table 4.6 Conceptual Preservation – Example 1

Season: 02, Episode: 04 – “Waiting for Taleju”	
Timecode: 00:41:07:933 → 00:41:10:602	
Context: Craig Sterling, the National Security Advisor is thanking Elizabeth McCord for her proposal on Nepal, that he agrees with.	
ST (English)	TT (Telugu)
It’s exactly the way we need to be moving forward	మనం ఇకపై కూడా ఇలాగే ముందుకి సాగాలి (manam ikapai koodaa ilaanE munduki saagaali)
	
Subtitling Strategy: Retention	

The model for subtitling metaphorical expressions is applied to this example below:

1. The phrase *the way we need to be moving forward* is metaphorical. A literal meaning involves physically moving forward, which is not the intended meaning in the context of the scene. The contextual meaning involves working together as a team. So, the model applies.
2. The metaphorical utterance uses PROGRESS IS MOTION ALONG A PATH metaphor.
3. The metaphor is high-priority as comprehending this metaphor is essential in understanding that Craig Sterling is offering to work as a team with Elizabeth McCord. This is important because the two characters are typically rivals in other situations.

4. There is no visual cue that supports or contradicts this metaphorical utterance. The meaning of the metaphorical expression is primarily carried by the audio.
5. The conceptual metaphor has applicability in Telugu. This metaphor is conventional in English as well as Telugu. It can be seen in expressions like “This is the road to progress” and “మనం అభివృద్ధి దారిలో అడుగులు వేస్తున్నాం” (manam abhivRuddhi daarilO aDugulu vEstunnaam - we are taking steps on the path of development). As Kövecses opines, “...structured bodily experiences include containment, force, moving along a path, symmetry, and balance. Characteristically, these are extremely basic experiences that are commonly used in metaphorical thought” (*Metaphor in Culture* 18-19).
6. The subtitle appears for approximately 2.67 seconds. The reading speed pressure is moderate in this case.
7. There is space available to expand the metaphor.
8. The original utterance can be considered culturally applicable to Telugu viewers.
9. Retention is the most feasible in this case. As the metaphor is high priority, Omission is not a feasible option.


Recommended strategy: Retention.

The Telugu subtitle “మనం ఇకపై కూడా ఇలాగే ముందుకి సాగాలి” (manam ikapai koodaa ilaanE munduki saagaali) uses the same conceptual metaphor as the English utterance as the metaphor is conventional in the target language, compact, and also culturally shared. Condensation or metaphor substitution strategies would not improve clarity.

This example is important for the model because it highlights that applying the model does not always result in alternative strategies. Conceptual metaphor knowledge in this case supports preservation and not the other strategies.

The below utterance from the corpus uses the retention subtitling strategy in the subtitle, thereby preserving the conceptual mapping of the original utterance. This utterance has two conceptual metaphors; TERRORISTS ARE ANIMALS and EMOTIONAL BURDEN IS PHYSICAL WEIGHT. TERRORISTS ARE ANIMALS de-personifies terrorists and is very common in political discourse (Charteris-Black, *Politicians and Rhetoric* 264), and EMOTIONAL BURDEN IS PHYSICAL WEIGHT is a metaphor based on the primary metaphor DIFFICULTY IS HEAVY. Both the metaphors are entrenched in both source and target cultures.

Table 4.7 Conceptual Preservation – Example 2

Season: 02, Episode: 20 – “Ghost Detainee”	
Timecode: 00:16:45:105 → 00:16:50,243	
Context: Henry McCord and Elizabeth McCord exchange angry words earlier. Elizabeth says the below when Henry is apologising to her.	
ST (English)	TT (Telugu)
Besides lack of sleep, hunting a terrorist, weight of the world on your shoulders.	నిద్ర లేకపోవడంలో పాటు, ఒక తీవ్రవాది వేటు, ప్రపంచంలోని బరువు మీ భుజాలపై (nidra lEkapOvaDamtO paaTu, oka tiivravaadi vETa, prapanchamOni baruvu mii bhujalapai)
	
Subtitling Strategy: Retention	

The model for subtitling metaphorical expressions is applied to this example below:


1. The phrases *hunting a terrorist* and *weight of the world on your shoulders* are metaphorical. The literal meanings would imply someone physically hunting a terrorist and carrying the weight of the world on their shoulders, which is impossible. So, the model applies.
2. The metaphorical utterance uses the conceptual metaphors TERRORISTS ARE ANIMALS and EMOTIONAL BURDEN IS PHYSICAL WEIGHT.
3. The metaphor is high-priority as comprehending this metaphor is essential in understanding that Elizabeth McCord understands her husband's situation which led to his angry words.
4. There is no visual cue that supports or contradicts this metaphorical utterance. The meaning of the metaphorical expression is primarily carried by the audio.
5. Both the conceptual metaphors are conventional.
6. The subtitle appears for approximately 5.13 seconds. The reading speed pressure is moderate in this case.
7. There is space available to retain, expand or condense the metaphor.
8. The original utterance can be considered culturally applicable to Telugu viewers.
9. Retention is the most feasible in this case. As the metaphor is high priority, Omission is not a feasible option.

Recommended strategy: Retention.

In this example too, the corpus strategy matches with the strategy arrived at by applying the model for subtitling metaphorical expressions. It should be noted that the model is not a prescriptive method to arrive at a subtitling strategy but is a first step in making sure most, if not all major factors are considered when subtitling metaphors.

All the above examples compare the existing subtitles to analyse how applying the model impacts the final subtitling strategy selection. However, the value of the model is in coming up with a strategy when there is no existing subtitle. The below example applies the model in such a situation. A metaphor from season five of *Madam Secretary* is taken, which does not have existing subtitles.

Table 4.8 Application of Model – The Case of no existing subtitle

Season: 05, Episode: 09 – “Winter Garden”	
Timecode of the scene: 00:11:03:663 → 00:11:06:361	
Context: The White house chief of staff, Russel Jackson is confronting Elizabeth McCord, highlighting a diplomatic mistake she has done	
ST (English)	TT (Telugu)
We’re all in a leaky boat with one oar...	No Existing Subtitle
	

The model for subtitling metaphorical expressions is applied to this example below:

1. The phrase *we’re all in a leaky boat with one oar...* is metaphorical. The literal meaning would imply someone physically being in a boat that leaks, which is not the case in this context. So, the model applies.

2. The metaphorical utterance uses the metaphor COLLECTIVE SITUATION IS A VOYAGE. This metaphor maps being in a boat to being in the same situation, oar to resources available, and leaky boat to the problem in the collective situation. It should be noted that the source utterance does not highlight movement, but it highlights the inability to control direction of the boat.
3. The metaphor is high-priority as this utterance adds to force of the dialogue and represents Russel Jackson's helplessness in handling the situation. The scene shows him being angry.
4. There is no visual cue that supports or contradicts this metaphorical utterance. The meaning of the metaphorical expression is primarily carried by the audio. Jackson does look into his coffee cup as if to check for leaks, but this does not add to the comprehension of the metaphor.
5. This metaphor is conventional in both English and Telugu. It can be noticed in expressions such as *We are all in the same boat*, *We are on rough waters*, మనందరం ఒకే పడవలో ప్రయాణం చేస్తున్నాం (manamdaram okE paDavalO prayaanam chEstunnaam – we are all sailing in the same boat).
6. The scene appears for approximately 2.69 seconds (time between shot changes). Amazon Prime Video suggests the minimum time for a subtitle to be approximately five-sixths of a second per subtitle event and a maximum duration of 7 seconds (“Captions and/or Timed Text - Prime Video Tech Docs”). The time available in the current case is optimal.
7. Amazon Prime Video suggests a reading speed of 22 characters per second for Telugu. The time to shot change translates into approximately 59 characters of reading in 2.69 seconds.
8. The original utterance can be considered culturally applicable to Telugu viewers.
9. Retention is the most feasible in this case. As the metaphor is high priority, Omission is not a feasible option.

Recommended strategy: Retention.

A possible Telugu subtitle in this case can be మనందరం చిల్లు పడిన పడవలో ఒకే తెడ్డుతో వున్నాం (manamdaram chillu paDina paDavalO okE teDDUto vunnaam – we are all in a boat with a hole and a single oar). This retains the source metaphor. Without the awareness of conceptual mapping, a subtitler might replace the metaphor with a generic “problem” phrase which might cause a loss of evaluative and interpersonal force of the source metaphorical expression. As the source metaphor has applicability in the target language, retention strategy in this case is not only feasible but cognitively economical, provided the subtitler recognises the underlying conceptual mapping.

4.7 Observations from Applying the Model

The below insights were gathered from applying the model to a random sample of hundred metaphorical expressions from the corpus. Of this sample, the subtitling strategy identified in the corpus matched with the final strategy by application of the model in 54% of the cases.

In several corpus examples, metaphors were condensed even when time and space constraints did not require this reduction. This shows that metaphor loss is not always caused by time and space constraints. Instead, it can also result from not recognising the conceptual function of the metaphor. In other words, conceptual metaphor knowledge can influence not only how it is subtitled but even the existence of a metaphor in the subtitle. When the subtitler does not consciously identify the underlying conceptual metaphor, the linguistic expression is more likely to be treated as a rhetorical aspect of language, and not as a basic cognitive aspect.

In examples such as “You gave Israel the Heisman...” or “I am sure a minx like you can make it work” (“Need to Know” 00:34:07:833-00:34:11:201), the subtitler has either

retained the metaphor or removed them entirely. The model shows that both choices are not optimal. Once the conceptual mapping is identified, the metaphor can be rebuilt using culturally natural imagery. In other words, metaphor translation is not about preserving words. It is about preserving the conceptual framing in the source metaphor.

Metaphors perform different communicative functions such as intensifying evaluation (“hemorrhaging congressmen”), explaining causality (“lulled everyone into a false sense of security”), framing argument (“stoke the flames”), or situating events (“started down this road”). When metaphors that evaluate or explain causality are condensed or omitted, it is not only the imagery that is lost in the subtitle. It also dilutes the force of the metaphor. Conceptual metaphor knowledge can help subtitlers recognise this and prioritise preservation.

Labels like retention, metaphor substitution, and expansion describe the results and not the process behind arriving at these strategies. Two subtitles that use the same strategy may be results of different decision processes. This means that subtitling quality cannot be assessed only by quantitative analysis of strategies. Quality of subtitles must be assessed by analysing the decision logic behind arriving at subtitling strategies.

The model does not replace the intuition of the subtitler. Instead, by making decision points explicit, it attempts to structure the reasoning process behind selection of a strategy. It explicitly provides a framework to work with for selection of subtitling strategies which would otherwise remain implicit.

4.8 The Role of Metaphor Knowledge

As seen in the above examples, conceptual metaphor knowledge is important at multiple stages in the model. Firstly, it allows the subtitler to distinguish between metaphorical content that is essential and content that is nonessential. In other words, the subtitler can decide which metaphors are important for understanding the meaning of the scene and which ones can

be condensed or removed without losing key information in the subtitle. Secondly, it enables the subtitler to separate target domain meaning from source domain imagery, which helps in deciding subtitling strategy, especially for cultural adaptation. This means the subtitler can focus on the main idea of the metaphor instead of the exact mapping used in the source. This is useful when the source metaphor may not make sense in the target culture. Finally, consideration of conceptual metaphor forces the subtitler to think of the mapping between the source and target domains, so an attempt to consistently subtitle similar metaphorical expressions across seasons and episodes can be made. This helps in consistent translation of same/similar metaphors. This in turn helps target viewers understand similar metaphors each time they appear in the series. However, it should be noted that the translator “does not have direct access to the cognitive environment of his audience [...], all he can have is some assumptions or beliefs about it” (Gutt 112). Such assumptions and beliefs are influenced by the subtitler’s familiarity with the target culture.

Another important result of conceptual metaphor knowledge is that it supports decisions not to intervene with each other. In conventional metaphors such as journey or fire metaphors, the subtitler recognising the entrenched nature of the mapping in both source and target cultures justifies a retention strategy, as transcultural metaphors are typically subtitled using lesser strategies than monocultural ones that are not shared across cultures (Pedersen, “How Metaphors” 1). Understanding the underlying conceptual metaphors does not eliminate subtitling or cultural constraints. These constraints continue to influence what is possible in any subtitle. However, conceptual metaphor awareness helps the subtitler see what the utterance is really doing beyond its apparent wording. It brings clarity to the communicative function of the metaphor and the meaning that must be retained or prioritised. This allows the subtitler to make informed choices. This way, conceptual metaphor knowledge does not bypass constraints, but it guides decision-making within them.

An important observation across the corpus is that in several instances, Expansion or Retention strategies were used under tight time and space constraints. While these strategies preserve the source imagery, they increase subtitle reading load and cause difficulty in comprehension. Conversely, the subtitler(s) have used Condensation or Omission strategies even when time and space availability would allow metaphor preservation by retention or metaphor substitution. These cases are important as they highlight that removal of metaphor in Telugu subtitle is not always forced by space and time constraints and it can be a result of a lack of conceptual evaluation of the metaphor. By identifying the underlying conceptual metaphor and its cultural applicability to the target culture, the subtitler can evaluate the possibility of preserving the metaphor in the subtitle through retention or metaphor substitution.

These differences in subtitling strategies between the model and the ones in the corpus do not imply that the corpus subtitles are incorrect. Instead, they show how the absence of an explicit model that considers conceptual metaphors can lead to inconsistent handling of metaphors. This model is only a first step in arriving at a final model as it is a result of insights only from the current study. While it asserts that metaphor subtitling strategy choice results from considerations such as the awareness of the conceptual metaphor, function of the metaphor, space and time constraints, multimodal cues, and cultural applicability, testing the model against various other corpuses can bring in more insights and improvements in the model.

Conceptual metaphor awareness helps subtitlers in making informed strategy choices when subtitling metaphors. This knowledge allows subtitlers to differentiate between source imagery and target meaning. This in turn helps to preserve the force of the metaphor even under time and space constraints. For example, in the case of cultural adaptation through metaphor substitution, awareness of primary metaphors which are motivated by sensorimotor experiences that prompts the subtitler to use primary metaphors wherever possible.

With the increasing audiovisual content that are original productions on streaming platforms in addition to politics based content across genres in various languages, such as *House of Cards*, *The West Wing*, *The Diplomat*, *Designated Survivor*, *The Newsroom*, *Borgen*, *Scandal*, *The Night Agent*, *Bodyguard*, *City of Dreams*, *Scoop*, and *Maharani* amongst others, developing a model for metaphor subtitling that works across corpuses will help in achieving consistency in metaphor subtitling strategies.

Chapter 5

Findings and Conclusion

This chapter presents a summary of the findings and observations from the current study that answer the research questions that the study was based on. It also describes the contributions of the study, limitations and scope for further research.

5.1 Summary of the Findings

An analysis of the target domains of the metaphors in the primary source resulted in coding them into eight major clusters. These clusters accounted for five hundred and thirty-five metaphorical expressions in the corpus. Target domains from human/social relations cluster have the highest occurrence in the corpus, accounting for 27% of the corpus, whereas the institutional cluster and problems cluster have the lowest representation, accounting for 5% of the corpus.

Across all clusters, the target domains are handled in a consistently concrete, action-oriented way. Abstract concepts such as politics, emotion, knowledge, power, time, or failure are not treated as neutral or only conceptual. Instead, they are repeatedly grounded in experiences that are physical and spatial. This suggests a broader tendency to understand complex domains through what they do and what effects they produce, rather than what they mean in an abstract sense.

Target domains are typically framed as dynamic and unstable. Politics, conflict, emotions, and processes are all depicted as domains that grow and unfold over time and escalate. Politics is dominated by competition and risk, conflict by fire and explosion, emotions by heat and pressure, and processes by journeys and motion. These framings position target domains as things that must be managed continuously rather than resolved once and for all.

The data also shows a strong tendency to depersonalise or reduce agency within target domains. People are frequently framed as animals, game pieces, or forces, while institutions are framed as machines or structures. Responsibility is something that is passed, carried, or dropped, and political strategies are limited to predefined chess moves or rule based card games. These patterns suggest that many target domains are understood as operating beyond individual intention. Outcomes are portrayed to be influenced by systems or structures rather than by individual choice alone.

At the same time, embodiment plays a crucial role. Emotions, morality, and responsibility are framed through weight, heat, and depth. This gives target domains an aspect of bodily experience, which reinforces the idea of primary metaphors that are motivated by sensorimotor experiences.

An analysis of the source domains resulted in coding them into eight major clusters. Of these, the sports and games cluster had the highest representation that accounted for 22% of the corpus while orientation and perception cluster had the lowest representation with 3% of the corpus using source domains from this cluster. Across clusters, there is a strong preference for source domains that are internally organised and rule-based, like sports and games, war and military activity, physical structures and systems. Many dominant source domains systematically reduce the chance of ethical reflection. Examples of this pattern appear across games (winning and losing), natural forces (floods and waves), heat and pressure (boiling over), disease (viruses and spreading). All these source domains share a common trait that they operate according to necessity rather than rational choice.

An analysis of the existing metaphor corpora highlighted that they can be categorised into three categories – corpora that identify conceptual metaphors across frames which help in research related to metaphor comprehension, corpora used for natural language processing

which help in training artificial intelligence systems, and corpora that identify metaphors for a specific domain. The current study proposes that metaphor corpora that are specific to subtitling that indicate cross-linguistic commonality of source and target domains between two or more languages can serve as a reference guide to subtitlers. Such corpora can also be used in improving machine translation of metaphorical expressions, which can be integrated into the workflow of creation of subtitles.

Analysis of the conceptual target and source domains in the corpus addressed the first objective of the current study, which was to identify the main conceptual source and target domains used in metaphorical expressions and examine how often and where they appear across the primary source. This gave a detailed understanding of the data being studied and the kind of metaphors used in the primary source.

Six subtitling strategies were observed in the corpus through a bottom-up approach. These are Retention, Metaphor Substitution, Expansion, Condensation, Omission, and the hybrid strategy Retention and Expansion. Retention strategy is used in 48.04% of the cases, Condensation in 33.73%, Expansion in 5.79%, Metaphor substitution in 8.85%, Omission in 3.23%, and the hybrid strategy 'retention and expansion' in 0.34% of the corpus. Furthermore, twenty-two metaphors utilised visual elements to enhance metaphor depiction. This represents less than 4% of the total metaphors, highlighting the relative scarcity of audiovisual metaphors in the corpus. This finding suggests that while the visual modality plays a crucial role in depiction of metaphors, the creators of *Madam Secretary* have given it a relatively minor role in representing the metaphors within this corpus.

Analysis of subtitling strategies and visual cues addressed the second and third objectives of the current study which deal with examination of how metaphorical expressions

are translated in English-Telugu interlingual subtitles, and how visual cues support or reinforce verbal metaphors and how this affects subtitlers' translation strategies.

Source domains such as WAR, JOURNEY, FIRE, PRESSURE, and CONTAINERS are used repeatedly in political discourse. These domains are grounded in everyday experiences and are relatively easier for understanding. Target domains like POLITICS, EMOTIONS, POWER, CRISIS, RELATIONSHIPS, and FAILURE are often explained through these concrete domains. When a subtitler knows which source and target pairs are most frequent, they can recognise conventional metaphors which are likely to have equivalents in the target language. Furthermore, this knowledge influences subtitling strategy choice. Metaphors that are rooted in physical experiences such as ANGER IS HEAT or PROGRESS IS A JOURNEY are shared across the source (English) and target (Telugu) languages. Because of this commonness, the metaphor feels natural in Telugu and does not require explanation.

Another observation through analysis is the aspect of consistency in handling the same domains. The same source domains, such as JOURNEY, WAR, or GAME, appear repeatedly in the corpus. Using different imagery to depict these makes the overall conceptual frame fragmented. It is important to understand the overall message of the episode/season/series and consider consistency in subtitling strategies where applicable. By considering a consistent approach the subtitler helps the viewer build a stable mental picture of what is being said and shown on the screen. For example, when political negotiations are repeatedly framed as a journey, keeping movement-based expressions in Telugu reinforces ideas of progress and direction. This consistency can also reduce the cognitive effort for the viewer, because they do not have to constantly reinterpret new images for the same domain. This is important especially in fast-paced dialogues where such coherence might make the subtitles feel clearer and more natural while still considering the metaphorical structure of the source utterance.

Analysing how consideration of underlying conceptual mappings in metaphorical expressions influences the selection of subtitling strategies addressed the fourth objective of the current study.

Another observation of the current study is the inconsistency in language of the subtitles. It was observed that some of the Telugu subtitles were literally translated, leading to confusion because the language structure of Telugu was not followed. For example, the utterance “I have to present some plausible theory to get them off this path” (“Russian Roulette” 00:18:55:368-00:18:59:439) is subtitled as “నేను ప్రదర్శించవలసి ఉంది కొంత నమ్మదగ్గ సిద్ధాంతం ఈ మార్గాన్ని ఆఫ్ చెయ్యడానికి” (nEnu pradarshimchavalasi undi konta nammadagga siddhaantam ii maargaanni aaph cheyyaDaaniki). This sentence does not follow the language rules of Telugu and is confusing to a Telugu reader. In such cases of literal translation, the subtitler should also consider how natural the subtitle sounds in Telugu and not just how the metaphor is translated. This might also be because of using machine translation, and no post-editing being done on the subtitle. While this is not an issue specific to metaphorical expressions, absence of meticulous post-editing in case of machine translation leads to confusion to the viewer.

The study also brought forward that conceptual mapping in a metaphor can be considered as translation, provided that translation is considered in the widest sense, which is to carry over meaning from one system of signs to another. The similarity between translation and metaphor is clear when translation is evaluated by what it does, not by exact word-for-word match. What matters in translation is whether meaning is carried across and the message is understood by the target reader/audience. In this sense, both translation and metaphor involve transferring meaning. However, the similarity is only partial. A metaphor does not involve two languages in the traditional sense that interlingual translation operates in. Instead, metaphor is

a mental operation which helps people understand abstract ideas through more concrete experiences. Mapping from source domain to target domain can be described as a type of translation only if translation is understood broadly as the transfer of structured meaning across source and target languages/cultures, but the analogy fails when the intricacies of translation and metaphor are looked at.

Most of the models and theories in AVT are typically variants of theories and models from the wider discipline of translation studies. In an attempt to bring forth model an autochthonous model that is motivated by the strengths and constraints of audiovisual translation, the current study proposed a model for subtitling metaphors. Considerations such as the communicative importance of the metaphor, role of visual cues in the depiction of the metaphor, conventionality of the metaphor, temporal and spatial constraints that are germane to subtitling, and the cultural adaptability of the metaphor help the subtitler arrive at one of the three macro strategies. These are conceptual preservation, cultural adaptation, and constraint driven reduction. Factors like the conventionality of the metaphor are dependent on the subjective experience of the subtitler, so the model proposed in this study should be viewed as a support in training subtitlers rather than as a procedure to be applied mechanically in all professional contexts. Application of the model to examples from the corpus revealed that metaphors were condensed even when time and space constraints did not require this reduction. This shows that metaphor loss is not always caused by time and space constraints. Instead, it can also result from not recognising the conceptual function of the metaphor. In other words, conceptual metaphor knowledge can influence not only how it is subtitled but even the existence of a metaphor in the subtitle. When the subtitler does not consciously identify the underlying conceptual metaphor, the metaphorical expression is more likely to be treated as a rhetorical aspect of language, and not as a basic cognitive aspect. As Fahlenbrach opines, creators of audiovisual products should think of conceptual metaphors because “[d]rawing on

conceptual metaphors allows creators of audiovisual media products to communicate complex meanings in an embodied gestalt that their public understands in a reflexive manner” (Fahlenbrach 95).

Another finding of the current study is that conceptual metaphor knowledge is important at multiple stages in the model. Firstly, it allows the subtitler to distinguish between metaphorical content that is essential and content that is nonessential. Secondly, it enables the subtitler to separate target domain meaning from source domain imagery, which helps in deciding subtitling strategy, especially for cultural adaptation. Finally, consideration of conceptual metaphor forces the subtitler to think of the mapping between the source and target domains, so an attempt to consistently subtitle similar metaphorical expressions across seasons and episodes can be made. This helps in consistent translation of same/similar metaphors. This in turn helps target viewers understand similar metaphors each time they appear in the series.

5.2 Contributions of the Study

The current study contributes to the area of audiovisual translation in terms of subtitling methods and to the practice of subtitling.

5.2.1 Methodological Contribution

This study makes methodological contribution to metaphor subtitling, particularly by analysing subtitling strategy choice as a structured process. Most existing studies use a top-down approach where the set of subtitling strategies are fixed and are applied to the data being studied. Instead of considering only a set of strategies proposed by previous studies, the current study uses a bottom-up approach based on the data from the primary source and arriving at the strategies used. Another contribution of the current study is integrating the conceptual metaphor analysis into the decision of subtitling strategy. It proposes that instead of treating metaphors as purely linguistic expressions, consideration of the underlying conceptual

mappings and communicative functions before arriving at translation strategies can have an impact on the strategy chosen.

5.2.2 Practical Contribution

The current study proposes a decision based model for handling metaphors. Instead of relying solely on intuition or habit, subtitlers can use the model to evaluate each metaphor systematically. However, factors like the conventionality of the metaphor are dependent on the subjective experience of the subtitler, so the model proposed in this study should be viewed as a support in training subtitlers rather than as a procedure to be applied mechanically in all professional contexts. The model for subtitling metaphorical expressions provides a way to explain why certain choices are more appropriate in specific conditions. It also helps subtitlers understand that subtitling is not about a “reductionist” strategy, but it is about negotiating meaning under constraints. Further testing and improvements in the model can also support quality assessment of subtitles. By proposing bringing conceptual metaphor theory closer to praxis of subtitling, the current study highlights the practical value of conceptual metaphor awareness.

5.3 Limitations of the Study

The current study focuses on metaphor subtitling in a single series *Madam Secretary*. The findings of the study can be validated by applying the proposed model to other audiovisual content. Furthermore, the proposed model for subtitling metaphorical expressions does not consider the subjectivity of the subtitler. Assessments like the communicative importance of a metaphor, or the metaphor type, can differ from one subtitler to another. A particular metaphor can carry a high communicative priority for one subtitler and low communicative priority to another. However, this limitation is not specific to the current model but is a limitation of any model that involves human decisions.

The current study is specific to Subtitling. It does not cover the translation of metaphors in other modes of AVT, such as dubbing. While the constraints and considerations of these AVT modes are different, a comparative analysis of how metaphors are dubbed could bring forth insights that are beneficial both modes.

5.4 Scope for Further Research

The current study paves way to further studies on subtitling of metaphorical expressions. One direction for further studies is analysing metaphorical expressions in subtitling using a different language pair. While the current uses English as the source language, with the increasing number of pan-Indian films which are released at the same time across the country, an analysis of how metaphors are handled within Indian languages can be beneficial to AVT in India. Furthermore, a cross-linguistic application of the proposed model can bring more insights. The present study focuses on English–Telugu subtitles. Applying the same model to other language pairs would help determine how the model can be used across different linguistic and cultural contexts.

Another direction of further study is genre-based variation. While the source and target domains used in metaphors from other genres of audiovisual content might differ, analysing them can bring insights that can improve the model. The primary source for current study was a political drama where metaphors often served evaluative and argumentative functions. Other genres, such as comedy or fantasy might use metaphors differently. Testing the model across genres would help refine it.

Another direction is towards machine translation of subtitles. Various repositories exist as training data for Natural Language Processing (NLP), using which NLP systems improve by inferring patterns from the training data. Similarly, further studies can analyse the feasibility of subtitle corpora and their benefits across languages.

Another promising area is reception research. Rather than focusing only on the final output of translation, reception research shifts attention to how subtitles are actually processed by viewers. Audience comprehension and perception are integral part of evaluating the subtitling strategies. Future studies could examine how viewers respond to retained, adapted, or condensed metaphors. Such research would highlight insights into whether preserving metaphorical imagery enhances viewer engagement or whether simplification strategies lead to clearer understanding. Eye-tracking studies or viewer interviews could also reveal whether certain strategies improve understanding or emotional impact of metaphors.

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Appendix 1

List of Metaphorical Expressions in *Madam Secretary*, Seasons 01 - 04

Sl. No.	Season	Episode	Timestamp (Start)	Timestamp (End)	English	Telugu	Roman Transliteration
1	1	1	00:02:10,164	00:02:15,351	Wow. Well, do you mind if I just steal his brilliance for a minute?	అద్భుతం. మంచిది, నీకు అభ్యంతరం లేకపోతే అతని వివేకాన్ని ఒక నిమిషం తీసుకెళ్ళవచ్చా ?	adbhutam. manchidi, niiku abhyamtaram lEkapOtE atani vivEkaanni oka nimiSham tiisukeLLachchaa?
2	1	1	00:02:52,165	00:02:55,462	I mean, they could at least have pastured me somewhere interesting	అంటే, వాళ్ళు నన్ను కనీసం వేరే ఏదైనా మంచి చోటలో కూర్చోబెట్టి మేపొచ్చు కదా	amTE, vaaLLu nannu kaniisam vErE Edainaa manchi chOTaIO koorchObEtti mEpOchchu kadaa
3	1	2	00:00:07,548	00:00:09,159	- I want you to step in - step into what	- నేను నువ్వు రావాలి అనుకుంటున్నా - ఏ విధముగా రావాలి?	- nEnu nuvvu raavaali anukunTunnaa. - E vidhamugaa raavaali?
4	1	2	00:02:43,237	00:02:45,415	The situation is still fluid	పరిస్థితి కఠినంగానే వుంది	paristhiti kaThinangaanE vundi
5	1	2	00:03:34,855	00:03:37,233	These things have a way of picking up steam pretty quickly	ఇలాంటి విషయాలు చాలా త్వరగా ముందుకి వెళ్తాయి	ilaanTi viShayaalu chaalaa tvaragaa munduki veLataayi
6	1	2	00:03:50,604	00:03:53,416	I am gonna work on beefing up your security	నేను మీ యొక్క రక్షణ పైన పనిచేస్తున్నాను	nEnu mii yokka rakShaNa paina pani chEstunnaanu
7	1	2	00:09:26,940	00:09:28,317	Bess, I can't make a move here	బెస్, నేను ఇక్కడి నుండి కదలలేను	bes, nEnu ikkaDi nundi kadalalEnu
8	1	2	00:09:28,341	00:09:29,619	My hands are tied	నా చేతులు కట్టివేయబడ్డాయి	naa chEtulu kaTTivEyabaDDaayi
9	1	2	00:09:29,643	00:09:32,054	I have to kick this over to state	నేను ఈ పరిస్థితి నుండి బయటకు రావాలి	nEnu ii paristhiti nundi bayaTaku raavaali
10	1	2	00:10:18,560	00:10:21,472	Oh, what can I say? I am a beast off the tee	ఓహ్, నేను ఏం చెప్పాలి? నాకు టీ అంటే చాలా ఇష్టం	OhH, nEnu Em cheppaali? naaku Tii amTE chaalaa iShTam
11	1	2	00:12:00,862	00:12:02,540	I struck out with Mr. Burke	నేను మిస్టర్ బుర్క్ దెగ్గర చిక్కుకున్నాను	nEnu misTar burk deggara chikkukunnaanu
12	1	2	00:12:02,564	00:12:05,176	and the president has put the ball in my court	మరియు అధ్యక్షుడు బంతిని నాకు వదిలిపెట్టాడు	mariyu adhyakShuD u bantini naaku vadilipeTTaaDu
13	1	2	00:13:01,122	00:13:03,134	She didn't want to be trotted out for functions	తనకు విందులకు హాజరుకావడం ఇష్టం లేదు	tanaku vindulaku haajarukaavaDam iShTam lEdu

14	1	2	00:13:03,158	00:13:05,336	and she didn't want to be hounded by reporters	మరయు తన చుట్టూ విలేకర్లు వుండడం ఇష్టం ఉండదు	marayu tana chuTTuu vilEkarlu vunDaDam iShTam vunDadu
15	1	2	00:22:56,535	00:22:57,540	We have to sell Vesuvian	మనము వెసువియన్ను అమ్మివేయాలి	manamu vesooviyannu ammivEyaali
16	1	2	00:22:57,543	00:23:01,350	Defend her daughter's behaviour	ఆమె కుమార్తె ప్రవర్తనను అడ్డుకోవాలి	aame kumaarte pravartananu aDDukOvaali
17	1	2	00:32:08,744	00:32:11,656	I was trying to be a team player	నేను మీలో కలిసి వుండాలనుకుంటున్నాను	nEnu miilO kalisi vunDaalanukunTunnaanau
18	1	3	00:04:03,237	00:04:04,779	Dubois's the tip of the iceberg	డుబువా మంచు పర్వతం యొక్క కొన లాంటి వాడు	Dubuvaa manchu parvatam yokka kona laanTi vaaDu
19	1	3	00:05:00,651	00:05:06,966	For now, Madam Secretary I hope you like crow 'cause that's the only dish on the menu today	ఈ క్షణంలో అయితే, మీరు కాకిని ఇష్టపడతారు అని నమ్మకం వుంది ఎందుకంటే ఈ రోజు మెనూ లో అదొక్క వంటకం మాత్రమే వుంది కాబట్టి	ii kShaNamIO aitE, miiru kaakini iShTapaDataaru ani nammakam vundi endukamTE ii rOju menoo IO adokka vanTakam maatrame vundi kaabaTTi
20	1	3	00:06:26,603	00:06:29,996	The dignity train has already left the station	ఆ హుందా రైలు ఇప్పటికే స్టేషన్ దాటి వెళ్లిపోయింది	aa humdaa railu ippaTikE sTeshan daaTi veLLipOyindi
21	1	3	00:07:07,177	00:07:08,421	Is she a puddle?	తను బాధపడుతోందా?	tanu baadhapaDutOmdaa?
22	1	3	00:07:51,688	00:07:56,836	Atleast we know what to expect from Hurricane Alison (visual metaphor)	కనీసం మనకు తెలుసు అలిసన్ నుంచి మనం ఎం ఆశించుకోవచ్చు	kaniisam manaku telusu alisan numchi manam Em aashinchochchO
23	1	3	00:10:26,340	00:10:27,907	To soften me up	నన్ను దువ్వడానికి	nannu duvvaaDaaniki
24	1	3	00:12:50,275	00:12:53,469	ODNI said it's froth	ODNI చెప్పినది నీటి మీద బుడగ లాంటిది	ODNI cheppinadi niiTi miida buDaga laamTidi
25	1	3	00:14:54,833	00:14:58,079	Religious traditions breed cultural divisions (visual metaphor)	మతపరమైన సంప్రదాయాలు జాతి సాంస్కృతిక విభాగాలు	mataparamaina sampradaayaalu jaati saamskrutika vibhaagaalu
26	1	3	00:14:58,103	00:15:01,115	but they can also dissolve national borders	అయితే అవి దేశాల మధ్య వున్న సరిహద్దులను కూడా తొలిగించగలవు	ayitE avi dEshaala madhya vunna sarihaddulanu koodaa toliginchagalavu
27	1	3	00:19:33,131	00:19:34,782	The Pakistanis' hands are tied	పాకిస్తాన్ వాళ్ళ చేతులు బంధింపబడి వున్నాయి	paakisthaan vaaLLa chEtulu bandhimpabaDi vunnaayi
28	1	3	00:19:51,049	00:19:52,827	What, I shoot you down too hard in there?	ఏంటి, నేను మిమ్మల్ని అక్కడ చాలా గట్టిగా కాల్చానా?	EnTi, nEnu mimmalni akkaDa chaalaa gaTTigaa kaalchaanaa?

29	1	3	00:21:44,229	00:21:46,574	And I have to be able to turn it off	నేను ఆ పని తాలూకూ ఆలోచనలని వదిలేయాలి	nEnu aa pani taalookoo aalOchanalani vadilEyaali
30	1	3	00:24:14,846	00:24:17,958	But I-I'm afraid my government's hands are tied	కానీ నాకు భయంగా వుంది మా ప్రభుత్వ చేతులు బంధించబడి వున్నాయి	kaanii naaku bhayamгаа vundi maa prabhutva chEtulu bandhimpabaDi vunnaayi
31	1	3	00:34:10,857	00:34:14,938	I don't have time to worry about my decaying moral fibre	నేను విచారించాల్సిన సమయం లేదు క్షణిస్తున్న నా నైతిక విలువల గురించి	nEnu vichaarinchaalsina samayam lEdu kShiiNistunna naa naitik viluvala gurinchi
32	1	3	00:34:19,233	00:34:23,046	all onboard, and the entire thing falls apart without you	ముగ్గురుని ఈ ఒప్పందానికి ఒప్పించడానికి. మోతం వృధా అయిపోతుంది నువ్వు దీనికి ఒప్పుకోకపోతే	muggguruni ii oppandaaniki oppinchaDaaniki. mottam vrudhaa ayipOtumdi nuvvu diiniki oppukOkapOtE
33	1	3	00:35:42,558	00:35:46,171	shove in my face before you try to move me?	నన్ను బలవంతంగా తోయ్యడాని ముందు నన్ను కదపడానికి ప్రయత్నించావా?	nannu balavantamгаа toyadaaniki mundu nannu kadapaDaaniki prayatnimchaavaa?
34	1	3	00:35:26,475	00:35:29,410	Henry, I'm out of rabbits	హెన్రీ, ఇక నా దగ్గర కుందేళ్ళు లేవు.	henrii, ika naa daggara kumdELLu lEvu.
35	1	3	00:40:07,490	00:40:11,570	You got it over the finish line. So, we are a good team	దాన్ని ముగింపు అంచులకు మీరే తీసుకొన్నారు. కాబట్టి... మనం మంచి జట్టు.	daanini mugimpu amchulaku miirE tiisukeLLaaru. kaabaTTi... manam manchi jaTTu.
36	1	3	00:42:12,314	00:42:14,681	Parenting without a net	అంతర్జాలం లేకుండా తల్లి దండ్రుల బాధ్యతను నిర్వర్తించడం	amtarjaalam lEkumDaa talli damDrula baadhyatanu nirvartinchadam
37	1	3	00:42:45,214	00:42:48,426	I talk a good game, but I am no pillar of virtue	నేను మంచి విషయాలు చెప్తాను, నేను ధర్మం యొక్క స్తంభాన్ని కాదు	nEnu manchi viShayaalu cheptaanu, nEnu dharmam yokka sthambaanni kaadu
38	1	4	00:01:42,354	00:01:44,865	In a dispute going back generations, which picked up steam	తరతరాల నుంచి వున్న ఈ వివాదం, ఈ మధ్యన ఇంకాస్త ముదిరింది	tarataraala numchi vunna ii vivaadam, ii madhyana imkaasta mudirindi
39	1	4	00:11:47,959	00:11:50,805	Can't have this girl hijack these budget talks	ఈ బడ్జెట్ సమావేశాలకు అడ్డుగా ఆ అమ్మాయిని వుంచలేను	ii baDjeT samaavESaalaku aDdugaa aa ammaayini vumchalEnu
40	1	4	00:11:50,829	00:11:54,208	And I won't have her be a political pawn	నేను వుంచలేను ఆ అమ్మాయిని ఒక రాజకీయ పావు లాగా	nEnu vumchalEnu aa ammaayini oka raajakiya paavu laagaa
41	1	4	00:14:01,689	00:14:02,268	It's just a bump in the road	ఇది చాలా చిన్న విషయం	idi chaalaa chinna viShayam

42	1	4	00:14:40,730	00:14:42,842	And I'm playing the ally card	మరియు నేను ఆ మిత్రత్వాన్ని నెరవేరుస్తున్నాను	mariyu nEnu aa mitRutvaanni neravErustunnaanu
43	1	4	00:19:47,786	00:19:50,265	But let's not lose our heads and remember	అయితే బుద్ధిని పోగొట్టుకోకండి మరియు గుర్తుపెట్టుకోండి	ayitE buddhinni pOgoTTukOkamDi mariyu gurutupETTukOmdi
44	1	4	00:21:13,638	00:21:17,084	Mine is light-years ahead of what any major labs in the States have developed	నాది కొన్ని కాంతి సంవత్సరాల ముందుంటుంది స్టేట్స్ లో ప్రముఖ ల్యాబ్ లలో అభివృద్ధి చేసిన దాని కన్నా.	naadi konni kaanti samvatsaraala mundunTundi sTEts IO pramukha Iyaab la IO abhivRuddhi chEsina daani kannaa
45	1	4	00:22:53,670	00:22:55,315	But that Nadine is quiet the gatekeeper	కానీ ఆ నేదీన్ కాపలాగా అక్కడే వుంటుంది	kaanii aa nEdhiin kaapalaagaa akkaDE vunTundi
46	1	4	00:26:25,713	00:26:28,059	It sounds like your heart's broken	అది వినడానికి ఎలా వుందంటే నీ హృదయం విరిగిపోయినట్టు	adi vinaDaaniki elaa vundamTE nii hRudayam virigipOyinaTTu
47	1	4	00:28:04,044	00:28:06,056	that Xinpei isn't being used as a political football	ఆ క్షిన్పే ని రాజకీయ ఫుట్ బాల్ గా ఉపయోగించట్లేదని	aa kShinPE ni raajakiya phuT baal gaa upayOginchaTLEdani
48	1	4	00:34:03,529	00:34:05,307	but you can't paint it with this broad, evil brush	కానీ నువ్వు దీన్ని పెయింట్ చేయలేవు వెడల్పాటి, చెడు బ్రష్ తో	kaanii nuvvu diinni peinT chEyalEvu veDalpaaTi, cheDu breSh tO
49	1	4	00:37:48,746	00:37:50,524	and you used her as a bargaining chip	మీరు బేరసారాల వస్తువులా తనని వాడుకున్నారు	miiru bErasaarala vastuvulaa tanani vaaDukunnaaru
50	1	4	00:42:05,233	00:42:08,479	I thought Marsh was a saint, a great American	నేను మార్ష్ ఒక పూనీతుడని అనుకున్నాను, ఒక గొప్ప అమెరికా పౌరుడని,	nEnu maarSh oka puniituDani anukunnaanu, oka goppa amerikaa pauruDani,
51	1	4	00:42:43,405	00:42:46,016	And I do want to get to the bottom of it	నేను ఈ విషయం కింది స్థాయి నుంచి తెలుసుకోవాలనుకుంటున్నాను.	nEnu ii viShayam kindi sthaayi numchi telusukOvaalanukunTunnaanu.
52	1	6	00:02:02,087	00:02:05,500	I feel her eyes on me all the time. Relax, she's not Sauron	రిలాక్స్, తను సురోన్ కాదులే.	rilaaks, tanu surOn kaadule
53	1	6	00:02:32,351	00:02:34,863	The diplomatic security guys think I'm on a fishing expedition	సెక్యూరిటీ వాళ్ళు నాకు తొందర అనుకుంటున్నారు.	sekyooriTii vaaLLu naaku tondara anukunTunnaaru.
54	1	6	00:13:14,526	00:13:17,838	I should warn you, the RWA is a toxic mess	నీకు హెచ్చరిస్తున్నా ఆర్. డబల్యు. ఎ. చాలా ప్రమాదమైనది	niiku heccharistunnaa R. Dabalyu. E. chaalaa pramaadamainadi

55	1	6	00:20:01,026	00:20:03,349	A statement walking all of this back.	ఈ దెబ్బకి అంత పోయింది.	ii debbaki anta pOyindi
56	1	6	00:24:01,747	00:24:05,428	I've had a flurry of testy exchanges with Russell Jackson	నాకు మెసేజ్ లో గోల అయింది రుస్సెల్ జాక్సన్ లో	naaku meseej IO gOla ayyindi russEl jaaksan tO
57	1	6	00:24:09,489	00:24:11,901	That Russell's gotten into his head	రుస్సెల్ జాక్సన్ అక్కడ చేర వేసాడు అని అర్థం	russEl jaaksan akkaDa chEra vEsaaDu ani ardhham
58	1	6	00:27:44,023	00:27:49,288	how the hell did your people not vet Adisa before you hijacked our speech to gush about him?!	మీరు అడిస్సా గురించి ఎందుకు తెలుసుకోలేదు మా మీద పడే ముందు?	miiru aDisaa gurinchi enduku telusukOIEdu maa miida paDE mundu?
59	1	7	00:10:35,787	00:10:38,464	You think minister Samant is warming up to me yet?	మినిస్టర్ సామంత్ కి నేను నచ్చానా?	minisTar saamant ki nEnu nachchaanaa?
60	1	7	00:21:20,930	00:21:22,339	Nice work defusing that situation	బాగా నటిస్తున్నారు	baagaa naTistunnaaru
61	1	7	00:28:34,212	00:28:36,355	He's hungrier Matt	తను ఆకలిలో ఉన్నాడు మాట్	tanu aakalitO unnaadu maaT
62	1	7	00:28:58,612	00:29:02,555	He's Green. I'd have to guide him, bring him along.	తనకి తెలిదు. నేను అన్ని నేర్పాలి	tanaki teliidu. nEnu anni nErpaali
63	1	7	00:34:38,100	00:34:41,909	So fall on that sword...it's already sharpened	కత్తి మీద పడండి. అది పదునుగా ఉంది.	katti miida paDandi. adi padunugaa undi.
64	1	7	00:37:12,833	00:37:16,208	Your speech snipped the ripcord from their parachute	Not subtitled	
65	1	8	00:10:28,166	00:10:31,845	Marine hypoxia is a whale of a problem?	మెరైన్ హిపోక్సియా పెద్ద ప్రాబ్లం?	merain hipOksia pedda praablam?
66	1	8	00:19:44,577	00:19:45,721	You dropped a bombshell	మీరు బాంబు వేసారు	miiru baambu vEsారు
67	1	8	00:19:46,846	00:19:48,757	But it's been weighing on me	కాని ఇది చాలా సేపటి నుంచి ఉంది	kaani idi chaalaa sEpaTi numchi undi
68	1	8	00:34:07,833	00:34:11,201	I am sure a minx like you can make it work	ఇది మీరు చేయగలరు	idi miiru chEyagalaru
69	1	9	00:13:52,215	00:13:55,761	Somebody has to go nail down that guy's title	తన పేరు ఎవరైనా మార్పాలి	tana pEru evarainaa maarchaali
70	1	9	00:38:49,367	00:38:55,249	wrestling with whether to be loyal to Marsh or Dalton	ఎవరిలో బాగా ఉండాలి అని మార్ష్ ఆ లేక డాల్టన్ ఆ	evaritO baagaa unDaali ani maarSh aa lEka DaalTan aa

71	1	9	00:42:35,326	00:42:40,563	Now is a really good time for you to start talking me off the ledge	ఇంక దీని పై నాతో మాట్లాడకు	inka diini pai naatO maaTlaaDaku
72	1	10	00:00:51,928	00:00:55,136	President Dalton is reportedly weighing whether to redeploy	ప్రెసిడెంట్ డాల్టన్ ఆలోచిస్తున్నాడు యు. ఎస్. బృందాల్ని పంపాలా అని...	presiDenT DaalTan aalOchistunnaaDu yu.es. bRundaalni pampaalaa ani...
73	1	10	00:19:02,078	00:19:05,991	you helped me translate a particularly thorny passage	నువ్వు నాకు అనువాదం చేశా అని చెప్ప	nuvvu naaku anuvaadam chEsaa ani cheppu
74	1	10	00:23:50,245	00:23:53,591	<i>You went back</i> on your word!	మీరు వెనక్కి వెళ్ళారా మీ మాట పై	miiru venakki veLLaaraa mii maaTa pai
75	1	10	00:24:55,334	00:24:57,459	he fell into a depression, never pulled out of it	తను బాధ లో ఇలా అయ్యాడు అని.	tanu baadha tO ilaa ayyaadu ani.
76	1	10	00:25:29,401	00:25:34,549	Their country is on fire, and all those guys can think of is settling old scores, so, I say, screw it.	వాళ్ళ దేశం దారుణమైన పరిస్థితి లో ఉంది, వీళ్ళు అంత పిచ్చిగా ఉన్నారు. మనం చూస్తూ ఉండొచ్చు	vaaLLa dEsham daaruNamaina paristhiti IO undi, viiLLu anta picchigaa unnaaru. manam choostoo unDochchu
77	1	10	00:25:34,573	00:25:37,385	Let's back the Kurds and contain this cancer as best as we can	దీన్ని మనం అయినంత నివారించాం	diinni manam ayinanta nivaariddaam
78	1	10	00:25:38,543	00:25:40,621	and let it collapse into chaos again	Not subtitled	
79	1	10	00:29:56,565	00:29:59,699	What did "stepping it up"mean?	అంటే ఏంటి?	amTE EnTi?
80	1	11	00:02:13,477	00:02:15,878	We all said that we were gonna see this through	దీని సంగతి చూద్దామనే అందరం అనుకున్నాం	diini sangati chooddhaamanE amdaram anukunnaam
81	1	11	00:09:57,459	00:10:00,338	So, Marsh was in bed with Suarez's opponents?	అంటే, స్వారెజ్ ప్రత్యర్థులతో మార్ష్ చేతులు కలిపాడా?	amTE, svaarej pratyardhulatO maarSh chEtulu kalipaaDaa?
82	1	11	00:10:46,875	00:10:51,422	In a literal representation of baseball as a bridge between our nations (visual metaphor)	ఒకరకంగా చెప్పుకోవాలంటే మన రెండు దేశాల మధ్యా బేస్ బాల్ క్రీడ వారధిలా పని చేస్తుంది.	okarakamga cheppukOvaalamTE mana renDu dEshaala madhyaa bEs baal kRiiDa vaaradhilaa pani chEstundi.
83	1	11	00:10:51,446	00:10:53,057	Or as common ground	ఇద్దరికీ కలపడానికి పనికొస్తుంది	iddarikii kalapaDaaniki panikostundi
84	1	11	00:11:03,224	00:11:05,436	Well, you guys got all the bases covered, huh?	మీరు అన్ని బేస్ లూ పూర్తిగా కవర్ చేసేశారు కదా, అవునా?	miiru anni bEs loo poortigaa kavara chEsEsaaru kadaa, avunaa?

85	1	11	00:11:09,431	00:11:12,710	Mr. Azucco, thank you so much for stepping up to the plate for us	మిస్టర్ అజుకో, మాకీ సాయం చేస్తున్నందుకు నీకు మనస్ఫూర్తిగా ధన్యవాదాలు చెబుతున్నాను.	misTar ajukO, maakii saayam chEstunnanduku niiku manasphoortigaa dhanyavaadaalu chebutunnaanu
86	1	11	00:11:12,734	00:11:15,079	Oh, I'm happy to be in the lineup	ఈ అవకాశం కలిగినందుకు చాలా సంతోషంగా ఉంది.	ii avakaasham kaliginanduku chaalaa santOShamgaa undi
87	1	11	00:16:01,413	00:16:02,624	Ok, she cannot run those bases	ఓకే, ఆమె ఆ బేస్ మీద రన్ చేయకూడదు	OkE, aame aa bEs miida ran chEyakooDadu
88	1	11	00:16:03,816	00:16:05,026	Run interference	జోక్యం అనే రన్ చేస్తాను	jOkyam anE ran chEstaanu
89	1	11	00:26:33,344	00:26:38,092	Finding a way to work through our differences, and to celebrate our common ground	విభేదాల మధ్య పని చేయడానికి, వాటికి పరిష్కారాలు కనుగొనడానికి, సారూప్యతలను పొల్చుకుని సంతోషించడానికి	vibhEdaala madhya pani chEyaDaanikii, vaaTiki pariShkaaraalu kanugonaDaanikii, saaroopyatalanu pOlchukoni santOShinchaDaanikii
90	1	11	00:26:38,116	00:26:40,761	As a shining example,	దానికి గొప్ప ఉదాహరణగా...	daaniki goppa udaaharaNagaa...
91	1	11	00:38:38,456	00:38:40,200	Now you're showing me your hand	ఇప్పుడు నువ్వే నీ ప్రమేయం గురించి చెప్పావు	ippuDu nuvvE nii pramEyam gurinchi cheppaavu
92	1	11	00:38:47,765	00:38:50,310	throw me off the scent,	నాకు వాసన రాకుండా చేయగలిగే వాడివి	naaku vaasana raakumDaa chEyagaligE vaaDivi
93	1	11	00:41:23,285	00:41:24,830	Going forward...	ముందడుగు వేస్తున్నావా...	mundaDugu vEstunnaavaa...
94	1	12	00:03:40,131	00:03:41,834	Well, he warned me that you always dragged your feet before taking a vacation	అతను నన్ను హెచ్చరించాడు ఎప్పుడు మీరు ఆలస్యం చేస్తారని సెలవు కు ముందు	atanu nannu hechcharinchaadu eppuDu miiru aalasyam chEstaarani selavu ku mundu
95	1	12	00:03:44,839	00:03:47,018	And he's expecting Herculean resistance to this one	మరియు అతను మిక్కిలి కఠినమైన నిరోధక శక్తిని ఆశిస్తున్నాడు ఇప్పుడు కూడా	mariyu atanu mikkili kaThinamaina nirOdhaka shaktini aashistunnaaDu ippuDu koodaa
96	1	12	00:04:14,135	00:04:15,379	He's probably still bitter	అతను బహుశా ఇంకా బాధ లో ఉన్నాడేమో	atanu bahushaa inkaa baadha IO unnaademO
97	1	12	00:04:15,403	00:04:17,014	because he had to vacate the big chair	ఎందుకంటే పెద్ద కుర్చీ ఖాళీ చెయ్యాల్సి వచ్చింది	emdukamTE pedda kurchii khaalii chEyyaalsi vachchindi
98	1	12	00:06:13,153	00:06:15,331	and, I'm sure, fishing for information	అప్పగించడం కోసం సమాచారం కోసం చూస్తున్నారని	appaginchaDam kOSam samaachaaram kOSam choostunnaarani
99	1	12	00:07:15,715	00:07:19,094	Turned into triple-talk, turned into a lot of hot air	ట్రిపుల్-టాక్ మారింది, చాలా పూట్లైన వాతావరణంగా మారింది.	Tripul-Taakgaa maarindi, chaala ghaaTaina vaataavaraNangaa maarimdi.

100	1	12	00:20:06,893	00:20:09,137	Looks like the Governor's oratory got someone fired up	గవర్నర్ ప్రసంగం ఎవరికో కోపం కలిగించినట్టు ఉంది	gavarnar prasamgam evariko kOpam kaliginchinaTTu undi
101	1	12	00:25:45,452	00:25:47,397	He is the light of my life	అతను నా జీవితానికి వెలుగు	atanu naa jivitaaniki velugu
102	1	12	00:28:10,038	00:28:12,884	they stake out the emergency rooms sniffing for a story	వారు అత్యవసర గదులు బయట ఉంటారు ఒక కథ కోసం	vaaru atyavasara gadulu baiTa unTaaru oka katha kOsam
103	1	12	00:28:43,371	00:28:46,083	The weekend is young	వారాంతంలో యువతగా ఉంది	vaaraantam IO yuvatagaa undi
104	1	12	00:31:27,267	00:31:29,712	You think it's hard to handle a flood of immigrants,	ప్రవాసుల వలసను నిర్వహించలేం అని మీరు అనుకుంటున్నారు	pravaasula valasanu nirvahinchalEm ani miiru anukumTunnaaru
105	1	12	00:31:29,736	00:31:32,081	let's see how you handle a tidal wave	మీరు ఎలా టైడల్ వేవ్ ని నిర్వహిస్తారో చూద్దాం	miiru elaa TaiDal vEv ni nirvahisthaarO chooddaam
106	1	12	00:39:09,503	00:39:11,815	but his son should not be a pawn in all this	కాని అతని కొడుకు దీనికి బలి కాకూడదు	kaani atani koDuku diiniki bali kaakooDadu
107	1	13	00:02:10,071	00:02:13,016	The guy's just not wired to think about anyone but himself	...అతను తన గురించి తప్ప వేరే వాళ్ళ గురించి ఆలోచించడు	...atanu tana gurinchi tappa vErE vaaLLa gurinchi aalOchinchaDu
108	1	13	00:03:47,435	00:03:49,579	Even if DOD just sank a billion dollars since renovating our naval base in Manama?	రక్షణ విభాగం మనామా లోని నావికా స్థావరాన్ని పునరిద్దించడం లో బిలియన్ డాలర్ లు మునిగిపోతే కూడానా?	rakShaNa vibhaagam manaamaa lOni naavikaa sthaavaraanni punariddarimchadam IO biliyan Daalarlu munigipOtE koodaanaa?
109	1	13	00:05:58,599	00:06:00,444	He's been holding court for an hour	అతను గంట పాటు కోర్ట్ ని ఆపేస్తున్నాడు	atanu gamTa paaTu kOrT ni aapEstunnaaDu
110	1	13	00:09:52,099	00:09:54,644	Do we really want to risk this thing blowing up?	మనం నిజంగా వాళ్ళకి కోపం తెప్పించేంత రిస్క్ తీసుకోవాలా?	manam nijamgaa vaaLLaki kOpam teppinchEnta risk tiisukOvaalaa?
111	1	13	00:10:54,855	00:10:57,300	It doesn't matter. The gaggle is gonna pounce	అది ముఖ్యం కాదు. బాతుల మంద ఎగరచ్చు.	adi mukhyam kaadu. baatula manda egarachchu
112	1	13	00:12:54,408	00:12:55,883	We all know you're driving this train	మా అందరికీ తెలుసు దీనిని నడిపించింది మీరేనని	maa amdariki telusu diinini naDipinchindi miirEnani
113	1	14	00:00:44,928	00:00:48,775	Every single one of our outreach programs is under fire	మనం చేసే ప్రతి సహాయ కార్యక్రమం ఇప్పుడు తీసేయడం లో ఉంది	manam chEsE prati sahaaya kaaryakramam ippuDu tiisEyaDam IO undi

114	1	14	00:03:02,965	00:03:04,598	The Appropriations Committee's a snake pit	ఆ అప్రోప్రియేషన్స్ కమిటీ స్నేక్ పిట్	aa apprOpriyESHans kamiTii snEk piT
115	1	14	00:04:08,063	00:04:13,411	I know it sounds bloodless, but you are not going to survive your first budget getting dessimated in a public hearing	నాకు తెలుసు ఇది వినడానికి అహింసాత్మకంగా ఉంటుంది కానీ నువ్వు నీ మొదటి బడ్జెట్ ని కాపాడుకోలేవు పబ్లిక్ హియరింగ్ లో తుడుచిపెట్టుకు పోకుండా	naaku telusu idi vinaDaaniki ahimsaatmakamгаа unTundi kaani nuvvu nii modaTi baDJeT ni kaapaaDukOIEvu pablik hiyarimg IO tuDuchipeTTuku pOkunDaa
116	1	14	00:07:20,586	00:07:23,032	holding the sword of Damocles over the heads of women	మహిళల తలల మీద కత్తి పెట్టి	mahiLaLa talala miida katti peTTi
117	1	14	00:10:24,368	00:10:28,982	And I think it is just the tip of the iceberg	నేను అనుకుంటున్నాను అది పెద్ద సమస్యలో...చిన్న వివరం మాత్రమే అని	nEnu anukumTunnaanu adi pedda samasyaLO...chinna vivaram maatramE ani
118	1	14	00:12:43,767	00:12:45,611	The office of the inspector general has been whittled down to the bone	ఇన్స్పెక్టర్ జనరల్ కార్యాలయం అది ఎముక దొరికే వరకు కత్తిరిస్తూనే ఉంది	inspekTar janaral kaaryaalayam adi emuka dorikE varaku kattiristoonE undi
119	1	14	00:16:29,290	00:16:32,136	yeah, I think it's worth rolling the dice	అవును, నేను అనుకుంటున్నాను పావులు కదపడం ముఖ్యం అని.	avunu, nEnu anukumTunnaanu paavulu kadapaDam mukhyam ani.
120	1	14	00:19:24,230	00:19:25,874	They've been through the roof for months	వాళ్ళు చాలా కాలం పాటు ఒకే చోట పనిచేసారు	vaaLLu chaalaa kaalam paaTu oKE chOTa pani chEsaaru
121	1	14	00:22:43,165	00:22:44,676	Y-You just got a battlefield promotion	నీకు పోరాట పరిస్థితుల్లో పై పదవి లభించింది	niiku pOraaTa paristhitullo pai padavi labhinchindi
122	1	14	00:27:50,641	00:27:54,154	Who could've blown this?	ఎవరు ఇది బయటపెట్టారు?	evaru idi bayaTappeTTaaru?
123	1	14	00:37:49,748	00:37:51,826	We don't have any moves left	మన దగ్గర ఏ దారులు మిగలలేదు	mana daggara E daarulu migalalEdu
124	1	14	00:39:23,355	00:39:24,027	It's the Waterloo of food	ఇది వాటర్ లూ లో ఆహారం కదా?	idi vaaTarloo IO aahaaram kadaa?
125	1	15	00:07:49,785	00:07:51,997	I mean, he was a dog with a bone	నా ఉద్దేశం, అతను మనం ఈ సమస్యని సరి చేస్తే కానీ వదిలేలా లేడు	naa uddESHam, atanu manam ii samasyani sari chEstE kaani vadiiElaa lEDu
126	1	15	00:08:14,810	00:08:16,955	And it could add fuel to the conspiracy theorists	ఇంకా ఇది కుట్ర సిద్ధాంతకర్తలకి చమురు పోస్తుంది	inkaa idi kuTra siddhaamtakarta laki chamuru pOstundi
127	1	15	00:10:41,257	00:10:42,534	Several experts are already weighing in	చాలా మంది నిష్ణాతులు ఇప్పటికే బలవంతంగా వాళ్ళ అభిప్రాయం రుద్దాలని వచ్చారు	chaalaa mandi niShNaatulu ippaTikE balavantamгаа vaaLLa abhipraayam ruddhaalani vachchaaru

128	1	15	00:12:17,016	00:12:20,651	I'm taking Russel's advice and bringing out the hammer	నేను రస్సెల్ సలహా పాటిస్తాను ఇంకా సుత్తిని బయటకి తీసుకొస్తాను	nEnu rassel salahaa paaTistaanu inkaa suttu ni bayaTaki tiisukostaaanu
129	1	15	00:21:02,978	00:21:06,224	and heal the breach in our relations	మన సంబంధాల ఉల్లంఘనని నయం చేయడం కోసం	mana sambandhaala ullamghanani nayam chEyaDam kOsam
130	1	15	00:38:22,439	00:38:24,350	the world would be a smoldering ember	ప్రపంచం పొగలేకుండా కాలిపోయే నివురుగప్పిన నిప్పు అయిపోయేది	prapancham pogalEkumDaa kaalipOyE nivurugappina nippu ayipOyEdi
131	1	15	00:42:37,093	00:42:45,177	Sure, it might buy us a few months, maybe even a few years but with the Ayatollahs still running things, Javani and Shiraz aren't partners.	ఖచ్చితంగా, దాని వల్ల మనకి కొన్ని నెలల వరకు లాభం, కొన్ని సంవత్సరాలు కూడా, కానీ అయోలోల్లా ఇప్పటికీ అలా నడుపుతున్నారు, జవాని మరియు షిరాజ్ భాగస్వాములు కాదు.	khachchitamгаа, daani valla manaki konni nelala varaku laabham, konni samvatsaraalu koodaa, kaani ayaatollaa ippaTikii alaa naDuputunnaaru, javaani mariyu Shiraj bhaagasvaamyulu kaadu.
132	1	16	00:00:01,580	00:00:05,891	I've put the full weight of the justice department behind this operation	జస్టిస్ శాఖ యొక్క పూర్తి బరువు ఉంచాను ఈ ఆపరేషన్ వెనుక	jasTis shaakha yokka poorti baruvu unchaanu ii aaperEShan venuka
133	1	16	00:01:24,192	00:01:27,906	Well, that buys us a few days	అంటే, మాకు కొన్ని రోజులు కలిస్తోంది	amTE, maaku konni rOjulu kalisostundi
134	1	16	00:01:59,197	00:02:02,376	It'll bury the peace talks and put us on the road to war	ఇది శాంతి చర్చలను పాతిపెట్టి, యుద్ధానికి దారి తీస్తుంది.	idi shaanti charchalanu paatipETTI, yuddhaaniki daari tiistundi
135	1	16	00:08:23,848	00:08:27,595	Served as ambassador to the UK in the '90s but broke with his government	90 లలో యు.కె. కు రాయబారిగా పనిచేశారు, కానీ తన ప్రభుత్వంలో వేరు పడ్డాడు	90 laLO yu.ke. ku raayabaarigaa pani chEsaaru, kaani tana prabhutvam tO vEru paDDaaDu
136	1	16	00:09:04,255	00:09:07,201	I need to consider the best way forward	నేను ఉత్తమ మార్గం పరిగణించాలి	nEnu uttama maargam parigaNinchaali
137	1	16	00:10:55,800	00:10:59,747	Because the US is backing another path to reconciliation	ఎందుకంటే అమెరికా మద్దతు ఇస్తుంది సయోధ్యకు మరో మార్గం ద్వారా	endukamTE amerikaa maddatu istundi sayOdhyaaku marO maargam dwaaraa
138	1	16	00:13:30,966	00:13:33,878	The entire administration could come tumbling down	మొత్తం పరిపాలన కుప్పకూలుతుంది.	mottam paripaalana kuppakoolutundi
139	1	16	00:14:29,524	00:14:33,137	Even if the coup succeeds, odds are the government will crumble when he dies	తీరుగుబాటు విజయవంతం అయినా, ప్రభుత్వం కుప్పకూలుతుంది అతను చనిపోయినప్పుడు.	tirugubaaTu vijayavantam ayinaa, prabhutvam kuppakoolutundi atanu chanipOyinappuDu

140	1	16	00:15:34,856	00:15:37,468	All I see is a cold, calculating operative	నేను చూసేది ఒక చలనం లేని, కాలిక్యులేటింగ్ ఆపరేటివ్	nEnu choosEdi oka chalanam lEni, kaalikyulETing aaparETiv
141	1	16	00:15:55,743	00:16:00,024	Bess.. You're out of moves	బెస్...మీరు అవకాశాలను కోల్పోతున్నారు	bes...miiru avakaashaalanu kOlpoTunnaaru
142	1	16	00:18:08,276	00:18:09,687	You'll be a hot commodity	నువ్వు చాలా విలువైన దానివి	nuvvu chaalaa viluvaina daanivi
143	1	16	00:38:52,254	00:38:55,600	that I hope that our peace talks will move forward	నేను ఆశిస్తున్నాను మా శాంతి చర్చలు ముందుకు సాగుతాయని	nEnu aashistunnaanuu maa shaanti charchalu munduku saagutaayani
144	1	17	00:21:02,346	00:21:04,024	I don't have a lot of cards to play	నాకు ఆడటానికి చాలా కార్డులు లేవు	naaku aaDaTaaniki chaalaa kaarDulu lEvu
145	1	17	00:21:26,470	00:21:29,683	The public needs to know their government hasn't slid of a cliff	ప్రజలకు తెలియాలి వారి ప్రభుత్వం శిఖరం నుండి పడి పోలేదని	prajalaku teliyaali vaari prabhutvam shikharam nundi paDi pOlEdani
146	1	17	00:35:04,065	00:35:07,867	coming back today wasn't such a hot idea after all	ఈరోజు తిరిగి రావడం అటువంటి వేడి ఆలోచన కాదు	iirOju tirigi raavaDam aTuvanti vEDi aalOchana kaadu
147	1	18	00:06:07,375	00:06:09,319	and I cannot be off my game, Henry	మరియు నేను నా ఆట దూరంగా ఉండలేను, హెన్రీ	mariyu nEnu naa aaTa duuramгаа undalEnu, henrii
148	1	18	00:11:18,120	00:11:20,498	back in our corner, fast	తిరిగి మా మూలలో, వేగంగా	tirigi maa muulalo, vEganga
149	1	18	00:16:13,798	00:16:16,844	You grab this moment, you could be the next...	మీరు ఈ క్షణం పట్టుకోండి, మీరు తదుపరి కావచ్చు...	miiru ii kShaNam paTTukOnDi, miiru tadupari kaavOchchu
150	1	18	00:20:18,808	00:20:23,055	Now back to the shadows, to happily toil in obscurity	ఇప్పుడు తిరిగి నీడలు చీకటిలో సంతోషంగా కష్టపడుతున్నాయి	ippuDu tirigi niiDaluu chiikaTiLO santOShangaa kaShTapadutunnaayi
151	1	18	00:21:05,355	00:21:11,071	by attempting to alter our path in any way...	మన మార్గాన్ని ఏ విధంగానైనా మార్చడానికి ప్రయత్నిస్తే...	mana maargaanni E vidhamgaanaina maarChaDaaniki prayatnistE...
152	1	19	00:04:33,346	00:04:34,456	It's a victory lap	ఇది విజయం ల్యాప్	idi vijayam lyaap
153	1	19	00:15:55,951	00:15:57,562	because I really kicked the "I want to see you more" football	ఎందుకంటే నేను నిజంగా తన్నాను "నేను మరింత చూడాలనుకుంటున్నాను" ఫుట్బాల్	endukamTE nEnu nijamгаа tannaanu "nenu marinta choodalanukumTunnaanu" phutbaal
154	1	19	00:19:37,672	00:19:40,752	Seems our victory lap has turned into a funeral march	మా విజయం ల్యాప్ ఒక అంత్యక్రియలకు మార్చిగా మారింది.	maa vijayam lyaap oka antyakriyalaku maarchigaa maarimdi

155	1	19	00:19:40,776	00:19:43,644	There is a definite chill in the air (visual metaphor)	గాలిలో ఖచ్చితమైన చలి ఉంది	gaaliIO khachchitamaina chali undi
156	1	19	00:19:47,516	00:19:49,828	Even at her most chipper, she can freeze fire	కూడా ఆమె చాలా చిప్పర్ వద్ద, ఆమె అగ్ని స్తంభింప చేయవచ్చు.	koodaa aame chaalaa chippar vadda, aame agni stambhimp cheyavacchu
157	1	19	00:25:29,527	00:25:30,009	when the money dries up...	డబ్బు ఎండిపోయేటప్పుడు...	Dabbu emDipOyETappuDu...
158	1	19	00:25:30,324	00:25:31,272	the party looks for someone to throw overboard	ఎవరైనా పార్టీ వెతుకుతోంది బయటకు త్రోసిపుచ్చడానికి.	evarainaa paarTii vetukutOndi bayaTaku trOsipuchchaDaaniki
159	1	19	00:28:09,942	00:28:11,558	Ma'am, we really dug around	మేడం, మేము నిజంగా చుట్టూ తవ్విన	mEDam, mEmu nijamгаа chuTToo tavvina
160	1	19	00:28:11,582	00:28:14,761	I called a friend at Treasury, hoping for a skeleton or two	నేను, ట్రెజరీ వద్ద స్నేహితుడికి కాల్ చేశాను ఒక అస్థిపంజరం లేదా రెండు కోసం ఆశతో	nEnu, TrEjarii vadda snEhitudiki kaal chEsaanu, oka asthipanjaram lEdaa remDu kOSam aashatO
161	1	20	00:05:00,968	00:05:02,479	Russian war games have gotten heated	రష్యన్ యుద్ధం యొక్క ఆటలు వేడక్కాయి	raShyan yuddham yokka aaTalu vEDekkayi
162	1	20	00:20:17,984	00:20:21,697	To look at the chess player as well as the pieces on the board.	చదరంగ ఆటగాడిని చూసేందుకు అలాగే బోర్డు మీద ముక్కలను కూడా	chadaranga aaTagaaDini choosEnduku alagE bOrDu miida mukkalanu koodaa
163	1	20	00:20:24,357	00:20:26,335	Won't even admit there's a game	ఒక ఆట ఉందని కూడా ఒప్పుకోడు	oka aaTa undani koodaa oppukODu
164	1	21	00:07:03,724	00:07:05,468	The A.G. says it's a slam dunk	అది స్లామ్ డంక్ అని అటార్నీ జనరల్ చెబుతుంది	adi slaam Damk ani aTaarnii janaral chebutundi
165	1	21	00:07:08,629	00:07:10,874	Russel's being a good soldier	రస్సెల్ ఒక మంచి సైనికుడు	rassel oka manchi sainikuDu
166	1	21	00:09:50,223	00:09:52,123	I'll wrangle everybody. All right.	నేను ప్రతి ఒక్కరిని కలవరపెడతాను. అయితే సరే	nEnu prati okkarini kalavarapeDataanu. ayitE sarE
167	1	21	00:11:57,150	00:11:58,761	Doesn't mean we are going soft	మేము మృదువుగా వెళ్తున్నాం అని కాదు	mEmu mRuduvugaa veLTunnaam ani kaadu
168	1	21	00:17:50,336	00:17:53,049	Shiraz's office is hiding behind their legal system	షిరాజ్ కార్యాలయం వారి న్యాయ వ్యవస్థ వెనుక దాగి ఉంది	Shiraaj kaaryaalyam vaari nyaaya vyavastha venuka daagi undi
169	1	21	00:20:00,400	00:20:02,344	So now you're hiding behind your job description?	అంటే ఇప్పుడు మీరు మీ ఉద్యోగ వివరణ దాచుకున్నారు?	amTE ippuDu miiru mii udyOga vivaraNa daachukunnaru?
170	1	21	00:28:17,830	00:28:20,809	Due respect, this isn't horseshoes, ma'am	గౌరవంతో, ఇది గుర్రపు బూట్లు కాదు, మెమ్	gauravamtO, idi gurrapu booTlu kaadu, mem

171	1	21	00:40:16,748	00:40:18,626	You'll run interference? Yeah, uh...	మీరు జోక్యం చేస్తారా? అవును, ఉహ్...	miiru jOkyam chEstaarA? avunu, uh...
172	1	22	00:04:26,315	00:04:27,927	talking the people off the ledge	ప్రజలలో మాట్లాడాల్సి వస్తుంది.	prajalatO maaTlaaDaalsi vastundi
173	1	22	00:04:27,951	00:04:30,295	Well, we'll cross that ledge when we get to it	అక్కడి వరకు వచ్చినప్పుడు నేత్రుత్వం వహిద్దాం	akkaDi varaku vachchinappuDu nEtrutvam vahiddaam
174	1	22	00:04:39,028	00:04:40,305	This is not the ledge	ఇది సమస్య కాదు	idi samasya kaadu
175	1	22	00:04:40,329	00:04:43,141	This is the thing before you get to the ledge, (visual metaphor)	ఈ సమస్య ముందు వచ్చేది,	ii samasya mundu vachchEdi
176	1	22	00:06:10,786	00:06:17,737	Madam Secretary, I am sure you are aware of the confusion and unease that's been swirling in the wake of Director Munsey's acts of treason (visual metaphor)	మేడం సెక్రటరీ, నాకు తెలుసు మీకు గందరగోళం గురించి తెలుసని మరి అసంతృప్తి కలగకూడదు అని డైరెక్టర్ మున్సేయ్ నమ్మక ద్రోహం పనుల వలన.	mEDam sekrETari, naaku telusu miiku gandaragOLam gurinchi telusani mari asamTRupti kalagakooDadu ani DairekTar munsey nammakadrOham panula valla.
177	1	22	00:08:21,661	00:08:24,641	nugget of discrepancy and firestorm it into grounds	ఏ చిన్న వ్యత్యాసము మరి దాన్ని వాడుకుంటారు	E chinna vyatyasamu mari daanni vaaDukumtaaru
178	1	22	00:08:36,677	00:08:39,155	- He's a dangerous man. - It's theater	- తను చాలా ప్రమాదకరమైన మనిషి - అది ఒక డ్రామాలాంటిది	tanu chaalaa pramaadakaramaina maniShi adi oka DraamaalaanTidi
179	1	22	00:09:54,087	00:09:56,265	So you will make this portrait dissappear	అంటే మీరు ఈ పోర్ట్రైట్ ను మాయం చేస్తారు	amTE miiru ii pOrTrait nu maayam chEstaaru
180	1	22	00:09:58,024	00:10:01,427	Yes, ma'am. And then I'd like to perform a similar magic on Mike B	అవును మేడం. మరి అయితే నేను అలాంటి మ్యాజిక్ మైక్ బి పై చేయ్యలనుకుంటాను	avunu mEDam. mari ayitE nEnu alaanTi myaajik maik bi pai chEyyaalanukumTaanu
181	1	22	00:11:54,707	00:11:57,187	who want to tear us down. That's all it is.	మమల్ని లోకాలని చూస్తున్నారు. ఇదంతా అంతే.	mamalni tokkalani choostunnaaru. idantaa amTE
182	1	22	00:13:56,263	00:13:59,609	which will keep us far and away from the slippery slope	మమ్మల్ని ఏ చిక్కులోనూ పడకుండా చెయ్యాలి	mammalni E chikkulOnu paDakumDaa chEyyaali
183	1	22	00:16:04,023	00:16:06,269	Uh, just keep digging. You'll find something.	ఉహ్, వెతుకుతూ వుండు. ఎదో ఒక దారి దొరుకుతుంది.	uh, vetukutuu vunDu. edo oka daari dorukutundi
184	1	22	00:19:31,498	00:19:33,842	So, you're flying fully into the storm of Starrison	అంటే నువ్వు స్టార్రిసన్ వెలుతున్నావా?	amTE nuvvu staarisan velutunnaavaa?

185	1	22	00:21:26,084	00:21:29,397	All Caruthers wants is to bring down your wife.	కార్థర్స్ కి కావలసినదంతా నీ భార్య ను లోక్కడం.	kaarters ki kaavalisindantaa nii bhaarya nu tokkaDam
186	1	22	00:23:28,973	00:23:32,020	He just wants to take you down	వాడు నిన్ను లోక్కాలనుకుంటాడు,	vaaDu ninnu tokkaalanukumtaaDu
187	1	22	00:32:55,230	00:32:57,042	Forces have been unleashed to destabilize the security of our country	కోన్ని శక్తులు అస్థిరపర్చడానికి మన దేశపు రక్షణను	konni shaktulu asthiraparachaDaaniki mana dEshapu rakShaNanu
188	1	22	00:33:01,970	00:33:05,851	I put myself in harm's way	నేను నన్ను లోడగించుకున్నా	nEnu nannu toDagimchukunnaa
189	1	22	00:34:23,117	00:34:27,698	In the wake of the Secretary of State's fiery appearance	సెక్రెటరీ ఆఫ్ స్టేట్ యొక్క దాడి వల్ల	sekrETari aph sTET yokka daaDi valla
190	1	22	00:41:52,858	00:41:53,699	Thank you for your faith in my iciness	నా పై ఉన్న నమ్మకానికి ధన్యవాదాలు	naa pai unna nammakaaniki dhanyavaadaalu
191	2	1	00:05:32,566	00:05:34,735	Reign it in. Reign it in	శాంతించండి. శాంతించండి.	shaantinhandi. shaantinhandi.
192	2	1	00:07:34,755	00:07:39,159	So, you want me to tee him up so you can blackmail him	అంటే, మీరు అతన్ని బ్లాక్ మేయిల్ చేయడానికి అనుకూలంగా నేను తయారుచేయాలా?	amTE, miiru atanini blaakmeyil chEyaDaaniki anukoolamgaa nEnu tayaaruchEyaalaa?
193	2	1	00:07:51,939	00:07:54,542	and it's all part of the same fabric, Mr. McCord	అదంతా ఒకే సంకల్పంతో పని చేస్తుంది, మిస్టర్ మెకార్డ్,	adantaa okE samkalpamtO pani chEstundi, misTar mekaarD
194	2	1	00:09:36,710	00:09:39,146	but you had to know you were poking the bear. Okay	కాని ఇలా జరుగుతుందని నీకు ముందే తెలిసి ఉండాలి. సరే, అయితే	kaani ilaa jarugutundani niiku mundE telisi unDaali. sarE, ayitE
195	2	1	00:24:17,123	00:24:19,892	As far as we are concerned, it's a perfect storm of badluck	ఎవరైనా మనల్ని అడిగితే, ఇది ఒక దురదృష్టకరమైన సంఘటన, అంటే	evarainaa manalni aDigitE, idi oka duradRuShTakaramaina samghaTana, amTE
196	2	1	00:28:50,296	00:28:52,799	You're Lou Reed	లూ రీడ్ సంగీతంలా మెత్తగా ఉంటావు	loo riiD samgiitamlaa mettagaa unTaavu
197	2	1	00:37:46,365	00:37:48,300	I wamTEd to thank you for minding the store	నేను లేనప్పుడు పని చూసుకున్నందుకు థ్యాంక్ యూ	nEnu lEnappuDu pani choosukunnanduku thyaank yuu
198	2	1	00:38:39,084	00:38:42,554	Well...we have a long road ahead of us	కాని మన ఎదురుగా ఇంకా చాలా ప్రయాణం ఉంది	kaani mana edurugaa inkaa chaalaa prayaaNam undi
199	2	2	00:07:19,640	00:07:23,076	and the depty chief of mission kicked her over to us	అక్కడ డిప్యూటీ చీఫ్ ఆఫ్ మిషన్ మనకి కాలి చేయమని చెప్పాడు	akkaDa DipyooTii Chiiph aph miShan manaki kaal chEyamani cheppaadu

200	2	2	00:11:35,963	00:11:38,198	Look, I'm sorry things got heated this morning	ఈ రోజు ఉదయం కోపంగా మాట్లాడినందుకు సారీ	ii rOju udayam kOpangaa maaTlaaDinanduku saarii
201	2	2	00:13:28,241	00:13:32,980	Your country's current aggression will only lead to a further crippled economy and endless wars	నీ దేశం ప్రస్తుతం చూపిస్తున్న దౌర్జన్యం కారణంగా ఆర్థిక పరిస్థితి ఇంకా విశమిస్తుంది, అంటులేని యుద్ధాలు జరుగుతాయి.	nii dESam prastutam choopistunna daurjanyam kaaraNamgaa aardhika paristhiti inkaa vishamistumdi, amtulEni yuddhaalu jarugutaayi
202	2	2	00:13:53,633	00:13:55,835	You cannot use her like some pawn	తనని ఒక పావుగా వాడుకోలేరు	tanani oka paavugaa vaaDukOIeru
203	2	2	00:15:57,624	00:16:00,093	Conrad's all about his new golden boy	కాన్రాడ్ తన కొత్త అడ్వైజర్స్ పూర్తిగా నమ్ముతున్నాడు	kaanraaD tana kotta aDvajarni poortigaa nammuttunnaaDu
204	2	2	00:16:06,399	00:16:12,972	So, are you telling me that the President has given you the Heisman? (visual metaphor)	అంటే నీ అర్థం ప్రెసిడెంట్ నీకు నో చెప్పాడా?	amTE nii ardhham presiDenT niiku nO cheppaadaa?
205	2	2	00:42:06,925	00:42:09,327	Your country is about to go off the rails	నీ దేశం పట్టాలు తప్పబోతోంది	nii dESam paTTaalu tappabOtOndi
206	2	3	00:01:19,580	00:01:21,649	Concentric rings of instability are gonna ripple across Russia and the globe	ఈ తీవ్రమైన అస్థిరత మొత్తం రష్యాని అలాగే లోకాన్ని ప్రభావితం చేస్తుంది	ii tiivramaina asthirata mottam raShyaani alagE lOKaanni prabhaavitam chEstundi
207	2	3	00:01:32,226	00:01:36,468	the backbone of a wet sponge. Rather there's a power vacuum and possibly a civil war	కాని ఆ వ్యక్తికి బలమైన వ్యక్తిత్వం లేదు. కాబట్టి సరైన నాయకత్వం లేక అంతర్గత ధ్వంసం ప్రారంభమవ్వచ్చు	kaani aa vyaktiki balamaina vyaktitvam lEdu. kaabaTTi sariaina naayakatvam lEka amtaryuddham praarambhamavvochchu
208	2	3	00:01:41,735	00:01:43,737	Our best bulwark is to pushback hard	వాళ్ళని వెనక్కి ఆయడమే మంచిది	vaalLani venakki tOyaDamE manchidi
209	2	3	00:05:16,717	00:05:18,428	Thank you, Joe Strummer. I'll keep that in mind	థ్యాంక్ యూ, జో స్ట్రమ్మర్. అది గుర్తుంచుకుంటాను	thyaank yoo, jO sTrammar. adi gurtumchukuntaanu
210	2	3	00:05:22,856	00:05:28,762	Maybe you can work your magic and figure out why he's hot on this all of a sudden	నువ్వు నీ మ్యాజిక్ ఉపయోగించి అకస్మాత్తుగా దానిపై ఎందుకు ఆసక్తి చూపిస్తున్నాడో కనుక్కో	nuvvu nii myaajik upayOginchi akasmaattugaa daanipai enduku aasakti choopistunnaaDO kanukkO
211	2	3	00:12:18,205	00:12:22,009	You may have won this round but I won't rest until the president understands that.	నువ్వు ఈ రౌండు గెలిచి ఉండవచ్చు, కాని ప్రెసిడెంట్ కి అది అర్థమయ్యేవరకు నేను ప్రశాంతంగా కూర్చోను	nuvvu ii raunDu gelichi unDavachchu, kaani presiDenTki adi ardhmayyEvaraku nEnu prashaamtangaa koorchoonu

212	2	3	00:21:43,970	00:21:46,005	we've got to get this back in the bottle and fast	మనం దీనిని వీలైనంత త్వరగా కనుమరుగయ్యేలా చేయాలి	manam diinini viilainamta tvaragaa kanumarugayyElaa chEyaali
213	2	3	00:22:00,920	00:22:05,758	Yes, ma'am. What are you going to say?. Whatever to keep this deal from blowing up	సరే, మ్యామ్. అతనికి ఏమి చెబుతారు? ఈ ఒప్పందం రద్దవ్వకుండా ఆపడానికి ఏమి చెప్పాలంటే అది చెబుతాను	sarE, myaam. ataniki Emi chebutaaru? ii oppandam raddavvakumDaa aapaDaaniki Emi cheppaalamTE adi chebutaanu
214	2	3	00:36:36,395	00:36:39,040	But everyone saw her kick America in the teeth at that funeral	కాని అంత్యక్రియల కార్యక్రమంలో ఆమె అమెరికాని కాలితో తన్నడం అందరు చూశారు	kaani antyakriyaala kaaryakramam IO aame amerikaani kaalitO tannaDam amdaru choosaaru
215	2	3	00:36:39,064	00:36:43,735	she's turned your pal Gorev into political Kryptonite	అంతేకాకుండా ఆమె ని స్నేహితుడు గోరెవ్ని రాజకీయ శత్రువుగా మార్చింది	amTEkaakumDaa aame nii snEhituDu gOrevni raajakiya shatruvugaa maarchindi
216	2	4	00:04:43,717	00:04:46,320	The tin man that voted against subsidized school lunches?	స్కూలు భోజనాల సబ్సిడీలకు వ్యతిరేకంగా ఓటు చేసిన వ్యక్తా?	skoolu bhOjanaala sabsidiilaku vyatirEkangaa vOTu chEsina vyaktaa?
217	2	4	00:05:51,519	00:05:57,725	The next years saw a transformation of U.S. defense that changed the shape of geopolitics forever	తర్వాతి సంవత్సరాల్లో యూ.ఎస్. డిఫెన్స్లో వచ్చిన మార్పులు భౌగోళిక రాజకీయాల ఆకారాన్ని శాశ్వతంగా మార్చేశాయి	tarvaati samvatsaraalo yoo. es. DiphensIO vachchina maarpulu bhaugOLika raajakiyaala aakaaramni shaashvatangaa maarchEshayi
218	2	4	00:07:29,983	00:07:34,187	Meanwhile, Defence is lumbering along with World War II air technology	కాని, డిఫెన్స్ విభాగం మాత్రం ఇప్పటికీ రెండవ ప్రపంచ యుద్ధంనాటి సాంకేతికతతో నడుస్తోంది	kaani, Diphens vibhaagam maatram ippaTikii remDava prapancha yuddhamnaaTi saamkEtikatato naDustOndi
219	2	4	00:07:34,221	00:07:37,791	while we're being hammered by cyber attacks	మన శత్రువులేమో ఆధునిక సైబర్ దాడులు చేస్తున్నారు	mana shatruvulEmO aadhunika saibar daaDulu chEstunnaaru
220	2	4	00:10:34,034	00:10:35,703	We can kill this, right?	దీన్ని ఆపగలము, కదా?	diinni aapagalamu, kadaa?
221	2	4	00:11:40,200	00:11:43,303	We need to corroborate so we can contain the blast	దీనివల్ల జరిగే నష్టాన్ని తగ్గించడానికి ముందుగానే అన్ని ధృవీకరించాలి	diinivalla jarigE naShTaanni tagginchaDaaniki mundugaanE anni dhRuviiikarinchaali
222	2	4	00:16:54,081	00:16:56,383	Can I ask why we're ringing that bell?	మరి మనం ఆ విషయం ఎందుకు కదుపుతున్నామో నేను అడగొచ్చా?	mari manam aa viShayam enduku kaduputunnaamO nEnu aDagocchaa?
223	2	4	00:19:39,579	00:19:44,751	You've done your part to contribute to the erosion of our entire social fabric	మన సమాజాన్ని నశింపజేయడానికి నీ వంతు నువ్వు చేశావు	mana samaajaamni nashimpajEyaDaaniki nii vantu nuvvu chEsaavu

224	2	4	00:23:23,202	00:23:25,505	Okay, now select the ones you want to kill	నువ్వు డిలీట్ చేయాలనుకున్నవి సెలెక్ట్ చెయ్యి	nuvvu Diliit chEyaalanukunnavi selekT chEyyi
225	2	4	00:25:42,742	00:25:45,778	But we are doing what we can to keep it from moving forward	అది ఇంకా విశమించకుండా ఉండడానికి మేము చేయగలిగినదంతా చేస్తున్నాము	adi inkaa vishaminchakumDaa undaDaaniki mEmu chEyagaligindantaa chEstunnaamu
226	2	4	00:27:50,102	00:27:53,239	Guys, we're getting off topic here. All I'm saying is that we need to right the ship	గయిస్, మనం అసలు విషయం మర్చిపోతున్నాము. నేను చెప్పేదల్లా ఇదే... జరిగిన తప్పుని మనం సరిదిద్దాలి	gayis, manam asalu viShayam marchipOtunnaamu. nEnu cheppEdallaa idE... jarigina tappuni manam sarididdaali
227	2	4	00:29:12,151	00:29:14,253	No, no. Your mom and I killed it	వద్దు, వద్దు. నేను మీ మామ్ దానికి నిరాకరించాము	vaddu, vaddu. nEnu mii maam daaniki niraakarinchamu
228	2	4	00:41:07,933	00:41:10,602	It's exactly the way we need to be moving forward	మనం ఇకపై కూడా ఇలాగే ముందుకి సాగాలి	manam ikapai koodaa ilaagE munduki saagaali
229	2	5	00:06:14,074	00:06:14,842	We went down this road, Elizabeth, and we crashed and burned	మనం గతంలో అతనికి మద్దతిచ్చాము, ఎలిజబెత్, ఘోరమైన పర్యవసానాలు అనుభవించాము	manam gatam IO ataniki maddatichchaamu, elizabeth, ghOramaina paryavasaanaalu anubhavinchaaamu
230	2	5	00:07:40,961	00:07:45,232	But I'm here, doing the work, because Russia is heading down a path that could be disastrous...	అయినా ఈ పని చేస్తున్నాను, ఎందుకంటే రష్యా చేస్తున్న పనులవల్ల ప్రపంచమంతా నష్టపోతుంది...	ayinaa ii pani chEstunnaanu, endukamTE raShyaa chEstunna panulavalla prapanchamamtaa naShTapOtundi...
231	2	5	00:20:06,573	00:20:09,376	Let's turn the screws	స్క్రూలను ఇంకాస్త బిగిద్దాము	skroolanu inkaasta bigiddaamu
232	2	5	00:31:31,657	00:31:36,228	Anton, I would never use your daughter as a bargaining chip	ఆంటన్, నీతో బేరం చేయడానికి నీ కూతురుని ఎన్నటికీ వాడను	aanTaan, niitO bEram chEyaDaaniki nii kooturuni ennaTikii vaaDanu
233	2	5	00:41:17,876	00:41:23,949	You think you have your eye on the ball, and then you just end up missing everything.	మనం మన లక్ష్యంపై దృష్టి నిలిపాము అనుకుంటాము, కాని ఆ కారణంగా మిగతావన్నీ కనిపించకుండా పోతాయి.	manam mana lakShyampai dRuShTi nilipaamu anukumtaamu, kaani aa kaaraNamgaa migataavanni kanipinchaakumDaa pOtaayi
234	2	5	00:41:25,283	00:41:29,655	How am I supposed to guard against things I never even see coming?	నాకు కనిపించని విషయాలనుండి నన్ను నేను ఎలా కాపాడుకోవాలి?	naaku kanipinchanu viShayaalanunDi nannu nEnu elaa kaapaaDukOvaali?
235	2	6	00:08:25,038	00:08:27,980	You just play the sympathetic professor card	నువ్వు సానుభూతిగల ప్రొఫెసర్ కార్డు అని మాత్రమే చూపించు	nuvvu saanubhootigala prOphesarvi ani maatramE choopinchu

236	2	6	00:32:01,020	00:32:04,190	Let's see if your information and mine can tango	మీ సమాచారం నా సమాచారం సరైనదో కాదో చూద్దాము	mii samaachaaram naa samaachaaram sariainadO kaadO chooddhaamu
237	2	6	00:35:03,302	00:35:06,238	but these guys have greased every wheel	కాని వాళ్ళు ప్రతి ఒక్క మనిషి చేతులు తడిపి పెట్టారు	kaani vaalLu prati okka maniShi chEtulu taDipi peTTaaru
238	2	7	00:21:15,775	00:21:18,578	Did you get your hotheaded senator to back down?	మీ కోపిష్టి సెనెటర్ వెనక్కి తగ్గడానికి ఒప్పుకున్నాడా	mii kOpiShTi seneTar venakki taggaDaaniki oppukunnaaDaa?
239	2	8	00:11:52,946	00:11:55,215	You're the one who brought Judas to the whitehouse	మీరు ఒక్కరే వైట్ హౌస్ కు జూడాస్ ను తీసుకు వెళ్ళగలిగేది	miiru okkarE vaiT haus ku jooDaas nu tiisuku veLlagaligEdi
240	2	8	00:11:55,248	00:11:57,985	A lecture on loyalty from the dark prince of K street?	కె వీధి యొక్క డార్క్ ప్రిన్సు నుంచి ఒక ఉపన్యాసం వుందా?	kE viidhi yokka Daark prinsu numchi oka upanyaasam undaa?
241	2	8	00:17:55,575	00:17:59,112	I'm gonna call Mike and tell him to tee up the reporter	రిపోర్టర్లను విసిగించమని నేను ఇప్పుడే మైక్ కు కాల్ చేసి చెప్పాలనుకుంటున్నాను	ripOrTarlanu visiginchamani nEnu ippuDE maik ku kaal chEsi cheppaalanukunTunnaanuu
242	2	8	00:25:17,917	00:25:21,921	McCord, she's stirring the pot	మెకార్డ్, ఆమె కుండ ను గందరగోళానికి గురి అవుతుంది	mekaarD, aame kumDa nu gamdaragOLaaniki guri avutundi
243	2	8	00:25:47,213	00:25:48,915	I can kill the story	నేను కథను చంపేస్తాను	nEnu kathanu champEstaanu
244	2	8	00:25:52,384	00:25:53,953	Chung is a bulldog	చుంగ్ ఒక బుల్ డాగ్	chung oka bul Daag
245	2	8	00:39:25,597	00:39:27,933	I think she'll crumble after the first punch	మొదటి దెబ్బ తర్వాత ఆమె చాలా క్రుంగి పోయింది	modaTi debba tarvaata aame chaalaa krumgi pOyindi
246	2	9	00:01:32,693	00:01:33,794	Par for the course	సరిగ్గా చెప్పాలంటే అంతే	sariggaa cheppaalamTE amTE
247	2	9	00:10:15,015	00:10:18,886	Mr. President, that is a radical roll of the dice	మిస్టర్ ప్రెసిడెంట్, అది ఒక రాడికల్ పాచికల రోల్	misTar presiDenT, adi oka raaDikal paachikala rOl
248	2	9	00:10:18,919	00:10:20,788	Putting all our cards on the table,	అన్ని మా కార్డులను పెట్టడం బల్ల మీద	anni maa kaarDulanu peTTaDam balla miida
249	2	9	00:10:41,041	00:10:44,111	Elizabeth, it's an enormous gamble	ఎలిజబెత్, ఇది ఒక అపారమైన జూదం	elijabeth, idi oka apaaramaina joodam
250	2	9	00:11:11,772	00:11:13,874	Now we're being pulled into Russia's game	ఇప్పుడు మేము ఉన్నాము రష్యా ఆటకు లాగారు	ippuDuu mEmu unnaamu raShyaa aaTaku laagaaru

251	2	9	00:13:39,586	00:13:41,554	If we are showing our entire hand	మేము చూపిస్తున్నాము మా మొత్తం చేతి,	mEmu choopistunnaamu maa mottam chEti,
252	2	9	00:18:55,368	00:18:59,439	I have to present some plausible theory to get them off this path	నేను ప్రదర్శించవలసి ఉంది కొంత నమ్మదగ్గ సిద్ధాంతం ఈ మార్గాన్ని ఆఫ్ చెయ్యడానికి	nEnu pradarshimchavalasi undi konta nammadagga siddhaantam ii maargaanni aaph cheyyaDaaniki
253	2	9	00:18:59,472	00:19:01,608	I haven't gotten that far	నేను చాలా దూరం సంపాదించలేదు	nEnu chaalaa dooram sampaadinchalEdu
254	2	9	00:21:50,943	00:21:53,713	I'm gonna, uh, take this little window of time	సమయం ఈ చిన్న విండో తీసుకోండి	samayam ii chinna vimDO tiisukOnDi
255	2	9	00:22:15,402	00:22:20,473	Isn't it a little late in the game for that? Oh, no. I-I think it's exactly the right point in the game.	ఇది కొద్దిగా ఆలస్యం కాదు ఆ ఆటలో? అరేరే. నేను-నేను ఖచ్చితంగా అనుకుంటున్నాను ఆటలో సరైన స్థానం.	idi koddigaa aalasyam kaadu aa aaTaLO? arerE. nEnu-nEnu khachchitamгаа anukunTunnaanuu aaTaLO sariaina sthaanam
256	2	9	00:26:49,208	00:26:52,211	China is playing a long game, Madam Secretary	చైనా సుదీర్ఘ ఆటలాడుతోంది, మేడం కార్యదర్శి	chainaa sudiirgha aaTalaadutOnDi, mEDam kaaryadarshi
257	2	9	00:29:32,839	00:29:36,008	Anything we feed them is going to make them hungrier	మనం వాటిని తింటాము వాటిని ఆకలితో చేయబోతున్నాం	manam vaaTini tinTaamu vaaTini aakalitO chEya bOtinnaam
258	2	9	00:32:42,694	00:32:43,996	That's a huge swing	అది భారీ స్వింగ్	adi bharii svimg
259	2	9	00:39:04,810	00:39:11,783	Well, luckily for you, this scheme of yours has put us all in the same box	అదృష్టవశాత్తూ మీరు కోసం, నీ యొక్క ఈ పథకం మాకు అన్ని ఉంచింది అదే పెట్టెలో	adRuShTavaSaattoo miiru kOsam, nii yokka ii pathakam maaku anni unchindi adE peTTelO
260	2	10	00:22:02,489	00:22:04,724	So you just keep the heat on the Swiss, okay? Oui, oui.	సో మీరు స్విస్ ని వదలకండి, ఓకే? ఓయి, ఓయి.	sO miiru svis ni vadalakamDi, OkE? Oy, Oyi.
261	2	11	00:24:23,730	00:24:28,601	We've seen how little reasoning matters once we step into the maelstrom	యుద్ధ భూమిలో అడుగుపెట్టాక తర్కించడం ఎంత వ్యర్థమో మనం చూశాము	yuddha bhoomilO aDugupeTTaaka tarkinchaDam enta vyarthamO manam choosaamu
262	2	12	00:12:57,845	00:13:02,282	And when I didn't embrace them, your next step was to humiliate the president?	నువ్వు చెప్పినవాటికి నేను అంగీకరించలేదని మన ప్రెసిడెంట్ ని ఇలా అవమానానికి గురిచేస్తావా?	nuvvu cheppinavaaTiki nEnu amgiikarinchalEdani mana presiDenTni ilaa avamaanaaniki gurichEstaavaa?

263	2	13	00:00:27,428	00:00:32,300	Okay, thank you, McCords, but I would like to go out of state and blaze a new trail	థాంక్ యు, మెకార్డ్స్. నాకు వేరే రాష్ట్రంలో చదువుకుని జీవితంలో వేరే ఏదైనా చెయ్యాలని ఉంది	thaank yu, mekaarDs. naaku vErE raaShTram IO chaduvukoni jivitamIO vErE Edainaa cheyyaalani undi
264	2	13	00:05:29,763	00:05:31,932	Me, too. We just jumped in too fast	నాకు కూడా. కాని తొందరపడ్డాం అనిపిస్తుంది.	naaku koodaa. kaani tomdarapaDDaam anipistundi
265	2	13	00:08:29,242	00:08:31,111	I saw him everyday. I mean he was never down	నేను ఆయనని ప్రతిరోజు కలిసేవాడిని. ఆయన ఎప్పుడు అనారోగ్యంగా కనిపించలేదు.	nEnu aayanani pratiirOju kalisEvaadini. aayana eppuDu anaarOgyamгаа kanipinchalEdu.
266	2	13	00:10:12,079	00:10:15,315	Except Maureen; she's firmly ensconced on her sofa of denial	ఒక్క మౌరీన్ తప్ప; తను నమ్మిందే నిజం అని అనుకుంటుంది	okka mauriin tappa; tanu nammimD E nijam ani anukuntundi
267	2	13	00:21:57,584	00:22:02,489	You and Elizabeth breeze into town, visiting us on your book tour, waving to us from the motorcade	నువ్వు, ఎలిజబెత్ కార్లలో కూర్చుని చేతులు ఊపుతూ టూరిస్టులు వచ్చినట్టు వచ్చి వెళ్తారు	nuvvu, elizabeth kaarlalO koorchuni chEtulu ooputoo ToorisTulu vachchinaTTu vachchi velTaaaru
268	2	13	00:22:38,958	00:22:42,929	Blow into town, turn everything upside down, then blow right back out again	నీకు ఇష్టం వచ్చినప్పుడు వస్తావు, అందరి జీవితాలని నాశనం చేసి, నీ దారిని నువ్వు వెళ్లిపోతావు	niiku iShTam vachchinappuDu vastaavu, amdari jivitaalani naasham chEsi, nii daarina nuvvu velLipOtaavu
269	2	13	00:25:20,853	00:25:22,121	They're drowning in bills	అప్పుల్లో మునిగి ఉన్నారు	appullo munigi unnaaru
270	2	13	00:35:09,441	00:35:21,487	to our father now that he's gone...is to admit that our hearts are breaking	కాని మన తండ్రి లేని సమక్షంలో...మీకు గుండెలు పగిలేంత బాధగా ఉందని ఒప్పుకోండి	kaani mana tamDri lEni samakSham IO...miiku gumDelu pagilEnta baadhagaa undani oppukOnDi
271	2	13	00:35:40,672	00:35:43,642	And then shape up and pull ourselves together	ఆ తర్వాత, ఆ బాధని మరిచిపోయి, ధైర్యంగా నిలబడదాం	aa tarvaata, aa baadhani marichipOyi, dhairyamгаа nilabaDDaam
272	2	13	00:38:32,578	00:38:35,557	They could make it look like Marc Stone is in bed with the Chinese	మార్క్ స్టోన్ చైనా ప్రభుత్వంలో చేతులు కలిపాడని నిరూపించడానికి ప్రయత్నించే ప్రమాదం ఉంది	maark sTON chainaa prabhutvamTO chEtulu kalipaaDani niroopinchaDaaniki prayatninchE pramaadam undi
273	2	13	00:38:37,082	00:38:44,956	Who has been forced to accept dark money so he can continue to play on this new level field	కాని తన పదవిలో ఉండి సేవ చెయ్యాలంటే ఆ డబ్బు అతనికి అవసరం	kaani tana padavilO undi sEva chEyyaalamTE aa Dabbu ataniki avasaram

274	2	14	00:09:48,221	00:09:56,096	It's a hotbed for drug and arms smuggling, human trafficking and other recreational activities	అక్కడ డ్రగ్స్, ఆయుధాల స్వర్లింగ్, మనషుల అక్రమ రవాణా, ఇంకా ఇతర చట్టవిరుద్ధమైన పనులు విపరీతంగా జరుగుతుంటాయి.	akkaDa Drags, aayudhaala smagling, manaShula akrama ravaaNaa, inkaa itara chaTTaviruddhamaina panulu vipariitamgaa jarugutunTaayi.
275	2	14	00:19:08,315	00:19:11,251	No. The inspector's...in the wind	ఆ ఇన్స్పెక్టర్... పారిపోయి ఉంటాడు	aa inspekTar... paaripOyi unTaaDu
276	2	14	00:19:13,553	00:19:15,888	Get eyes on all his usual haunts	అతను సాధారణంగా ఎక్కడికి వెళ్తాడో తెలుసుకోండి	atanu saadharaaNamgaa ekkaDiki veLtaaDO telusukOnDi
277	2	14	00:19:21,261	00:19:23,330	Look for other leaks in the staff?	స్టాఫులో అలాంటివాళ్లు వేరే ఎవరైనా ఉన్నారేమో తెలుసుకోవడా?	sTaaph IO alaanTi vaaLLu vErE evarainaa unnaarEmO telusukOvaddaa?
278	2	14	00:22:44,697	00:22:46,666	It's enough to warm my heart	ఇది చూస్తే నాకు చాలా ఆనందంగా ఉంది	idi choostE naaku chaalaa aanandamgaa undi
279	2	14	00:33:08,620	00:33:11,623	Yeah, and all it took was a diplomatic boxing match	అవును, దాని కోసం ఆ అంబాసిడర్లో కుస్తీ పడాల్సి వచ్చింది	avunu, daani kOSam aa ambaasiDar tO kustii paDaalsi vachchindi
280	2	15	00:15:56,756	00:15:59,559	CIA is into it, but the trail is pretty cold	సిఐఎ తెలుసుకోవడానికి ప్రయత్నిస్తుంది కాని ఎలాంటి ఆధారాలు దొరకలేదు	siiaiE telusukOvaDaaniki prayatnistundi kaani elaanTi aadhaaraalu dorakalEdu
281	2	15	00:22:12,799	00:22:19,439	Another intervention would send waves of refugees hurtling towards our shores	మేము మరోసారి వాళ్ల వ్యవహారాల్లో జోక్యం చేసుకుంటే ఆ దేశం నుంచి వేలమంది శరణార్థులు మా దేశంలోకి...	mEmu marOsaari vaaLLa vyavahaaraallo jOkyam chEsukunTE aa dESam numchi vElamandi sharaNaardhulu maa dESamIOki...
282	2	15	00:37:10,696	00:37:13,832	SecDef might be next, and the bleeding doesn't stop there	తర్వాత డిఫెన్స్ సెక్రటరీ వంటు అని కూడా విన్నాను. అంతటిలో ఆగడం లేదు.	tarvaata Diphens sekrETari vamtu ani koodaa vinnaanuu. amtaTitO aagaDam lEdu.
283	2	15	00:40:15,481	00:40:22,854	With luck, we should be able to cut through any intelligence community disconnects and bring Jibral Disah to justice, swiftly	ఇంటెలిజెన్స్ కమ్యూనిటీ ఇచ్చే సమాచారంలో ఉన్న లోపాల్ని కనిపెట్టి జిబ్రాల్ డిసాకి త్వరలోనే న్యాయ తీర్పు విధించవచ్చు	inTelijens kamyooniTi ichchE samaachaaram IO unna lOPaalni kanipeTTi jibraal Disaki tvaralOnE nyaaya tiirpu vidhimchavachchu
284	2	16	00:05:17,117	00:05:19,052	Keep the operation light	అపరేషన్ రహస్యంగా జరిగేలా చూడండి	aaparEShan rahasyamgaa jarigElaa chooDamDi
285	2	16	00:07:59,747	00:08:03,250	POTUS is even quarterbacking a prospective lead as we speak	మనం మాట్లాడుతుండగా, ఒక ఆధారం కోసం మన ప్రెసిడెంట్ ఒక మిషన్ నడుపుతున్నాడు	manam maaTlaaDutunDagaa, oka aadhaaram kOSam mana presiDenT oka miShan naDuputunnaaDu
286	2	16	00:08:07,154	00:08:09,623	You're the tip of the spear	మీకు ఆర్డర్స్ ఇచ్చే ప్రత్యేక అధికారం ఉంది	miiku aarDars ichchE pratyEka adhikaaram undi

287	2	16	00:16:33,360	00:16:39,366	Listen, even if we strike intelligence gold what good will it do if we return these folks to Tripoli	చూడు, మనకి అతని నుంచి చాలా ఇన్ఫర్మేషన్ దొరికినా, వీళ్లని ట్రిపోలిలో అప్పగించినప్పుడు	chooDu, manaki atani numchi chaalaa inpharmEShan dorikinaa, viiLLani TripoliIO appaginchinappuDu
288	2	16	00:17:33,353	00:17:35,688	Because I want the media to walk right past this, got it?	మీడియాకి దీని గురించి ఏమాత్రం తెలియకూడదు, అర్థమైందా?	miiDiyaaki diini gurinchi Emaatram teliyakooDadu, ardhamaiddaa?
289	2	16	00:17:36,589	00:17:39,126	Okay. And, Nadine, we need to loop in a tight circle on the Hill	సరే. నాడైన్ ఈ విషయం గురించి ఎవరికీ తెలియకుండా చూసుకోవాలి	sarE. naaDain ii viShayam gurinchi evarikii teliyakumDaa choosukOvaali
290	2	16	00:17:47,667	00:17:52,439	In order to keep information out of the hands of terrorists, yes	ఆ సమాచారం తీవ్రవాదల చేతుల్లో పడకుండా ఉండడానికి	aa samaacharam tiivravaadula chEtulo paDakumDaa undaDaaniki
291	2	16	00:18:15,495	00:18:17,430	I want this sewn up by end of day	ఈ రోజు సాయంత్రంకల్లా అన్ని ఏర్పాట్లు జరిగిపోవాలి	ii rOju saayamtaramkallaa anni ErpaaTlu jarigipOvaali
292	2	16	00:18:17,464	00:18:20,333	And if anyone comes sniffing around asking what we are upto, we say...	ఎవరికైనా మనం చేసే పని గురించి సందేహం కలిగి మనల్ని ఏదైనా ప్రశ్నలు అడిగితే, మనం ఏమి చెప్పాలి...	evarikainaa manam chEsE pani gurinchi samdEham kaligi manalni Evainaa praSnalu aDigitE, manam Emi cheppaali...
293	2	16	00:19:28,568	00:19:31,271	Whatever it is, it stinks and the timeline's too short, and we should keep walking	ఏది ఏమైనా, నాకు నచ్చలేదు. మన దగ్గర అంత సమయం లేదు. మనం వేరే వాటి గురించి ఆలోచిస్తే మంచిది	Edi Emainaa, naaku nacchalEdu. mana daggara anta samayam lEdu. manam vErE vaaTi gurinchi aalOchistE manchidi
294	2	16	00:20:45,978	00:20:48,381	It spooks me how quickly we're moving	అన్ని ఇంత త్వరగా జరగడం నాకు ఎందుకో భయంగా ఉంది	anni inta tvaragaa jaragaDam naaku enduko bhayamgaa undi
295	2	16	00:34:10,249	00:34:11,793	And you can believe Senator Morejon will stoke the flames	అదే జరిగితే సెనేటర్ మోరేజాన్ ప్రజల్ని ఇంకా రెచ్చగొట్టాలని ప్రయత్నిస్తాడు	adE jarigitE seneTar mOrEhaan prajalni inkaa rechchagoTTaalani prayatnistaaDu
296	2	16	00:34:16,122	00:34:17,523	So we are full steam ahead	కాబట్టి మన పని ఆగే అవకాశం లేదు	kaabaTTi mana pani aagE avakaasham lEdu
297	2	17	00:03:51,899	00:03:56,337	This can't be another ten-year quilting circle like Bin Laden	బిన్ లాడెన్ లాగా ఇది ఇంకా పది ఏళ్ల పాటు ఉండ కూడదు	bin laaDen laagaa idi inkaa padi ELLu paaTu umda kooDadu
298	2	17	00:06:37,865	00:06:40,801	Far more than their fair share of profit, that sparked the protest	లాభంలో వాళ్ళ వాటా చాలా నిజాయితీగా వుంటే ఆ నిరసన వ్యక్తం చేసింది	laabhamlO vaaLLa vaaTaa chaalaa nijayitigaa unTE aa nirasana vyaktam chEsindi

299	2	17	00:06:46,974	00:06:50,611	So she's spinning the truth to try to look tough	అయితే ఆమె నిజాన్ని చాలా కఠినమైనది అని చూపించడానికి ప్రయత్నిస్తున్నారా	ayitE aame nijaanni chaalaa kaThinamainadi ani choopinchaDaaniki prayatnistunnaaraa
300	2	17	00:12:22,109	00:12:24,420	This whole thing is probably gonna be blown over by tomorrow	ఈ మొత్తం విషయం బహుశా రేపు చోటు చేసుకోవాలి	ii mottam viShayam bahushaa rEpu chOTu chEsukOvaali
301	2	17	00:14:29,269	00:14:32,272	And you just piled it up and lit it on fire	అప్పుడు మీరు ఒక వెలుగు వెలిగించండి	appuDu miiru oka velugu veliginchamDi
302	2	17	00:15:42,609	00:15:49,016	that could sink your assessment, basically ending foreign investment in your economy.	మీ అంచనా కు సరిగ్గా సరిపోతుంది, ప్రధానంగా మీ ఆర్థిక వ్యవస్థ లో విదేశీ పెట్టుబడి ముగింపుకు రావడం.	mii amchanaa ku sariggaa saripOtundi, pradhaanamгаа mii aardhika vyavastha IO vidEsii peTTubaDi mugimpuku raavaDam
303	2	17	00:19:12,452	00:19:18,758	Inhawoji has lived on this mountain for 6,000 years. She is our mother	ఇన్హవోజి ఈ పర్వతం మీద 6,000 సంవత్సరాలు నివసించారు. ఆమె మా తల్లి	inhavOji ii parvatam miida 6,000 samvatsaraalu nivasinchaaru. aame maa talli
304	2	17	00:25:10,910	00:25:13,713	Lighting them up for the first time	మొదట సారి వారిని పైకి తీసుకు రావడం	modaTi saari vaarini paikii tisuku raavaDam
305	2	17	00:25:16,282	00:25:19,619	Falling in love, getting their hearts broken	ప్రేమలో పడడటం, వాళ్ళ హృదయాలు విరిగిపోవడం	prEmalO paDaDam, vaaLLa hRudayaalu virigipOvaDam
306	2	17	00:40:10,141	00:40:13,612	If you mean Hercutel still gets to rape the land with impunity	హెర్కూటెల్ ఇంకా భూమిని అణచి వేసేందుకు ప్రయత్నిస్తోందా?	herkyuTel inkaa bhoomini aNichi vEsEnduku prayatnistOndaa?
307	2	18	00:08:49,997	00:08:51,575	and I don't want to put fuel on this fire	నేను వాళ్ల గొడవ పెంచాలనుకోవడం లేదు	nEnu vaaLLa goDava pemchaalanukOvaDam lEdu
308	2	18	00:32:55,807	00:32:59,511	The window on diplomacy has closed	దౌత్య కార్యక్రమంలో విండో మూసివేయబడింది	dautya kaaryakramamIO vimDO moosivEyabaDindi
309	2	19	00:28:56,068	00:28:59,171	We were intermediaries for Iraq. Oh, that's a fig leaf	ఇరాక్ కోసం మేము మధ్యవర్తిగా ఉన్నాం. ఓహ్, అది ఒక అత్తి ఆకు	iraak kOSam mEmu madhyavartigaa unnaam. Oh, adi oka atti aaku
310	2	19	00:29:00,006	00:29:01,841	that was our play, top to bottom	మా నాటకం, పై నుండి క్రిందికి	maa naaTakam, pai numchi krimdiki
311	2	19	00:29:02,942	00:29:06,979	once the bad guys know that they can shake us down and get away with it, it's game over	వారు మాకు డౌన్ షేక్ చేయవచ్చు మరియు అది దూరంగా, అది ఆట	vaaru maaku Daun ShEk chEyavachchu mariyu adi dooramгаа, adi aaTa

312	2	19	00:29:35,374	00:29:39,345	Beats sending our troops to fight an insurgency in a hot zone	మా దళాలను పంపడం కొట్టింది ఒక తిరుగుబాటుకు పోరాడటానికి వేడి జ్వోన్లో,	maa daLaalanu pampaDam koTTindi oka tirugubaaTuku pOraaDaTaaniki vEDI jOnIO
313	2	19	00:29:41,613	00:29:44,450	Well, then what do we need? Another fig leaf?	బాగా, మనకు ఏమి అవసరం? మరొక అత్తి ఆకు?	baagaa, manaku Emi avasaram? marOka attiaaku?
314	2	19	00:33:30,776	00:33:34,546	We both know how this game is played	మనిద్దరికీ తెలుసు ఈ ఆట ఎలా ఆడతారో	maniddariki telusu ii aaTa elaa aaDataarO
315	2	19	00:40:26,992	00:40:29,928	Hijriyyah held the key to Hizb al - Sharif's entire network	హిజ్రియాకు కీలకం హిజ్బ్ అల్-షాహిద్ యొక్క మొత్తం నెట్వర్క్	hijriiyaaku kiilakam hijb al-Shaahid yokka mottam neTvark
316	2	20	00:08:52,700	00:08:56,145	I doubt she has the sophistication to run a game that's deep	నేను ఆమెను అనుమానించాను ఆడంబరం లోతైన ఒక ఆట అమలు చేయడానికి	nEnu aamenu anumaaninchaanu aaDambaram IOtaina oka aaTa amalulu chEyaDaaniki
317	2	20	00:13:11,859	00:13:15,028	human cost is part of the intelligence game, Henry	మానవ వ్యయం భాగం నిఘా గేమ్, హెన్రీ	maanava vyayam bhaagam nighaa gEm, henrii
318	2	20	00:14:04,277	00:14:06,179	So you're back on the Russian merry-go-round	మీరు తిరిగి ఉన్నారూ రష్యన్ ఉల్లాస-గో-రౌండ్లో	miiru tirigi unnaaru raShyan ullaasa-gO-raumDIO
319	2	20	00:14:06,213	00:14:11,184	Well, if you want to fight terror,you got to run with the big dogs	బాగా, మీకు కావాలంటే టెర్రర్ పోరాడటానికి, మీరు అమలు కావలసి వచ్చింది పెద్ద కుక్కలతో.	baagaa, miiku kaavaalamTE Terrar pOraaDaTaaniki, miiru amalulu kaavaalasi vachchindi pedda kukkalatO
320	2	20	00:14:55,462	00:15:02,946	Wait. Whoa! It is indefensible that this machine we both serve comes to a grinding halt whenever something actually needs to get done.	ఈ యంత్రం మేము రెండు సర్వ్ ఒక గ్రౌండింగ్ హాల్ట్ వస్తుంది ఏదో చేసినప్పుడు వాస్తవానికి పూర్తి కావాలి	ii yamtram mEmu remDu sarv oka graunDimg halT vastundi EdO chEsinappuDu vaastavaanikii poorti kaavaali
321	2	20	00:16:45,105	00:16:50,243	Besides lack of sleep, hunting a terrorist, weight of the world on your shoulders.	నిద్ర లేకపోవడంలో పాటు, ఒక తీవ్రవాది వేట, ప్రపంచంలోని బరువు మీ భుజాలపై	nidra lEkapOvaDamtO paaTu, oka tiivravaadi vETa, prapanchamIOni baruvu mii bhujalapai
322	2	20	00:19:08,815	00:19:12,752	Hizb al-Shahid is a scourge on this earth	హిజ్బ్ అల్-షాహిద్ ఈ భూమి మీద కొరత	hijb al-Shaahid ii bhoomi miida korata
323	2	20	00:19:12,785	00:19:16,689	I hope that we can find a way to come together and eradicate it	నేను ఆశిస్తాను ఒక మార్గాన్ని కనుగొనవచ్చు కలిసి రావాలని మరియు అది నిర్మూలించాలి	nEnu aashistaanu oka maargaanni kanugonavachchu kalisi raavaalani mariyu adi nirmoolinchaali

324	2	20	00:20:26,859	00:20:29,962	You showed your hand	మీరు మీ చేతి చూపించారు	miiru mii chEti choopinchaaru
325	2	21	00:06:56,750	00:07:03,757	Maybe I can try and bait him...feed him disinformation, see if it gets back to anyone at Hizb al-Shahid	బహుశా నేను చెయ్యగలను అతన్ని ప్రయత్నించి మరియు ఎర, అతడు దోషపూరితమైనది, అది ఎవరికైనా తిరిగి వస్తే చూడండి హిజ్బ్ అల్ షాహిద్ వద్ద	bahushaa nEnu cheyyagalanu atanini prayatninchu mariyu era, atadu dOShapooritamainadi, adi evarikainaa tirigi vastE chooDamDi hijb al-Shaahid vadda
326	2	21	00:07:28,849	00:07:30,851	But it may be the best move we've got	కానీ అది కావచ్చు మేము పొందిన ఉత్తమ తరలింపు	kaani adi kaavachchu mEmu pomdina uttama taralimpu
327	2	21	00:09:52,025	00:09:54,061	As long as they don't trip any wires	కాలం వారు ఏ వైర్లు యాత్ర లేదు	kaalam vaaru E vairlu yaatra lEdu
328	2	21	00:20:48,481	00:20:56,055	Why jeopardize that by getting into bed with Jihadists who want to destroy us? Just...	జహాద్దీస్లతో మంచం వేయడం మాకు నాశనం చేయాలనుకుంటున్నారా?	jihadistlatO mamcham vEyaDam maaku naashanam chEyaalanukunTunnaaraa?
329	2	21	00:29:40,612	00:29:47,820	With respect, sir, is showing our hand the best course of action at this point? Maybe we don't have to show our entire hand	మా చేతిని ఉత్తమంగా చూపుతోంది ఈ సమయంలో చర్య యొక్క కోర్సు? బహుశా మాకు లేదు మా మొత్తం చేతి చూపించడానికి,	maa chEtimi uttamamga chooputOndi ii samayamiO charya yokka kOrsu? bahushaa maaku lEdu maa mottam chEti choopinchaDaaniki
330	2	21	00:32:06,025	00:32:11,964	For whatever reason, these terrorists your administration is in bed with are turning on you	ఏ కారణం అయినా, ఈ తీవ్రవాదులు మీ పరిపాలన బెడ్ లో ఉంది నీ మీద పడుతున్నాయి.	E kaaraNam ayinaa, ii tiivravaadulu mii paripaalana beDIO unnayi nii miida paDutunnaayi
331	2	21	00:32:59,278	00:33:02,481	Well, we'll see what his next moves are	మేము చూస్తాము తన తదుపరి కదలికలు ఏమిటో,	mEmu choostaamu tana tadupari kadalikalu EmiTO
332	2	21	00:34:09,181	00:34:15,721	And now his foreign minister just played his ace. And it is a really big ace, Henry	ఇప్పుడు తన విదేశాంగ మంత్రిగా ఉన్నారు కేవలం ఆడాడు అతని ఏస్. మరియు ఇది నిజంగా పెద్ద ఏస్, హెన్రీ.	ippuDu tana vidEshaanga mamtrigaa unnaaru kEvalam aaDaadu atani Es. mariyu idi nijamгаа pedda Es, henrii
333	2	22	00:01:26,887	00:01:29,557	Things are fluid. We're trying to reach them.	థింగ్స్ ద్రవంలా ఉంటాయి. మేము వారిని చేరుకోవడానికి ప్రయత్నిస్తున్నాము	things dravamlaa unTaayi. mEmu vaarini chErukOvaDaaniki prayatnistunnaamu

334	2	22	00:05:41,909	00:05:48,115	Who basically murdered the legitimate prime minister and is in bed with the worst terrorists on Earth?	ఎవరు ప్రాథమికంగా చట్టబద్ధమైన ప్రధాన మంత్రిని హత్య చేశారు మరియు మంచం ఉంది భూమిపై దారుణమైన తీవ్రవాదులులో?	evaru praathamikamгаа chaTTabaddhamaina pradhaana mamtrini hatya chEsaaru mariyu mamcham undi bhoomi pai daaruNamaina tiivravaadulatO?
335	2	22	00:16:05,098	00:16:06,775	Abedi's grip on the military is fracturing	సైనికపై అబేడి పట్టువిరిగిపోతుంది	sainikapai abEDi paTTu virigipOtundi
336	2	22	00:40:03,535	00:40:10,141	Listen, I know things got heated in my office but it's the end result that matters.	వినండి, నాకు తెలుసు మా ఆఫీస్ లో పరిస్థితులు బాగా లేవని, కానీ అంతిమ ఫలితం ముఖ్యమైనది	vinamDi, naaku telusu maa aaphis IO paristhitulu baagaa lEvani, kaani amtima phalitam mukhyamainadi
337	2	23	00:21:54,414	00:21:57,684	Minister Avdonin, where did you think this road would lead	మంత్రి అవ్డోనిన్, ఈ రహదారి ఎక్కడికి దారి తీస్తుంది అని మీరు అనుకుంటున్నారు	mamtri avdOnin, ii rahadaari ekkaDiki daari tiistundani miiru anukumtunnaaru
338	2	23	00:22:02,455	00:22:04,757	It took exactly one move from me	ఇది సరిగ్గా నా నుండి చేసిన ఒక కదలిక	idi sariggaa naa numchi vEsina oka kadalika
339	3	1	00:00:50,137	00:00:56,099	If it's all the same to everyone, I'd prefer to do the postmortem tomorrow.	ఒకవేళ ఇది అందరికీ ఒకటి అయితే, నేను రేపు శవపరీక్ష చేయడానికి ఇష్టపడతాను.	okavELa idi amdariki okaTE ayitE, nEnu rEpu shavapariikSha chEyaDaaniki iShTapaDataanu
340	3	1	00:00:56,143	00:00:59,059	It was a good fight	అది చాలా గొప్ప పోరాటం	adi chaalaa goppa pOraaTam
341	3	1	00:07:39,110	00:07:43,071	May I remind you that our country was the spark that lit the Arab Spring in 2011	2011 లో అరబ్ స్ప్రింగ్ ను మొదలుపెట్టిన వాటిలో మా దేశం ఎంతో ముఖ్య పాత్ర పోషించింది	2011 IO arab sprimg nu modalupeTTina vaaTiIO maa dEsham entO mukhya paatra pOShinchindi
342	3	1	00:10:14,178	00:10:15,615	I'll tell them you're in	నువ్వు వస్తున్నావని నేను వారికి చెబుతాను	nuvvu vastunnaavani nEnu vaariki chebutaanu
343	3	1	00:13:36,641	00:13:38,861	Lydia's hoping to carve out a moment with you	లిడియా మీతో ఒక్క క్షణం గడపడానికి కోరుకుంటుంది.	liDiyaa miitO okka kShaNam gaDapaDaaniki kOrukuntundi
344	3	1	00:16:20,457	00:16:24,809	A guy at DoD gave me a not so subtle prompt to go digging for internal reports	రక్షణ శాఖ వద్ద ఉన్న ఓ వ్యక్తి నాకు అంతర్గత నివేదికలు ఇవ్వడానికి తక్షణం సహాయపడ్డాడు	rakShaNa shaakha vadda unna oka vyakti naaku amtargata nivedikalu ivvaDaaniki takShaNam sahaayapaDDaaDu
345	3	1	00:18:27,062	00:18:30,979	If we want to unleash the free market and keep America safe	మనం ఫ్రీ మార్కెట్ ను వదిలేసి అమెరికాను సురక్షితంగా ఉంచాలనుకుంటే	manam frii maarkeT nu vadilEsi amerikaanu surakShitamгаа unchaalanukumtE

346	3	1	00:19:47,011	00:19:51,973	Why should the U.S. spend its blood and treasure in the Persian Gulf,	యూ.ఎస్ తన సొంత ఖజానా, రక్తాన్ని పెర్షియన్ గల్ఫ్ పై ఎందుకు ఖర్చు చేయాలి	yoo.es tana somta khajaanaa, raktaanni pErShiyan galph pai enduku kharchu chEyaali
347	3	1	00:21:15,448	00:21:22,933	And now you expect me to explain to the American people that I'm going to pull stakes on a major strategic position in the middle east	మరియు ఇప్పుడు మధ్యప్రాచ్యంలో ప్రధాన వ్యూహాత్మక స్థానాలను నేను లాక్కుంటానని అమెరికన్ ప్రజలకు చెబితే, నేనే వివరిస్తానని మీరు భావిస్తున్నారా?	mariyu ippuDu madhya praaachyam IO pradhaana vyyuuhatak sthaanaalanu nEnu laakkumtaanani amerikan prajalaku chebutE, nEnE vivaristaanani miiru bhaavistunnaaraa?
348	3	1	00:26:10,525	00:26:13,615	You have created a firestorm inside the party	నువ్వు పార్టీలో ఓ తుఫానును సృష్టించావు	nuvvu paarTiilo O tuphaanunu sRuShTinchaavu
349	3	1	00:26:13,659	00:26:15,138	Social media's blowing up	సోషల్ మీడియాలో చర్చ అయ్యింది	sOshal miidiyaalo charcha ayyindi
350	3	1	00:28:04,552	00:28:06,859	A gutless, lenient peace deal with Iran	ఇరాన్ లో ధైర్యంలేని, సున్నితమైన శాంతి ఒప్పందం	iraan tO dhairyamLEni, sunnitamaina shaanti oppamdham
351	3	1	00:38:18,165	00:38:23,170	I realize this is a reckless play given that no independent has ever won the presidency,	ఇది ఓ నిర్లక్ష్యపు ఆట అని నేను అనుకుంటున్నాను ఏ స్వతంత్ర అభ్యర్థి అధ్యక్ష పదవిని గెలవలేదు	idi O nirlakShyapu aaTa ani nEnu anukumtunnaanu E svatantra abhyardhi adhyakSha padavini gelavalEdu
352	3	1	00:38:25,215	00:38:33,136	With the right support, and an aggressive enough ground game, we have a fighting chance	సరైన మద్దతు, సరైన పద్ధతిలో, మనకు పోరాడే అవకాశం ఉంది,	saraina maddatu, saraina paddhatitO, manaku pOraaDE avakaasham undi
353	3	2	00:05:14,488	00:05:16,359	[paper bounces]...visual metaphor	Not Subtitled	
354	3	2	00:05:52,961	00:06:02,710	Seeds of democracy sown. Let's just hope they get plenty of sun...and moisture...and love. Okay	ప్రజాస్వామ్య విత్తనాలు నాటుతారు. సరే అయితే వాళ్ళు చాలా సూర్యకాంతిని... అవును, మరియు...తేమ ని...ఇంకా ప్రేమని పొందాలని ఆశిద్దాం	prajaasvaamya vittanaalu naaTutaaru. sarE ayitE vaaLLu chaalaa sooryakaamthini... avunu, mariyu... tEmani... inkaa prEmani pomdaalani aashiddaam
355	3	2	00:24:48,225	00:24:52,752	That's a hell of a gamble, counting on a madman to change his mind. Allright	అది జూదం, పిచ్చి మనిషి తన మనసు మార్చుకుంటాడని అనుకోవట్లేదు. అయితే సరే.	adi joodam, picchi maniShi tana manasu maarchukumtaadani anukOvaTam IEdu. ayitE sarE
356	3	2	00:32:31,079	00:32:34,039	I'm playing the Algerian card again,	నేను మళ్ళీ అల్జీరియన్ ముక్క తోనే ఆడుతున్నా,	nEnu maLLii aljiiriyan mukka tOnE aaDutunnaa

357	3	3	00:15:43,377	00:15:50,906	The primary purpose of my visit is to remind Vietnam we have many levers to pull if they choose to take our friendship for gramTEd.	నా సందర్శన యొక్క ప్రాథమిక ఉద్దేశం వియత్నాంకు గుర్తు చేయడానికి నాకు అనేక లేవర్లు ఉన్నాయి లాగండి వారు మా స్నేహాన్ని మంజూరు కోసం తీసుకోవాలనుకుంటే	naa samdarsana yokka praathamika uddEsham viyaTnaamku gurtu chEyaDaaniki naaku anEka lEvarlu unnaayi laagamdi vaaru maa snEhanni manjooru kOsam tiisukOvaalanukumtE
358	3	3	00:20:52,251	00:20:55,515	Boy, I wish I knew what they were playing at	అబ్బాయి, నాకు తెలిస్తే బాగుండు వారు దేనితో ఆడుకుంటున్నారు	abbaayi, naaku telistE baagumdu vaaru dEnitO aaDukumTunnaaru
359	3	3	00:36:32,277	00:36:33,974	I think China's about to blink	నేను చైనా బ్లింక్ చేస్తుందని అనుకుంటున్నాను	nEnu chainaa blimk chEstumdani anukumTunnaanu
360	3	4	00:06:40,791	00:06:42,445	He's stealing this election	తను ఎలక్షన్ ని కొట్టిస్తున్నాడు	tanu elekShan ni koTTEstunnaaDu
361	3	4	00:10:03,254	00:10:07,085	that Angola's presidential election is being stolen in broad daylight.	అంగోలా ప్రెసిడెంట్ ఎలక్షన్ కొట్టేయబడుతుందని పట్టపగలు	amgOla presiDenT elekShan koTTEyabaDutundani paTTapagalu
362	3	4	00:10:33,371	00:10:38,550	We have two major agricultural states...Ohio, Minnesota...where we're fighting for our lives	మనకి రెండు పెద్ద వ్యవసాయ రాష్ట్రాలున్నాయి...ఓహియో, మిన్నెసోటా... ఎక్కడైతే మనం మన ప్రాణాల కోసం పోరాడుతున్నాం	manaki remDu pedda vyavasaaya raaShTraalunnaayi... OhaiyO, minnesOTaa... ekkaDaitE manam mana praaNaala kOsam pOraaDutunnaam
363	3	4	00:10:49,779	00:10:51,999	Then you can turn all the screws you want	ఆ తర్వాత నీకు కావాల్సింది చేయి	aa tarvaata niiku kaavaalsimdi chEyi
364	3	4	00:16:14,321	00:16:19,369	Even without the support of our key donor, we somehow manage to stay in the game	మా ముఖ్య దాత సాయం లేకుండా కూడా మేం ఆటలో ఉండగలిగాం	maa mukhya daata saayam lEkumDaa koodaa mEmu aaTaLO umDagaligaamu
365	3	4	00:16:44,742	00:16:48,137	You ready to admit you backed the wrong horse?	నువ్వు ఒప్పుకోవడానికి రెడీగా ఉన్నావా...నేను తప్పు గుర్రాన్ని ఎక్కానని?	nuvvu oppukOvaDaaniki reDiigaa unnaavaa... nEnu tappu gurranni ekkaanani?
366	3	4	00:16:48,181	00:16:50,357	Let's just say I haven't placed any bets yet	అనుకుందాం నేను ఏమీ పందెం కాయలేదని	anukumdaam nEnu Emi pamdem kaayalEdani
367	3	4	00:17:18,907	00:17:24,043	But these state owned telecom services are strangling us with these fees	ఈ స్టేట్ అధికారంలో ఉన్న టెలికాం సర్వీసులు మమ్మల్ని ఫీజు లో ముంచుతున్నారు	ii sTEt adhikaaramIO unna TelikOm sarviisulu mammalni phiiJutO mumchutunnaaru

368	3	4	00:22:33,613	00:22:40,184	And I would love to see this office take half as much interest in a supposedly democratic ally openly stealing an election	ఇంకా నేను ఈ ఆఫీస్ ని చూడాలనుకుంటున్నాను కనీసం సగం ఇష్టం చూపించాలని ఒక డెమోక్రటిక్ గా ఉండాలనిన ప్రైండ్ బహిర్గంగా ఎలక్షన్ దొంగిలుస్తున్నాడని	inkaa nEnu ii aaphis ni chooDaalanukumtunnaanu kaniisam sagam iShTam choopinchaalani oka DEmOkraTik gaa umdaalsina phremd bahirgatamgaa elekShan domgilstunnaaDani
369	3	4	00:23:45,685	00:23:48,644	I-I'm playing ten dimensional chess here	నేను ఇక్కడ పది డైమెన్షన్ల చెస్ ఆడుతున్నాను	nEnu ikkaDa padi DaayimenShanla ches aaDutunnaanu
370	3	4	00:25:47,458	00:25:50,157	Our warm relations can be restored	మన సత్సంబంధాలు కొనసాగుతాయి	mana satsambandhaalu konasaagutayi
371	3	4	00:26:08,958	00:26:12,440	Trust me, that's as close a checkmate as you're gonna get	నన్ను నమ్ము, అది దాదాపు నీకు చెక్ మేట్ లాంటిది	nannu nammu, adi daadaapu niiku chek mET laamTidi
372	3	4	00:39:49,125	00:39:51,563	If they haven't called it, he hasn't stolen it	వాళ్ళు దాన్ని పిలవకపోతే, అతను దాన్ని దొంగిలించలేదని	vaalLu daanni pilavakapOtE, atanu daanni domgilimchalEdani
373	3	5	00:03:57,976	00:03:59,674	But neither does looking soft	కానీ ఏదీ సాఫ్ట్ గా లేదు	kaani Edii saaPhT gaa lEdu
374	3	5	00:05:34,072	00:05:41,123	They're back? They're circling. But this is not an attempt to woo them because that could be construed as mildly unethical, Russell.	-వాళ్ళు తిరిగొచ్చారా? -వాళ్ళు తిరుగుతున్నారు. కానీ ఇది వాళ్ళని ఆకట్టుకునే ప్రయత్నం కాదు ఎందుకంటే అలా చేయడం సరైనది కాదు, రసెల్.	vaalLu tirigochchaaraa? vaalLu tirugutunnaaru. kaani idi vaalLani aakaTTukunE prayatnam kaadu endukamTE alaa chEyaDam sarainadi kaadu, rassel
375	3	5	00:07:39,110	00:07:42,462	before he got into bed with Elizabeth "Save the Planet" McCord	అతను ఎలిజబెత్ "సేవ్ ది ప్లానెట్" లో పడుకోకముందు	atanu elijabeth "sEv di plaaneT" tO paDukOkamumdu
376	3	5	00:14:09,326	00:14:11,938	And you guys have put all your cards on the table	ఇంకా మీరు మీ దృష్టి అంతా పెట్టారు ఇది ఎవరై ఉంటారని?	inkaa miiru mii dRuShTi anta peTTaaru idi evarai umTaarani?
377	3	5	00:14:23,732	00:14:27,518	Ephraim's negotiation with the DGSE has hit a roadblock	డిజిఎస్ ఇ లో ఎఫ్రైం చర్చలు ఆగిపోయాయి	Dijiesi tO ephrim charchalu aagipOyaayi
378	3	5	00:14:31,044	00:14:36,223	The French claim American intelligence rides roughshod over their authority, pulling ops behind their back	వాళ్ళు అంటున్నారు అమెరికన్ ఇంటెలిజెన్స్ అతిక్రమించిందని వాళ్ళ అధికారం మీద, వాళ్ళకి తెలికుండా ఆపరేషన్లు చేస్తూ.	vaalLu amtunnaru amerikan intelijens atikraminchindani vaalLa adhikaaram miida, vaalLaki teleekumDaa aapErEShanlu chEstoo
379	3	5	00:14:36,266	00:14:38,921	A road that travels both ways	ఒక రోడ్ ఏదైతే, రెండు వైపులా వెళ్తుందో	oka rOD EdaitE, remDu vaipulaa veLutundO

380	3	5	00:14:58,985	00:15:05,861	They are willing to throw that little fish back in order to make a larger point about bullheaded American unilateralism.	వాళ్ళు ఆ చిన్న చేపని తిరిగి వదిలేయాలనుకుంటున్నారు ఒక పెద్ద విషయం బయటపెట్టడానికి	vaalLu aa chinna chEpani tirigi vadilEyaalanukumTunnaaru oka pedda viShayam bayaTapeTTaDaaniki
381	3	5	00:37:31,814	00:37:36,950	Oh, that must be a great weight off	అయితే అది ఒక భారం లోలగినట్టే	ayitE adi oka bhaaram tolaginaTTE
382	3	5	00:37:48,178	00:37:52,270	He turned up the heat when he thought that I was influencing the president	అతను మొదలుపెట్టాడు తను అనుకున్నప్పుడు నేను ప్రెసిడెంట్ ని ప్రభావితం చేస్తున్నానని	atanu modalupeTTaaDu tanu anukunnappuDu nEnu presiDenT ni prabhaavitam chEstunnaanani
383	3	6	00:05:51,002	00:05:55,398	Media scrutiny over this donation will blow over with the next news cycle	ఈ మీడియా ఆ దానం మీద పడ్డారుగా అది వేరే వార్త లో కొట్టుకుపోతది	ii miiDiyaa aa daanam miida paDDaarugaa adi vErE vaarTatO koTTukupOtadi
384	3	6	00:13:02,607	00:13:04,609	but the minister does not make a move without him	కాని మినిస్టర్ తను లేకుండా ఎం పని చేయడు	kaani minisTar tanu lEkumDaa Em pani chEyyaDu
385	3	6	00:13:08,875	00:13:12,966	The fact that his cousin is the foreign minister makes him uranium	తన కజిన్ ఫారిన మినిస్టర్ అదే అతన్ని యురేనియం చేసింది	tana kajin phaarin minisTar adE atanni yurEniyam chEsEdi
386	3	6	00:13:13,009	00:13:16,883	How solid it this information? You could chip a tooth on it	ఇది ఎంత వరకు నిజం? మీరు తెలుసుకోవచ్చు	idi enta varaku nijam? miiru telusukOvaachchu
387	3	6	00:15:07,645	00:15:11,519	Then I only have to wait a month to meet our next dance partner	అయితే నేను ఒక నెల ఆగాలి నా కొత్త డాన్స్ పార్టనర్ ని కలవటానికి	ayitE nEnu oka nela aagaali naa kotta Daans paarTnar ni kalavaTaaniki
388	3	6	00:15:24,401	00:15:29,798	Believe me, compared to the other presidential candidates, we're the best date in town	నన్ను నమ్ము వేరే ప్రెసిడెంట్ లలో పోలిస్తే మేము బెస్ట్	nannu nammu vErE presiDenTlatO pOliste mEmu besT
389	3	6	00:17:09,158	00:17:14,381	So how should Dalton handle Matt Mahoney? It's metastasizing. What are we gonna do about it	డాల్టన్ మాట్ మహోనీ నితో ఎలా వ్యవహరించాలి? ఇది పాకుతూనే ఉంది. దీన్ని గురించి మనం ఏం చేయగలం?	DaalTan maaT mahOnii niitO elaa vyavaharinchaali? idi paakutoonE undi. diinni gurinchi manam Em chEyagalam?

390	3	6	00:22:34,483	00:22:39,401	Thanks to your mute speechwriter, I've become chum for the media's feeding frenzy	నీ మాటలు రాని స్పీచ్ రైటర్ కి సారీ, నాకు మతి పోయింది మీడియా వార్తల కోసం మాట్లాడాలి	nii maaTalu raani spiich raiTar ki saarii, naaku mati pOyindi miiDiyaa vaarTala kOsam maaTlaaDaali
391	3	6	00:23:28,798	00:23:34,848	Yes, and we both know there's a better chance of resolving those quagmires on Conrad's watch	అవును, మన ఇద్దరికీ తెలుసు మనకి మంచి అవకాశం ఉంది అని వీటిని కన్ర్యాడ్స్ వాచ్ లో పరిష్కరించుకోవచ్చు అని.	avunu, mana iddariki telusu manaki manchi avakaasham undani viiTini kaanraaDs vaaTch IO pariShkarinchukOvachchu ani.
392	3	6	00:35:56,371	00:36:04,553	I hope this is a sign that we can leave the past behind and forge a new road. I look forward to seeing where it will lead	ఇది అవకాశం గతాన్ని వదిలేసి ముందుకు వెళ్ళడానికి. ఇది ఎక్కడి దాకా పోతుందో చూడాలి	idi avakaasham gataanni vadilEsi munduku veLLaDaaniki. idi ekkaDi daakaa pOTundO chooDaali
393	3	7	00:21:42,257	00:21:48,002	This situation is just a big morass	ఈ పరిస్థితి కష్టతరం	ii paristhiti kaShTataram
394	3	7	00:41:32,359	00:41:38,539	And I thought, this is weird, all these messy feelings flying around...what is it?	ఇది ఎలానో అనిపించింది	idi elaanO anipimchindi
395	3	8	00:03:33,996	00:03:36,825	When we started down this road	ఇది మొదలు పెట్టినప్పుడు	idi modalu peTTinappuDu
396	3	8	00:04:24,829	00:04:26,091	Good thing we had a game plan	మంచిది మన దగ్గర ప్లాన్ ఉంది	manchidi mana daggara plaan undi
397	3	8	00:06:12,763	00:06:13,982	He's baiting us	తను మనల్ని పేళన చేస్తున్నాడు	tanu manalni hELana chEstunnaaDu
398	3	8	00:26:17,488	00:26:19,882	This whole debacle is driving a stake through the heart of our coalition	ఇది అంతా తీవ్ర ఇబ్బంది గా ఉంది వాళ్ళలో సంబంధం చెడేలా	idi amtaa tiivra ibbandi gaa undi vaalLatO sambandham cheDElEa
399	3	8	00:29:56,838	00:29:59,623	Our enemies abroad smell blood in the water	మన శత్రువులు కాచుకొని ఉన్నారు	mana shatruvulu kaachukoni unnaaru
400	3	8	00:30:22,690	00:30:25,301	I think our people got their wires crossed	మన వాళ్ళు టెన్షన్ లో ఉన్నారు	mana vaaLLu TenShan IO unnaaru
401	3	8	00:30:56,550	00:30:58,073	I'm taking this to the finish line	నేను ఇది ఇక్కడే అయిపోవాలి అని చూస్తున్నాను	nEnu idi ikkaDE ayipOvaali ani choostunna
402	3	8	00:33:54,336	00:33:57,383	Evans is practically chomping at the bit to invade Iran	ఎవాన్స్ అరుస్తున్నాడు. ఇరాన్ ఆక్రమణ మీద.	evaans arustunnaaDu. iraan aakramaNa miida.

403	3	8	00:35:48,233	00:35:54,891	And if President Salnikov doesn't support the inspections, then the deal is dead and Conrad will lose the House.	ప్రెసిడెంట్ సల్నికోవ్ ఇన్స్పెక్షన్స్ ని సపోర్ట్ చేయకపోతే, డీల్ మునిగినట్టే. కాన్రాడ్ హౌస్ లో ఓడిపోతాడు.	presiDenT salnikOv inspekTars ni sapOrT chEyakapOtE, Diil muniginattE. kaanraaD haus IO ODipOtaaDu.
404	3	8	00:41:09,554	00:41:13,688	The moment they refuse entry...our nuclear deal is dead	వాళ్ళు రానివకపోతే, మన న్యూక్లియర్ డీల్ అంతం ఐనట్టే	vaalLu raanivakapOtE, mana nyuukliyar Diil amtam ainaTTE
405	3	8	00:41:13,732	00:41:15,013	And we're on a direct path to confrontation	మనం ఘర్షణకి సిద్ధం ఇంకా	manam gharShaNaki siddham inkaa
406	3	8	00:41:15,037	00:41:17,518	Well, they've gotten this far, that's a good sign	వాళ్ళు ఇంత దూరం రానిచ్చారు. ఇది మంచిదే	vaalLu imta dooram raanichchaaru. idi manchidE
407	3	9	00:13:47,914	00:13:53,025	Sir, we already needed an inside straight to win this election in the house of representatives	సర్, మనకి పరిస్థితి పై పట్టు కావాలి హౌస్ ప్రతినీధితుల ఎలక్షన్ లో గెలవడానికి	sar, manaki paristhiti pai paTTu kaavaali haus pratinidhitula elekShan IO gelavaDaaniki
408	3	9	00:14:43,230	00:14:50,933	but if he doesn't succeed in that, then we need to figure out a way to get Iran back in the box quickly, before Israel takes matters into their own hands.	అది చేయలేకపోతే వేరే ఆలోచించాలి ఇరాన్ ని కట్టు చేసేలా లొందరగా, ఇస్రేల్ స్పందించే లోపే.	adi chEyalEkapOtE vErE aalOchinchaali iraan ni kaTTu chEsElaa tomDaragaa, isrEl spamdinchE IOpE
409	3	9	00:33:50,028	00:33:54,075	It's good the American people now know that his promises were built on quicksand	ఇది మంచిదే అమెరికన్ ప్రజలకి తెలుస్తాది అతని మాటలు గురించి	idi manchidE amerikan prajalaki telustaadi atani maaTalu gurinchi
410	3	9	00:38:15,728	00:38:23,649	They say the Caucasus is a hotbed of radical Sunni islam and any number of terrorist groups could have been behind the strike	వాళ్ళు అది ప్రమాదకరమైంది స్థలం అన్నారు విద్యవంసక సున్నీ ఇస్లాం ఇంకా ఇతర తీవ్రవాదుల బృందం చేసి ఉండొచ్చు అంటుంది	vaalLu adi pramaadakaramaina sthalam ani annaaru vidhvamsaka sunnii islaam inkaa itara tiivravaadula brundam chEsi undOchchu amtundi
411	3	9	00:39:34,894	00:39:45,557	We're hemorrhaging congressmen, which...gives me the unenviable task of trying to...stop the bleeding.	మనం కాంగ్రెస్మెన్ నీ అడుగుతున్నాం, ఇది నాకు ప్రయత్నిస్తున్న పనిని ఇస్తుంది... దిన్ని ఆపడం	manam kaamgresmen nii aDugutunnaam, idi naaku prayatnistunna panini istundi... dinni aapaDam
412	3	10	00:14:42,403	00:14:44,144	you have one more card to play	మీరు ఆడటానికి ఇంకో కార్డ్ కూడా వుంది	miiru aaDaTaaniki inkO kaarD kooDaa undi
413	3	10	00:15:12,955	00:15:15,697	At this point this may be our only plausible path	మరియు ఇప్పుడున్న పరిస్థితుల్లో, ఇదొక్కటే మనకు అనువైన మార్గం కూడా అవ్వచ్చు	maryu ippuDunna paristhitulIO, idokkaTE manaku anuvaina maargam koodaa avvachchu

414	3	10	00:30:14,334	00:30:19,121	You gave Israel the Heisman, when what you really needed is Israel at the negotiating table	మీరు ఇస్రాయెల్ కి హైస్మాన్ ని ఇచ్చేశారు, మీకప్పుడు నిజంగా అవసరమైనది ఇస్రాయెల్ చర్చా వేదిక వద్ద	miiru israayel ki haismen ni ichchEshaaru, miikappuDu nijamгаа avasaramainadi israayel charchaa vEdika vadda
415	3	11	00:00:23,066	00:00:24,676	it could spark a constitutional crisis	అది రాజ్యాంగ సంక్షోభానికి కూడా ఆజ్యం అవ్వచ్చు	adi raajyaamгаа sankShObhaaniki koodaa aajyam avvachchu
416	3	11	00:00:24,720	00:00:28,115	that would shake the very foundation our government was built upon	దాని వల్ల మొత్తం పునాదులు కూడా కుదేలైపోగలవు దేనిమీదైతే మన ప్రభుత్వం నిర్మింపబడుచుందో	daani valla mottam punaadulu koodaa kudElai pOgalavu dEnimiidaitE mana prabhutvam nirmimpabaDundO
417	3	11	00:05:28,763	00:05:31,896	Jumping right into the fire, no less with this Evans debacle	నిప్పులోకి నేరుగా దూకడంకన్నా, తక్కువే కాదు, ఈ ఎవన్ ఓడిపోవటం	nippulOki nEruugaa dookaDamkannaa, takkuvEm kaadu, ii evan ODipOvaTam
418	3	11	00:16:51,227	00:16:53,347	So you were just gonna box me out of this whole thing?	అయితే మీరు నన్ను ఈ మొత్తం నుంచి దూరంగా ఉంచాలనుకుంటున్నారా?	ayitE miiru nannu ii mottam numchi dooramгаа unchaalanukunTunnaaraa?
419	3	12	00:16:08,271	00:16:11,859	Wait, wait, ma'am, they're already smelling blood in the water now you want me to spend the night in Togo while you jet off to Nigeria?	-ఆగండి, ఆగండి, మేడమ్, -వాళ్లు ఇప్పటికే వాసన పసిగడుతున్నారు నీళ్లలో రక్తాన్ని, ఇప్పుడు మీరు నన్ను ఈ రాత్రంతా టోగోలో వుండమంటున్నారా మీరు నైజీరియాకు వెళ్ళిపోతూ?	-aagamDi, aagamDi, mEDam, -vaaLLu ippaTikE vaasana pasigaDutunnaaru niiLLaLO raktaanni, ippuDu miiru nannu ii raatramtaa TOgOLO vunDamantunnaaraa miiru naijeeriyaaku veLLipOtoo?
420	3	12	00:18:16,182	00:18:19,683	China's trying to flex its muscles in Nigeria and we're gonna have to deal with that,	చైనా తన కండలను ప్రదర్శించాలని చూస్తోంది నైజీరియాలో	chainaa tana kamdalु pradarshinchaalani choostOndi naijeeriyaalO
421	3	12	00:30:11,157	00:30:12,612	Hopefully, they'll buy what the secretary's selling	ఆశాజనకంగా, సెక్రటరీ అమ్ముతున్నదంతా వాళ్లు కొంటే బాగున్ను	aashaajanakamгаа, sekreTari ammuthunnadamtaa vaaLLu kontE baagunnu
422	3	13	00:07:59,783	00:08:01,959	is more than a word change, it's a firebomb	కేవలం పదాల మార్పు కాదు, అది పెద్ద ఫైర్ బాంబ్	kEvalam padaala maarpu kaadu, adi pedda phair baamb
423	3	13	00:35:12,371	00:35:16,810	So go sell this to your boss, and let's all go home	దీనికి మీ బాస్ ని ఒప్పించండి. అందరం ఇళ్ళకు వెళ్దాం	diiniki mii baas nii oppinchamDi. amdaram iLLaku veLadaam
424	3	13	00:35:53,716	00:35:55,196	No. I can't sell that	లేదు. నేను దానిమీద మాటివ్వలేను	lEdu. nEnu daanimiida maaTivvalEdu

425	3	14	00:00:55,055	00:01:00,321	It's about passing the mantle to the millennials on a global scale	ఇదంతా కుబేరులకు పదవి అందచేయడం ప్రపంచ స్థాయిలో	idamtaa kubErulaku padavi amdachEyaDam prapamcha staayilO
426	3	14	00:15:46,902	00:15:48,991	If we want to get Colombia back on the peace train,	మనం కోలంబియాను తిరిగి శాంతి రైలులో పొందాలనుకుంటే,	manam kolambiyaanu tirigi shanti railulO pondaalanukumTE
427	3	15	00:03:28,730	00:03:31,080	Then maybe it's time to call his bluff	అయితే బహుశా ఇదే సమయం అనుకుంటూ అతనికి బుద్ధి చెప్పడానికి	ayitE bahushaa idE samayam anukumtaa ataniki buddhi cheppaDaaniki
428	3	15	00:05:05,914	00:05:08,873	Gears move pretty quickly when the big, scary bomb	నిర్ణయాలు చాలా త్వరగా మారిపోతాయి భయంకరమైన బాంబు	nirNayaalu chaalaa tvaragaa maaripOthaayi bhayamkaramaina baambu
429	3	15	00:15:31,147	00:15:37,327	The real story is that the Singapore Interchange, which we've fought for and nurtured for months is on hold	నిజం ఏంటంటే సింగపూర్ సడస్సు, దేనినైతే మనం పెంచి మరియు దేనికోసమైతే పోరాడామో దాన్ని కోన్ని నెలల కోసం, నిలిపివేయడమైనది	nijam EntamTE singapoor sadassu, dEninaitE manam penchi mariyu dEnikOsamaitE pOraDaaamO daanni konni nelala kOsam, nilipivEyaDamainadi
430	3	15	00:22:20,295	00:22:22,515	a stranglehold on the Asia Pacific	ఆశియా పసిఫిక్ మీద వాళ్ళ పట్టుని మనం ఆపవచ్చు	aashiyaa pasiphik miida vaaLLa paTTuni manam aapavachchu
431	3	15	00:22:48,454	00:22:55,025	The lion eats the wildebeest...and we just sit at home, watch it all on the nature channel.	ఎంత క్రూరమైన జంతువైనా సింహానికి ఆహారం కావాల్సిందే...మనం చేయాల్సిందల్లా ఇంట్లో కూర్చొని నేచర్ చానల్ లో చూడటమే.	emta krooramaina jamtuvainaa simhaaniki aahaaram kaavaalsimdE...manam chEyaalsimdallaa imTIO koorchoni nEchar chaanal IO chooDaTamE
432	3	15	00:38:29,437	00:38:31,004	Andrada will always be a wild card	అండ్రాడ ఎప్పుడూ ఒక వైల్డ్ కార్డ్ లా ఉపయోగపడతాడు	amdraaDa eppuDoo oka vailD kaarD laa upayOgapadataaDu
433	3	16	00:01:16,119	00:01:20,167	to bulldoze those who would deny reality	వాస్తవాన్ని తిరస్కరించిన వారిని నాశనం చేయడానికి	vaastavaanni tiraskarimchina vaarini naashanam chEyaDaaniki
434	3	16	00:12:00,807	00:12:05,768	China will make a meal of this Yeah, and the appetizer will be our climate deal	దీంతో చైనా భోజనం చేసిస్తుందేమో. అవును, దాని ఆకలిగా వాతావరణ ఒప్పందం బలవుతుంది	diimtO chainaa bhOjanam chEsEstumEmO. avunu, daani aakali gaa vaataavaraNa oppamdDam balavutumdi
435	3	16	00:13:56,879	00:14:00,317	Now we're taking fire from our own flank	ఇప్పుడు మనకి మంట తగులుతోంది మన సొంత పార్శ్వం నుంచి	ippuDu manaki mamTa tagulutOmdi mana somta paarshvam numchi

436	3	16	00:15:38,328	00:15:43,638	I just wamTEd to...offer him some alternative path	నేను కోరుకుంటున్నాను...అతనికి కొన్ని ప్రత్యామ్నాయ మార్గాలని చూపడానికి	nEnu kOrukuntunnaanu... ataniki konni pratyamnaaya maargalani choopinchaDaaniki
437	3	16	00:17:52,158	00:17:56,693	You have to play the game you're in. Hardball.	నువ్వు ఉన్న ఈ ఆట లో నువ్వు ఆడవలసి వుంటుంది. చాలా కఠినమైనది	nuvvu unna ii aaTa IO nuvvo aaDavalasi unTumdi. chaalaa kaThinamainadE
438	3	16	00:18:43,209	00:18:45,994	because Nadine is a shark	ఎందుకంటే నాడైన్ షార్క్ లాంటిది కాబట్టి	endukamTE naaDain Shaark laamTidi kaabaTTi
439	3	16	00:20:01,156	00:20:08,337	If this deal falls apart, the enemy smells weakness, works that much harder to deny any of your other priorities	శత్రువులు, ప్రత్యర్థులు ఇదే మీ బలహీనతగా చూపుతూ, ఇంకా ఎక్కువ శ్రమిస్తారు మీ ఇతర నిర్ణయాలను కూడా అడ్డుకోవడానికి	shatruvulu, pratyardhulu idE mii balahiinatagaa choopistoo, inkaa ekkuva shramistaaru mii itara nirNayaalanu koodaa aDDukOvaDaaniki
440	3	16	00:20:26,790	00:20:29,184	We need to stop the bleeding	జరుగుతున్న రక్తస్రావాన్ని ఆపాల్సిన అవసరముంది	jarugutunna rakta sraavaanni aapaalsina avasaramumdi
441	3	16	00:20:29,228	00:20:34,537	Get India back on board, Morton back in line, before every other hack in the Senate puts his hand out	ఇండియాని తిరిగి బోర్డ్ మీదకు తీసుకురండి, మోర్టన్ ని అదుపులోకి, ప్రతి సెనేటర్ తమ చేతులు బయటికి పెట్టకముందే	indiyaani tirigi bOrD miidaku tiisukuramDi, mOrTan nii adupulOki, prati sEnETar tama chEtulu baiTaki peTTakamumde
442	3	16	00:21:26,285	00:21:28,330	Could take the heat off Ian	ఇయాన్ ఇబ్బందిని కాస్త దూరం చేసినట్లవుతుంది	iyaan ibbamdini kaastha dooram chEsinaTTlavutundi
443	3	16	00:25:06,243	00:25:08,811	I know you're killing my climate deal to appease your donor	నాకు తెలుసు నువ్వు నా వాతావరణ ఒప్పందాన్ని అడ్డుకుంటున్నావని నీ డోనర్ ఉపయోగం కోసం	naaku telusu nuvvu naa vaataavaraNa oppandaanni aDDukumtunnaavani nii DONar upayOgam kOsam
444	3	16	00:31:21,183	00:31:25,057	China's playing with global catastrophe	చైనా విశ్వ విపత్తులో ఆడుకుంటోంది	chainaa viSva vipattutO aaDukumtOndi
445	3	16	00:36:04,553	00:36:07,904	Then we are out of moves	అప్పుడు మనం మన ఎత్తుగడలకు దూరం అవ్వాలి వుంటుంది	appuDu manam mana ettugaDalaku dooram avvaalsi umTundi
446	3	17	00:21:26,241	00:21:30,569	And I know that your little attack dog, Mike Barnow, has been sniffing around to get dirt on me	మరియు నాకు తెలుసు మీ చిన్నవేట కుక్క, మైక్ బార్నో, నా చుట్టూనే తిరుగుతోంది, నా మీద బురద చల్లడానికి	mariyu naaku telusu mii chinnavETa kukka, maik baarnO, naa chuTTooNE tirugutOndi, naa miida burada challaDaaniki

447	3	17	00:30:00,233	00:30:03,236	We cannot leave a compromised asset in the lion's den	కానీ మనం ఒక రాజీ పడిన అస్సెట్ ని సింహపు బోణులో వుంచలేం	kaani manam oka raajii paDina asseT nii simhapu bONuIO umchalEm
448	3	18	00:06:28,344	00:06:30,172	but at this point, we're out of moves	కానీ ఈ సమయంలో, మేము ఎత్తుగడలను కోల్పోతున్నాము	kaani ii samayam IO, mEmu ettugaDalanu kOlpoTunnaamu
449	3	18	00:19:18,592	00:19:20,463	I'm not gonna get his hopes up	నేను తనకు ఆశలు లేపలేను	nEnu tanaku aashalu lEPalEnu
450	3	18	00:22:25,866	00:22:30,392	Tell them no drinking. Not one drop. I mean it. Except for you, Jack Ryan	చెప్పండి వాళ్ళకి మద్యపానం లేదు అని. ఒక డ్రాప్ కూడా లేదు, నా ఖచ్చితమైన అర్థం. మీకు తప్ప, జాక్ ర్యాన్	cheppamDi vaaLLaki madhyapaanam lEDu ani. oka Draap koodaa lEDu, naa khachchitamaina ardhm. miiku tappa, jaak ryaan
451	3	18	00:33:03,807	00:33:07,333	But we'll be ready for any and all attacks	కానీ మేము సిద్ధంగా ఉంటాం ఎలాంటి మరియు అన్ని దాడులకు	kaanii mEmu siddhamгаа umTaam elaamTi mariyu anni daaDulaku
452	3	18	00:33:07,376	00:33:12,947	But why? Why should we have to defend a programme that provides a home for street kids in India	కానీ ఎందుకు? ఎందుకు మనం రక్షించుకోవాలి భారతదేశంలో విధి పిల్లలను ఇంటిని అందించే ఒక కార్యక్రమం?	kaanii emduku? emduku manam rakShinchukOvaali bhaaratadEsamIO viidhi pillalaku imTini amdimchE oka kaaryakramam?
453	3	18	00:39:48,342	00:39:50,170	It's the abyss	ఇది అగాధం	idi agaadhham
454	3	18	00:40:13,454	00:40:18,241	I want to slay dragons ma'am, not play whack-a-mole with evil	నేను డ్రాగన్లను చంపాలనుకుంటాను, మెమ్, వాక్-ఎ-మోల్ ఆటను చెడుతో ఆడకు	nEnu Draaganlu champaalanukumTaanu, mEm, vaak-E-mOl aaTanu cheDutO aaDaku
455	3	19	00:03:19,764	00:03:21,505	Way to cover the waterfront	వాటర్ ఫ్రంట్ ని కవర్ చేయడానికి	vaaTar phrant ni kavara chEyaDaaniki
456	3	19	00:03:26,554	00:03:29,750	Point being, these guys asked for new toys and they're gonna want to start playing with them	విషయం ఏంటంటే, వాళ్ళు పిల్లలు ఆడుకునే బొమ్మలు అడిగారు దానిలో వాళ్ళు ఆడుకోవడం మొదలుపెడతారు	viShayam EmTamTE, vaaLLu pillalu aaDukunE bommalu aDigaaru daanitO vaaLLu aaDukOvaDam modalupeDataaru
457	3	19	00:16:46,788	00:16:50,052	Ali, you open doors for us	అలీ, నువ్వు మాకు తలుపులు తిరిచావు	ali, nuvvu maaku talupulu tEriichaavu
458	3	19	00:23:13,261	00:23:16,046	Or, potentially this could blow up into a scandal	లేదా, సమర్థవంతముగా, ఇది ఒక కుంభకోణాన్ని బహిర్గతం పరుస్తుంది	lEdaa, samardavantamugaa, idi oka kumbhakONaanni bahirgatam parustundi
459	3	19	00:28:53,775	00:28:56,343	So all of it was just a ruse to throw us off the scent	అందువల్ల ఇది మన దర్యాప్తులో మనల్ని దారి మళ్ళించాలని చేసిన ప్రయత్నం.	anduvalla idi mana daryaaptulo manalni daari maLLinche prayatnam

460	3	19	00:37:53,227	00:37:57,971	Cause Russel's ready to storm the castle to get you off the waitlist	ఎందుకంటే రస్సెల్ సిద్ధబడ్డాడు నిన్ను ఎదురుచూసే జాబితా నుంచి తీసేయడానికి	emdukamTE rassel siddhabaDDaaDu ninnu eduruchoosE jaabita numchi tiisEyaDaaniki
461	3	20	00:03:31,428	00:03:38,237	Alive, we would have the opportunity to interrogate him and flush out his whole network of illegal arms dealing	ప్రాణాలతో పట్టుకుంటే, మనకు అవకాశం ఉంటుంది అతన్ని విచారించి అతని అక్రమ ఆయుధాల వ్యాపారపు మొత్తం నెట్వర్క్ ని బయటకు తీయడానికి	praaNaalato paTTukumTE, manaku avakaasham umTumdi atanini vichaarimchi atani akrama aayudha vyaapaarapu mottam neTvark nii bayaTaki tiiyaDaaniki
462	3	20	00:07:04,467	00:07:09,951	Sir, we can go with Henry's theory and just put all of our chips on Jerusalem	సార్, మనం హెన్రీ సిద్ధాంతం తో వెళ్ళచ్చు. మన దృష్టి మొత్తం జెరూసలేం మీద పెడదాం	saar, manam henrii siddhaamtam to veLLavachchu. mana druShTi mottam jeroosalEm miida peDadaam
463	3	20	00:16:16,671	00:16:18,107	he's just been so down lately	అతను ఇటీవల చాలా దిగులుగా ఉన్నాడు	atanu iiTiivala chaalaa digulugaa unnaadu
464	3	20	00:25:19,779	00:25:21,496	that's a pretty big gamble with your own guy	అది నువ్వు నీ సొంత మనిషితోనే ఆడే పెద్ద జాడం	adi nuvvu nii sonta maniShitOnE aaDE pedda joodam
465	3	21	00:04:45,807	00:04:52,466	Mr. Mitchell is regrettably, one small piece of a very large, very complicated web	ఇక్కడ విషయం ఏమిటంటే మిస్టర్ మిచెల్, విచారకరంగా, చాలా పెద్ద, చాలా క్లిష్టమైన వెబ్ లో ఒక చిన్న ముక్క.	ikkaDa viShayam EmiTamTE misTar michel, vicharakaramгаа, chaalaa pedda, chaalaa kliShTamaina vebLO oka chinna mukka
466	3	21	00:05:28,980	00:05:30,765	And you didn't see fit to kick this upstairs?	ఇంక మీరు ఇది పైకి చెప్పాలనుకోలేదా?	inka miiru idi paikii cheppaalanukOLEdaa?
467	3	21	00:06:21,163	00:06:22,532	Harriman's a beast and now he hates me	హర్రిమన్ ఒక మృగం ఇప్పుడు నన్ను ద్వేషిస్తున్నాడు	harriman oka mRugam ippuDu nannu dvEShistunnaaDu
468	3	21	00:25:12,162	00:25:14,948	Thanks for coming when I sent out the bat-signal	నేను బాట్-సిగ్నల్ పంపినప్పుడు వచ్చినందుకు ధన్యవాదాలు	nEnu baaT-signal pampinchinappuDu vachchinamduku dhanyavaadaalu
469	3	21	00:27:40,833	00:27:45,141	I guess I can see cards that China could play to get Mitchell freed, I just can't see why they'd play them	మిట్చెల్ను విడుదల చేయటానికి చైనా కొన్ని నాటకాలు ఆడుతాది అని నేను అనుకుంటున్నాను కాని ఎందుకు ఆడాలని అనుకుంటున్నారో అర్థం కావట్లేదు	miTchelnu vidudala chEyaDaaniki chainaa konni naaTakaaLu aaDutaadi ani nEnu anukumTunnaanu kaani emduku aaDaali ani anukumTunnaarO ardhham kaavaTIEdu
470	3	21	00:29:00,086	00:29:03,698	Looks like the road to his release really does go through Beijing	తన విడుదలకు రహదారి బీజింగ్ ద్వారా వస్తుంది అనిపిస్తుంది	tana vidudala rahadaari bijing dwaaraa vastumdani anipistundi

471	3	21	00:29:41,388	00:29:47,046	to circumvent sanctions, so China leaned on Sudan to have him arrested and silenced	అంక్షలను తప్పించుకునేందుకు, చైనా సూడాన్ ద్వారా అతనిని అరెస్టు చేసి మరియు నిశబ్దం చేశారు	aankShalanu tappinchukunEmduku, chainaa suudaan dvaaraa atanini areST chEsi mariyu nisshabdham chEsaaru
472	3	21	00:30:03,149	00:30:08,632	the only play we have left to save Collin Mitchell is to take control of the narrative	కోలీన్ మిట్చెల్ను కాపాడటానికి మనకు మిగిలి ఉన్న ఏకైక దారి కథనాన్ని నియంత్రించడం	kOlin mitchelnu kaapaaDaaDaaniki manaku migili unna Ekaika daari kathanaanni niyantrinchadam
473	3	22	00:03:15,543	00:03:17,501	You ambushed me	మీరు నాపై ఎదురుదాడి చేశారు	miiru naapai edurudaaDi chEsaaru
474	3	22	00:05:01,823	00:05:05,479	Well, there's nothing like the power of the mutually-assured-destruction card	సరే, పరస్పర-హామీ-నాశనం కార్డు లాంటి శక్తి ఏమీ లేదు	sarE, paraspara-haami-naashanam kaarDu laamTi shakti Emi lEdu
475	3	22	00:09:54,855	00:10:00,643	Maybe making nice with Russia and Syria could light the path to an agreement in Rome	బహుశా రష్యా మరియు సిరియాతో మంచి చేసుకోవడం రోమ్లో ఒప్పందానికి దారి తీయచ్చు	bahushaa raShyaa mariyu siriyaatO manchi chEsukOvaDam rOmIO oppamdaaniki daari tiyachchu
476	3	22	00:38:47,194	00:38:53,853	Well, I guess that's the end of the movie. We had front row seats to all the ugliness done in the name of our religions	మంచిది, అది సినిమాకి ముగింపు అనుకుంటా. మనకు ముందు వరుస సీట్లు ఉండేవి మతాల పేరుతో చేసిన అన్ని అసహనతలకు	manchidi, adi sinimaaki mugimpu anukumtaa. manaku mundu varusa siiTlu umDEvi mataala pEru tO chEsina anni asahanatalaku
477	3	23	00:14:58,810	00:15:03,859	So even though Michel left his firm, this could sink Perrin and his family	అయితే, మిచెల్ తన పనిని వదిలేసినా కూడా అది పెరిన్ ని, అతని కుటుంబాన్ని నాశనం చేస్తుంది	ayitE, michel tana panini vadilEsinaa koodaa adi perin ni, atani kuTumbaanni naashanam chEstundi
478	3	23	00:15:06,122	00:15:11,040	So the play is to threaten to expose him if he doesn't back NATO	అయితే, విషయం ఏంటంటే, తనని బయటపెడతామని భయపెట్టాలి తను నాటోకి తిరిగి రాకపోతే	ayitE, viShayam EmTamTE, tanani baiTapEDataamani bhayapETTAali tanu naaTOki tirigi raakapOte
479	3	23	00:24:26,160	00:24:29,729	Mike B. is a genuine snake	మైక్ బి. ఒక పాము మాత్రమే	maik bii. oka paamu maatramE
480	3	23	00:34:49,783	00:34:53,830	I know it was you who did the sluething and ran to teacher	నాకు తెలుసు, అది నువ్వేనని అన్వేషించి టీచర్ దగ్గరికి వెళ్ళింది	naaku telusu, adi nuvvEnani anvEShimchi Tiichar daggariki veLLindi
481	4	1	00:06:33,423	00:06:35,596	Mom. Mom. He's like, parked there	అమ్మ. అమ్మా. అతను అక్కడే నిలబడ్డాడు	amma. ammaa. atanu akkaDE nilabaDDaaDu
482	4	1	00:07:05,759	00:07:09,429	Just...wamTEd to bait and humiliate us on the world stage	ప్రపంచ సభలో మనల్ని ఎర వేసి నవ్వుల పాలు చెయ్యడానికి కావచ్చు	prapamchasabhalO manalni era vEsi navvula paalu chEyaDaaniki kaavachchu

483	4	1	00:07:15,969	00:07:17,938	So maybe you can keep the dialogue alive	అక్కడ దీని గురించి మాట్లాడొచ్చు	akkaDa diini gurinchi maaTlaaDochchu
484	4	1	00:14:16,523	00:14:20,994	Now, I don't want to start a whole diplomatic firestorm without some valid evidence	కానీ సరైన ఆధారాలు లేకుండానే ఇప్పుడు నేను అతడితో ఎలాంటి వాదనలు చెయ్యలేను	kaani saraina aadhaaraalu lEKumDaanE ippuDu nEnu ataDitO elaamTi vaadanalu chEyyalEnu
485	4	1	00:21:09,902	00:21:14,507	It spread though social media at an alarmingly fast rate	అక్కడ్నుంచి సోషల్ మీడియాలో వేగంగా పాకిపోయింది	akkaDnumchi sOshal miidiyalO vEganga paakipOyimdi
486	4	1	00:26:33,259	00:26:42,201	Because you seem to forget that when something crazy hits the news cycle, your job is to lie low until it churns past	నువ్వు మర్చిపోయావు అనుకుంటా ఏదైనా పిచ్చి వార్తలోస్తే నీ పని మాట్లాడకుండా కూర్చోని అది వెళ్లే వరకు చూడడం!	nuvvu marchipOyaavu anukumtaa Edainaa pichchi vaartalu vastE nii pani maaTlaaDakumDaa koorchoni adi vELLE varaku chooDaTam
487	4	1	00:26:44,170	00:26:49,275	You tried putting some kerosene on the crazy and now it's a veretable bonfire of what the hell	ఆ మంట మీద కిరోసిన్ వేశావు, ఇప్పుడు అది ఒక పెద్ద చిచ్చులాగా మారింది!	aa manTa miida kirOsin vEshaavu, ippuDu adi oka pedda chichchulaagaa maarindi
488	4	1	00:39:58,830	00:40:00,350	So we are moving in the right direction	మనం సరైన మార్గంలోనే పోతున్నాం	manam saraina maargamlOnE pOtunnaam
489	4	1	00:40:01,266	00:40:06,004	It's scary how fast everyone jumped aboard that train	అందరూ ఎంత తొందరగా నమ్మేశారో చూశావా	andaru enta tondaragaa nammESaarO choosaavaa
490	4	1	00:40:19,150	00:40:22,220	The bad guys have a powerful new weapon	చెడ్డవాళ్ల దగ్గర ప్రమాదకరమైన అస్త్రం ఉంది	cheDDavaaLLa daggara pramaadakaramaina astram umdi
491	4	1	00:41:47,205	00:41:49,841	You're playing a more dangerous game than you know	మీరు తలిసిన దానికంటే పెద్ద ప్రమాదంలో చెలగాటమాడుతున్నారు	miiru telisina daanikamTE pedda pramaadam tO chelagaaTamaaDutunnaaru
492	4	1	00:41:49,875	00:41:55,881	You played a pretty dangerous game yourself pulling every democratic lever that you could to get Dalton a second term	నువ్వే ఒక ప్రమాదమైన ఆట ఆడావు, ప్రతి పావుని కదిపి డాల్టన్ ని మళ్ళీ గద్దె మీద కూర్చోబెట్టడానికీ	nuvvE oka pramaadamaina aaTa aaDaavu, prati paavuni kadipi DaalTan ni maLLii gadde miida koorchObETTadaaniki
493	4	2	00:03:53,001	00:03:58,507	Working through the usual smorgasboard of power sharing dilemmas	బఫే తింటూ పని చేయడం అధికార పంపకాల డైలమా.	baphE timtoo pani chEyaDam adhikaara pampaakala Dailamaa
494	4	3	00:04:08,015	00:04:11,285	tensions have been brewing, and last night they boiled over	ఉద్రిక్తతలు పెరిగాయి, మరియు గత రాత్రి అవి ఎక్కువయ్యాయి.	udriktatalu perigayi, mariyu gata raatri avi ekkuvayyayi

495	4	3	00:04:37,878	00:04:43,050	Thousands of people crammed into a camp where not one feels secure. It's...it's a powder keg	వేలాది మంది ప్రజలు ఒక శిబిరంలో చిక్కుకున్నారు. ఒక్కరు కూడా అక్కడ సురక్షితం అని అనుకోలేదు. ఇది... ఇది ఒక పౌడర్ కెగ్	vElaadi mandi prajalu oka shibiramIO chikkukunnaaru. okkaru koodaa akkaDa surakShitam ani anukOIEdu. idi...idi oka pauDar keg
496	4	3	00:04:44,418	00:04:53,060	If this camp melts down, whether it's due to disease outbreak, or jihadis exploiting the people's discontent, it wouldn't take much for the whole country to blow up	ఈ శిబిరం కరిగిపోతే, వ్యాధి వ్యాప్తి కారణంగా అయినా, లేదా జహాదీలు ప్రజల అసంతృప్తిని రెచ్చగొట్టడం, చాలా సమయం తీసుకోదు మొత్తం దేశంలో పేల్చివేయడానికి	ii shibiram karigipOte, vyaadhi vyaapti kaaraNamgaa ayinaa, lEdaa jihaadilu prajala asantRuptini rechchagoTTaDam, chaalaa samayam tiisukOdu mottam dEshamIO pElchivEyaDaaniki
497	4	3	00:14:40,713	00:14:45,052	you have two choices: Buy more time or buy more people	మీకు రెండు ఎంపికలు ఉన్నాయి. ఎక్కువ సమయం లేదా మందిని కొనుగోలు చేయండి	miiku remDu empikalu unnaayi. ekkuva samayam lEdaa mandini konugOlu chEyaDam
498	4	4	00:07:56,376	00:07:58,612	no movement on the budget amendment?	బడ్జెట్ సవరణపై ఏ ఉద్యమం లేదా?	baDjeT savaraNapai E udyamam lEdaa?
499	4	4	00:07:58,646	00:08:01,682	Senator Morejon's got his whole party wrapped up in his web	సెనేటర్ మోరేజాన్ తన మొత్తం పార్టీ వెబ్లో ముగించేశాడు	sEnETar mOrEhaan tana mottam paarTii vElIO mugimchEsaadu
500	4	4	00:12:27,314	00:12:33,220	I'm supposed to be putting more pressure on Morejon to end the shutdown, not give him more ammunition	మోరేజాన్పై ఇంకా ఒత్తిడి పెంచుదాం అని అంటున్నా మూసివేత ను ముగించడానికి, ఏ మాత్రం మందు సామగ్రి తనకు ఇవ్వకుండా	mOrEhaanpai inkaa ottidi penchuDaam ani amtumnaa moosivEtanu mugimchaDaaniki, E maatram mandu saamagri tanaku ivvakunDaa
501	4	4	00:19:53,760	00:19:55,560	So you can ambush him without warning, I hope?	మీరు అతనిపై ఆకస్మిక దాడి చేయవచ్చు హెచ్చరిక లేకుండా, నేను ఆశిస్తున్నాను?	miiru atanipai aakasmika daaDi chEyavachchu hechcharika lEkumDaa, nEnu aashistunnaanu?
502	4	4	00:28:39,351	00:28:43,189	It's not about whether or not you had a part in it. This is mine to carry	- నువ్వు అందులో భాగస్వామివా కాదా అని కాదు. - ఇది నా బాధ	nuvvu amdulo bhaagasvaamivaa kaadaa ani kaadu. idi naa baadha
503	4	4	00:29:32,939	00:29:34,907	This could be the ace you've been looking for	ఇది నువ్వు చూస్తున్నట్టి అవకాశం కావచ్చు	idi nuvvu choostunnaTTi avakaasham kaavachchu

504	4	5	00:03:40,488	00:03:43,491	Okay. He's been herding the G/TIP Program Officers since 5:00 this morning.	సరే. అతను జి.టి.పి. ప్రోగ్రామ్ అధికారులు ఒకే దగ్గర ఉంచుతున్నారని ఈ ఉదయం 5:00 నుండి	sarE. atanu ji.Tip prOgraam adhikaarulu okE daggara unchutunnaaru ii udayam 5:00 numchi
505	4	5	00:17:21,574	00:17:25,245	he'll roast us over the flaming hot coals of cable news	అతను వెలుగుతున్న వేడి బొగ్గుపై మమ్మల్ని కాలుస్తాడు	atanu velugutunna vEDi boggupai mammalni kaalustaaDu
506	4	5	00:18:12,425	00:18:15,362	Politics are too radioactive, so to speak	రాజకీయాలు చాలా రేడియోధార్మికమైనవి, మాట్లాడటానికి	raajakiiyaalu chaalaa rEDiyOdharmaikamainavi, maaTlaaDaTaaniki
507	4	5	00:23:46,726	00:23:49,740	Is there a problem, Jay?. Sorry, ma'am, but we're circling the drain	ఏదైనా సమస్య ఉందా, జే?. క్షమించాలి, మేమ్, కానీ మేము తీవ్రమైన క్షీణత లో ఉన్నాం	Edainaa samasya undaa, jE? kShaminchaali, mEm, kaani mEmu tivramaina kShiiNata IO unnaamu
508	4	5	00:30:23,022	00:30:26,993	NSA was able to spearfish the shell corporation	నేషనల్ సెక్యూరిటీ ఏజెన్సీ చేయగలిగింది షెల్ కార్పొరేషన్కు పట్టుకున్నారు	nEShanel seklooriTii Ejensii chEyagaligindi Shel kaarpOrEShanku paTTukunnaaru
509	4	5	00:32:12,364	00:32:14,266	Wait till they get a whiff of the IC breach	వారు ఇంటెలిజెన్స్ కమ్యూనిటీ ఉల్లంఘన ఒక తమ్మెర ఉండే వరకు వేచి ఉండాము	vaaru inTelijens kamyooniTii ullamghanam oka tammera umdE varaku vEchi undaamu
510	4	6	00:33:57,536	00:33:59,736	I know you moved a lot of chess pieces around the board	నాకు తెలుసు నువ్వు బోర్డ్ లోని చాలా చెస్ పీసులని కదిలించావు	naaku telusu nuvvu bOrD IO ni chaalaa ches piisulani kadilinchavu
511	4	7	00:11:26,954	00:11:33,093	But if there's any indication that the Russians are flirting with a global pandemic, our response will be unequivocal.	కానీ ఏమైనా సూచన దొరికితే రషియన్లు ప్రపంచవ్యాప్తంగా మహమ్మారి లో ఆటలాడుతుంటే మన ప్రతిస్పందనా ధీటుగా ఉంటుంది.	kaani Emainaa soochana dorikitE raShiyanlu prapamchavyaaptamгаа mahammaari tO aaTalaadutunTE mana pratispamdana dhiiTugaa undi
512	4	7	00:16:48,675	00:16:50,510	Stay in the game as long as you can	ఆటలో ఎంత సేపు అప్పవ్వతుందో అంత సేపు ఉండు	aaTalo enta sEpu avutumdo anta sEpu unDu
513	4	7	00:16:51,767	00:16:54,733	And I sleep a lot better knowing that someone like you is at the switch	మరి నేను ఎలాంటి చింత లేకుండా పడుకుంటా నిలాంటి వాళ్ళు ఇలాంటి ముఖ్యమైన స్థానాల్లో ఉంటే	mari nEnu elaanTi chinta lEKumDaa paDukunTaa niilaanti vaaLLu ilaanTi mukhyamaina sthaanaallo umTE
514	4	7	00:21:20,880	00:21:24,717	Well, we're about to do battle with both	సరే, మనం ఇద్దరితోనూ యుద్ధం చేయాల్సి వస్తుంది	sarE, manam iddaritOnoo yuddham chEyaalsi vastundi

515	4	7	00:25:46,212	00:25:48,748	This is...all the way (visual metaphor)	ఇది... అంతా	idi...antaa
516	4	7	00:36:43,935	00:36:47,806	that will buy us all another 100 years on this planet	అది మనకి ఇంకో వంద సంవత్సరాలు ఈ భూమి పై ఇస్తుంది	adi manaki inkO vanda samvatsaraalu ii bhoomi pai istumdi
517	4	7	00:36:47,839	00:36:51,377	Of course, if we work together, we could buy more time than that	మనం కలిసి పని చేస్తే, మనం దానికన్నా ఎక్కువ సమయం పొందచ్చు	manam kalisi pani chEstE, manam daanikannaa ekkuva समयam pondachchu
518	4	8	00:02:43,531	00:02:45,766	We extradite him, it'll cripple his empire	మేము అతనిని స్వాధీనం చేసుకుంటాము, అది తన సామ్రాజ్యాన్ని కూల్చేస్తుంది	mEmu atanini svaadhiinam chEsukuntaamu, adi tana saamraajyaanni koolchEstumdi
519	4	8	00:15:00,333	00:15:03,270	The real estate market here is very spicy	ఇక్కడ రియల్ ఎస్టేట్ మార్కెట్ చాలా పూటుగా ఉంటుంది	ikkaDa riyal esTET maarkeT chaalaa ghaaTugaa umTumdi
520	4	8	00:28:21,133	00:28:25,838	He learned that-that Macias has a friend high up in the Mexican government. Like nosebleed highup	అతను తెలుసుకున్నాడు మాసియాస్కు ఉన్నతస్థాయి స్నేహితుడు ఉన్నాడని తెలుసుకున్నాడు. మెక్సికో ప్రభుత్వంలో. ముక్కు పైకి గురైనప్పుడు	atanu telusukunnaaDu maasiyaasku unnatastaayi snEhituDu unnaadani telusukunnaaDu. mexikan prabhutvamIO. mukku paikii gurainappuDu
521	4	8	00:40:13,111	00:40:19,017	I know when I get up a head of steam about something, it can be tough to get me off it.	నాకు తెలుసు ఏదో గురించి ఆలోచిస్తూ లేస్తే, నాకు కఠినంగా ఉంటుంది	naaku telusu EdO gurinchi aalOchistoo lEstE, naaku kaThinangaa untumdi
522	4	8	00:41:27,052	00:41:32,223	But that demon will always be inside him. It can get him anytime	కానీ ఆ దెయ్యం ఎల్లప్పుడూ అతని లోపల ఉంటుంది. అది అతనికి ఎప్పుడైనా రావచ్చు.	kaani aa deyyam ellappuDoo atani lOpala untumdi. adi ataniki eppuDainaa raavachchu
523	4	9	00:23:26,539	00:23:31,811	We had to loop in Carpenter's Capitol Police detail, not to mention that snake Morejon	మనం కార్పెంటర్, కాపిటల్ పోలీస్ వివరాలు చెక్ చేయాలి, ఆ స్నేక్ మోరేజాన్ని చెప్పవసరం లేదు	manam kaarpenTar, kaapiTal poliis vivaraalu chek chEyaali, aa snEk mOrEhaanni cheppavasaram lEdu
524	4	9	00:26:41,167	00:26:43,770	Yeah. It's classic D.C. jiu jitsu	యా, అది క్లాసిక్ డి.సి. జి జిట్సు	yaa, adi klaasik Di.si. ji jiTsu
525	4	9	00:17:54,907	00:18:00,313	I have to admit that my confidence in this mission has been shaken.	నేను ఒప్పుకోవాలి ఈ మిషన్ పై నా విశ్వాసం అటు ఇటుగా ఉంది అని.	nEnu oppukOvaali ii miShan pai naa vishvaasam aTu iTu gaa umdi ani

526	4	10	00:27:08,194	00:27:18,237	Because she would understand better than anyone else what the price of peace should be. We have paid it so many times	అందరికంటే ఎక్కువ తనకి అర్థం అవుతుంది శాంతి యొక్క విలువ ఎంతుండాలో... మేము అది చాలా సార్లు ఇచ్చాము	andarikamTe ekkuva tanaki ardhm avutundi shaanti yokka viluva entumdaalO... mEmu adi chaalaa saarlu ichchaamu
527	4	10	00:29:43,549	00:29:49,155	Well, if that's so, sir, may be it's time for us to finally get off the merry-go-round	అలా అయితే సర్, ఇది మనకు తగిన సమయం మొత్తానికి దీన్ని నుంచి బయటకి రావటానికి	alaa ayitE saar, idi manaku tagina samayam mottaniki diinni numchi baiTaki raavaDaaniki
528	4	10	00:33:13,394	00:33:17,465	...can be the seeds that grow a more progressive society	మంచి సొసైటీ రావటానికి అవి దోహద పడతాయి.	manchi sosaiTii raavaDaaniki avi dOhada paDataayi
529	4	11	00:02:10,898	00:02:13,218	Do you see a path toward a better relationship?	Not subtitled	
530	4	11	00:15:14,647	00:15:22,956	This little game you're playing, Elizabeth? I have played hundred times and I've always won	మీరు ఆడుతున్నది ఈ చిన్న ఆట, ఎలిజబెత్? నేను వంద సార్లు ఆడాను...మరియు నేను ఎల్లప్పుడూ గెలిచాను	miiru aaDutunna idi ii chinna aaTa, elijabeth? nEnu vanda saarlu aaDaanu... mariyu nEnu ellappuDoo gelichaanu
531	4	12	00:16:31,491	00:16:38,631	All of that coming out at once would create a political firestorm, could lead to a constitutional crisis, God knows what.	ఈ న్యూస్ అంతా ఒకేసారి బయటికి వస్తే ఇది ఒక ఫొలిటికల్ సునామి అవుతుంది. ఇక ఇది రాజ్యాంగ పతనానికి దారితీస్తుంది. ఇక ఏం జరుగుతుందో దేవుడికే తెలియాలి	ii nyoos amtaa okEsaarigaa baiTaki vastE idi oka paaliTikal sunaami avutumdi. ika idi raajyaamga patanaaniki daari tiistumdi. ika Em jarugutumdO dEvuDikE teliyali
532	4	12	00:29:32,104	00:29:37,076	But even if the Russians are cowed, the president is still a wildcard	రష్యాన్స్ ని వదిలించుకున్నా, ప్రెసిడెంట్ నీ మాత్రం వదిలించుకోలేని కదా	raShyans nii vadilinchukunnaa, presiDemT nii maatram vadilinchukOIEvu kadaa
533	4	12	00:35:15,281	00:35:19,818	Because you've given the enemies in our party the ammo they need to finally get rid of me	ఎందుకంటే మీ వల్లనే నా పార్టీ వాళ్ళు నాకు ఎదురు తిరిగే దాకా వచ్చారు	emdukamTE mii vallanE naa paarTii vaaLLu naaku eduru tirigE daakaa vachchaaru
534	4	12	00:35:19,851	00:35:22,154	You handed it to them on a damn platter	నువ్వే కదా ఈ ఐడియా ఇచ్చింది	nuvvE kadaa ii aiDiyaa ichchimdi
535	4	12	00:41:31,322	00:41:37,529	A 230 year old document that has endured the challenges of every stage of our nation's journey	ఒక రెండు వందల ముప్పై సంవత్సరాల ఈ డాక్యుమెంట్ మన దేశం యొక్క ప్రతి అడుగు లో అడుగు నిలిచింది	oka remDu vanda muppai samvatsaraala ii DaakyumenT mana dEsham yokka prati aDugu IO tODu nilichimdi

536	4	13	00:07:26,814	00:07:29,483	We cannot move forward with this trade agreement.	మేము ఈ వాణిజ్య ఒప్పందంలో ముందుకు వెళ్ళలేము.	mEmu ii vaaNijya oppamdamtO munduku veLLalEmu
537	4	13	00:30:36,214	00:30:40,072	I need to come up with a move that they're not gonna see coming.	నేను ఒక కదలికతో రావాలి అది వస్తుందని వాళ్ళకి తెలియకూడదు.	nEnu oka kadalikato raavaali adi vastumdani vaaLLaki teliyakooDadu
538	4	14	00:02:48,769	00:02:59,347	All of these people disappeared after the raid and even if they were lucky enough to pay the authorities in their hiding it's only a matter of time before they're hunted down	దాడి జరిగిన తరువాత ఈ జనాలంత అధృశ్యమయ్యారు మరియు వీళ్ళు అధికారులనుంచి తప్పించుకుని దాగి వున్నప్పటికీ, మళ్ళీ వాళ్ళు పట్టుబడ్డారు.	daaDi jarigina tarvaata ii janaalamta adRushyamayyaaru mariyu viiLLu adhikaarulanumchi tappinchukoni daagi unnaappaTikii, maLLii vaaLLu paTTubaDDaaru
539	4	14	00:09:40,147	00:09:42,716	Economic levers take time	ఆర్థిక తూలదండము సమయాన్ని తీసుంటాయి	aardhika tooladamDamu samayaanni tiiskumtaayi
540	4	14	00:13:41,521	00:13:43,123	The best teams are spice racks	ఉత్తమ జట్లు స్పైస్ రాళ్లు.	uttama jaTlu spais raaklu
541	4	14	00:13:44,224	00:13:45,859	We will be the tagine of trivia	మనం త్రివియా యొక్క ట్యాగైన్ అవుతాము.	manam triviyaa yokka Tyaagain avutaamu
542	4	14	00:18:12,425	00:18:14,761	So, now I don't have to fit in to play the game	అయితే, ఇప్పుడు నేను తగిన విధంగా వుండక్కర్లేదు ఆట ఆడడానికి	ayitE, ippuDdu nEnu tagina vidhangaa undakkarlEdu aaTa aaDaDaaniki
543	4	14	00:31:32,533	00:31:34,360	It's humanitarian headline gold	ఇది మానవతావాది శీర్షిక బంగారం	idi maanavataavaadi shiirShika bangaaram
544	4	14	00:31:35,494	00:31:36,604	We need to keep the story on ice	మనం కథను ఐస్ మీద ఉంచాలి	manam kathanu ais miida unchaali
545	4	14	00:31:37,782	00:31:39,622	Hopefully, this is the just the first wave of many	ఆశాజనకంగా, ఇది అనేక వాటిలో కేవలం మొదటి వేవ్	aashaajanakamгаа, idi anEka vaaTiIO kEvalam modaTi vEv
546	4	14	00:33:43,155	00:33:54,366	Not to mention, China and Russia who are looking to exploit even the slightest fracture in our replationship in order to peel the Turks off of NATO	ఇంకో విషయం, చైనా మరియు రష్యా, ఎవరైతే మన సంబంధం లో ఒక చిన్న సందు దొరికిన వాడుకోని నాటి నుంచి టర్కీ వేరు చెయ్యడానికి చూస్తున్నారు	inkO viShayam, chainaa mariyu raShyaa, evaraitE mana sambamdam IO oka chinna sandu dorikina vaaDukoni naaTO numchi Tarkii vEru chEyaDaaniki choostunnaaru
547	4	14	00:34:40,446	00:34:44,706	It would look like we're reneging on our commitment to democracy and getting in bed with a burgeoning autocrat	అది మనం ప్రజాస్వామ్యంపై మన నిబద్ధతను తిరిగిరాస్తున్నట్టు మరియు అభివృద్ధి	adi manam prajaasvaamyampai mana nibaddhatanu tirigiraastunnaTTu mariyu abhivRuddhi chendutunna svayam pratipattitO manchamIO paDukOvaDam laaga anipistundi

						చెందుతున్న స్వయం ప్రతిపత్తిలో మంచంలో పడుకోవడం లాగా అనిపిస్తుంది	
548	4	14	00:36:59,551	00:37:03,533	Mom and I each had our own journey, and you are gonna have a journey that is unique to you	అమ్మ మరియు నేను ఇద్దరికీ మా సొంత ప్రయాణం ఉంది, మరియు నీకు కూడా ఒక ప్రత్యేకమైన ప్రయాణం ఉంటది	amma mariyu nEnu iddariki maa sonta prayaaNam undi, mariyu niiku koodaa oka pratyEkamaina prayaaNam umTadi
549	4	14	00:38:22,434	00:38:31,943	And I promise to expect nothing if you promise to get in the game when you're ready	నువ్వు ఆట లోకి వస్తే నేను వాగ్దానం చేస్తాను ఏమీ ఆశించనని.	nuvvu aaTalOKi vastE nEnu vaagdhaanam chEstaaanu Emi aashimchanani
550	4	15	00:16:43,089	00:16:46,266	and the whole thing is going to blow up into an international story	అప్పుడు ఆ విషయం పెద్ద అంతర్జాతీయ కథగా అవుతుంది	appuDuu aa viShayam pedda antarjaaatiiya kathagaa avutundi
551	4	15	00:28:48,944	00:28:51,338	Mrs. Abrams was my lifeboat	మిస్సెస్ అబ్రామ్స్ నాకు ఎంతగానో సహాయం చేసింది	misEs abraams naaku emtagaanO sahaayam chEsindi
552	4	15	00:31:46,643	00:31:51,431	Intervening to prevent another Rwanda shouldn't be too hard to sell	ఇంకో ర్వాండా అవ్వకుండా జోక్యం చేసుకున్నట్లున్నాము...	inkO rvaanDaa avvakumDaa jOKyam chEsukuntunnaamu
553	4	15	00:37:45,567	00:37:49,528	It seems any way you move, you bring the whole thing down	నువ్వు ఎటు వైపు వెళ్లినా, అన్నీ కిందకి తీసుకుస్తావు	nuvvu eTu vaipu veLLinaa, anni kindaki tiisukosthaavu
554	4	16	00:05:10,658	00:05:13,443	Why is the Whitehouse so hot to lift sanctions all of a sudden?	ఎందుకు వైట్ హౌస్ వెంటనే సదుపాయాలు రద్దుచేయడానికి ఇంత తొందర పడుతుంది?	enduku vaiT haus vemTanE sadupaayaalu raddhu chEyaDaaniki inta tomdara paDutundi?
555	4	16	00:05:34,037	00:05:35,291	stoking the civil war in south Sudan	వాళ్ళు ఇకమీద దక్షిణ సుడాన్ లో సివిల్ వార్ చెయ్యట్లేదు	vaaLLu ikamiida dakShiNa sudaan IO sivil vaar chEyyaTIEdu
556	4	16	00:06:04,886	00:06:11,414	Qasim and his friends have managed to evade the worst impacts, but they've felt the bite enough to come this far	కాసిమ్, అతని స్నేహితులు దారుణమైన ప్రభావాల నుండి తప్పించుకుంటున్నారు, కానీ, వాళ్ళకి దెబ్బ మాత్రం తగిలింది ఇంత దూరం రావడానికి	kaasim, atani snEhitulu daaruNamaina prabhaavaala numchi tappinchukuntunnaaru, kaani, vaaLLaki debba maatram tagilindi inta dooram raavaDaaniki
557	4	16	00:06:26,647	00:06:29,389	So in my view, we keep our boot on his neck (visual metaphor)	అందుకే నా దృష్టిలో మనం తన పీక మీద కాలు పెట్టాలి	andukE naa dRuShTiIO manam tana piika miida kaalu peTTaali

558	4	16	00:07:14,869	00:07:17,349	Look, whatever you are selling, sell it to me on the walk, okay?	చూడండి, మీరేం చెప్పాలనుకున్నా, నడుస్తూ చెప్పండి సరేనా?	chooDamDi, miirEm cheppaalanukunnaa, naDustuu cheppamDi sarEanaa?
559	4	16	00:10:01,165	00:10:07,650	Yeah, what about it? Turns out that they're pretty far down the road of negotiations to build a base there	హా, దాని గురించి ఏంటి?. తెలిసిందేమంటే, వాళ్ళు బాగా దూరం వెళ్ళారని రాయబారాలు నడపటంలో, అక్కడొక బేస్ ఏర్పాటు చేయడానికి.	haa, daani gurinchi Enti? telisimEmTamTE, vaaLLu baagaa dooram veLLaarani raayabaaraalu naDapaTamIO, akkaDa oka bEs ErpaaTu chEyaDaaniki
560	4	16	00:10:54,871	00:10:57,526	By cozying up to an oppressive regime?	ఒక క్రూరమైన రెజిమెంటిని ఉత్తేజపరిచా?	oka krooramaina rejimenT nii uttEjaparichaa?
561	4	16	00:12:00,154	00:12:03,113	This base is a bulwark against a real and growing threat	ఈ బేస్, పెరుగుతున్న ముప్పుకి అడ్డుగోడలా ఉంటుంది	ii bEs, perugutunna muppuki aDDugODalaa untundi
562	4	16	00:12:06,203	00:12:12,122	Let's see if we can get to the bottom of Qasim's finances before we give away the store (store here is the government)	సరే చూద్దాం, మనం కాసిమ్ ఫైనాన్సుల గురించి పూర్తిగా తెలుసుకోగలమేమో మనం వాటిని ఇవ్వకముందు	sarE chooDdaam, manam kaasim phainansula gurinchi poortigaa telusukOgalamEmO manam vaaTini ivvakamumdu
563	4	16	00:13:17,187	00:13:22,671	What changed in the last five years that allowed them to up their game like this?	సరే, ఇంకా ఏం మారింది, గత అయిదు లేదా కొన్ని ఏళ్ళగా, ఏదైతే వాళ్ళ ఆటని ఇలా సాగించిందో?	sarE, inkaa Em maarindi, gata aidu lEdaa konni ELLugaa, EdaitE vaaLLa aaTani ilaa saaginchildO?
564	4	16	00:39:20,140	00:39:22,142	we just couldn't...figure out all the pieces fast enough	మేం కనుక్కోలేకపోయాం.....అన్ని విషయాలు వేగంగా అర్థం చేసుకోలేకపోయాం.	mEmu kanukkOIEkapOyaam... amni viShayaalu vEganga ardhama chEsukOIEkapOyaam
565	4	17	00:06:58,162	00:07:01,638	They are desperate to bring their economy in from the cold	వాళ్ళు చాలా ఆతురుత గా ఉన్నారు వాళ్ళ ఆర్థిక వ్యవస్థని ఆ కోల్డ్ నుంచి తీసుకురావడానికి	vaaLLu chaalaa aaturuta gaa unnaaru vaaLLa aardhika vyavasthani aa kOID numchi tiisukuraavaDaaniki
566	4	17	00:11:32,561	00:11:36,870	I-I'm just not so hot to jump back into a leadership position where you're getting it from all sides.	నేను ఇంకా సిద్ధంగా లేను తిరిగినాయకత్వ స్థానంలోకి దూకడానికి, ఎక్కడ నువ్వు ఈ అన్ని కోణాలు పొందుతున్నావ్.	nEnu inkaa siddamгаа lEnu tiriginaayakatva sthaanaaniki dookaDaaniki, ekkaDa nuvvu ii amni kONaalu pondutunnaav
567	4	17	00:27:08,017	00:27:16,635	They're trying to derail the Iran talks, and they are using you and our legislative process to do the dirty work for them.	వాళ్ళు ఇరాన్ చర్చల్ని మార్గం నుండి తప్పించాలని ప్రయత్నిస్తున్నారు, మరియు వాళ్ళు నిన్ను మరియు మనయొక్క	vaaLLu iraan charchalni maargam numchi tappinchaalani prayatnistunnaaru, mariyu vaaLLu ninnu mariyu manayokka chattaparamaina vidhaananni vaaDukunnaaru vaaLLa kOsam ii chetta pani chEyaDaaniki

						చట్టపరమైన విధానాన్ని వాడుకున్నారు వాళ్ళ కోసం ఈ చెత్త పని చేయడానికి.	
568	4	19	00:04:17,387	00:04:20,303	Wouldn't want to fumble the ball on the home field, right?	హోం ఫీల్డ్ లో, తడబాటు వద్దు అనుకున్నారు, కదా?	hOm phiilD IO, taDabaaTu vaddu anukunnaaru, kadaa?
569	4	19	00:19:53,714	00:19:55,237	That's some deep game	ఎదో గట్టిగానే ఉంది	EdO gaTTigaanE undi
570	4	19	00:41:16,474	00:41:19,433	And I got out of it by playing the work card	నేను వర్క్ కార్డు ద్వారా బయటికి వచ్చాను	nEnu vark kaarDu dwaaraa baiTaki vachchaanu
571	4	20	00:00:37,820	00:00:41,041	Yeah, I thought I had my plan of attack	నేను నా ఎటాక్ ప్లాన్ లో ఉన్న	nEnu naa eTaak plaan IO unnaanu
572	4	20	00:03:21,505	00:03:25,466	You can ask me anything and if the answer is classified, Daisy will tackle you	నువ్వు నన్ను ఏమైనా అడగొచ్చు, సమాధానం చేప్పకూడనిది అయితే, డైసీ చూసుకుంటుంది	nuvvu nannu Emainaa aDagavachchu, samaadhaanam cheppakooDanidi ayitE, Daisi choosukuntundi
573	4	20	00:05:35,291	00:05:39,382	A recent flood of refugees from Honduras has overwhelmed Mexican detention facilities	హోండురస్ నుంచి వరద బాధితుల గుంపు మెక్సికన్ నిబంధనల్ని మీరారు	honDuras numchi varada baadhitula gumpu meksikan nibamdhanalni miiraaru
574	4	20	00:09:32,310	00:09:33,870	I'll take the heat from Russell Jackson	నేను రుస్సెల్ జాక్సన్ ని పేస్ చేస్తాను	nEnu russel jaaksan nii pEs chEstaaanu
575	4	20	00:12:12,209	00:12:15,517	I was in Greece when the migrants started pouring in	వలస వాళ్ళు వస్తున్నప్పుడు నేను గ్రీసు లో ఉన్నాను	valasa vaaLLu vastunnappuDu nEnu griisu IO unnaanu
576	4	20	00:26:26,312	00:26:30,110	He's holding the ball on immigration reform	వాడు చేతిలో ఇమ్మిగ్రేషన్ రిఫార్మ్ పెట్టుకున్నాడు	vaaDu chEtIlO imigrEShan riphOrm peTTukunnaaDu
577	4	20	00:27:51,234	00:27:58,198	So I hear our senator from Arizona wants to play hardball, and he's shown up with a wiffle bat	మన అరిజోనా సెనెటర్ హార్డ్బాల్ ఆడుకోవాలి అని బ్యాట్ చూపిస్తున్నాడు అంటే కదా	mana arijOnaa sEnETar hardbaal aadukOvaali ani byaaT choopistunnaaDu amta kadaa
578	4	20	00:28:10,819	00:28:12,821	what's Morejon's play	మోరేజోన్ ప్లాన్ ఏంటి?	mOrEhaan plaan EnTi?
579	4	20	00:30:16,466	00:30:25,649	Neal is also aware that Senator Morejon threatened to derail legislation in Congress to try to put pressure on the president	నీల్ కి కూడా తెలుసు సెనెటర్ మోరేజోన్ శాశనం నుంచి వెళ్ళిపోతే అని భయపెడుతున్నాడు కాంగ్రెస్ లో ప్రెసిడెంట్ మీద ప్రెషర్ తీవడానికి	niil ki koodaa telusu sEnETar mOrEhaan shaashanam numchi veLLipOta ani bhayapeDutunnaaDu kaangres IO presiDenT miida preshar tEvaDaaniki

580	4	20	00:31:07,126	00:31:08,954	you can't railroad me like this	మీరు నన్ను ఇలా డిమాండ్ చేయలేరు	miiru nannu ilaa DimaamD chEyalEru
581	4	21	00:12:43,284	00:12:45,242	Maybe we throw him an economic bone?	బహుశా వారికి ఏదైనా ఆర్థికపరమైన సాయం అందించాలా?	bahushaa vaariki Edainaa aardhikaparamaina saayam amdimchaalaa?
582	4	21	00:19:13,076	00:19:19,636	Sectarian tensions will boil over, and the central government will lack the authority to get it under control.	జాతుల మధ్య వైరాల పరిస్థితులు మరింతగా పెరిగిపోతాయి. ఆ ఘర్షణలను అదుపు చేయానికి కావలసిన అధికారం కేంద్రప్రభుత్వం దగ్గర ఉండదు	jaatula madhya vairaala paristhitulu marintagaa perigi pOtaayi. aa gharShaNalanu adupu chEyaDaaniki kaavalasina adhikaaram kEndraprabhutvam daggara undadu
583	4	22	00:21:29,897	00:21:32,378	That's the game we're in, and it's not gonna change.	ఇది మా ప్లాన్. ఇది మారదు.	Idi maa plaan. idi maaradu
584	4	22	00:26:41,643	00:26:47,040	I'm guessing they got a whiff of our silo doors opening.	వాళ్ళకి సిలో ఓపెన్ అయింది అని తెలుసు ఏమో	vaaLLaki silO Opan ayindi ani telusu EmO
585	4	22	00:31:55,739	00:31:57,699	Everybody knows you play the friend card with him.	నువ్వు తన తో స్నేహంగా ఉంటావు అని అందరికీ తెలుసు	nuvvu tanatO snEhanga unTaavu ani amdariki telusu
586	4	22	00:36:27,707	00:36:35,584	The secrecy has lulled everyone into this false sense of security.It's time we wake 'em up	సీక్రెట్ గా ఉండాలి అని అనుకోవడం వల్ల ఈ భద్రత ప్రాబ్లం వచ్చింది. ఇంక మారాలి.	siikreT gaa undaali ani anukOvaDam valla ii bhadrata praablam vachchindi. Inka maaraali
587	4	22	00:36:44,289	00:36:53,689	hell, it could put us in traction, giving more ammo to our already considerable opposition in Congress, and you'll be the lamest lame duck in the history, sir	ఇదిమనల్ని కిందకి లాగేస్తుంది, మన ప్రత్యర్థులకి బలం ఇస్తుంది, అప్పుడు మీరు ఎదవ అవుతారు సర్.	idi manalni kindaki laagEstundi, mana pratyardhulaki balam istundi, appuDdu miiru edava avutaaru sar

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Reifying Love: A Study of Conceptual Metaphors Related to The Emotion of Love

Abstract

Metaphor has been used as a figure of speech and a means of literary expression for centuries. This ubiquitous yet powerful tool continues to demand the interest of theorists and practitioners of various fields like linguistics and philosophy. Traditionally considered an embellishment to poetic language, the understanding of metaphor has changed in the past few decades with scholars becoming increasingly interested in the study of metaphor. The “turn” brought in by Lakoff and Johnson's Conceptual Metaphor Theory changed the position of metaphor from being a rhetorical device to being an integral part of human cognition. Human emotions like love are abstract domains that are expressed in terms of concrete domains through the use of metaphors. Examining these metaphors can explicate human emotions and help in understanding how emotions like love are expressed by humans. Love, being a universal human emotion, is a recurring and everlasting theme in literature. A study of literary metaphors related to love can pave a way to understanding how this complicated emotion is represented in literature and identifying patterns (if any) of this representation. This research paper, by using the Conceptual Metaphor Theory, analyzes the conceptual metaphors from Chitra Banerjee Divakaruni's debut collection of short stories titled “Arranged Marriage”. Analyzing the concrete domains that are used to describe the emotion of love in these short stories, this research paper attempts to arrive at a dominant source domain that is used by the author to describe the emotion of love.

Keywords: *Love Metaphors, Conceptual, Emotion, Source domain, Cognitive metaphor.*

Oxford Advanced Learner's Dictionary defines the word Metaphor as “a word or phrase used to describe somebody/something else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful” (Hornby et al. 1976). This definition of metaphor comparing two things based on their similarity has been in use from 4th century BCE when Aristotle wrote his influential works, *Poetics* and *Rhetoric*. In *Rhetoric*, Aristotle says that metaphor is a form of figurative language that gives style lucidity and charm and nothing else can appeal in the same way. Furthermore, creation of metaphors is a mark of genius and cannot be taught (Aristotle 4799). This “traditional” view that metaphor is an

embellishment to language, changed with Lakoff and Johnson's 1980 pioneering work *Metaphors We Live By* in which the idea of Conceptual Metaphor was proposed. Using diverse examples of metaphors that find place in everyday language, Lakoff and Johnson argue that metaphor is not only a linguistic device, but it also has a cognitive dimension and is fundamental to human thought. Human conceptual system which drives our *thought processes* (emphasis in original) is metaphorical (Lakoff and Johnson, "Metaphors we Live by"6). A conceptual metaphor can be represented by A is B where the letter A stands for the abstract target domain and B for the concrete source domain. A systematic mapping from the source domain to the target domain is crucial in understanding the conceptual metaphor. For example, in the conceptual metaphor ARGUMENT IS WAR, vocabulary related to the concrete domain of WAR (source domain) is typically used when we talk about the abstract domain of ARGUMENT (target domain). Expressions such as "he *defended* his claims", "she *won* the argument", and "with great points, she *attacked* his argument" etc are linguistic manifestations of the conceptual metaphor ARGUMENT IS WAR. Kövecses, in *Metaphors of Anger, Pride, and Love* opines that in conceptualizing abstract concepts like love, conceptual metaphor theory is the most extensive and detailed theory that can be used (9).

Chitra Banerjee Divakaruni is an award winning Indo-American author whose works include novels, short story collections, poetry, anthologies and children's literature. She is a versatile and distinguished writer who writes primarily about the experiences of diaspora in relation to migration, cultural dichotomy, hybridity, acculturation and assimilation, experience of love, and marriage in her novels and short stories. Divakaruni's work has received critical acclaim all over the world. Two of her novels *Mistress of Spices* (1997) and *Sister of My Heart* (1999) have been adapted into an English movie and a South Indian television series respectively. *Arranged Marriage* (1994), Divakaruni's debut collection of short stories was on the best seller list and won an American book award, a PEN Josephine Miles award, and a Bay Area Book Reviewers Award. This research paper analyzes the conceptual metaphors related to the concept of love in Divakaruni's collection of short stories titled *Arranged Marriage*.

While the expectation is for it to be uncomplicated, the language of love is not only insufficient but also indirect and is filled with metaphors (Kristeva 1). There are various conventional metaphors that conceptualize love using many source domains. Linguistic manifestations of the conceptual metaphors like LOVE IS A JOURNEY ("we have *come a long way*"), LOVE IS FIRE ("he is *hot* for her"), and LOVE IS MADNESS ("she is *crazy* about him") are prevalent in everyday language. A close reading of *Arranged Marriage* revealed various conceptual metaphors that the author has used to describe the concept of love. In the examples used in this research paper, words/phrases have been italicized to add emphasis. Similarities or differences between different kinds of love (romantic, parental, platonic etc) have been called out wherever necessary.

One of the most famous conceptual metaphors related to LOVE is the LOVE IS A JOURNEY metaphor, which manifests in everyday language in expressions like “this relationship has been through a *bumpy* road” and “we have *come a long way*”. The mapping in LOVE IS A JOURNEY forms a relationship between the concepts of love and journey by mapping suppositions related to journey to those of love, thereby enriching the concept of love (Lakoff and Johnson, “*Philosophy in the Flesh*” 66).

LOVE IS COMING TOGETHER OF COMPLEMENTARY PARTS is another metaphor that is common when expressions like “*perfectly matched* couple” (Divakaruni 187) or “each of us *freeing the other* before it is too late” (Divakaruni 271) are used. It is noticed that this metaphor is also used in describing love between friends in expressions like “we used to be *inseparable* back home” (Divakaruni 190), and “*united further* by our act of wickedness” (Divakaruni 206).

LOVE IS A FORCE comes up in *Arranged Marriage* frequently. It is seen in “*surge of electric* up your spine” (Divakaruni 61), “I’d *fallen* in love with another man” (Divakaruni 266), and “of *falling* from a great airless height” (Divakaruni 266). It should be noted that the related metaphor BEAUTY IS A FORCE is evinced in phrases like “found me *attractive*” (Divakaruni 114) where the FORCE is a magnetic force.

LOVE IS FIRE is another metaphor that is used frequently in everyday language in expressions like “there is no more *fire* in the relationship”, “her eyes *sparkled* when she saw him”. It is noticed that this is not specific to romantic love and is used also for other types of love. For instance, “I’d felt the *flaming* rush of it” (Divakaruni 75), “real and primitive and *dangerous*” (Divakaruni 75), and “love for her sister would *sweep* through her” (Divakaruni 125) indicate that the LOVE IS FIRE metaphor is used also for familial love. The first two examples above are in the context of motherly love and the third one for sisterly love.

LOVE IS A WAVE metaphor is expressed in common utterances like “they were *immersed* in love” and “he got *carried away* by her love”. This metaphor, like the LOVE IS FIRE metaphor is also used to describe parental/familial love like “that *tidal-wave* swept everything else away” (Divakaruni 98-99), “Love for her sister would *sweep through her*” (Divakaruni 125), and “*swirl* around me” (Divakaruni 108). Related to the familial love is the CHILDREN ARE VALUABLE POSSESSIONS metaphor which is demonstrated in “parents *clung to* departing children” (Divakaruni 112), “forge a *chain that would hold him to me*” (Divakaruni 276). Another related metaphor, CHILDREN ARE A PART OF PHYSICAL BODY is evinced in idioms like “my child is the *apple of my eye*” and expressions like “I feel *handicapped* without my daughter’s help” etc.

In conceptualizing some concepts, Kövecses opines that the consideration of ‘related concepts’ is crucial. For example, in the case of romantic love, related concepts like admiration, respect, desire, beauty and caring are important in understanding the concept

of love. Furthermore, these related concepts have different gradations of relationships with the concept of love (Kövecses, “Metaphors of Anger” 74-75). Concepts like desire might have a “stronger” relationship with the concept of romantic love and concepts like caring with familial love whereas other related concepts might exhibit weaker relationships with love. However, studying these relationships can contribute to understanding and conceptualizing love.

One of the related concepts that has an interesting relationship with love is marriage. In westerns cultures, love leads to marriage whereas in traditional Indian culture, marriage leads to love. Nevertheless, the relationship between marriage and love is indubitable. Naomi Quinn, from her research on American marriage, opines that the cultural models for marriage are literal and metaphors are not integral to the understanding of the concept of marriage, metaphors “merely reflect” the literal understanding of the concept of marriage (Kövecses, “Metaphor and Emotion” 86). In contrast, Kövecses takes the conceptual metaphor theory as base to opine that metaphors are an essential constitutive part of a concept like marriage (Kövecses, “Metaphor and Emotion” 122). In *Arranged Marriage*, the conceptual metaphor MARRIAGE IS GLASS can be seen in “*shatter* her sister's marriage” (Divakaruni 147) and “marriages can be *broken* in half the time” (Divakaruni 217). Furthermore, MARRIAGE IS A CONTRACT is very prevalent in the text and is seen in “I agreed to the marriage *only on condition*” (Divakaruni 107), “but wasn't ready to be *tied down by* marriage” (Divakaruni 39), “*renege*d on the unspoken wedding contract” (Divakaruni 61), and “marriages can be *broken* in half the time” (Divakaruni 217).

INTIMACY as one of the principal concepts associated with LOVE, is a metaphorical parallel to PHYSICAL CLOSENESS (Kövecses, “Metaphors of Anger” 75). The relationship between love and related concept of intimacy is shown in “he *reached for* her” (Divakaruni 188) and “as she *snuggled* against him” (Divakaruni 193). Similar to other related love concepts, intimacy is representative of love in several metaphorical manifestations of conceptual metaphors related to love.

Love as an abstract concept has not one but various source domains from which metaphors are derived from. These several metaphorical ways of conceptualizing love propose that there is no unique cognitive model for concepts like love and different instances use different models (Gibbs 148; Kövecses, “Metaphors of Anger” 36). The conceptual metaphors analyzed from *Arranged Marriage* align to this proposal. Different instances and kinds of love sometimes use the same model and sometimes a different one. While LOVE IS FIRE and LOVE IS A FORCE occur more frequently in *Arranged Marriage* that other metaphors, these are not indicative of the whole concept of love. People of different cultures form and explicate emotions in different ways, especially universal and complicated emotions like love. While it is probably impossible to universally generalize the concept of love, more intensive research on love metaphors

from different cultures will help in forming some generalizations related to love that are common across cultures, which will help in further conceptualizing this universal yet unique concept.

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Translating Metaphors from Literature to Film

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Abstract :

Metaphor has typically demanded attention not only from the creators of literary work but also from varying areas like linguistics, philosophy, and psychology. Research on verbal metaphors remains unparalleled vis-à-vis the research on non-verbal metaphors. With the cognitive turn in understanding of the metaphor, language is considered as only one of the modalities where metaphor is exhibited, thereby necessitating further research on non-verbal metaphors. This research paper analyzes the translation of metaphors from two of Ruskin Bond's short stories "The Blue Umbrella" and "The Black Cat", to their film adaptations. Furthermore, the usage of visual metaphors in these adaptations is analyzed. The research paper concludes that translating textual metaphors into non-metaphorical images is the most used technique and the film makers have used various visual metaphors to bring lucidity to the conceptual images formed in the minds of the viewers.

Keywords : *Literary Adaptation, Metaphor Translation, Ruskin Bond, Visual Metaphor*

Introduction :

Metaphor as a literary trope has been researched over centuries, and has demanded the attention of not only linguists but also philosophers and psychologists. The traditional view of metaphor, as an embellishment to language, changed with Lakoff and Johnson's proposal

in their influential work *Metaphors We Live By* (1980) that metaphor is ubiquitous in everyday language and is fundamental to human thought process (Lakoff and Johnson 6). Language is only one of the modalities in which metaphor is demonstrated, and non-verbal metaphors like visual metaphors have not been investigated at the same magnitude as metaphors in language (Steen 1). When a literary text is adapted into a film, it is important to understand the role of metaphor in the text and "translate" the metaphor onto the screen. Christian Metz opines that metaphor is a difficult aspect of adaption in comparison with other literary figures like synecdoche and metonymy (qtd. in McFarlane 130).

Ruskin Bond is a Sahitya Academy award winner and is a well-known and revered name in Indian households for his short stories for children. Experiences of children and themes surrounding childhood are recurrent in Bond's work. In his own words, "I had a pretty lonely childhood and it helps me to understand a child better" ("My Writings"). Bond's best known works include *Our Trees Still Grow in the Dehra*, *The Room on the Roof*, *A Flight of Pigeons*, and *Dust on the Mountains*, among others. *A Flight of Pigeons*, *The Blue Umbrella*, *Susanna's Seven Husbands* have been adapted into films. The short story *The Black Cat* was adapted into a short fantasy film.

The Blue Umbrella is a 1980 novella by Bond. Like most of Bond's work, the story is

set in the hills. The plot revolves around a small girl, her blue umbrella that she acquires perchance, and a shopkeeper who is captivated by the girl's blue umbrella and tries to own the umbrella by any means. This novella was adapted into a film of the same name by the Vishal Bharadwaj in 2005 and won the National Film Award for Best Children's Film in 2017. *The Black Cat* is a short story taken from Bond's collection of poems and short stories *Tigers Forever* that is set in the hills of Mussoorie in the charming cottage of Ruskin Bond. This is the story of a black cat that comes in to Bond's life, Miss. Bellows, who is a witch and her attempt to get an old broomstick that Bond buys from an antique shop. This work was adapted into a fantasy short film of the same name by the Assamese film maker Bhargav Saikia in 2017 and has won multiple awards for cinematography.

The current paper attempts to determine the strategies used in "translating" metaphors from text to the film adaptations of *The Blue Umbrella* and *The Black Cat*. Furthermore, an attempt is made to identify the visual metaphors that are used in the adaptations and the purpose of these visual metaphors. Section 1 of this research paper gives a short introduction to the study and defines the research goals. Literature review is documented in Section 2. Methodology is described in Section 3, data analysis and research outcome are documented in section 4 before the ensuing concluding comments in section 5.

Literature Review :

It is important to define the term adaptation as it has been defined in many ways. In the

context of this research paper, adaptations are "translations in the form of inter-semiotic transpositions from one sign system (for example, words) to another (for example, images)" (Hutcheon 16).

From the perspective of the film maker, literary works are adapted into films for reasons that oscillate between the commercial value the film holds and the high regard for the literary works. From the audiences' perspective, adaptations provide a chance to compare the individual version of the conceptual images elicited by the text with that of the screen (McFarlane 7). As we consider the topic of translation of metaphor from text to film, we are immediately confronted with the questions of translatability of metaphors and fidelity to the source text.

Firstly, forming a mental image by reading about something is different from seeing the same thing in the form of a picture (Miller 214). Reinforcing this view, Wagner says "The written image, the metaphor on the printed page, is altogether distinct from the physical existence conferred by throwing a picture on a screen" (11). A sense of "loss" is apparent as connections between images can be proposed by linking varying images, but the "exact precision of the verbal image can rarely be transferred" (Giddings 17). According to Bluestone, the mode of evocation does not matter and typically the resulting conceptual images are the same, whether induced verbally or non-verbally (47). This can be extended to suggest that the same conceptual metaphors can be prompted by verbal, textual, and visual media. Different cinematic approaches can be used to translate the metaphor from text to screen without losing the context of the textual metaphor.

Secondly, owing to the differences between the text and visual modes, fidelity to the source is one of the difficult goals to achieve. While fidelity cannot be a reasonable criteria to infer the success of an adaptation, it is a major criteria in reviews of adaptations (Hodgdon v). However, “changes are *inevitable* the moment one abandons the linguistic for the visual medium” (Bluestone 6), which immediately raises the question “is there an indubitable meaning of the text that needs to be faithfully translated into film?”. As adapters first interpret the text and then create the adaptation (Hutcheon 18) and these individual interpretations can be different, it is possible that the reader’s conceptual images are different from that of the film maker’s and for the recipient, the “actual film is now somebody else’s phantasy” (Metz 112).

Enumerating the possible strategies of dramatization, Geoffrey Wagner proposed three methods – transposition (adaptation of the novel with minimum changes), commentary (adaption of the novel with alterations which can be either deliberately or unintentionally made by the film maker), and analogy (adaptation of the novel with major departure from the original) (Wagner 222-226). Similar methods have been proposed by Dudley Andrew, and Michael Klein and Gillian Parker (McFarlane 11). From the perspective of metaphor, literal translation, translation with sense, and replacing metaphor with another metaphor or non-metaphorical image can be considered parallel appropriations to Wagner’s methods.

Methodology :

This is a qualitative study. Close reading of the text, and Comparative analysis are the methods used for this research. A close reading of

The Blue Umbrella and *The Black Cat* (source) was performed to identify the metaphors in the text. Furthermore, a comparative study of the respective adaptations (target) of these works was done to identify how metaphors are translated from text to screen, considering the three methods proposed by Wager (described in section 2).

Data Analysis :

Figurative language is one of the most difficult to translate, especially when the mode of expression changes, for example from text to film. For instance, “it was a strong broom, full of character” (Bond, “The Black” 24) was incorporated in the film without change when the shopkeeper tries to sell the broomstick to Mr. Bond (“The Black” 02:32). However, to emphasize the importance of the broomstick in the story, this phrase is repeated in the film when Mr. Bond says “it has a certain character to it” (“The Black” 03:19). A similar strategy is used in “more correct to say that the cat has me” (Bond, “The Black” 27) in the dialogue between Mr. Bond and Miss Bellows (“The Black” 08:59). Another metaphor is “*With the darkness round me growing*” (Bond, “The Black” 29) which was used as-is (“The Black” 17:11) as this is a snatch of a song and cannot be changed.

Metaphors like “icy grip” (Bond, “The Black” 29) pose a challenge to the film maker as it is difficult, if not impossible to portray the same metaphor in images. The film maker has used other markers like the flickering of lights (“The Black” 14:19-14:25) to highlight that something is amiss as this metaphor cannot be translated as-is from text to film. On similar lines, the rain falling on the umbrella is described as

“a curtain of shivered glass” (Bond, “The Blue” 8). This was converted as Binya literally standing near a waterfall (*The Blue* 00:31:04-00:32:04)

Metaphors like “pulsating sun”, “the trees...came to life” and “wind was in a wicked, playful mood” (Bond, “The Blue” 3-5) were removed from the adaptation as it is difficult to generate the same conceptual images as the text. On the contrary, adding new metaphors to the film that are not in the text contribute to the lucidity of the image generated. For example, the usage of the lullaby “sleep little one” (“The Blue” 12:43-13:00) which refers to Coco the shape-shifting creature, contributes to the eeriness around Miss Bellows’ personality. In similar lines, the metaphor of comparing the blue umbrella to a bird is prevalent in the film *The Blue Umbrella* (00:34:28, 00:34:32, 01:01:52). This is also emphasized by the usage of the Hindi word “udaake” which carries a connotative meaning of stealing, and has a literal meaning of “by flying” when referring to the umbrella (00:39:07).

As Noel Carroll asserts, visual metaphors use “visual devices that suggest identity in order to encourage metaphorical insight in viewers” (190). A multitude of visual metaphors have been used in the film *The Blue Umbrella* which vivify the conceptual images elevated by these metaphors. Binya’s life revolving around the blue umbrella is a recurrent theme in *The Blue Umbrella*. This is emphasized with the frequent usage of the visual metaphor of twirling of the umbrella in the film (*The Blue* 00:34:38, 00:53:57, 00:54:20, 00:54:09). The film also uses visual metaphors to generate images of Japan in the viewer’s mind. While the text has

Indian tourists visiting the hills (Bond, “The Blue” 2), the film has Japanese tourists (*The Blue* 00:17:39-00:17:41), a typical Japanese umbrella (00:16:21), and Binya portrayed as a Samurai (00:33:00-00:33:18).

An aptly used visual metaphor in a film can not only enhance the aesthetics of the film, but also is a “device for encouraging insights, a tool to think with” (Carroll 212) A powerful visual metaphor of fast paced attractions in a fair (*The Blue* 00:45:12, 00:45:42, 00:45:57, 00:46:23, 00:48:13-00:48:33) is used in the film to depict Binya’s racing and restless mind when she loses her umbrella. She is pre-occupied with finding the umbrella thief and her suspicion on Nand Kishore is apparent when he is portrayed with the visual metaphor of Ravan (*The Blue* 00:47:48-00:47:58). This is probably done to highlight that like Ravan, Nand Kishore has stolen what is not his, by treachery. Another crucial visual metaphor is used when the villagers come to know about the theft of the umbrella. As soon as his robbery is obvious, he says “I have seen all colors in life” (*The Blue* 01:09:27) and the frame changes to black and white, except for the umbrella, which is shown in color (*The Blue* 01:09:47), emphasizing the fact that Nand Kishore loses all the colors in his life because of the umbrella.

The Black Cat uses the visual metaphor of a cemetery to introduce Miss Bellows as a witch. The other markers like the broomstick, the figure of crow on the handle of Miss Bellows’ stick (“The Black” 10:09), and the black cat itself leave little doubt about Miss Bellows, while the cemetery adds to the coherence of the image of a witch.

Conclusion :

In conclusion, using the text from the novel as-is in the adaptation (as part of a dialogue) and translating metaphorical text from the novel to non-metaphorical images in the adaptation are the dominant techniques that are used by the film makers of *The Blue Umbrella* and *The Black Cat*. This ascertains the difficulty in translating metaphors from text to film. Neverthe-

less, adding new metaphors to the film that correspond to non-metaphorical text in the novel has also been observed, and this technique results in making the conceptual image formed by these additions lucid in the audiences' mind. Extended studies with a bigger corpus will help in determining the most used strategy of translating metaphor in the context of literary adaptation to film.

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